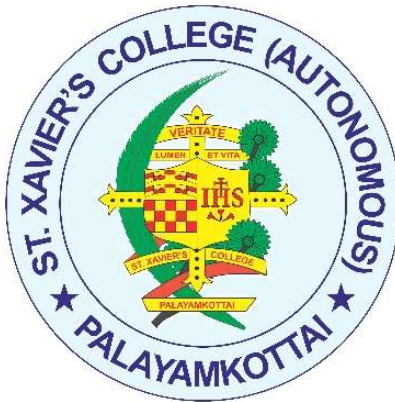


B.Sc. Visual Communication

LOCF SYLLABUS 2026



Department of Visual Communication

School of Media Sciences

St. Xavier's College (Autonomous) Palayamkottai

Tirunelveli – 627 002, Tamil Nadu, India

Vision

To mould young men and women as leaders in all walks of life so that they may serve the people especially the poor and the oppressed of our nation in truth, justice and love.

Mission

To achieve a synthesis of academic excellence and the formation of character.
To ensure social justice through equity and access
To include the excluded for empowerment
To equip students with global competencies
To engage in relevant research activities.
To promote Lab to Land through the Outreach Programme – Student Training and Action for Neighbourhood Development (STAND)

SCHOOLS OF EXCELLENCE WITH CHOICE-BASED CREDIT SYSTEM (CBCS)

Undergraduate Courses

While the Tamil Nadu State Council of Higher Education (TANSCHE) came forward to introduce CBCS in all the affiliated colleges in Tamil Nadu in June 2008, St. Xavier's College had already introduced CBCS as early as June 2002 for UG courses and in June 2003 for PG courses. The aim of the Choice-Based Credit System is to provide ample choice of subjects to students, based on the weighted credit point system. This system offers the learners a chance to match their aptitude and interest with the subjects of their choice and learn at their own pace. Thus St. Xavier's College gives every student an opportunity to study his / her discipline - specific courses and pursue other courses from any other department simultaneously.

Essential Features of CBCS

Standardisation of degree courses to internationally accepted levels
Focus on skill-based curriculum
Emphasis on value education
Institution - Industry collaboration
Provision for earning more credits
Development of communication skills

Credit system

The credit system at St. Xavier's College (Autonomous) assigns weightage to courses based on the hours allocated to each course. Typically, one credit is equivalent to one hour of instruction per week. However, credits are awarded regardless of actual teaching hours to ensure consistency and adherence to guidelines. The credits and hours allotted to each course within a programme are detailed in the Programme Pattern table. While the table provides a framework, there may be some flexibility due to practical sessions, field visits, tutorials, and the nature of project work. For undergraduate (UG) courses, students are required to accumulate a minimum of 150 credits, as stipulated in the programme pattern table. The total number of courses offered by the department is outlined in the Programme Structure.

OUTCOME-BASED EDUCATION (OBE)

Outcome-Based Education (OBE) is a student-centric teaching and learning methodology that focuses on measuring student performance through clearly defined outcomes. For St. Xavier's College, with its commitment to excellence and NAAC/NBA accreditation requirements, OBE is not just a regulatory expectation but a pathway to academic quality, global competitiveness, and improved employability of graduates.

We prepare students to meet future industry requirements and reinforce St. Xavier's College, Palayamkottai, as a leader in quality higher education. St. Xavier's College introduced OBE in 2018, and for the Attainment Calculation, we developed our own method in 2018. From the academic year 2025-26 onwards, in examinations, for each question we mark Course Outcome (CO), Competency and Performance Indicator, Programme Outcome / Programme Specific Outcome, Bloom's Revised Cognitive Level and we follow the OBE procedure for the calculation of the Attainment of Outcome for each student, course, semester, programme.

EVALUATION PATTERN (UG)

Continuous Internal Assessment

There is no internal minimum for any paper. However, Continuous Internal Assessment (CIA) is a mandatory requirement for all students. A student must take at least one CIA test out of two tests and must fulfil at least one mode of assessment among assignments, quiz, seminars, etc., otherwise he/she will not be permitted to write the semester examination.

S.No	Component	Marks Allotted
1	I CIA Test	50
2	II CIA Test	50
	Total	100

The total CIA marks of 100 will be converted to 70 marks. An additional 30 marks will be awarded through other internal assessment components.

The Continuous Internal Assessment (CIA) consists of two component tests, each carrying 15 marks (15 + 15).

The final internal assessment marks will be calculated out of 100 (70 + 30). The obtained marks will be **converted to 50 marks**.

Semester (External) Examination

- The External Semester Examination will be conducted for **100 marks**.
- The obtained marks will be **converted to 50 marks**.

Question Pattern

UG Semester Examinations Part- I & II & III (3 Hours)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	20X1	20
B	ALL	5X3	15
C	Either/or	5X7	35
D	3 out of 5	3X10	30
		Total	100

UG Semester Examinations Part- IV (2 Hours)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	5X1	5
B	ALL	5X2	10
C	Either/or	5X5	25
D	1 out of 2	1X10	10
		Total	50

UG Internal Examinations Part- I & II & III (1.30 Hours)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	6X1	6
B	ALL	3X3	9
C	Either/or	3X5	15
D	2 out of 3	2X10	20
		Total	50

UG Internal Examinations Part- IV (1.00 Hour)

PART	TYPE	Mark Distribution	Total Marks
A	MCQ	5X1	5
B	ALL	5X3	15
C	2 out of 3	2X7.5	15
		Total	35

Grading System

Range of Marks	Letter Grade	Grade Point	Description
90-100	A+	9.0-10.0	Outstanding
80-89	A	8.0-8.9	Excellent
70-79	B+	7.0-7.9	Very Good
60-69	B	6.0-6.9	Good
50-59	C	5.0-5.9	Above Average
40-49	D	4.0-4.9	Average
00-39	U	0	Reappear

PROGRAMME OUTCOMES (PO) FOR UG PROGRAMMES

Students of all Undergraduate Degree Programmes at the time of graduation will be able to attain the following:

PO1. Critical Thinking: Acquire the knowledge in the respective field and take informed actions.

PO2. Effective Communication: Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.

PO3. Social Interaction: Apply reasoning informed by the contextual knowledge to assess societal, health, safety, legal and cultural issues and the consequent responsibilities relevant to the professional practice.

PO4. Effective Citizenship: Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.

PO5. Ethics: Recognize different value systems and apply ethical principles and commit to professional ethics and responsibilities and norms of different value systems.

PO6. Environment and Sustainability: Demonstrate the issues of environmental contexts and sustainable development.

PO7. Modern tool usage: Create, select, and apply appropriate techniques, resources, and modern IT tools including prediction and modeling to complex activities with an understanding of the limitations.

PO8. Self-directed and Life-long Learning: Recognize the need for and have the preparation and ability to engage in independent and life-long learning in the broadest context of socio-technological changes.

PROGRAMME SPECIFIC OUTCOMES (PSOs)

PSO1. Visual Communication Competency: Apply principles of visual literacy, design grammar, communication theories, storytelling, composition, color, typography, and aesthetic frameworks to conceptualize, develop, and produce effective visual communication messages and solutions across print, digital, and multimedia platforms.

PSO2. Technical Proficiency & Production Skills: Demonstrate technical proficiency in using industry-standard tools, software, and equipment across photography, videography, audio production, graphic design, animation, digital imaging, filmmaking, and post-production workflows to plan and create professional-quality media content.

PSO3. Narrative Design and Storytelling: Construct compelling narratives through scriptwriting, storyboarding, cinematography, editing, animation, and performance-based techniques for screen-based, theatrical, and immersive media formats.

PSO4. Strategic Communication and Audience Engagement: Design and execute strategic communication solutions encompassing advertising, branding, public relations, social media marketing, digital journalism, and development communication campaigns that address real-world audience needs and organizational objectives.

PSO5. Critical Analysis and Research Capability: Critically analyze media content, visual artifacts, communication campaigns, user experiences, audience data, and cultural representations using research methodologies, critical thinking, and theoretical frameworks to generate evidence-based insights into media effects, communication outcomes, and industry trends.

PSO6. Digital Innovation and Emerging Technology Integration: Utilize emerging technologies including artificial intelligence, extended reality, motion graphics, interactive web design, UX/UI design systems, and immersive media tools to conceptualize and design innovative, user-centered, and future-oriented communication and media solutions.

PSO7. Ethical, Legal, and Social Responsibility: Critically examine, and navigate the ethical, legal, and social dimensions of media practice with integrity, ensuring compliance with professional standards, media regulations, respect for cultural diversity, and commitment to inclusive, responsible, and sustainable communication.

PSO8. Employability, Entrepreneurship and Industry Readiness: Develop professional portfolios, personal branding identities, business plans, and entrepreneurial media projects that demonstrate career readiness, creative problem-solving, interdisciplinary collaborative competency, and self-sustaining employment potential in the dynamic global visual communication industry.

B.Sc. Visual Communication Programme Pattern
(With Effect from June 2026)

SEM	PART	STATUS	CODE	TITLE OF SUBJECT	HRS	CDT
I	I	Lang	26UGTL11	General Tamil -I	6	3
			26UGHL11	Hindi – I		
			26UGFL11	French – I		
	II	Lang	26UGEL11	General English - I	6	3
	III	Core – T1	26UVCC11	Understanding Visual communication (T)	4	4
	III	Core – P1	26UVCC12	Graphic Design and Typography (P)	4	4
	III	EC-T1	26UVCE11	Art & Visual Aesthetics (T)	4	3
	III	EC-P1	26UVCE12	Digital Drawing and Painting (P)	2	2
	IV	SEC1	26UVCN11	Media Literacy (NME-I) (T)	2	2
	IV	FC	26UHER11/ 26UHEE11	Foundation Course: Religion: Catholic Doctrine/ Ethics	2	2
				Total	30	23
II	I	Lang	26UGTL21	General Tamil –II	6	3
		Lang	26UGHL21	Hindi – II		
		Lang	26UGFL21	French – II		
	II	Lang	26UGEL21	General English - II	6	3
	III	Core – T2	26UVCC21	Communication Theories (T)	4	4
	III	Core – P2	26UVCC22	Photography (P)	4	4
	III	EC- T2	26UVCE21	Digital Journalism (T)	4	3
	III	EC – P2	26UVCE22	Digital Imaging and Image Editing (P)	2	2
	IV	SEC2	26UVCN21	Mobile Photography (T) (NME2)	2	2
	IV	SEC3	26UHEI21	Integrated Personality Development	2	2
				Total	30	23
III	I	Lang	26UGTL31	General Tamil –III	6	3
		Lang	26UGHL31	Hindi – III		
		Lang	26UGFL31	French – III		
	II	Lang	26UGEL31	General English - III	6	3
	III	Core – T3	26UVCC31	Video Production and Cinematography (T)	4	4
	III	Core – P3	26UVCC32	Audio-Video Editing (P)	4	4
	III	EC-T3	26UVCE31	Advertising and Brand Communication (T)	4	3
	III	EC-P3	26UVCE32	Script Writing and Storyboard Development (P)	2	2
	IV	SEC4	26UHEL31	Life coping & Entrepreneurial skills management	2	2
	IV	SEC5	26UVCS31	Theatre and Performing Arts (P)	2	2
				Total	30	23
	I	Lang	26UGTL41	General Tamil –IV	6	3
		Lang	26UGHL41	Hindi – IV		
		Lang	26UGFL41	French – IV		
	II	Lang	26UGEL41	General English - IV	6	3
	III	Core – T4	26UVCC41	Film Studies (T)	4	4
	III	Core – P4	26UVCC42	Digital Filmmaking (P)	4	4
	III	EC-T4	26UVCE41	Media, Culture and Society (T)	3	3
	III	EC-P4	26UVCE42	Motion Graphics and 2D Animation (P)	3	3
	III	EC-P5	26UVCE43	Web Design and Interaction Design (P)	2	2

IV	IV	EVS	26UEVS41	Environmental Studies (T)	2	2
	V	Extension Activities		STAND (Student Training and Action for Neighbourhood Development)	-	1
	*Internship in summer holidays			Total	30	25
V	III	Core – T5	26UVCC51	Visual Research Methods (T)	5	5
	III	Core – T6	26UVCC52	Public Relations and Event Management (T)	5	5
	III	Core – P5	26UVCC53	3D Animation (P)	5	3
	III	Core – P6	26UVCC54	Artificial Intelligence in Media Production (P)	5	3
	III	EC-T5	26UVCE51	Media Laws and Ethics (T)	4	3
	III	EC-P6	26UVCE52	User Experience Design and User Interface Design (P)	4	3
	IV	VE	26UVEH51	Human Rights and Social Analysis	2	2
	IV	Internship	26UVCI51	Internship	-	2
				Total	30	26
VI	III	Core – T7	26UVCC61	Media Entrepreneurship (T)	5	4
	III	Core – T8	26UVCC62	Extended Reality and Immersive Media(T)	5	4
	III	Core – P7	26UVCC63	Compositing and Visual Effects (P)	4	2
	III	Core – P8	26UVCC64	Digital Media Production (P)	4	2
	III	Core	26UVCC65	Major Project with Viva Voce (P)	6	3
	III	EC-T6	26UVCE61	Social Media Strategy & Marketing (T)	4	3
	IV	SEC 6	26UVCS61	Employability Skills & Portfolio Development (P)	2	2
				Total	30	20
					180	140
				Additional Compulsory Courses		
I UG	Add on Course		26UVCAO1	Radio Production and Podcasting		2
			26UVCAO2	New Reporting & Editing		2
II UG	Value Added Course		26UVCVA1	Television Production		2
			26UVCVA2	News Anchor and Video Jockey		2
III UG	Extra Credit Course		26UVCEC1	Communication for Development		2
			26UVCEC2	Digital Storytelling		2
			26UVCEC3	Film Analysis and Criticism		2
				Field Visit/Industrial Visit		1
				MOOC		2
				Cocurricular/Extra Curricular Activities		1
				TOTAL	180	150

EC – Elective Course

SEC – Skill Enhancement Course

FC – Foundation Course

(T) – Theory

VE – Value Education

(P) - Practical

பொதுத்தமிழ் - I
26UGTL11

Sem	Course Code	Course Category	Hours	Credit	MARK FOR EVALUATION		
					CIA	ESE	TOTAL
I	26UGTL11	GT	6 Hrs	3	100	100	100
COURSE TITLE		பொதுத்தமிழ் - I					
COURSE OUTCOMES: (பயன்கள்)							
CO1	பாரதியார் காலந்தொட்டுத்தற்காலப் புதுக்கவிதைகள் வரையிலானகவிதைகளை அறிமுகப்படுத்துவதால் படைப்பாற்றல் திறன் பெறுதல் (K1, K2)						
CO2	புதுக்கவிதை வரலாற்றினை அறிந்துகொள்ளுதல்.(K2)						
CO3	இக்கால இலக்கியவகையினைக் கற்பதன் மூலம் படைப்பாக்கத்திறனைப்பெறுதல்.(K4)						
CO4	மொழிஅறிவோடுசிந்தனைத் திறன் அதிகரிக்கச் செய்தல்.(K3)						
CO5	தமிழ்மொழியைப் பிழையின்றிஎழுதவும்,புதியகலைச்சொற்களைஉருவாக்கவும் அறிந்து கொள்ளுதல்.(K4)						
CO6	காலந்தோறும் சமூகச் சிந்தனைகள் மாறுவதை இலக்கியவரலாற்றின் மூலம் புரிந்துகொள்ளுதல்.(K6)						

UNITS	SYLLABUS CONTENTS	HOURS
I	மரபுக் கவிதை 1. பெ.சுந்தரனார் - தமிழ்த்தெய்வவணக்கம் 2. இராமலிங்கஅடிகளார் - வள்ளலார் பாடல்கள் 3. பாரதியார் - பாரத ஜனங்களின் தற்கால நிலைமை 4. பாரதிதாசன் - சிறுத்தையே வெளியில் வா 5. மு.நல்லசுவாமிபண்டிதர் - சிலுவைத் தியானமாலை - மரியாள் புலம்பல் 6. கவிமணிதேசிகவிநாயகம்பிள்ளை -புத்தரும் ஏழைச்சிறுவனும் 7. முடியரசன் - மொழிஉணர்ச்சி 8. கண்ணதாசன் - ஆட்டனத்திஆதிமந்தி - ஆதிமந்திபுலம்பல் 9. கல்யாணசுந்தரம் - பட்டுக்கோட்டையார் பாடல் புதுக்கவிதை 1. கவிக்கோஅப்துல் ரகுமான் - வீட்டுக்கொருமரம் வளர்ப்போம் 2. சிற்பி- கவிதைமுடியவில்லை 3. மு.மேத்தா- வாழைமரத்தின் சபதம் 4. வைரமுத்து- புத்தகப்புராணம் 5. ஞானக்கூத்தன் - அம்மாவின் பொய்கள் 6. அறிவுமதி-வள்ளுவம் பத்து 7. நா.முத்துக்குமார் - ஆனந்தயாழை மீட்டுகிறாய் 8. சுகிர்தாராணி- சபிக்கப்பட்டமுத்தம் 9. அபிமானி - தலித்தியக்கவிதைகள் - 10. வைகைச் செல்வி - அம்மி 11. நாட்டுப்புறப்பாடல்	30

II	சிறுகதைகள் 1. புதுமைப்பித்தன் - கடவுளும் கந்தசாமிப் பிள்ளையும் 2. கு.ப.ராஜ கோபாலன் - விடியுமா? 3. கி.ராஜநாராயணன் - கதவு 4. வண்ணதாசன் - ஒருசிறுஇசை 5. உமாமகேஷ்வரி - மரப்பாச்சி உரைநடை 1. இலக்கியத்தின் உயிர்- இரா.மோகன் 2. இருபதாம் நூற்றாண்டுக்கவிதைகளில் தொழிலாளர் நிலை- இரா.மோகன் 3. எண்பதுகளில் புதுக்கவிதைப் போக்குகள் - இரா.மோகன் 4. தமிழ்ச் சிறுகதைகளில் முன்னிலைஉத்தி- இரா.மோகன் 5. வளமுடன் வாழ - அருள்முனைவர் ச.இன்னாசிமுத்து.சே.ச.	15
III	தமிழ் இலக்கியவரலாறு (இக்கால இலக்கியம்)	15
IV	இலக்கணம் - எழுத்து 1. தொல்காப்பியத்தின் எழுத்துவகை 2. முதல் எழுத்துக்கள் 3. சார்பெழுத்துக்கள் 4. மொழிமுதல் எழுத்துக்கள் 5. மொழி இறுதிஎழுத்துக்கள் 6. மொழி இடைஎழுத்துக்கள் 7. போலி 8. பதவிலக்கணம் 9. புணர்ச்சி இலக்கணம்	15
V	பிழையின்றிஎழுதுவோம் 1. பிழைப்பட எழுதும் சொற்களும், திருத்தங்களும் 2. சொற்பொருள் வேறுபாடு 3. பிழையான வாக்கியங்களும், திருத்தங்களும் 4. நிறுத்தற்குறிகள் 5. மரபு 6. வல்லெழுத்து (க்,ச,த்,ப்) மிகுமிடங்கள் 7. வல்லெழுத்துமிகா இடங்கள் 8. வாக்கியம் :வகைகளும்,மாற்றங்களும் 9. வழ(ழு)க்குத் தமிழ் 10.உவமைகள் - பழமொழிகள் - மரபுத் தொடர்கள்	15
TEXT BOOKS (பாடநூல்கள்)		
- தமிழ்த்துறை வெளியீடு- தூய சவேரியார் கல்லூரி,(தன்னாட்சி)பாளையங்கோட்டை. - வகைமைநோக்கில் தமிழ் இலக்கியவரலாறு- பாக்கியமேரி		
REFERENCE BOOKS (பார்வைநூல்கள்)		
- தமிழ் இலக்கியவரலாறு- சிறப்பிபாலசுப்பிரமணியன் - புதியநோக்கில் தமிழ் இலக்கியவரலாறு- தமிழண்ணல் - தமிழ் இலக்கியவரலாறு- சேதுராமன்		
WEB SOURCES(இணையதளங்கள்)		
- Tamil Heritage Foundation – www.tamilheritage.org - Tamil Virtual University Library – www.tamilvu.org/library - Project Madurai – www.projectmadurai.org - Chennai Library – www.chennailibrary.com - Tamil University Library – www.ulib.prg - Tamil E-books downloads – tamilbooksdownloads.blogspot.com - Tamil Books online – books.tamilcube.com - Catalogue of the Tamil Books in the library of British congress archive.org		

பொதுத்தமிழ் - II
26UGTL21

Sem	Course Code	Course Category	Hours	Credit	MARK FOR EVALUATION		
					CIA	ESE	TOTAL
II	26UGTL21	GT	6 Hrs	3	100	100	100
COURSE TITLE		பொதுத்தமிழ் - II					
COURSE OUTCOMES (பயன்கள்)							
CO1	பக்தி இலக்கியத்தின்தோற்றம்,வளர்ச்சி சிற்றிலக்கியத்தின் தோற்றம்,வளர்ச்சி குறித்து அறிந்துகொள்வர்.(K1)						
CO2	பக்தி இலக்கியங்கள் ,சிற்றிலக்கியங்கள் முதலியவற்றின் இலக்கண மற்றும் இலக்கிய அமைப்பை விளங்கிக் கொள்வர் (K2)						
CO3	பக்தி இலக்கியப் பாடல்களில் காணப்படும் தெய்வவழி பாட்டுணர்வு, சிற்றிலக்கியங்களில் காணலாகும் சமூகநீதிக் கருத்துகளை, இன்றைய வாழ்வோடு தொடர்புபடுத்தி நோக்குவர் (K3)						
CO4	பக்தி இலக்கியம் சிற்றிலக்கியங்களின் வழி இலக்கண இலக்கியச்சிறப்புகளை ஒப்பிட்டுப் பேதங்களைக் காண்பர். (K3)						
CO5	பக்தி இலக்கிய, சிற்றிலக்கியங்களின் வழி தமிழ்மொழி, பண்பாடு, மதம், தத்துவம் ஆகியவற்றினை மதிப்பிட்டுச் சீர்தூக்கிப் பார்ப்பர் (K5)						
CO6	கற்ற இலக்கியங்களை அடிப்படையாகக் கொண்டு,சிறுபக்திக் கவிதைகள் அல்லது சிற்றிலக்கிய மரபில் பாடல் இயற்றும் திறன் பெறுவர்.,(K6)						

UNITS	SYLLABUS CONTENTS	HOURS
I	பக்தி இலக்கியம் -1 1. திருஞானசம்பந்தர் - திருக்கோடிக்கா 2. திருநாவுக்கரசர் - திருப்பாதிரிப்புலியூர் 3. திருப்பாவை - ஆண்டாள் 4. குலசேகரஆழ்வார் - 5 ஆம் பதிகம் 5. சித்தர் பாடல்கள் - அழகணிசித்தர் (தேர்ந்தெடுக்கப்பட்டபாடல்கள்) சிற்றிலக்கியம்: 2 1 கலிங்கத்துப்பரணி - களம் பாடியது 2. திருக்குற்றாலக் குறவஞ்சி - மலைவளம் 3. திருக்காவலூர்க்கலம்பகம் - சமூகஉல்லாசம் 4. முக்கூடற்பள்ளு-நாட்டு வளம் 5. தமிழ்விடுதாது - தூதுக்கானகாரணம்	30
II	ஊரைநடை 1. இறைநம்பிக்கையும் மனிதவாழ்வும் 2. இயேசுபிரான் குறிப்பிடும் எண்வகைமனிதர்கள் 3. நபிகள் நாயகத்தின் வாழ்வியல் நெறிகள் 4. திருமூலர் காட்டும் இறைநெறி 5. வள்ளலார் கூறும் வாழ்வியல் நாவல் - கருப்பாயி என்கிற நூர்ஜஹான் -அன்வர் பாலசிங்கம்	15
III	தமிழ் இலக்கியவரலாறு (பக்திஇலக்கியம்,சிற்றிலக்கியம் தொடர்பானபகுதிகள்)	15
IV	இலக்கணம் சொல்லின் இலக்கணம்-பெயர் ,வினை, இடை,உரிச்சொற்கள் பிறமொழிச் சொற்களைத் தமிழில் வழங்கும் முறை	15

V	மொழிபெயர்ப்பு ஆட்சிச் சொல்லகராதி - மரபுத் தொடர்கள் -பழமொழிகள் - திருக்குறள்	15
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TEXT BOOKS (பாடநூல்கள்)

1. தமிழ்த்துறைவெளியீடு - தூயசவேரியார் தன்னாட்சிக் கல்லூரி,பாளையங்கோட்டை.
2. வகைமைநோக்கில் தமிழ் இலக்கியவரலாறு - முனைவர்பாக்கியமேரி
3. கருப்பாயின்கிறநூர்ஜஹான் -அன்வர் பாலசிங்கம்

REFERENCE BOOKS (பார்வைநூல்கள்)

- தமிழ் இலக்கியவரலாறு - சிற்பி. பாலசுப்பிரமணியன்
- புதியநோக்கில் தமிழ் இலக்கியவரலாறு - தமிழண்ணல்
- தமிழ் இலக்கியவரலாறு- சேதுராமன்

WEB SOURCES (இணையதளங்கள்)

- Tamil Heritage Foundation- www.tamilheritage.org
- Tamil virtual University Library- [www.tamilvu.org/ library](http://www.tamilvu.org/library) <http://www.virtualvu.org/library>
- Project Madurai - www.projectmadurai.org.
- Chennai Library- www.chennailibrary.com .
- Tamil Universal Digital Library- www.ulib.prg .
- Tamil E-Books Downloads- [tamilebooksdownloads. blogspot.com](http://tamilebooksdownloads.blogspot.com)

பொதுத்தமிழ் - III
26UGTL31

Sem	Course Code	Course Category	Hours	Credit	MARK FOR EVALUATION		
					CIA	ESE	TOTAL
III	26UGTL31	GT	6 Hrs	3	100	100	100
COURSE TITLE		பொதுத்தமிழ் - III					

COURSE OUTCOMES (பயன்கள்)

CO1	மாணவர்கள் காப்பியம், உரைநடை, ஊடகத்தமிழ், இலக்கணம், யாப்பு ஆகியவற்றின் அடிப்படைக் கருத்துக்கள்,பண்புகள், வரலாற்றுப் பின்னணிகளை அறிதல். (K1)
CO2	மாணவர்கள் தமிழ் இலக்கியவடிவங்கள் (காப்பியம்,உரைநடை) மற்றும் இலக்கணக் கூறுகளைப் (எழுத்து,சொல்,பொருள்,யாப்பு) புரிந்துகொண்டு அவற்றின் தனித்துவங்களைவிளங்கிக் கொள்ளல். (K2)
CO3	மாணவர்கள் கற்ற இலக்கணவிதிகள் மற்றும் யாப்புமுறைகளைப் பயன்படுத்தி சரியான தமிழ் வாக்கியங்களையும் செய்யுள்களையும் உருவாக்கப் பயிற்சியளித்தல். (K3)
CO4	மாணவர்கள் காப்பியங்கள் மற்றும் உரைநடைப் படைப்புகளைப் பகுத்து, ஆய்வுசெய்து,அதன் கருத்து,கட்டமைப்பு, இலக்கியநயம் ஆகியவற்றை ஆராய்தல். (K4)
CO5	மாணவர்கள் இலக்கியப் படைப்புகளைதரம்,மொழிநடை, இலக்கணஅமைப்பு ஆகியவற்றைவிமர்சனமுறையில் மதிப்பீடுதல், (K5)
CO6	மாணவர்கள் தமிழ் இலக்கணம் மற்றும் யாப்புஅடிப்படையில் சுயமாக செய்யுள்,கட்டுரை,உரைநடைப் படைப்புகளைஉருவாக்கப் பயிற்சியளித்தல்;.(K6)

UNITS	SYLLABUS CONTENTS	HOURS
I	1. சிலப்பதிகாரம் - வழக்குரைக் காதை. 2. மணிமேகலை- ஆபுத்திரன் திறம் அறிவித்தகாதை. 3. சீவகசிந்தாமணி- பதுமையர் இலம்பகம். 4. கம்பராமாயணம் - மந்தரைச் சூழ்ச்சிப் படலம்.	30
	1. சூளாமணி 2. உதயணகுமாரகாவியம் 3. இயேசுகாவியம் 4. மருமக்கள் வழி மான்மியம்	
II	ஊரைநடை 1. காளத்திவேடனும் கங்கைவேடனும். 2. தீமையை இயற்றும் தன்மையினர் கூனி இயாகோ. 3. சிலம்புகாட்டும் சீர்மிகு சிந்தனைகள். 4. மணிமேகலை காப்பியத்தில் மானுட விழுமியங்கள். நாடகம் - வேலைக்காரி - அறிஞர் அண்ணா.	15
III	தமிழ் இலக்கிய வரலாறு (காப்பியங்கள்)	15
IV	இலக்கணம் - யாப்பு,எழுத்து, அசை. சீர்,தளை, அடி,தொடை,பா வகைகள்	15
V	ஊடகத்தமிழ் - விளக்கம், வகைகள்,செயல்பாடுகள் 1.இதழ்கள்	15

	2.வானொலி 3.தொலைக்காட்சி 4.திரைப்படம்	
TEXT BOOKS (பாடநூல்கள்)		
- தமிழ்த்துறைவெளியீடு-தூயசவேரியார்க் கல்லூரி,(தன்னாட்சி) பானையங்கோட்டை. - வகைமைநோக்கில் தமிழ் இலக்கியவரலாறு-பாக்கியமேரி		
REFERENCE BOOKS (பார்வைநூல்கள்)		
- தமிழ் இலக்கியவரலாறு-சிற்பிபாலசுப்பிரமணியன் - புதியநோக்கில் தமிழ் இலக்கியவரலாறு-தமிழண்ணல் - தமிழ் இலக்கியவரலாறு-சேதுராமன்		
WEB SOURCES (இணையதளங்கள்)		
- Tamil Heritage Foundation – www.tamilheritage.org<http://www.tamilheritage.org> - Tamil Virtual University Library – www.tamilvu.org/library http://www.virtualvu.org/library - Project Madurai – www.projectmadurai.org - Chennai Library – www.chennailibrary.com<http://www.chennailibrary.com - Tamil University Library – www.ulib.prg<http://www.ulib.prg> - Tamil E-books downloads – tamilebooksdownloads.blogspot.com - Tamil Books online – books.tamilcube.com - Catalogue of the Tamil Books in the library of British congress archive.org		

பொதுத்தமிழ் - IV
26UGTL41

Sem	Course Code	Course Category	Hours	Credit	MARK FOR EVALUATION		
					CIA	ESE	TOTAL
IV	26UGTL41	GT-IV	6 Hrs	3	100	100	100
COURSE TITLE		பொதுத்தமிழ்- IV					
COURSE OUTCOMES (பயன்கள்)							
CO1:	பழந்தமிழ் இலக்கியவரலாற்றறிவைப் பெறுதல் (K1, K2)						
CO2:	சங்க இலக்கிய அறிமுகங்களின் ஊடாகத் தமிழர் வாழ்வியல் நெறிகளை உணர்தல். (K2,K3)						
CO3:	தமிழ் இலக்கியங்களின் செய்யுள் உருவம்,உள்ளடக்கம், படைப்பியல் கொள்கைகளைப் புரிந்துகொள்ளுதல். (K4)						
CO4:	அகத்திணை,புறத்திணைவாழ்வியல் நெறிப்பாடுகளின் ஊடாகத் தமிழர்ப்பண்பாட்டு அடிப்படைகளை மதிப்பிடும் திறன் பெறுதல். (K2,K3)						
CO5:	மொழித்திறன்,படைப்புத்திறன் பெறுதல். (K3,K4)						
CO6:	நாடக இலக்கியஅனுபவத்தின் வழியாகதமிழ்ச் சமூகநிலைகளை இலக்கியமாக்கும் நுட்பங்களைப் பெறுதல். (K2,K6)						

UNITS	SYLLABUS CONTENTS	HOURS
I	செய்யுள் பகுதி 1 1. நற்றிணை (5பாடல்கள்) 2. குறுந்தொகை (5பாடல்கள்) 3. அகநானூறு (2பாடல்கள்) 4. புறநானூறு (5பாடல்கள்)	30
	செய்யுள் பகுதி 2 1. நெடுநல்வாடை முழுமையும் 2. திருக்குறள் (விருந்தோம்பல், நட்பாராய்தல், குறிப்பறிதல்) 3. நாலடியார் (கல்வி)	
II	உரைநடைக் கட்டுரைகள் 1. ஊரும் பேரும் - ரா.பி. சேதுபிள்ளை 2. தமிழர் பண்பாடும்அதன் சிறப்பியல்புகளும் - தனிநாயகம் அடிகளார் 3. இலக்கியஉருவாக்கமும் பயனும் - சேதுமணிமணியன் பயண இலக்கியம் 1. மண் புதிது - சுப்ரபாரதிமணியன்	15
III	தமிழ் இலக்கியவரலாறு 1. சங்ககாலம் 2. சங்கம் மருவியகாலம்	15
IV	இலக்கணம் -பொருள் 1. அகப்பொருள் 2. புறப்பொருள் 3. அணியிலக்கணம் (உவமை,உருவகம்,பிறிதுமொழிதல்,வஞ்சப்புகழ்ச்சி,தற்குறிப்பேற்ற அணி)	15
V	மொழிப்பயிற்சி 1. ஒப்பும் மறுப்பும் (ஒருகருத்தினை வெட்டி,ஒட்டி எழுதும் பயிற்சி) 2. விண்ணப்பம் எழுதுதல் (பயிற்சி) 3. தமிழில் தன்விவரக் குறிப்புவரைதல் (பயிற்சி) 4. மேடைப்பேச்சு நுட்பங்கள் (நேர்முகப் பயிற்சிமற்றும் மதிப்பீடு)	15

TEXT BOOKS (பாடநூல்கள்)	
1. பொதுத்தமிழ் பாடநூல், தமிழ்த்துறை வெளியீடு ,தூய சுவேரியார் கல்லூரி,பாளையங்கோட்டை.	
2. பாக்கியமேரி,தமிழ் இலக்கியவரலாறு,பதினொன்றாம் பதிப்பு - 2025 ,பூவேந்தன் பதிப்பகம்,மயிலாப்பூர்,சென்னை.	
3. சுப்பராரதிமணியன்இமண் புதிது,முதல் பதிப்பு 2018 அறிவுப்பதிப்பகம்,சென்னை.	
REFERENCE BOOKS (பார்வைநூல்கள்)	
பார்வை நூல்கள்	
1. மது.ச.விமலானந்தம்தமிழ் இலக்கியவரலாறு,	
2. மு. வரதராசனார்,தமிழ் இலக்கியவரலாறு,	
3. தமிழண்ணல்,புதியநோக்கில் தமிழ் இலக்கியவரலாறு.	
WEB SOURCES (இணையதளங்கள்)	
• Tamil Heritage Foundation – www.tamilheritage.org<http://www.tamilheritage.org> • Tamil Virtual University Library – www.tamilvu.org/library http://www.virtualvu.org/library • Project Madurai – www.projectmadurai.org • Chennai Library – www.chennailibrary.com<http://www.chennailibrary.com • Tamil University Library – www.ulib.prg<http://www.ulib.prg> • Tamil E-books downloads – tamilebooksdownloads.blogspot.com • Tamil Books online – books.tamilcube.com • Catalogue of the Tamil Books in the library of British congress archive.org	

HINDI

SEMESTER 1

UNIT I: GRAMMAR

- Swar(स्वर),
- Vyanjan(व्यंजन),
- Barah Khadi(बारहखड़ी),
- Shabd aur Vakya Rachna (शब्द और वाक्य रचना)

UNIT II: SUBODH HINDI RACHNA

- Binna binna arth(भिन्न भिन्न अर्थ),
- Numbers (गिनती1-100),
- Vaakyong mein Prayag kijiye (वाक्यों में प्रयोग कीजिये)
- Rishto ke Naam (रिश्तो के नाम)
- Gharelu padartho ke Naam (घरेलु पदार्थों के नाम)

UNIT III: PROSE

- Sadharan Vakya aur Sangya (संज्ञा),
- Sarvanaam(सर्वनाम)
- Visheshan(विशेषण)
- Kriya (क्रिया)

UNIT IV: SHORT STORIES

- Bacho ki Kahaniya

UNIT V: COMPREHENSION

- Sant Tiruvalluvar, संत तिरुवल्लुवर,
- Hamara desh, (हमारा देश,)
- Paryavaran Sanrakshan, (पर्यावरण संरक्षण)
- Naari Sashaktikaran, (नारी सशक्तिकरण)
- Rastriya janvar(राष्ट्रीय जानवर)

Reference Books

Hindi sentences - Chaturbhuj Sahay

Subodh Hindi Grammar - Phoolchand Jain

Sankshipt Hindi Grammar - Kamta Prasad

Practical Hindi - Nagappa

Abhinav Hindi Grammar – Nagappa

Saral Hindi Grammar - Shyamchandra Kapur

Grammar Pradeep - Ramdev

Laghu Bal Kathaye - Ramashankar

Captivating Stories - Premchand

CONCISE GRAMMAR OF THE HINDI LANGUAGE - H.C Scholberg

Hindi Grammar - Edwin Greaves

SEMESTER II

UNIT I: Hindi Ekankiya

- Sooryodhaya(सूर्योदय),
- Mayoppiya (मायोपिया),
- Udhayan (उदयन),
- Upendranath Ashk – Lakshmi ka Swagat

Characters: (Tippani)

- Nirjarani (निर्झरणी),
- Sudhi(सुधी)
- Thathagath(तथागत),
- Udhayan (उदयन),

UNIT II: Hindi Kahaniya

- Premchand – Bade Ghar ki Beti
- Malathi Joshi – Vo Tera Ghar Yah Mera Ghar
- Gyanranjan - Pita

UNIT III: ANCIENT POETRY

- Pathya Chayanika– KabeerDhoha–Saaki (साखी) 1 to 10.

UNIT IV: Vyakaran

- Kriya Visheshan (क्रियाविशेषण),
- Sambandh Bodhak (संबंधबोधक),
- Samuchay Bodhak (समुच्चयबोधक)
- Vismayadi Bodhak (विस्मयादिबोधक) aadi shabdo ka prayog

UNIT V:

Pratiyogi Pariksha par aadharit Nimnalikhit Vishayo se sambandhit Prashikshan Karya

- Tamil Bhasha: Mahakavi Bharatiyar
- Sanket Vikas dwara Lekhan kala aur Kahani Lekhan ka Vikas
- Gadyansh dekhkar sahi Shirshak chunna
- Pathit Vyakaran par aadharit Vakya rachna
- Vibhinna Pratiyogi parikshao ke bare mein suchna pradan dena

Reference Books

- Sooryodaya (Dakshin Bharat Hindi Pracharsabha publications)
- Aath Ekanki Natak - Ed. Dr. Ramkumar Verma
- Das Ekanki

SEMESTER III

Niji Patra – Arth aur Bhed, Pitaji/Mataji ke naam patra, Mitra, Bhai aadi ke naam patra

UNIT I: Niji Patra Lekhan

- Niji Patra - Arth aur Bhed
- Pitaji/Mataji ke naam patra
- Mitra, Bhai aadi ke naam patra
- Paribhashik Shabdawali - 20 words

Unit II

- Samajik Patra Lekhan
- Aavedan Patra - Noukri, Chutti aadi
- Dak Adhikari ke naam patra
- Paribhashik shabdawali - 20 words

Unit III

- Vyavasayik Patra Lekhan
- Vyavasayik Patra - Arth aur Bhed
- Prakashak ke naam patra
- Shikayathi
- Paribhashik shabdawali - 20 words

Unit IV

- Samanya Parichay
- Sarkari Patra
- Ardh-Sarkari Patra
- Gyapan, Paripatra
- Anusmarak
- Paribhashik Shabdawali - 20 words

Unit V

- Precis Writing And Applied Grammar (Ling, Vachan and Karak)
- Karak (कारक)
- Vachan badaliye(वचन बदलिए),
- Ling badaliye(लिंग बदलिए)

Reference Books

- Viyavaharik Hindi, Hindi Prachar press, T.Nagar, Madras-600 017
- Alekhan aur Tippan - Prof. Viraj
- Alekhan Kichlu

SEMESTER IV

UNIT I: STORIES (दक्षिणी कथाएं)

- Meri pathni(मेरी पत्नी),
- Thotha aur Mynah(तोता और मैना),
- Noorunisha(नूरनिशा),
- Mruthudhand (मृत्यु दंड),
- Karmaveer(कर्मवीर) and their Characters.

UNIT II: Proudyogiki aur Hindi

- Unicode
- Dewanagari Lipi
- Hindi ki Vibhinna Website - Ek Parichay

UNIT III: POETRY (काव्यशास्त्र)

Ras :

- Kavyaras (काव्यरस),
- Veer ras (वीररस),

Sandh:

- Chowpayi (चौपाई),
- Rola(रोला),

Alankar:

- Yamakalankar (यमकअलंकार),
- Upmaalankar (उपमाअलंकार).

UNIT IV:

AUTOBIOGRAPHY (Sathya ka Swar–Gandhiji ki Jeevani)

- Ma, bap aur Janma(मां, बाप और जन्म)
- Ladakpan (लड़कपन)
- High school mein (हाई स्कूल में)
- Vivah aur Mamsabhakshan(विवाह और मांस भक्षण)
- Ankhen Kuli (आंखें खुली)

Unit V :Pratiyogi priksha par aadharit Computer sambandhit prashikshan Karya

- Hindi mein Powerpoint banana
- Hindi mein Google Document taiyar karna
- Hindi mein Google form taiyar karna
- Vibhinna pratiyogi pariksha ke bare mein suchna pradan karna

Reference Books

- Social Networking: Naye Samay ka Samvad – Ed. Sanjay Dwivedi
- Jansanchar aur Maas Culture - Jagdeeshwar
- Media: Bhumandalikaran aur Samaj - Ed. Sanjay Dwivedi
- Naye Jamane ki Patrakarita - Sourabh Shukla
- Patrakarita se Media tak - Manoj Kumar

French semester-I

UNIT. I

Communication:	Decrire la salle de classe et le professeur.
Grammaire :	Les articles indefinis et defines, les verbes reguliers et irreguliers.
Culture:	Les symbols de la France.
Projet:	Desiner les objets dans le sac et dans la trousse.

UNIT. II

Communication:	Parler de la journee.
Grammaire :	Les verbes pronominux,Affirmatif Negatif et interrogatif
Culture:	Les Frontieres de la France.
Projet:	Faire un rapport sur la journee des parents.

UNIT. III

Communication:	se presenter, parler de la nationlite, dire son numero de telephone.
Grammaire :	Les prepositions , Accord adjective nom, verbes aller venir.
Culture:	Les fete en France trditions et multiculturalisme.
Projet:	faire une liste des camarades et noter leurs numeros de telephone a

haute

voix et demander a un ami de verifier.

UNIT. IV

Communication:	parler de la nourriture et des repas simples et sains.Decrire les
Grammaire :	L'impertif,Les articles partitifs,
Culture:	Les plats francais.
Projet:	Dessiner et decrire l nourriture que les gens mangent dans leur pays,

UNIT. V

Communication:	Exprimer ses gouts.
Grammaire :	Les adjectifs qulificatifs, les adjectifs possessifs, La negation.
Culture:	La France et ses regions.
Projet:	qu'est-ce que tu aimes faire pendant ton temps libre?

- Lecon 1.** La vie scolaire de luc
- Lecon 2.** La vie quotidienne de luc
- Lecon 3.** Le monde multiculturel
- Lecon 4.** La bonne nourriture
- Lecon 5.** Parlons de nos preferences

Ref.Avenir method de francais 3

**French
Semester-II**

UNIT. I

Communication:	Demander et donner les directions , Situer un endroit (sur la carte)
Grammaire :	Les prepositions L'interrogation.
Culture:	Les vetements francais.
Projet:	Faire une carte de la ville imaginaire.

UNIT. II

Communication:	Parler de la semaine ,Parler des activites faites pendant la semaine.
Grammaire :	Les articles contractes,Les adjectifs demonstratifs, les expressions avec les verbes Faire et Avoir.
Culture:	Les villes connues en France.
Projet:	Preperer un employ du temps avec des activites faites pe dant la semaine.

UNIT. III

Communication:	Parler du passe, Raconter le week end dernier.
Grammaire :	Le passe compose avec l'auxilaire avoir, La formation du participle passe.
Culture:	Noel
Projet:	Faire un petit dossier sur les activites faites pendant les vacances d'ete.coller les photos de ces activites faites.

UNIT. IV

Communication:	Parler du passe, Rconter les vacances dernieres
Grammaire :	Le passe compose avec l'auxilaire etre.
Culture:	Les montagnes en France.
Projet:	Preparer un dossier sur la fete favorite celebree l'annee derniere.

UNIT. V

Communication:	Parler de la ville de demain , Exprimer des projets et des predictions.
Grammaire :	Le future proche, Le future simple.
Culture:	Les monuments en France.
Projet:	Imginer et presenter la ville du future

- Lecon 6.** Sara cherche son chemin
Lecon 7. Ma semaine en action
Lecon 8. Mon weekend dernier
Lecon 9. Mon sejour a Annecy
Lecon 10. La ville du futur

Ref.Avenir method de francais 3

French

semester-III

UNIT. I

Communication:	Decrier ce que les Francais aiment faire , Parler de la vie des Francais.
Grammaire :	Les articles indefinis et defins ,Les articles partitifs,Les articles contractes.
Culture:	La France dans le Coeur des Francais.
Projet:	Preparer un dossier sur ce que les gens du pays aiment faire.

UNIT. II

Communication:	Comparer la vie des adolescents d'autrefois et d'aujourd'hui.
Grammaire :	Le negation, Les articles.
Culture:	Les sous cultures adolescents.
Projet:	Decrivez la vie des adolescents d'hier et d'aujourd'hui.

UNIT. III

Communication:	Parler d'un sport.
Grammaire :	L'imperatif,L'interrogation questions/reponses,Lesconjonctins.
Culture:	Le sport en France.
Projet:	Parler du sport favort.

UNIT. IV

Communication:	Decriver les vacances,Racontredes experiences,Envoyerles mails.
Grammaire :	Le passe compose.
Culture:	La France ,une destination touristique.
Projet:	Dessiner ou coller les images de l'anniversaire fete l'annee derniere, rediger un petit texte pour raconter ce jour.

UNIT. V

Communication:	Parler d'une sortie scolaire,Ecrire un e-mail.
Grammaire :	Le passe recent, le futur proche .
Culture:	Les penitures celebres du muse du Louvre.
Projet:	Ecris sur une visite au muse.

- Lecon 1.** Esprit Francais.
- Lecon 2.** Les ados modernes
- Lecon 3.** Une grande aventure a velo
- Lecon 4.** Un sejour a nice
- Lecon 5.** La sortie au muse scientifique

Ref.Avenir method de francais 4

French
Semester-IV

UNIT. I

Communication:	Parler de l'automobile
Grammaire :	Les adjectifs les verbes .
Culture:	Les automobiles en France.
Projet:	Faire un dossier sur ta voiture .Coller une photo de cette voiture et decrire cette voiture.

UNIT. II

Communication	Reflechir aux villes a venir,Parler des projets d'avenir.
Grammaire :	Le futur simple ,le futur proche.
Culture:	Les projets d'avenir en France
Projet:	preparer un dossier sur les changements attendus dans la ville .

UNIT. III

Communication:	partager la recette , Parler de la nourriture.
Grammaire :	Les adverbs de quantite,l'adjectif indefini.
Cultur	les fetes et les traditions.
Projet:	Preparerun dossier sur un dessert prefereet parle de son origine.

UNIT. IV

Communication:	Discuter les avantages d'internet,Ecrire un blog.
Grammaire :	Les adjectifs demonstratifs , Les adjectifs possessifs ,Les prepositions.
Culture:	Les principaux medias francais.
Projet:	Faire un rapport sur les avantages et les inconvenients d'internet.

UNIT. V

Communication:	Rediger des invitations , Ecrire des .messages les consignes, Repondre a une invitation.
Grammaire :	Les verbes pronominaux , les verbes pronominaux a l'impertif.
Culture:	Les arts du spectacle en France.
Projet:	Rediger une belle invitation pour feter l'anniversaire d'un grand parent.

- Lecon 6.** Le monde des automobiles
- Lecon 7.** La vie en 2050
- Lecon 8.** L'epiphanie en France
- Lecon 9.** La vie en ligne
- Lecon 10.** On fait quoi ce week-end?

Ref.Avenir method de francais 4

GENERAL ENGLISH

DEPARTMENT OF ENGLISH

UG – PART II - GENERAL ENGLISH

(The Seven-Tier Pattern recommended by UGC Curriculum Development Centre and Identified as Best Practice by NAAC)

	Stream A (For learners of high entry level proficiency)	Stream B (For learners of average entry level proficiency)	Stream C (For learners of low entry level proficiency)
Courses in Semester I	IV 26UGEL14	III 26UGEL13	I 26UGEL11
Courses in Semester II	V 26UGEL25	IV 26UGEL24	II 26UGEL22
Courses in Semester III	VI 26UGEL36	V 26UGEL35	III 26UGEL33
Courses in Semester IV	VII 26UGEL47	VI 26UGEL46	IV 26UGEL44

GENERAL COURSE OUTCOMES

CO1 Acquire the four language skills (Listening, Speaking, Reading, and Writing)

CO2 Develop the skill of independent reading and interpreting of graded texts

CO3 Expand and consolidate active and passive vocabulary

CO4 Acquire the skills needed to participate in a conversation that builds knowledge collaboratively

CO5 Acquire a clear understanding of English Grammar to facilitate the accuracy of communication.

CO6 Develop the skills of formal written communication to be used in academic and career-related contexts

TEXTS

Course I – *SPARK I: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course II - *SPARK II: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course III - *SPARK III: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course IV - *SPARK IV: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course V - *SPARK V: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course VI – *SPARK VI: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.

Course VII - *SPARK VII: An Integrated Course Text for General English*, Department of English,
St. Xavier's College (Autonomous), Palayamkottai.
Courses I –VI –*Intermediate English Grammar* by Raymond Murphy. Cambridge University Press,
1999.

EXTERNAL EXAMINATION

❖ External Examination has two components:

1) Written Examination and 2) Spoken English Viva Voce

❖ A three-hour written examination will be conducted for 100 marks for all General English papers and the scores will be converted to 40 marks, with a pass minimum of 16 marks.

❖ At the end of every semester, Spoken English Viva Voce will be conducted for all the students for 100 marks (four components) and the scores will be converted to 10 marks, with a required pass minimum of 4 marks.

❖ To pass in any General English paper, a student must secure the pass minimum of 40 out of 100 (16/40 in Written Examination and 4/10 in Spoken English Viva Voce Examination).

Distribution of marks: **Written Exam** (100 marks) Converted to 40 marks
 Spoken English Viva voce (100 marks) Converted to 10 marks
 TOTAL (40+10) = 50 marks

INTERNAL ASSESSMENT

❖ Two Internal Examinations shall be conducted for 50 marks each along with the Continuous Internal Assessments for 30 marks.

❖ The internal assessment for the courses may include skill-based activities such as seminar presentation/spoken English /critical podcast/ video essay/ creating a 5–8 slides on a topic/ composing a poem/ submitting a relevant photo with description etc.

In both the Internal Examinations and Semester Written Examination, 40% of the mark is allotted for literature-based questions, and 60% of the mark is allotted for grammar and composition exercises.

General English Evaluation Procedure

Internal Examination			Converted to	Total
CIA 1 (Written)	50	Converted to 70	50	100
CIA 2 (Written)	50			
Two Classroom Assessments (Spoken/Skill-based Activities) 2x 15	30	30		
External Examination			Converted to	
Semester Exam (Written)	100	Converted to 40/ (Pass Min. 16)	50	
Semester Viva Voce 4x25 (Spoken)	100	Converted to 10/ (Pass Min. 4)		

Course I

Hours: 6

Course Code: 26UGEL11

Credits: 3

LEARNING OUTCOMES

LO1 To provide an ambience to acquire the basic language skills, listening, speaking, reading, and writing

LO2 To make the learners learn the basic elements of grammar

LO3 To enable them to involve in basic communicative activities

LO4 To develop basic vocabulary

LO5 To help the learners comprehend and respond in English

LO6 To build confidence in using English to communicate

UNIT – I POETRY (READING AND WRITING SKILLS)

1. Sarojini Naidu- “Indian Weavers”
2. Robert Burns – “My Love is like a Red Red Rose”

UNIT – II SHORT STORIES (READING AND WRITING SKILLS)

1. W. Somerset Maugham – “The Ant and the Grasshopper”
2. Guy De Maupassant – “The Necklace”

UNIT –III GRAMMAR AND VOCABULARY SKILLS

1. Use of Verbs: Verb Grid (Positive, Negative & Question), Regular Verbs, Irregular Verbs & Modal
2. Tenses: Active Voice Tenses & Passive Voice Tenses
3. Use of Nouns: Forms of Personal Pronouns, Use of Nouns as Subject, Object, Complement and Object of the Preposition
4. Sentence Patterns: SV, SVO, SVC, SVA, SVOA, SVIODO
5. Punctuation and Capitalisation
6. Reading Comprehension (5 Anecdotes and 5 Wisdom Stories)

UNIT – IV LISTENING AND SPEAKING SKILLS

1. Listening Practice –Listen and Do exercises: Listening to English songs, simple Indian short stories, homonyms/homophones
2. Pronunciation Practice: Vegetables, Fruits, Flowers, Trees, Spices, Eatables
3. Introducing Oneself
4. Introducing Others

UNIT –V LISTENING AND SPEAKING SKILLS

1. Greetings
2. Making Request
3. Reading Aloud (From the text)
4. Describing a place / a picture (With hints)

COURSE OUTCOMES

Learners will be able to

CO1 Use grammatical structures in meaningful constructions

CO2 Use oral communication for day-to-day activities

- CO3 Use simple sentences for oral and written communication
 CO4 Use punctuation and capitalisation accurately
 CO5 Comprehend what they listen to, and respond to it at the primary level
 CO6 Read and appreciate simple stories and anecdotes

TEXT BOOKS

- *SPARK I: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 2019.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-2.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*, India: Trinity Press, 2017
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION	Marks
PART A - MCQs (7 from each of the Units I, II & 6 from Unit III)	20
PART B - Compulsory - Units I, II & III (5X3)	15
• Unit I - Short answer/ ERC • Unit II - Short answer/ ERC • Verb Grid (be verb) • Verb Grid (possessive) • Verb Grid (action/passive)	
PART C – Compulsory- Unit III (5x7)	35
• Use of Verbs: Verb Grid • Tenses • Use of Nouns • Sentence Patterns • Punctuation and Capitalisation	
PART D - (3x10)	30
• Essay (250 words) Unit I (Either/or) • Essay (250 words) Unit II (Either/or) • Compulsory -Comprehension	
TOTAL	100

INTERNAL EXAMINATIONS Marks

PART A - MCQs 6X1(2 from each of the Units I, II & III)	6
PART B- Compulsory - one question from each of the Units I, II & III 1 Short answer/ 1 ERC / Grammar (3X3)	9
PART C –Compulsory (Unit III) (3X5)	15
PART D- (2X10) • Essay - Either /or Units – I & II 250 words • Compulsory- Grammar/ Composition	20
TOTAL	50

INTERNAL ASSESSMENTS Marks

Skill-based activity - 2x15 30
(Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/
Composing a poem/ Submitting a relevant photo with description, etc.)
TOTAL 30

Viva Voce Components: 100 Marks

1. Introducing Oneself / Others (25)
2. Reading Aloud (From the text) (25)
3. Describing a place / a picture (With hints) (25)
4. Conversation with the examiner (Greetings/ Making Request) (25)

COURSE II

Hours: 6

Course Code: 26UGEL22

Credits: 3

LEARNING OUTCOMES

LO1 To provide an ambience to acquire the basic language skills, listening, speaking, reading, and writing

LO2 To make the learners frame questions and answers

LO3 To enable them to involve in basic communicative activities

LO4 To develop a comprehensible use of adjectives

LO5 To help the learners comprehend and respond in English

LO6 To develop oral communication for day-to-day activities

UNIT – I POETRY (READING AND WRITING SKILLS)

1. Rabindranath Tagore – “Leave this Chanting and Singing”
2. Gerard Manley Hopkins- “God’s Grandeur”

UNIT – II SHORT STORIES (READING AND WRITING SKILLS)

1. Sister Nivedita - “The Judgement Seat of Vikramaditya”
2. Stephen Leacock - “With the Photographer”

UNIT – III GRAMMAR AND VOCABULARY SKILLS

1. Use of Adjectives
2. Use of Conditional ‘If’ (Probable & Improbable Conditions)
3. Use of ‘who’, ‘which’, ‘where’ & ‘that’ in combining sentences
4. Framing questions – ‘Wh –’ & ‘Yes’ / ‘No’ Questions
5. Prefixes and Suffixes
6. Developing Hints into a Paragraph

UNIT – IV LISTENING AND SPEAKING SKILLS

1. Listening Practice – Listen and Do exercises: Sound patterns and words ending ‘s’ endings and ‘d’ endings, and Listening to English songs and Indian short stories
2. Pronunciation Practice: Medical Terms/ Names of Ailments/People /Currency/ Countries and Capitals/World-famous Cities
3. Making Requests
4. Offering help

UNIT – V LISTENING AND SPEAKING SKILLS

1. Seeking Permission
2. Expressing Gratitude
3. Reading Aloud (from the Prescribed Text)
4. Narrating a Story (from Hints)

COURSE OUTCOMES

Learners will be able to

CO1 Use grammatical structures in meaningful contexts

CO2 Use oral communication for day-to-day activities

CO3 Use simple sentences for oral and written communication

CO4 Use enhanced vocabulary

CO5 Comprehend and respond to what they listen to at the secondary level

CO6 Read and appreciate simple pieces of fiction and non-fiction

TEXT BOOKS

- *SPARK II: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 2019.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*, India: Trinity Press, 2017.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION

Marks

PART A – MCQs (7 from each of the Units I, II, and 6 from Unit III)	20
PART B – Compulsory Units I, II & III - Short answers/ ERC/Grammar (5X3)	15
• Unit I - Short answer/ ERC • Unit II - Short answer/ ERC • Prefixes • Suffixes • Adjectives	
PART C – Compulsory Unit III (5x7)	35
• Adjectives • Use of 'who' & 'where' in combining sentences • Use of 'which' & 'that' in combining sentences • Framing questions – 'Wh –' & 'Yes' / 'No' Questions • Developing Hints into a Paragraph	
PART D – (3x10)	30
• Essay (250 words) Unit I (Either/or) • Essay (250 words) Unit II (Either/or) • Compulsory -Use of Conditional 'If' (Probable & Improbable Conditions)	

TOTAL

100

INTERNAL EXAMINATIONS		Marks
PART A - MCQs 6X1(2 from each of the Units I, II & Unit III)		6
PART B- Compulsory-one question from each of the Units I, II & III		
1 Short answer/ 1 ERC/ Grammar (3X3)		9
PART C –Compulsory (Unit III) (3X5)		15
PART D – (2X10)		20
• Essay - Either /or Units – I & II 250 words • Compulsory - Grammar/ Composition		
TOTAL		50

INTERNAL ASSESSMENTS Marks

Skill based activity – 2x15 30
 (Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/
 Composing a poem/ Submitting a relevant photo with description, etc.)
TOTAL 30

Viva-Voce Components: 100 Marks

1. Pronunciation: Medical Terms/ Names of Ailments/People /Currency/ Countries and Capitals/
World famous Cities (25)
2. Conversation: Making Requests/Offering help/Seeking Permission /Expressing Gratitude (25)
3. Reading Aloud (from the Prescribed Text) (25)
4. Narrating a Story (from Hints) (25)

COURSE III

Hours: 6

Course Code: 26UGEL13, 26UGEL33

Credits: 3

LEARNING OUTCOMES

LO1 To involve the learners in reading and interpreting English in poetry and prose (Fiction and Non-fiction)

LO2 To enable learners to write about prescribed literature

LO3 To help learners learn the appropriate use of articles, prepositions and adverbs

LO4 To help learners develop vocabulary register through homonyms, homophones and homographs

LO5 To facilitate in learners, the ability to create a narration based on hints

LO6 To build confidence in the learners to speak English for specific purposes

UNIT – I POETRY (READING AND WRITING SKILLS)

1. William Shakespeare – “All the World’s a Stage”
2. P. B. Shelley – “Ozymandias”
3. Oliver Goldsmith – “The Village Schoolmaster”

UNIT – II SHORT STORIES/ PROSE (READING AND WRITING SKILLS)

1. O. Henry – “The Gift of the Magi”
2. Katherine Mansfield – “A Cup of Tea”
3. Mark Twain – “A Day at Niagara”

UNIT – III GRAMMAR AND VOCABULARY SKILLS

1. Articles
2. Prepositions
3. Adverbs
4. Spotting Errors (Articles/ Prepositions / Adverbs)
5. Homonyms, Homophones, Homographs
6. Constructing a story using hints

UNIT –IV LISTENING AND SPEAKING SKILLS

1. Listening Practice: Listen and Do exercises: Listening to short passages , short stories (Indian and British) , English songs, *Mind your Language* (Episodes:1-2)
2. Pronunciation Practice : Words related to professions
3. Words generally mispronounced
4. Telephonic Conversation
5. Making Suggestions

UNIT – V LISTENING AND SPEAKING SKILLS

1. Complimenting / Congratulating
2. Expressing Sympathy
3. Reading aloud
4. Describing a picture/ Describing a process
5. Personal Conversation (Habits, Hobbies, Future Plan)

COURSE OUTCOMES

Learners will be able to

CO1 Read and understand English in poetry and prose (Fiction and Non-Fiction)

CO2 Write coherent essays about the prescribed literature

CO3 Use articles, prepositions and adverbs appropriately

CO4 Use homonyms, homophones, and homographs appropriately, ensuring clarity and precision in their spoken and written English

CO5 Create a narration from hints

CO6 Speak English confidently in a descriptive as well as expository style

TEXT BOOKS

- *SPARK III: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 2019.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-2.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*, India: Trinity Press, 2017.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION

Marks

PART A - MCQs (7 from each of the Units I, II, and 6 from Unit III)

20

PART B - Compulsory - Units I, II & III (5X3)

15

- Unit I - Short answer/ ERC
- Unit II - Short answer/ ERC
- Articles
- Prepositions
- Adverbs

PART C – Compulsory - Unit III (5x7)

35

- Articles
- Prepositions
- Adverbs
- Homonyms, Homophones, Homographs
- Constructing a story using hints

PART D - (3x10)

30

- Essay (250 words) Unit I (Either/or)

- Essay (250 words) Unit II (Either/or)
- Compulsory -Spotting Errors (Articles/ Prepositions / Adverbs)

TOTAL 100

INTERNAL EXAMINATIONS

Marks

PART A - MCQs 6X1(2 from each of the Units I, II &Unit III)

6

PART B- Compulsory one question from each of the Units I, II & III

1 Short answer/ 1 ERC/ Grammar (3X3)

9

PART C – Compulsory- (Unit III) (3X5)

15

PART D- (2X10)

20

- Essay - Either /or Units – I & II 250 words

- Compulsory- Grammar/ Composition

TOTAL 50

INTERNAL ASSESSMENTS Marks

Skill based activity – 2x15 30

(Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/
Composing a poem/ Submitting a relevant photo with description etc.)

TOTAL 30

Viva-Voce Components: 100 Marks

1. Pronunciation: Words related to professions /Words generally mispronounced (25)
2. Conversation: Making Suggestions /Complimenting / Congratulating /Expressing Sympathy /
Habits, Hobbies, Future Plan (25)
3. Reading aloud (25)
4. Describing a picture/ Describing a process (25)

COURSE IV

Hours: 6

Course Code: 26UGEL14, 26UGEL24, 26UGEL44

Credits: 3

LEARNING OUTCOMES

LO1 To make learners read and understand intermediate level poetry and prose

LO2 To encourage learners to continue building a vocabulary register as the students interpret, speak, and write about prescribed literature

LO3 To make learners use tenses and concord in meaningful constructions

LO4 To enable learners to employ appropriate synonyms and antonyms in written and spoken communication

LO5 To help learners learn the different types of letters, resumes and the art of composing e-mails and the use of appropriate language

LO6 To build confidence in students to speak English naturally and clearly, moving from basic sounds and reading practice to advanced conversations about books and real-world issues

UNIT – I POETRY (READING AND WRITING SKILLS)

1. John Milton – “On His Blindness”
2. Lewis Carroll – “The Walrus and the Carpenter”
3. Rudyard Kipling – “If”

UNIT – II SHORT STORIES /DRAMA (READING AND WRITING SKILLS)

1. Rabindranath Tagore – “The Postmaster”
2. Ernest Hemingway– “Cat in the Rain”
3. Fritz Karinthy – “The Refund”

UNIT – III GRAMMAR AND VOCABULARY SKILLS

1. Tenses
2. Concord
3. Spotting Errors (Tenses and Concord)
4. Describing a thing / a place / an event
5. Synonyms and Antonyms (Bhatnagar)
6. Letter Writing (Formal & Informal), Resumes and Composing emails

UNIT – IV LISTENING AND SPEAKING SKILLS

1. Listening Practice: Listen and Do exercises: Listening to conversations, announcements, interviews of popular personalities, and *Mind your Language* (Episodes: 3-4)
2. Complaining
3. Apologising
4. Offering encouragement and responding to them
5. Warning Someone

UNIT –V LISTENING AND SPEAKING SKILLS

1. Pronunciation Practice: Vowels and Diphthongs & Strong and Weak forms of words
2. Reading Aloud
3. Issue-based conversation
4. Speaking about prescribed literature

5. Speaking on a given topic

COURSE OUTCOMES

Learners will be able to

CO1 Read, interpret, and analyse intermediate level of English in poetry, prose, and fiction

CO2 Write coherent essays on prescribed literature

CO3 Use the various tense forms accurately with proper subject - verb agreement

CO4 Compose logically organized descriptive paragraphs, formal letters, professional resumes and emails

CO5 Use synonyms and antonyms appropriately, allowing for more expressive, varied, and accurate communication

CO6 Speak English fluently with confidence in an expository as well as analytical style

TEXTBOOKS

- *SPARK IV: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 1999.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-2.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION	Marks
PART A - MCQs (7 from each of the Units I, II, and 6 from Unit III)	20
PART B- Compulsory- Units I, II & III (5X3)	15
• Unit I - Short answers/ ERC • Unit II - Short answers/ ERC • Tenses • Concord • Spotting Errors (Tenses and Concord)	
PART C – Compulsory- Unit III (5x7)	35
• Tenses • Concord • Spotting Errors (Tenses and Concord)	

- Describing a thing / a place / an event
- Synonyms(4) and Antonyms(3)

PART D - (3x10) 30

- Essay (250 words) Unit I (Either/or)
- Essay (250 words) Unit II (Either/or)
- Compulsory- Letter Writing/Resumes/ Composing emails

TOTAL 100

INTERNAL EXAMINATIONS

Marks

PART A - MCQs 6X1(2 from each of the Units I, II & Unit III)

6

PART B- Compulsory one question from each of the Units I, II & III

1 Short answers/ 1 ERC/ Grammar (3X3)

9

PART C –Compulsory (Unit III) (3X5)

15

PART D- (2X10)

20

- Essay - Either /or Units – I & II 250 words
- Compulsory- Grammar/ Letter writing/ Composition

TOTAL 50

INTERNAL ASSESSMENTS Marks

Skill based activity – 2x15

30

(Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/ Composing a poem/ Submitting a relevant photo with description, etc.)

TOTAL 30

Viva-Voce Components: 100 Marks

1. Reading Aloud (25)
2. Issue-based conversation (25)
3. Speaking about prescribed literature (25)
4. Speaking on a given topic (25)

COURSE V

Hours: 6

Course Code: 26UGEL25, 26UGEL35

Credits: 3

LEARNING OUTCOMES

LO1 To introduce learners to the intermediate level of English through prescribed literature

LO2 To make learners read, interpret, and write about prescribed pieces of literature

LO3 To make learners learn complex language structures, the appropriate use of conjunctions and voice forms

LO4 To help learners become familiar with the accurate use of language with an awareness of common errors in language use

LO5 To make learners understand the logical sequence of ideas within a paragraph

LO6 To make learners speak English fluently with confidence, argue both sides of a topic with confidence, and discuss difficult modern issues with logic and ease

UNIT – I POETRY (READING AND WRITING SKILLS)

1. William Wordsworth – “The Solitary Reaper”
2. H.W. Longfellow – “A Slave’s Dream”
3. Robert Frost – “The Road Not Taken”

UNIT – II PROSE/ DRAMA (READING AND WRITING SKILLS)

1. Oscar Wilde - “The Model Millionaire”
2. A. A. Milne – “The Boy Comes Home”
3. Francis Bacon – “Of Friendship”

UNIT – III GRAMMAR SKILLS

1. Synthesis and Transformation of Sentences (Simple, Compound & Complex)
2. Conjunctions
3. Active – Passive Voice
4. Spotting Errors (Simple, Compound & Complex sentences/ Conjunctions/ Active – Passive Voice)

UNIT – IV ADVANCED WRITING/ VOCABULARY AND ANALYTICAL SKILLS

1. Expansion of Ideas / Proverbs
2. Dialogue Writing
3. Words often confused (Bhatnagar)
4. Sentence Arrangement

UNIT – V LISTENING AND SPEAKING SKILLS

1. Listening Practice - Listen and Do exercises: Listening to news reading, directions, stories in American English, and watching movies
2. Pronouncing Words ending with common Inflections (like – ‘logy’ ‘- graphy’ ‘-ation’ etc.), Pronouncing ‘R’ in different positions

3. Reading and Interpreting
4. Turncoat
5. Expand a Proverb
6. Issue-Based Conversation

COURSE OUTCOMES

Learners will be able to

CO1 Read, interpret and analyse poetic English to understand open possibility of inferences

CO2 Write logically planned essays to address specific questions concerning prescribed literature

CO3 Understand the forms and structural differences in different types of sentences and their specific purposes

CO4 Use complex language structures with appropriate conjunctions and voice forms

CO5 Use vocabulary actively with an awareness of words often confused

CO6 Use Spoken English fluently with confidence and accuracy for specific purposes such as analytical, argumentative, and expository talks

TEXT BOOKS

- *SPARK V: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 1999.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-2.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION

Marks

PART A - MCQs (8 from Unit I, 7 from Unit II, and 5 from Unit III)	20
PART B- Compulsory Units I & II – 3 Short answers/ 2 ERC (5X3)	15
PART C – Compulsory - Unit III & IV (5x7)	35

- Synthesis and Transformation of Sentences (Simple, Compound & Complex)
- Conjunctions
- Active – Passive Voice
- Expansion of Ideas / Proverbs

- Words often confused

PART D - (3x10)	30
• Essay (250 words) Unit I & II (Either/or) • a) Dialogue Writing (5) b) Sentence Arrangement (5) • Compulsory -Spotting Errors (Simple, Compound & Complex sentences/ Conjunctions/ Active – Passive Voice)	
TOTAL	100

INTERNAL EXAMINATIONS Marks

PART A - MCQs 6X1(1 from Units I & II , 5 from Units III & IV)	6
PART B- Units I & II – 2 Short answers/ 1 ERC (3X3)	9
PART C –Compulsory (Units III & IV) (3X5)	15
PART D- (2X10)	20
• Essay - Either /or Units – I & II 250 words • Compulsory -Grammar/ Letter writing/ Composition	
TOTAL	50

INTERNAL ASSESSMENTS Marks

Skill based activity – 2x15	30
(Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/ Composing a poem/ Submitting a relevant photo with description, etc.)	
TOTAL	30

Viva-Voce Components: 100 Marks

1. Reading and Interpreting (25)
2. Turncoat (25)
3. Expand a Proverb (25)
4. Issue-Based Conversation (25)

COURSE VI

Hours: 6

Course Code: 26UGEL36, 26UGEL46

Credits: 3

LEARNING OUTCOMES

LO1 To introduce learners to the advanced level of poetic English through representative pieces, to make them understand the oblique use of language

LO2 To make them read and understand classical English novel

LO3 To familiarise them with advanced language structures and the use of idioms and phrasal verbs

LO4 To make them understand and use different degrees for comparison, and use language for reporting speech

LO5 To acquaint them with the skills of expanding or developing, condensing ideas and responding to advertisements

LO6 To make them organize their professional knowledge into clear speeches, and discuss important world issues with confidence and logic

UNIT –I POETRY (READING AND WRITING SKILLS)

1. John Keats – “La Belle Dame Sans Merci”
2. John Donne – “Death Be Not Proud”
3. Walt Whitman – “O Captain! My Captain!”

UNIT - II FICTION (READING AND WRITING SKILLS)

George Orwell –*Animal Farm*

UNIT – III GRAMMAR AND VOCABULARY SKILLS

1. Degrees of Comparison
2. Direct- Indirect Speech
3. Spotting Errors/Correcting Errors (Comprehensive)
4. Idioms and Phrasal Verbs (Bhatnagar)

UNIT – IV ADVANCED WRITING AND ANALYTICAL SKILLS

1. Précis Writing
2. Essay Writing
3. Responding to the given advertisement
4. Cloze Test

UNIT – V LISTENING AND SPEAKING SKILLS

1. Listening Practice - Listen and Do exercises: Listening to famous speeches, poetry renditions, sports commentary, and TED Talks
2. Pronunciation Practice: Words generally often mispronounced
3. Reading and Interpretation
4. Issue-Based Conversation
5. Public speaking on a subject topic
6. Extempore

COURSE OUTCOMES

Learners will be able to

CO1 Read and interpret the oblique language of poetry and write appreciative essays on the prescribed literature

CO2 Read, interpret, and write analytical essays about prescribed literature

CO3 Use advanced grammar structures to report speech and use the three degrees of comparison for intended emphasis

CO4 Use advanced nuances of language such as idioms and phrasal verbs

CO5 Write reflective, descriptive, expository and imaginative essays with appropriate content, and condense material to a précis

CO6 Use English fluently and accurately for public speaking, extempore and other specific purposes

TEXT BOOKS

- *SPARK VI: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- Orwell, George. *Animal Farm*. Maple Classics, 2013.
- *Intermediate English Grammar* by Raymond Murphy. Cambridge University Press, 1999.

REFERENCE

- *Spoken English: A Foundation Course* by Kamalesh Sadanand and Susheela Punitha, Orient Longman Private Limited, 2008, ISBN 81-250-3467-6.
- *Spoken English for You* by G. Radhakrishna Pillai and K. Rajeevan, Emerald Publishers, 1987, ISBN 978-81-7966-023-2.
- *Better English Pronunciation* by Thakur KBP Sinha, Vijay Nicole Imprints, 2005, ISBN 81-8209-068-7.
- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

QUESTION PATTERN

SEMESTER EXAMINATION

Marks

PART A - MCQs (7 from Unit I, 8 from Unit II, and 5 from Unit III)	20
PART B – Compulsory -2 ERC from Unit I / 3 Short answers from Units II	15
PART C – Compulsory- Unit III & IV (5x7)	35
• Degrees of Comparison • Direct- Indirect Speech • Précis Writing • Essay Writing • Responding to the given advertisement	
PART D - (3x10)	30
• Essay (250 words) Unit I & II (Either/or) • Compulsory- Spotting Errors (5) Correcting Errors(5) (Comprehensive) • Compulsory- a) Idioms and Phrasal verbs (5) b) Cloze Test (5)	

TOTAL **100**

INTERNAL EXAMINATIONS

Marks

PART A - MCQs 6X1(1 from Units – I & II , 5 from Units III)

6

PART B- Compulsory Units I & II

1 ERC from Unit I /2 Short answers from Units I & II (3X3)

9

PART C –Compulsory (Unit III & IV) (3X5)

15

PART D- (2X10)

20

- Essay - Either /or Units – I & II 250 words
- Compulsory- Grammar/ Composition

TOTAL

50

INTERNAL ASSESSMENTS Marks

Skill based activity - 2x15 30

(Seminar presentation/Spoken English/Critical Podcast/ Video Essay/ Creating a 5–8 slide on a topic/
Composing a poem/ Submitting a relevant photo with description, etc.)

TOTAL 30

Viva-Voce Components: 100 Marks

1. Reading and Interpretation (25)
2. Issue Based Conversation (25)
3. Public speaking on subject related topic (25)
4. Extempore (25)

COURSE – VII

Hours: 6

Course Code: 26UGEL47

Credits: 3

LEARNING OBJECTIVES

LO1 To facilitate learners' reading advanced English through representative pieces of Literature

LO2 To help learners infer and interpret prescribed literature and write coherent, analytical essays

LO3 To help learners analyse a selected dramatic scene to identify how dialogue and stage directions reveal character motivation and advance the central conflict

LO4 To encourage learners in using English skillfully and creatively to discuss, brainstorm or debate a topic, through active practice

LO5 To equip learners with the soft skills necessary for employability

LO6 To help learners to produce structured reports, engaging blogs and original creative pieces by adapting their writing style to suit different purposes and audiences

UNIT –I DRAMA (READING AND WRITING SKILLS)

1. *Julius Caesar* – Act III, Scene I
2. *Othello* – Act V, Scene II
3. *Hamlet*- Act I, Scene III

UNIT –II FICTIONS (READING AND WRITING SKILLS)

H. G. Wells –*Time Machine*

UNIT –III SOFT SKILLS AND SPEAKING SKILLS (Theory and Practice)

1. Interview Skills*
2. Group Discussion*
3. Debate*
4. Interpersonal Skills*

(* Included for Spoken English Viva Voce and Internal Assessments)

UNIT –IV SOFT SKILLS

1. Time Management
2. Problem-Solving Techniques
3. Teamwork
4. Leadership

UNIT –V ADVANCED WRITING SKILLS

1. Report Writing
2. Blog writing
3. Creative Writing (poem/short story)

COURSE OUTCOMES

Learners will be able to

CO1 Read and understand advanced forms of English in Literature

CO2 Interpret and write analytical essays on topics concerning prescribed pieces of literature

CO3 Speak English fluently and accurately in professional contexts

CO4 Use English effectively and creatively for interviews, group discussions, etc.

CO5 Behave, react, and handle situations connected to employability, using the acquired knowledge of soft skills

CO6 Demonstrate versatility in written communication by producing structured technical reports, engaging digital content for blogs, and original creative works that employ evocative language and narrative techniques

TEXT BOOKS

- *SPARK VII: An Integrated Course Text for General English*, Department of English, St. Xavier's College (Autonomous), Palayamkottai.
- Wells, H. G. *Time Machine*. Oxford University Press, 2017 Ed.
- Alphonse S. J., Xavier. *We Shall Overcome: A Textbook on Life Coping Skills*. ICRDDCE Publication, 2004.

REFERENCE

- Sijwalii B.S. and Indu Sijwali, *General Interview Skills for Both Government and Private Sectors*. Arihant Publications, 2023.
- Soman, Ashok M, *Graduates and Postgraduates Entering the Corporate World*. Himalaya Publishing House, 2023.
- Patnaik, Priyadarshi, *Communication, Logical Thinking, and Public Speaking*. Cambridge University Press, India, 2016.

QUESTION PATTERN

SEMESTER EXAMINATION	Marks
PART A - MCQs (5 from each of the Units I, II, III & IV)	20
PART B- Compulsory - (5X3) ERC from Unit I/ Short answers from Units II, III & IV	15
• Unit I • Unit II • Units III • Units IV • Units III/ IV	
PART C –Compulsory- Units I, II, III, IV & V (5x7)	35
• Short Essay (200 words)/ Annotation Unit I • Short Essay Unit II (200 words) • Short Essay Unit III (200 words) • Short Essay Unit IV (200 words) • Creative Writing (poem/short story)	
PART D - (3x10)	30
• Essay (250 words) Unit I & II (Either/or) • Compulsory -Report writing (250 words) • Compulsory - Blog writing (250 words)	
TOTAL	100

INTERNAL EXAMINATIONS		Marks
PART A - MCQs 6X1 (1 from Units I & II , 5 from Units III & IV)		6
PART B- Units I & II – 2 Short answers from Units I & II/ 1 ERC from Unit I (3X3)		9
PART C –Compulsory (Unit III & IV) (3X5)		15
PART D- (2X10)		20
1. Essay - Either /or Units – I & II 250 words		
2. Compulsory - Report writing / Blog writing/ Creative Writing (Unit V)		
TOTAL		50

INTERNAL ASSESSMENTS Marks

Skill based activity – 2x15 30
 (Seminar presentation/ Video Essay/ Creating a 5–8 slide on a topic/ writing a poem, short story/Mock Interview /Group Discussion/Debate etc.)

TOTAL 30

Viva-Voce Components: 100 Marks

1. Interview Skills: Mock Interview (25)
2. Group Discussion (25)
3. Debate (25)
4. Interpersonal Skills: Conversation (25)

DEPARTMENT OF HUMAN EXCELLENCE
St. Xavier's College (Autonomous), Palayamkottai
Courses Offered

Semester	Category	Course Code	Course Title
I	FC	26UHER11/ 26UHEE11	Religion: Catholic Doctrine / Ethics
II	SEC3	26UHEI21	Integrated Personality Development
III	SEC4	26UHEL31	Life Coping and Entrepreneurial Skills Management
IV	EVS	26UEVS41	Environmental Studies
V	VE	26UVEH51	Human Rights and Social Analysis

NME

Semester	Category	Course Code	Course Title
I	Library	26ULBN11	Foundations of Library Science
I	XRF	26UXRN11	Traditional Knowledge of Indian Medicinal Systems
II	Library	26ULBN21	Information Resources
II	STAND	25USTN21	Rural Development Studies
II	XRF	26UXRN21	Indian Traditional Medicinal Foods
III	XRF	26UXRN31	Food Microbiology
IV	XRF	26UXRN41	Herbal Resources and Their Conservation
IV	MAX Forum	26UMXN41	Society, Economy and Politics in Contemporary India

Common Question Pattern

Internal Test

Part A	Answer ALL the questions in one or two lines	5 x 2 = 10
Part B	Answer ALL the questions, each in a paragraph	3 x 5 = 15
Part C	Write an essay on the following	1 x 10 = 10

Semester Exam

Part A	Answer ALL the questions in one or two lines	10 x 3 = 30
Part B	Answer ALL the questions, each in a paragraph	5 x 8 = 40
Part C	Write an essay on each the following	2 x 15 = 30

RELIGION: CATHOLIC DOCTRINE
(26UHER11)

SEMESTER: I	VE	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes:

Upon completion of the course the students will be able to

- CO1:** Recite the Sacraments (K1)
- CO2:** Identify the challenges of the present day church (K1)
- CO3:** Associate Old and New testaments of the bible (K2)
- CO4:** Explain the Church history (K2)
- CO5:** Discuss the Marian worship (K2)
- CO6:** Summarize the catholic social teachings (K2)

Unit I: Introduction to Bible (6 Hours)

Bible as a Word of God, its inspiration, the Canon - Old and New Testaments and their interconnectedness - Traditional and modern interpretations

Unit II: Jesus and His Teachings (6 Hours)

Parables of Jesus – Important Teachings of Jesus: Kingdom of God – God’s Mercy – Trust in Providence – Two Commandments of love – Be committed – No condemnation of wealth – No condemnation of sinners – Love of enemies; Prayer: Jesus’ Prayer – Types of Prayer; Jesus the Healer – Types of Miracles of Jesus – Jesus the Liberator

Unit III: A Brief History of the Church & Changes and Challenges of the Modern World (6 Hours)

The beginnings of the Church - Medieval period and its challenges - The importance of the Second Vatican Council and their decrees – Synodality; Casteism – Ecumenical unity and Inter Religious harmony – Digital world and Religious Faith - Catholic Social Teachings

Unit IV: Introduction to the Sacraments and Trinity (6 Hours)

The origin of the seven sacraments - Their practices and meanings – Trinity: The Father – The Son and the Holy Spirit

Unit V: Introduction to Mariology (6 Hours)

Mary, Mother of God and Jesus - Mary, our Mother and in the Gospels - Mariology in the history of the Church – Mary as a Prophet of revolution

REFERENCES:

- “Faith Matters” material prepared by the Department of Human Excellence.
- Second Vatican Council Documents.

ETHICS
(26UHEE11)

SEMESTER:I	VE	HOURS:2	CREDITS: 2	TOTALHOURS:30
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Course Outcomes

After completing this course, the learner will be able to know/understand: Cognitive Level (K-Level)

- CO-1** Describe the Ethical foundations and human values (K2)
- CO-2** Identify Ethics and its relationship with religions (K1)
- CO-3** Evaluate the personal ethical codes in day-to-day life (K5)
- CO-4** Associate ethics in family and society (K3)
- CO-5** Apply moral, professional, and personal ethics in academic, workplace, and daily life situations. (K3)
- CO-6** Analyse the modern ethical issue (K4)

Unit-I Introduction to Ethics and Human Interface

(6 Hours)

Meaning, Nature and Scope of Ethics-Challenges and Importance of ethics-Basic ethical foundations-Human values: Tolerance, Compassion, Rationality, Objectivity. Scientific Attitude, Integrity, Respecting Conscience and Empathy. Mahatma Gandhi and Ethical practices: Non violence, Truth, Non-hatred and love for all, concern for the poorest, objectivity nationalism and Education for man making relation between ends and means.

Unit-II Ethics and Major religions and civilizations (6 Hours)

Ethics and its relationship with Religions- Ten Commandments: Christianity and Judaism tradition-Hinduism- Dharma and Mokhya (out of 4 goals of life Dharma, Artha, Kama and Mokhya),concept of Purusartha, Nisakama Karma (work without attachment to results), Concept of Basudev Kutumba and Peace(Whole including all animals, plants, inanimate beings and human form one world)-Islamic Ethics: Justice, Goodness, Kindness, Forgiveness, Honesty, Purity and piety- Buddhism - Arya AstangikaMarg: Right view, Thought , Speed, Action, Livelihood, Efforts, Attention and Concentration.

Unit-III Personal and Professional ethics (6 Hours)

Moral percepts -Dynamics of personal morality-Moral Conscience-Ethical aspects of Thirukural-Evils of corruption- Professional ethics- Nature, Characteristics, scope, type. Professional Value: Trusteeship, Inclusiveness, Commitment, Sustainability, Accountability, Transparency, Impartiality.

Unit-IV Governance, Family and Social Ethics (6 Hours)

Concept of Good Governance-Principles: Transparency, Accountability, Rule of Law-Ethical Leadership and Public Responsibility-Corruption and Integrity in Public Life-Role of Family in ethical formulations-Respecting persons-Peace and Justice-Human Duties-Respecting Persons and Human Dignity-Equality, Justice and Fairness -Peace, Non-violence and Social Harmony-Tolerance, Pluralism and Social Inclusion.

Unit- V Judicious Use of Technology (6 Hours)

Judicious use of Mobile Phones, Electrical machines, Plastics, Television, Computers and their harmful effects. Ethics and Use of Digital Technology: Cyber ethics-, Ethics of social media: WhatsApp, Face book, Twitter and others.

Recommended Books/e-resources:

- R.R. Gaur, R Sangal, G.P. Bagaria (2009): A Foundation Course in Human Values and Professional Ethics, Excel Books.
- D.R. Kiran (2014) Professional Ethics and Human Values, McGraw Hill Education (India).
- Vivian L Vignoles (2017): Identity: Personal and Social, Chapter to appear in Oxford Handbook of Personality and Social Psychology (2nded.), edited by Kay Deaux and Mark Snyder.
- https://cdn.visionias.in/value_added_material/3b896-ethics.pdf

- Sargolzaei, E., & Nikbakht, M. (2017). The Ethical and Social Issues of Information Technology: A Case Study. *International Journal of Advanced Computer Science and Applications*, 8(10), 138–146. <https://doi.org/10.14569/ijacsa.2017.081019>
- Mirghaderi, L., Sziron, M., & Hildt, E. (2023). Ethics and Transparency Issues in Digital Platforms: An Overview. *AI (Switzerland)*, 4(4), 831–843. <https://doi.org/10.3390/ai4040042>
- Müller, V. C. (2022). The History of Digital Ethics. *Digital Dreams Have Become Nightmares: What We Must Do*. <https://doi.org/10.1145/3640479.3640499>
- Course Material Prepared by Department of Human Excellence.

INTEGRATED PERSONALITY DEVELOPMENT
(26UHEI21)

SEMESTER: II	SEC3	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes:

After completing this course, students will be able to:

CO1: Analyze individual personality traits, habits, and attitudes by utilizing self-awareness frameworks such as SWOC and the Johari Window. (K4)

CO2: Formulate actionable plans to build self-confidence, a positive mindset, and healthy self-esteem for continuous personal growth. (K6)

CO3: Implement self-management techniques, including mindfulness, yoga, and distraction control, to regulate stress and improve discipline. (K3)

CO4: Demonstrate effective interpersonal skills, including rapport building, assertiveness, and conflict management, within group discussions and team environments. (K3)

CO5: Design a systematic roadmap of realistic personal and academic goals using structured goal-setting methodologies. (K6)

CO6: Integrate ethical values, social responsibility, and gender sensitivity into professional conduct and real-life decision-making. (K4)

UNIT-I: Self-Knowledge

(6 Hours)

Exploring Habits, Attitudes, Self Awareness – Self introspection - SWOC analysis – Johari Window’s Self identity. Enhancing one’s Self image, Self -Esteem, Building self Confidence and Positive Mind Set.

UNIT-II: Self Management

(6 Hours)

Understanding of One’s Life Story- Focusing on Internal Narratives – Self-Talk, Self-Discipline- Managing Change, -Adaptation to change, Managing Distractions, Yoga and Mindfulness -Overcoming Inferiority Complex

UNIT-III: Personal Competence and Goal Setting

(6 Hours)

Developing Rapport - Giving and Receiving Constructive Feedback - Assertiveness and Conflict Management Skills - Group Discussion Skills –Goal Setting.

UNIT-IV: Personality Development

(6 Hours)

Recognizing the growth in different dimension of Holistic and Integrated Personality Development-Ethical Behavior-Gender Sensitivity and Respect- Civic Responsibility-Social Media Responsibility

UNIT-V: Emotional Well-Being

(6 Hours)

Meaning -Types of Emotions- Expressing Emotions- Managing Difficult Emotions -Self-Control-Healthy Relationships- Building Resilience & Coping Skills - -Mental Health Awareness.

Reference Books:

1. Dr.Xavier Alphonse S.J ,We Shall Overcome, ICRDEC Publications,Chennai,2004.
2. Harold R Wallace and L. Ann Masters, Personality Development South- Western Cengage Learning India PL,NewDelhi,2006.
3. Course Material Prepared by Department of Human Excellence.

**LIFE COPING AND ENTREPRENEURIAL SKILLS MANAGEMENT
(26UHEL31)**

SEMESTER:III	SEC 4	HOURS:2	CREDITS:2	TOTAL HOURS:30
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Course Outcomes:

After completion of the Course, the students will be able to

- CO1:** Explain holistic health including physical, mental, and social wellbeing. (K2)
- CO2:** Apply healthy lifestyle practices including nutrition, hygiene, and digital wellbeing. (K3)
- CO3:** Analyze social and professional situations using empathy and ethical reasoning. (K4)
- CO4:** Apply structured decision-making and problem-solving skills in real-life situations. (K3)
- CO5:** Demonstrate coping strategies for stress, crisis, and uncertainty. (K3)
- CO6:** Evaluate addiction risks and design strategies for a healthy lifestyle. (K5)

Unit I: Holistic Health & Lifestyle Management (6 Hours)

WHO's definition of Health – Dimensions of Health – Adolescent Health and Women's Health – Understanding Physical Self – Personal Hygiene and Grooming – Balanced Diet and Nutrition – Healthy Habits and Lifestyle – Lifestyle Diseases and Prevention – Digital Wellbeing (Screen Time, Sleep Cycle, Mental Balance) – Public Health Awareness.

Unit II: Social Intelligence & Relationship Management (6 Hours)

Family Relationship: Values in family relationship, nuclear family, Joint Family, Dependence, Overdependence, Happy family, Broken Family - Caring Elders - Rapport Building with Peers/Friends, Strangers, Transgenders - Professional Relationship: Officials, Mentors, Staff & Service Personnel- Other centeredness and others point of view and Empathy.

Unit III: Decision-Making & Problem-Solving Skills (6 Hours)

Types of Problems (Academic, Personal, Financial, Social) – Problem-Solving Strategies – Decision-Making Process – Rational and Intuitive Decision-Making – Ignatian Discernment Process – Lateral Thinking and Creativity – Basic Financial Literacy (Needs vs Wants, Saving, Budgeting).

Unit IV: Coping with Stress, Crisis & Change (6 Hours)

Meaning and Types of Stress – Causes of Stress (Academic, Social, Digital) – Stress Management Techniques – Emotional Regulation Strategies – Time Management and Productivity – Crisis Management (Failure, Uncertainty, Loss) – Building Resilience and Adaptability.

Unit V: Addiction Awareness & Personal Safety (6 Hours)

Meaning and Types of Addiction – Substance Addiction – Digital and Internet Addiction – Causes and Effects of Addiction – Prevention and Control Measures – Self-Regulation Techniques – Cyber Safety and Responsible Internet Usage – Seeking Help and Counselling Support.

Activity Collaborators: Anti-drug Club, Women's Forum.

Reference Books:

1. Dr. Xavier Alphonse S.J., We Shall Overcome, ICRDEC Publications, Chennai, 2004.
2. Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
3. Carnegie Dale, How to win Friends and Influence People, New York: Simon & Schuster, 1998.
4. Clear, James. 2018. Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones. New York: Avery
5. Atomic Habits – James Clear, Avery, 2018.
6. The 7 Habits of Highly Effective People – Stephen R. Covey, Free Press.
7. Emotional Intelligence – Daniel Goleman, Bantam Books.
8. Thinking, Fast and Slow – Daniel Kahneman, Penguin Books.
9. Course Material prepared by the Department of Human Excellence.

ENVIRONMENTAL STUDIES

(26UEVS41)

SEMESTER:IV	EVS	HOURS:2	CREDITS:2	TOTAL HOURS:30
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Course Outcomes:

The students will be able to:

CO1: Describe various natural resources and the fundamental principles of sustainable development to explain resource interdependence. (K1)

CO2: Explain the relationship between biodiversity and various conservation approaches to maintain ecological balance. (K2)

CO3: Apply prevention and mitigation strategies to address specific environmental issues and ecosystem degradation. (K3)

CO4: Illustrate the adverse health impacts of different types of pollution on human populations and ecosystems. (K3)

CO5: Evaluate environmental quality indicators and the effectiveness of climate change mitigation risks. (K5)

CO6: Summarize major international environmental treaties and national legislations aimed at environmental protection. (K2)

Unit I: Natural Resources

(6 Hours)

Environment – Definition; Overview of natural resources: definition, types of natural resources. Biotic and abiotic, renewable and non-renewable resources. Water resources: types, over-exploitation, issues, challenges, water scarcity, conflicts. Soil and mineral resources: important minerals, problems, soil as a resource. Energy resources: sources, conventional and non-conventional, implications. (IKS- Traditional water conservation methods (e.g., temple tanks, ooranis, johads). Indigenous agricultural practices and soil conservation methods.)

Unit II: Environmental pollution and Health

(6 Hours)

Natural and man-made disasters and their impacts of environment and management. Pollution: definitions, natural and man-made pollution. Different types of pollution- Air, Water, Soil, Noise, Radioactive and solid waste pollution: Sources of pollution, different types of pollutants, effects of pollution in environment and human health, prevention and control of pollution. (IKS- Traditional waste management practices. Herbal and indigenous methods to reduce pollution impacts.)

Unit III-Conservation of Biodiversity and Ecosystems

(6 Hours)

Biodiversity and its distribution: Levels and types, India and world, hotspots, threat categories. Ecosystems and ecosystem services: major types in India, basic characteristics, significance. Threats to biodiversity and ecosystems: land use, commercial exploitation of species and invasive species. Types of Biodiversity conservation (*In-situ and Ex-situ*). (IKS- Sacred groves and community-based conservation practices, Role of indigenous communities in biodiversity protection)

Unit IV: Climate change: Impacts, Adaptation and Mitigation

(6 Hours)

Climate change: structure and different layers of atmosphere, Impacts, vulnerability and adaptation to climate change. Mitigation of climate change: GHGs types, sources, impacts and control. Importance of 1.5 °C and 2.0 °C Global warming and Ozone depletion. Concept of carbon intensity, energy intensity and carbon neutrality; policy instruments, carbon capture and storage, climate justice. Anthropogenic factors - Human over population, over consumption, pollution, Mining, Transport, Environmental degradation and Impact of human activities. (IKS- Traditional climate-resilient farming practices. Indigenous housing designs for climate adaptation.)

Unit V: Environmental Treaties, Legislation and Sustainable Development

(6 Hours)

Overview of instruments of international cooperation: bilateral, multilateral, conventions and protocols, COPs. Major International Environmental Agreements: CBD, CITES, UNCCD, UNFCCC. Major Indian Environmental Legislations: acts, rules, sites, areas, zones and judgments. Introduction to sustainable development: SDGs, targets and indicators, challenges and strategies.

Principle of sustainable development, international efforts of sustainable development and sustainable development in India: Perspective and strategies. (IKS- Community based natural resource management models.)

Skill-Based Activities:

Unit-I	➤ Field observation of local water bodies ➤ Preparation of a household resource audit report ➤ Case study analysis on sustainable practices
Unit-II	➤ Air and water quality observation survey ➤ Preparation of eco-friendly products (natural cleaners, composting) ➤ Awareness campaign design
Unit-III	➤ Biodiversity documentation of campus/local area ➤ Preparation of herbarium or digital biodiversity register
Unit-IV	➤ Carbon footprint calculation (individual/department level) ➤ Tree plantation and climate awareness drive
Unit-V	➤ Mock COP session ➤ Policy analysis and presentation ➤ Preparation of sustainability action plan for the campus

General Suggestions:

- Educational visit to Xavier Solai be organized as a common activity for all students.
- Include activity based and project based assignments.
- Conduct orientation programs for EVS faculty on IKS and skill based pedagogy.
- Students examine environmental problems in their local communities and develop solutions to address them.

Reference Books:

1. Singh, J.S., Singh, S.P., Gupta, S.R. (2006). Ecology, Environment and Resource Conservation. Anamaya Publications.
2. Harris, Frances (2012). Global Environmental Issues, 2nd Edition. Wiley- Blackwell.
3. Krishnamurthy, K.V. (2003). Textbook of Biodiversity, Science Publishers, Plymouth, UK.
4. Ahluwalia, V. K. (2015). Environmental Pollution, and Health. The Energy and Resources Institute (TERI).
5. Pittock, Barrie (2009). Climate Change: The Science, Impacts and Solutions. 2nd Edition. Routledge.
6. Ministry of Environment, Forest and Climate Change (2019). A Handbook on International Environment Conventions & Programmes.
7. KanchiKohli, Manju Menon (2021). Development of Environment Laws in India, Cambridge University Press.

HUMAN RIGHTS AND SOCIAL ANALYSIS
(26UVEH51)

SEMESTER:IV	VE	HOURS:2	CREDITS:2	TOTAL HOURS:30
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Course Outcomes:

Upon completion of the course, the students will be able to

CO1: Recall key concepts of rule of law, democracy, equality, human dignity, citizenship, social justice, secularism and human rights.(K1)

CO2: Explain the Preamble to the Constitution of India, Fundamental Rights, Directive Principles, civil and political rights, socio-economic and cultural rights and collective rights.(K2)

CO3: Apply constitutional principles and human rights concepts to contemporary social issues. (K3)

CO4: Analyze interrelationships among inequalities, social structures, social problems, and reform initiatives in India. (K4)

CO5: Evaluate the effectiveness of constitutional provisions in promoting equality and social justice.(K5)

CO6: Design strategies fostering equality, communal harmony, responsible democratic citizenship and civic participation. (K6)

Unit I: Understanding basic concepts (6 Hours)

Understanding of key concepts, their meaning and significance in today's context – Rule of law, democracy, equality, human dignity, citizenship, social justice, secularism, human rights, fundamental rights and constitutional values.

Unit II: Classification of Human Rights (6 Hours)

Civil and Political rights, socio-economic and cultural rights collective rights or group rights – Preamble to the Constitution of India, Fundamental Rights - Equality rights, personal freedom and right to life, rights against arbitrary arrest and illegal detention, Rights against exploitation, Religion Freedom, Minority rights and Fundamental Duties (Art. 51A)

Unit III: Indian Social System (6 Hours)

Social Analysis - Social system and its components, Inequalities, caste structures and manifestation, Patriarchy and violence against women, Gender and sexual Minorities– A land of cultural linguistic and religious diversity –secular ethos – religious -fundamentalism-Indian politics -Interdependence of human being and society

Unit IV: Social Problems (6 Hours)

Indian Economic inequality and Poverty - Caste Discrimination : Untouchability, honour killing - Reservation policy, and Dalit empowerment - illiteracy and its effects Child labour, child abuse, bonded labour and their effects

Unit V: Social Reformers (6 Hours)

Promoting social justice and equality, women's rights, and eradication of caste discrimination - Dr. B. R. Ambedkar, Mahatma Gandhi, Dr. Muthulakshmi Reddy, Savitribai Phule, Fathima Sheikh, Pandita Ramabai and E. V. Ramasamy - Focusing on service to the marginalized, healthcare, education, and human values

Reference Books:

1. P.N. Sharma, "Social problems and issues in India", Bharat Book Centre, 2014, New India
2. The Reality Reloaded, Gurjot S. Kaler, Chandigarh, India, 2018
3. Course Material Prepared by the Department of Human Excellence
4. Activity-based learning will be conducted in collaboration with the Democracy Forum and Electoral Literacy Club to promote democratic values, constitutional awareness, and responsible citizenship.

B.Sc. Visual Communication		2026 Onwards	Semester I
Course Nature	Core – T1	Course Type	Theory
Course Code	26UVCC11		
Course Title	Understanding Visual Communication		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the concepts, functions, and forms of human and visual communication in various media contexts.		K2
CO2	Illustrate the visual communication process using real-world examples from print, digital, and multimedia platforms.		K3
CO3	Examine the elements of visual language and the core competencies of visual literacy.		K4
CO4	Differentiate between visual perception principles and cultural interpretation in image analysis.		K4
CO5	Evaluate visual narratives and cultural representations across traditional and digital media platforms.		K5
CO6	Develop a visual narrative project applying principles of perception, visual thinking, and communication strategies.		K6
Unit	Content	Hrs.	
I	Foundations of Human and Visual Communication: Nature and scope of human communication; Communication: concepts, functions and characteristics; Types of communication: verbal, non-verbal and visual communication; Meaning and scope of visual communication; Functions of Visual Communication: Informative, Persuasive, Aesthetic, and Expressive; Visual communication in contemporary media environments; Role of visual communication in society and everyday life.	12	
II	Communication as a dynamic process: Linear, interactive, and transactional models of communication (Lasswell, Shannon-Weaver, Osgood-Schramm, Berlo's SMCR); Visual Encoding and Decoding: How Visual Messages are Constructed and Interpreted. Noise in visual communication: semantic, mechanical, and psychological barriers. Feedback systems in digital visual media (likes, shares, comments, analytics)	10	
III	Visual Language and Visual Literacy: The grammar of visuals; fundamental elements of design (dot, line, shape, form, space, texture); principles of design (balance, contrast, hierarchy, alignment, rhythm); color theory and psychological effects; Typography as Visual Language. Visual Literacy: Definition, Importance Saussure's signifier/signified; Peirce's icon, index, symbol. Denotation and connotation in visual texts; Visual rhetoric: ethos, pathos, logos in image-based argumentation; Reading images across cultural contexts; connotative variance.	14	
IV	Visual Perception and Visual Thinking: Physiology of sight vs. psychological perception; Gestalt principles (proximity, similarity, closure, continuation). Cognitive psychology: attention, memory, and schema theory in visual processing. Visual thinking and problem-solving; mental imagery and concept mapping. Eye-tracking and attention; Visual problem-solving; From seeing to reasoning: visual mapping and sketching ideas.	12	
V	Visual Culture and Narratives: Visual representation, Cultural identity, and Stereotypes in visual media; The Social Construction of Visual Meaning: Context, Power, and Ideology; The Male Gaze and Feminist	12	

	Perspectives on Visual Representation; The role of images in popular culture, advertising, and photojournalism; Principles and Structures of Narrative in Visual Media (comics, photography, films, social media stories, reels, memes and infographics); Ethical considerations (image manipulation, deepfakes, misinformation).	
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Skill Components

1	Construct a Visual Communication Timeline Portfolio — a visual diary mapping the evolution of human and visual communication through collected images, sketches, and descriptions. Present as a poster that traces key milestones from prehistoric visual expression to contemporary digital media.
2	Model Mapping Exercise: Select a contemporary visual advertising campaign and diagram the complete communication flow using the Shannon-Weaver or Schramm model, explicitly identifying each element and categorizing sources of noise
3	Analyze two professionally designed print advertisements by identifying and labeling all visual language elements and design principles, then writing a critical visual literacy response assessing how effectively the visual message communicates its intended meaning to the target audience.
4	Choose a social awareness topic and create a mind map to generate ideas. Then, use rough sketches to develop an original visual concept that communicates the message clearly and creatively.
5	Collect and analyze data from Indian government sources and transform it into a clear and engaging visual story or infographic using digital design tools.

Text Books

Lester, P. M. (2014). Visual communication: Images with messages (6th ed.). Wadsworth/Cengage Learning.

Sturken, M., & Cartwright, L. (2018). Practices of looking: An introduction to visual culture (3rd ed.). Oxford University Press.

Berger, A. A. (2012). Seeing is believing: An introduction to visual communication (4th ed.). McGraw-Hill.

References

Kress, G., & van Leeuwen, T. (2021). Reading images: The grammar of visual design (3rd ed.). Routledge.

Dondis, D. A. (1974). A primer of visual literacy. MIT Press.

Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.

Howells, R., & Negreiros, J. (2019). Visual culture (3rd ed.). Polity Press.

Monaco, J. (2009). How to read a film: Movies, media, and beyond (4th ed.). Oxford University Press.

Web Resources

Visual semiotics in advertising: <http://visual-memory.co.uk/daniel/Documents/S4B/>

Visual Literacy: <https://visualliteracytoday.org/discover-visual-literacy/>

Visual culture & memes: <https://knowyourmeme.com/>

Visual Narratives and Information Design: <https://informationisbeautiful.net/>

B.Sc. Visual Communication		2026 Onwards	Semester I
Course Nature	Core– P1	Course Type	Practical
Course Code	26UVCC12		
Course Title	Graphic Design and Typography		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Identify the fundamental elements and principles of graphic design used in visual compositions.		K2
CO2	Apply color harmony and spatial principles to create visually balanced digital designs.		K3
CO3	Use industry-standard graphic design software to create and manipulate vector graphics, paths, and typographic elements.		K3
CO4	Analyze typographic hierarchy, typeface combinations, and grid-based layouts in print and digital media designs.		K4
CO5	Evaluate graphic design solutions based on visual hierarchy, communication effectiveness, and audience requirements.		K5
CO6	Develop a consistent digital portfolio showcasing foundational graphic design and typography projects.		K6
Unit	Content	Hrs.	
I	Fundamentals of Visual Design: Orientation to the graphic design profession and visual communication workflow; Core design elements: point, line, shape, form, texture, and color basics; Color models (RGB, CMYK); Digital application of color wheel dynamics (primary, secondary, tertiary). Building color harmonies (analogous, complementary, monochromatic). Practical application of visual perception and Gestalt principles (proximity, similarity, closure).	12	
II	Digital Tools and Production Techniques: Orientation to industry-standard graphic design tools and workspace; Working with vector graphics: paths, shapes, and Bezier curve manipulation; Working with raster images: resolution, cropping, and basic color correction; Introduction to layers, artboards, and document setup for print and digital outputs; Basic file management: exporting, packaging, and format selection (PDF, PNG, JPEG, SVG); Introductory pre-press considerations.	12	
III	Principles of Graphic Composition and Layout: Practical application of design principles (balance, contrast, emphasis, movement, pattern, rhythm, and unity); Introduction to grid systems, modular structures, and column-based layouts; Visual hierarchy, eye flow, and focal point creation in two-dimensional space; White space management, alignment techniques, and proportional relationships; Introduction to single-page and multi-page layout formats for media outputs.	12	
IV	Fundamentals of Typography: Identifying the anatomy of type (baseline, x-height, ascender, descender). Digital classification and selection of typefaces (serif, sans-serif, script, display). Measurement systems (points, picas, and digital units). Typographical formatting techniques (leading, kerning, tracking, alignment, and paragraph spacing). Typographic hierarchy (headlines, subheads, body text, and captions); Indic Typography and Calligraphy - IKS.	12	
V	Integrated Applied Design Practice: Design process from brief to concept: research, ideation, sketching, and refinement; Integrating typography and	12	

	imagery into unified, coherent visual solutions; Brand identity basics (logo, color, and type as a coordinated system). Client communication, design rationale articulation, and basic presentation techniques; Portfolio preparation and documentation of process work for employability	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)		
1	Create a series of five small compositions, each demonstrating one design element (point, line, shape, texture, color) using simple geometric arrangements.	
2	Develop a set of three logo sketches applying Gestalt laws (closure, similarity, continuity).	
3	Develop three distinct digital color palettes (analogous, monochromatic, and complementary) tailored for a specific brand persona.	
4	Create a cohesive set of 10 vector icons for a mobile application interface using pen tools and geometric shape manipulation.	
5	Design a social media campaign graphic and export it in appropriate specifications and sizes for web, print, and mobile display platforms.	
6	Create three versions of an event poster adjusting visual hierarchy through scale, contrast, and placement to target different audience demographics.	
7	create three A5-sized digital cards, each demonstrating a different typeface pair (e.g., serif with sans-serif, display with body text). Each card must include a heading and two-line body text, with a 40-word written justification for each pairing choice.	
8	Design a single editorial page layout (A4 digital) for a student magazine, incorporating a headline, subheading, body text, pull quote, and caption. The layout must demonstrate clear typographic hierarchy and appropriate grid-based alignment.	
9	Design a promotional poster (A3 digital, print-ready) for campus event, integrating design principles, appropriate color scheme, and typographic hierarchy.	
10	Create a set of two coordinated social media graphics (1080×1080 px each) for a campaign, maintaining visual consistency in colour, typeface, and layout.	

Text Books	
Ambrose, G., & Harris, P. (2019). The fundamentals of graphic design (2nd ed.). Bloomsbury Visual Arts.	
Lupton, E., & Phillips, J. C. (2015). Graphic design: The new basics (2nd ed.). Princeton Architectural Press.	
References	
Dabner, D., Stewart, S., & Vickress, A. (2017). Graphic design school: The principles and practice of graphic design (6th ed.). Wiley.	
Lupton, E. (2010). Thinking with type: A critical guide for designers, writers, editors, and students (2nd ed.). Princeton Architectural Press.	
Samara, T. (2017). Making and breaking the grid: A graphic design layout workshop (3rd ed.). Rockport Publishers.	
Web Resources	
Design Fundamentals: https://www.canva.com/learn/design/	
Colour Theory: https://color.adobe.com	
Typography Fundamentals: https://fonts.google.com/knowledge	
Grid Systems and Layout Design: https://www.smashingmagazine.com/category/design/	
Student Projects & Critique: https://www.behance.net/	

B.Sc. Visual Communication		2026 Onwards	Semester I
Course Nature	Elective-T1	Course Type	Theory
Course Code	26UVCE11		
Course Title	Art & Visual Aesthetics		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the functions of art, artistic mediums, aesthetic concepts, and the role of aesthetics in art criticism, branding, design, cinema, and digital culture.		K2
CO2	Apply Indian aesthetic theories to the analysis of traditional visual compositions.		K3
CO3	Analyze Western art movements and aesthetic philosophies in contemporary visual narratives.		K4
CO4	Analyze visual artworks and media texts using aesthetic and critical frameworks.		K4
CO5	Evaluate contemporary visual culture and media practices from artistic and cultural perspectives.		K5
CO6	Synthesize concepts from multiple traditions to design innovative visual communication solutions for real-world scenarios.		K6
Unit	Content	Hrs.	
I	Fundamentals of Art: Art and human civilization; Functions of art; Art as Visual Communication; Artistic Mediums: drawing, painting, sculpture, photography, and digital art; Convergence of art and technology; Artist, artwork, and audience relationship; Artistic value and expression.	10	
II	Introduction to Aesthetics: Aesthetics and aesthetic philosophy; Aesthetic experience: perception, cognition, and emotional response; Taste, Beauty, and Standards: Subjective and objective approaches to aesthetics; Aesthetics as critical framework; Applied aesthetics in visual communication: photography, cinema, branding, advertising, digital design, immersive media and contemporary digital culture.	12	
III	Indian Art and Aesthetic Traditions (Incorporating IKS): Indus Valley civilization art, prehistoric cave paintings; Mural (Ajanta, Ellora, Bagh, Vijayanagar, Siitanavasal) and Miniatures (Pala, Mughal, Rajasthani, Pahari, Deccan); Indian aesthetic philosophy: Concepts of Sundaram (beauty), Shivam (goodness), and Satyam (truth) in art. Rasa Theory (Bharata's Natya Shastra); Shadanga (Six Limbs of Indian Painting); Iconography in temple art. Modern Indian art: Bengal School, Madras Art Movement, Progressive Artists' Group, and post-independence visual culture. Application of Indian aesthetic principles in contemporary branding and visual identity	14	
IV	Western Aesthetic Thought and Art Movements: Origins of Western aesthetics: Plato, Aristotle, and the philosophy of beauty and imitation; Major art movements: pre-historic art, Greek, Romanesque, Early Christian art, Renaissance, Baroque, Realism, Impressionism, Cubism, Expressionism, Surrealism, Pop Art; Postmodernism, visual fragmentation, and pastiche; Influence of Western art movements on contemporary advertising, photography, and visual branding.	14	
V	Media Arts and Digital Visual Culture: Aesthetics of the photographic	10	

	image; Aesthetics of digital cinema; Advertising and brand aesthetics; Social media aesthetics and platform grammars; Participatory and remix visual culture; Generative art and AI visuals aesthetics; post-digital aesthetics.	
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Skill Components

1	Select any contemporary artwork and analyze how it reflects the culture, beliefs, and social values of the society in which it was created.
2	Compare the visual aesthetics of any two digital platforms (such as Instagram, YouTube, Netflix) and examine how design choices create different emotional and cognitive responses among users.
3	Field visit documentation of a local Indian art form. Produce a digital ethnographic report (10–12 slides) that maps observed visual patterns to specific IKS frameworks (e.g., Rasa theory or Shilpa Shastra proportions), demonstrating the transferability of traditional knowledge to modern design practice.
4	Choose one Western art movement (e.g., Cubism, Pop Art). Recreate one Instagram reel frame that visually quotes that movement's aesthetic.
5	Collect and analyze a portfolio of viral social media visuals, categorizing them based on contemporary digital aesthetic trends, user engagement, and cultural impact.

Text Books

Arnheim, R. (2004). Art and visual perception: A psychology of the creative eye (Expanded ed.). University of California Press.

Chandran, M., & V. S. (2021). An introduction to Indian aesthetics: History, theory, and theoreticians. Bloomsbury Academic India.

Mirzoeff, N. (2016). How to see the world: An introduction to images, from self-portraits to selfies, maps to movies, and more. Basic Books.

References

Vatsyayan, K. (1997). The square and the circle of the Indian arts. Abhinav Publications.

Oxford Readings in Indian Art. (2018). India: Oxford University Press.

Janson, H. W., & Janson, A. F. (2003). History of art: The Western tradition (6th ed.). Prentice Hall.

Sturken, M., & Cartwright, L. (2017). Practices of looking: An introduction to visual culture (3rd ed.). Oxford University Press.

Audry, S. (2021). Art in the Age of Machine Learning. United States: MIT Press.

Web Resources

The Art Story, URL: <https://www.theartstory.org/>

Indian Art and Aesthetic Traditions: <https://nationalmuseumindia.gov.in/en>

Art-movements: <https://www.britannica.com/list/10-modernist-art-movements>

Digital Aesthetics: <https://ixdf.org/literature/topics/aesthetics>

B.Sc. Visual Communication		2026 Onwards	Semester I
Course Nature	Elective-P1	Course Type	Practical
Course Code	26UVCE12		
Course Title	Digital Drawing and Painting		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Apply lines, shapes, patterns, and textures to create observational drawings with visual accuracy and composition.		K3
CO2	Demonstrate perspective drawing techniques to represent objects and environments with spatial accuracy.		K3
CO3	Distinguish between realistic portrait proportions and stylized cartoon facial structures through drawing practices.		K4
CO4	Create visual compositions and paintings using principles of design and aesthetic organization.		K6
CO5	Produce scalable vector artworks using digital drawing principles and contemporary graphic design software		K6
CO6	Design original artworks by integrating traditional, digital, and AI-assisted creative methods for visual communication purposes.		K6
Unit	Content	Hrs.	
I	Fundamentals of Drawing and Shading: Types of lines, basic geometric and organic shapes, creation of patterns and textures, application of light and shadow on shapes.	6	
II	Perspective Sketching and Spatial Dynamics: Perspective sketching fundamentals; vanishing point and horizon line; eye level (above eye level, below eye level); 1-point perspective, 2-point perspective, and 3-point perspective environments.	6	
III	Portrait and Character Drawing: Human portrait drawing (facial proportions, anatomical structure); cartoon face drawing (stylization, facial expressions, and character exaggeration).	6	
IV	Color Theory and Traditional Painting: Applied color theory (color wheel, color harmonies/schemes, psychological impact); traditional painting techniques watercolor, acrylic, gouache, and tempera). Still life and landscape painting approaches	6	
V	Digital Drawing, Painting, and Ai-Assisted Art: Digital drawing fundamentals; vector illustration techniques (paths, anchor points, shape building, and scalable graphic production); raster-based digital painting; introduction to AI drawing and painting (prompt engineering, AI-assisted rendering, and ethical workflow integration).	6	

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	a. Create straight, curved, zigzag, wavy, broken, spiral, and cross lines in a sketchbook. b. Draw simple objects (leaf, bottle, chair, etc.) using contour and continuous lines. c. Create emotional expression through lines (calm, tension, excitement, sadness). d. Sketch basic geometric shapes such as circles, squares, rectangles, triangles, cylinders, cubes, and cones.
2	a. Draw organic shapes inspired by nature such as leaves, clouds, flowers, stones, and water forms. b. Draw texture samples representing wood, metal, fabric, glass, brick, fur, and

	foliage. c. Construct a well-proportioned still-life composition using basic geometric shapes, applying correct single-source lighting and shading techniques.
3	a. Draw a 1-point perspective interior room layout, accurately plotting the horizon line and vanishing point. b. Create an urban street scene using two-point perspective incorporating buildings and vehicles.
4	Create two exterior sketches of a building complex—one from above eye level and one from below eye level—using two-point and three-point perspective respectively.
5	Draw a realistic self-portrait focusing on proportions and shading.
6	Create three original cartoon characters with distinct personalities and emotional expressions using exaggeration techniques.
7	Paint a color wheel and demonstrate three harmony schemes (demonstrating complementary, analogous, and triadic).
8	a. Create a traditional nature painting utilizing complementary or analogous color harmonies to convey a specific emotional mood. b. Paint a complete still life painting using watercolor or acrylic, applying appropriate techniques and color theory principles
9	Create a vector illustration of a fruit or object using only 5 colors and 10 shapes. Design a cohesive set of three vector illustrations for a mock mobile application interface using industry-standard vector software. Produce a fully rendered digital painting of a portrait (10+ layers, texture blending).
10	a. Write 5 prompts using this structure: Subject + Style + Lighting + Camera/View + Mood + Color Palette. b. A futuristic tea shop in village of Tamil Nadu, watercolor style, neon lighting, street-level perspective, cozy mood, purple and cyan palette c. Generate the same subject in 5 different styles: Pixel art, Oil painting, Anime, Low-poly 3D, Pencil sketch. Example subject: “A cat sitting on a windowsill during sunset.” d. Sketch-to-Render Workflow: Draw a rough sketch by hand or digitally. Upload it to an AI image tool. Use image-to-image rendering. Generate: realistic version, painterly version, sci-fi version

Text Books

Robertson, S., & Bertling, T. (2013). How to draw: Drawing and sketching objects and environments from your imagination. Design Studio Press.

Gurney, J. (2010). Color and light: A guide for the realist painter. Andrews McMeel Publishing.

References

3dtotal Publishing. (2017). Sketching from the imagination: Characters. 3dtotal Publishing.

Willenbrink, M., & Willenbrink, A. (2006). Drawing for the absolute beginner: A clear & easy guide to successful drawing. North Light Books.

D'Amelio, J. (2004). Perspective drawing handbook. Dover Publications.

Web Resources

drawing fundamentals: <https://drawabox.com>

Vector Illustration: <https://method.ac/>

Digital Painting: <https://www.ctrlpaint.com/>

B.Sc. Visual Communication		2026 Onwards	Semester I
Course Nature	SEC 1	Course Type	Theory
Course Code	26UVCN11		
Course Title	Media Literacy		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the concepts, types, and functions of media in contemporary society.		K2
CO2	Interpret the structure, purpose, and meaning of media messages across various platforms.		K2
CO3	Apply media analysis techniques to identify audience, representation, bias, and persuasion in media content.		K3
CO4	Analyze the influence of digital and social media on individual attitudes, behavior, and society.		K4
CO5	Evaluate the credibility and authenticity of media content using fact-checking and verification methods.		K5
CO6	Create media awareness content that promotes ethical, responsible, and informed digital citizenship.		K6
Unit	Content		Hrs.
I	Understanding Media and Media Literacy: Definition and Scope of Media; Types of media (Print, Broadcast, Digital and Social); Functions and roles of media in society; What is Media Literacy? — Concepts, Components, and Significance; Media consumption habits among youth; Importance of media literacy in everyday life.		6
II	Media Messages and Representation: Elements of media messages (text, image, sound, motion); Media representation of gender, race, and culture; Stereotypes, framing, and agenda-setting; Advertising strategies, persuasion techniques, and consumerism.		6
III	Digital Media and Social Platforms: Growth of digital and social media; Features of social networking platforms; Algorithms and personalized content; Digital identity and online behavior; Impact of social media on individuals and society.		6
IV	Misinformation, Disinformation, and Fact-Checking in the Digital Age: Defining Misinformation, Disinformation, and Malinformation; Types of Fake News (Satire, Fabrication, Imposter Content, Manipulated Content); Identifying manipulated media content; Fact-Checking Tools and Techniques (Reverse Image Search, SIFT Model, Lateral Reading).		6
V	Digital Citizenship and Responsible Media Creation: Digital Citizenship (Rights, Responsibilities, and Online Etiquette); Digital footprint, data tracking, and online privacy; Social media algorithms, echo chambers, and filter bubbles. Cyberbullying, trolling, and digital empathy. Principles of Responsible Content Creation (Credibility, Attribution, and Transparency).		6

Skill Components	
1	Prepare a 3-day media diary and identify media usage patterns (duration, purpose, device, and content type).
2	Analyze two digital advertisements and two social media posts. Identify target audience, gender representation, and message intention.
3	Observe the social media account of one influencer/ content creator. Identify branding strategies, audience engagement methods, sponsored content, and persuasive

	techniques used in posts or reels.
4	Collect two viral social media posts related to news or public issues. Verify the accuracy of the information using fact-checking tools (Google Reverse Image Search, InVID, Snopes, and BOOM Live). Present evidence supporting report whether the posts are true, misleading, or false.
5	create a short visual message (poster/infographic/social media post) on “Safe and Ethical Media Use”.

Text Books

Potter, W. J. (2021). Media literacy (10th ed.). SAGE Publications.

Hobbs, R. (2011). Digital and media literacy: Connecting culture and classroom. Corwin Press.

References

Silverblatt, A. (2014). Media literacy: Keys to interpreting media messages (4th ed.). Praeger.

Mihailidis, P. (2014). Media literacy and the emerging citizen: Youth, engagement and participation in digital culture. Peter Lang

Hobbs, R. (2017). Create to learn: Introduction to digital literacy. Wiley.

Web Resources

Media Literacy: <https://www.medialit.org>

Fact-checking and News Literacy: <https://www.poynter.org/mediawise/>

Fact-Checking Tools

Google Fact Check Explorer: <https://toolbox.google.com/factcheck/explorer>

Deepfake Detection: <https://www.media.mit.edu/>

Indian Fact-Check Portal: <https://www.boomlive.in>

Independent Fact-Checking: <https://www.altnews.in>

Digital Polarization Initiative: <https://hapgood.us/2019/06/19/sift-the-four-moves/>

B.Sc. Visual Communication		2026 Onwards	Semester II
Course Nature	Core – T2	Course Type	Theory
Course Code	26UVCC21		
Course Title	Communication Theories		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Describe the major concepts, elements, and models of communication theory in media contexts.		K2
CO2	Apply semiotic and perceptual theories to analyze visual texts in various media.		K3
CO3	Analyze the sociocultural and ideological dimensions of mass media representations.		K4
CO4	Evaluate the effectiveness of visual communication strategies in applied professional contexts using relevant theories.		K5
CO5	Integrate multiple theories to design and justify original visual communication solutions for real-world problems.		K5
CO6	Design theory-based visual communication strategies for contemporary media and digital communication platforms.		K6
Unit	Content		Hrs.
I	Fundamentals of Communication Theory: Definition and importance of communication theories; Early linear models (Aristotle, Lasswell, Shannon-Weaver). Interactive and transactional models (Osgood-Schramm, Barnlund); Normative Theories (Authoritarian, Libertarian, Social Responsibility, Soviet Communist, Democratic-Participant, Development Media). Ancient Indian communication models - IKS		12
II	Mass Media and Sociocultural Theories: Media audience theories (Uses and Gratifications Theory, Reception Theory, McLuhan's Media Ecology); Media effects theories (Hypodermic Needle Theory, Agenda Setting Theory, Framing Theory, Cultivation Theory); Sociocultural Theories (Hall's Encoding/Decoding model, Gramsci's Hegemony Theory; representation and identity politics).		12
III	Visual Communication Theories and Models: Semiotics (Saussure's Semiology, Peirce's Triadic Model); Denotation vs. Connotation in image analysis; Panofsky's Iconological Analysis (Pre-iconographic, Iconographic, and Iconological levels); Gombrich's theory of visual representation and convention; Gestalt Theory in visual design and perception; Richard E. Mayer's Cognitive Theory of Multimedia Learning.		12
IV	Applied Visual Communication Theories: Persuasion theories (Elaboration Likelihood Model); Cognitive Dissonance in advertising and public relations; Branding and Identity Construction through visual codes; Narrative Theory and visual storytelling structures (Todorov, Propp); Sontag's critique of photography: Images and reality; Barthes' Camera Lucida: Studium and Punctum.		12
V	Digital and Social Media Theories: Network Society and the theory of the global village; Participatory Culture and Transmedia Storytelling (Jenkins);		12

	Virality, Memetics, and algorithmic culture (filter bubbles and echo chambers); Affordance Theory (Gibson; Norman): Design for perception and action; AI-generated imagery implications.	
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Skill Components	
1	Select three real-world visual artifacts (e.g., poster, infographic, short video) and map their message flow using transactional models.
2	Deconstruct a series of print advertisements and film posters using semiotic analysis and visual rhetoric principles. Produce an annotated visual report explaining how each design element contributes to meaning-making and audience persuasion.
3	Collect news coverage (online/social media) of the same event from three different media outlets. Using framing theory and agenda-setting concepts, they will analyze how visual choices (image selection, placement, captions) construct differing narratives. A comparative report will be submitted.
4	Design a brand narrative strategy document that outlines how the core story will be told coherently across an Instagram Reel, a printed poster, and a 30-second YouTube ad, applying genre and narrative theory.
5	Design a digital visual communication campaign for a social cause using at least two digital platforms. Present your campaign to a panel, defending every strategic and creative choice using digital communication theories, and audience analysis.

Text Books	
Griffin, E., Ledbetter, A., & Sparks, G. (2022). A first look at communication theory (11th ed.). McGraw-Hill Education.	
Fahmy, S., Bock, M. A., & Wanta, W. (2014). Visual communication theory and research: A mass communication perspective. Palgrave Macmillan.	
Baldwin, J., & Roberts, L. (2006). Visual communication: From theory to practice. Bloomsbury Visual Arts	
References	
Josephson, S., Kelly, J. D., & Smith, K. (Eds.). (2020). Handbook of visual communication: Theory, methods, and media (2nd ed.). Routledge.	
Baran, S. J., & Davis, D. K. (2020). Mass communication theory: Foundations, ferment, and future (8th ed.). Oxford University Press.	
McQuail, D. (2010). McQuail's mass communication theory (6th ed.). Sage Publications.	
Fuchs, C. (2021). Social media: A critical introduction (3rd ed.). SAGE Publications.	
Kress, G., & van Leeuwen, T. (2006). Reading images: The grammar of visual design (3rd ed.). Routledge.	
Web Resources	
Communication Models and Theories: https://www.communicationtheory.org	
Visual Rhetoric & Design: https://owl.purdue.edu/owl/general_writing/visual_rhetoric/index.html	
Digital Culture and Media Trends: https://www.niemanlab.org	
Advertising and Media Analysis: https://adage.com	

B.Sc. Visual Communication		2026 Onwards	Semester II
Course Nature	Core– P2	Course Type	Practical
Course Code	26UVCC22		
Course Title	Photography		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the history of photography and the basic rules for making photos look good, like the rule of thirds.		K2
CO2	Describe the similarities and differences between human visual perception and camera vision in visual storytelling.		K2
CO3	Demonstrate the operation of DSLR and mirrorless cameras using manual controls, exposure settings, and camera movements.		K3
CO4	Analyze the relationship between exposure, focus, depth of field, and lens selection in creating visual and aesthetic effects.		K4
CO5	Evaluate the impact of natural and artificial lighting techniques in photographic composition.		K5
CO6	Create a professional photo portfolio that proves you can master studio lights and take high-quality portraits.		K6
Unit	Content	Hrs.	
I	Foundations of Composition: Introduction to photography - History of photography, Importance and need for photography. Composition in photography, Rule of thirds, Leading lines. Understanding the principles of composition (balance, contrast). Understanding focal plane Manual and autofocus.	12	
II	Visual Perception and Storytelling: Understanding the Camera, Visual Perception and storytelling: Comparing Human Eye and Camera: Similarities and differences in visual perception; Aesthetics, The role of storytelling in photography, Techniques for crafting compelling visual narratives.	12	
III	Digital Camera Operations and Exposure: Understanding of digital Camera Design, Structure, and Operations: Exposure triangle: Aperture, shutter speed, ISO. Understanding focal plane, Focal length, Depth of field. Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Practicing exposure variations by using simulators. Using long exposures and panoramic techniques.	12	
IV	Equipment Familiarization and Optics: Hands-on practice with different cameras, lenses, filters. Mobile photography; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: Zoom lens, Fixed focal lens, Macro lens, telephoto. Functions of Sensor, Menus and Options in DSLR and Mirrorless cameras, Types of Memory Card, Format: JPEG, RAW. Usage of Filters.	12	

V	Lighting Techniques and Studio Setup: Light, Light sources and Lighting techniques- Nature of Light – Light Sources: Natural and Artificial Lights. Contrast and Lighting Ratios – Direct and Indirect Light; Lighting Techniques: Three point and Five-Point Lighting; Techniques for controlling lighting, colour temperature control; Outdoor Lighting: Techniques and Challenges. Studio Lighting: Equipment, Techniques, and Accessories. Understanding Light Modifiers: Diffused, Reflected, Hard, and Soft Light. Photography Lighting: Flash, Strobe and Continuous Light. Portrait Lighting Setup and Advanced Light Setup.	12
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)

1	Portrait /Candid Shot
2	Landscape
3	Nature/flora/fauna
4	Architecture
5	Advertisement
6	Fashion
7	News Photography
8	Sports Photography
9	Street Photography
10	Silhouette photography/Still life photography
11	Iconographic photography: Indian temple sculpture – IKS
12	Light symbolism in Indian culture: Deepam, Jyoti - IKS

Text Books

Bull, S. (2020). A Companion to Photography. John Wiley & Sons.

Ducker, R. (2019). Tell Your Story with Light: The Basic Guide to Great Photos and Video. Amazon Digital Services LLC - KDP Print US.

Freeman, N. (2019). Film Noir Photography. The Crowood Press.

References

Tasabehji, Y., & Tasabehji, M. (2022). The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way. Page Street Publishing.

Valenzuela, R. (2020). The Successful Professional Photographer. Rocky Nook, Inc.

Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.

Web Resources

Professional Photographer Magazine - <https://ppmag.com/>

Popular Photography Magazine - <https://www.popphoto.com/>

American Photo Magazine - <https://www.americanphotomag.com/>

Aperture Magazine - <https://aperture.org/>

Digital Photo Pro Magazine - <https://www.digitalphotopro.com/>

Professional Photographers of America (PPA) - <https://www.ppa.com>

B.Sc. Visual Communication		2026 Onwards	Semester II
Course Nature	Elective - T2	Course Type	Theory
Course Code	26UVCE21		
Course Title	Digital Journalism		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the workflow, technological infrastructure, and continuous news cycle of contemporary digital news organizations.		K2
CO2	Apply multimedia tools and mobile journalism (MoJo) techniques to produce engaging digital news content across multiple platforms.		K3
CO3	Analyze audience metrics and implement SEO strategies to optimize digital news content for search engines and online visibility.		K4
CO4	Evaluate the role, opportunities, and ethical implications of generative AI and automated systems in modern journalism practices.		K5
CO5	Assess the credibility of digital information using advanced fact-checking techniques to identify and debunk manipulated digital content and deepfakes.		K5
CO6	Create comprehensive digital news packages, including interactive web articles, infographics, and social media reels.		K6
Unit	Content		Hrs.
I	Introduction to Digital Journalism: Evolution from Print to Digital media. Structure of the modern digital newsroom. The 24/7 news cycle and real-time reporting. Mobile journalism (MoJo) basics and cross-platform publishing. Global and Indian perspectives on digital news consumption. Case studies of freedom movement journalism - IKS		12
II	Digital Storytelling & Writing: Writing specifically for the Web: adapting the inverted pyramid, chunking text, and utilizing hyperlinks. Crafting high-impact headlines and optimizing click-through rates. Developing interactive storytelling, editorial infographic news cards, and integrating multimedia elements.		12
III	SEO and Audience Engagement: Fundamentals of Search Engine Optimization (SEO) for journalists. Keyword research, meta descriptions, and strategic tagging. Understanding web analytics and audience metrics to drive content strategy. Social media journalism (managing content for X, Facebook, Instagram, YouTube) and navigating algorithm-driven news distribution.		12
IV	AI and Advanced Tools in Journalism: The emerging role of Generative AI (e.g., GPT, Gemini) in newsrooms and content creation. Automated journalism vs. traditional reporting. Utilizing AI for data scraping, translation, and generating editorial graphic design elements. Impact of AI on the media labor market.		12
V	Ethics, Verification, and Media Laws: Digital rights, copyright issues with digital assets, and new media laws. Fact-checking in the digital age. Strategies for combating misinformation, disinformation, and deepfakes. The social responsibility of the digital journalist in maintaining objectivity online.		12

Skill Components	
1	Produce 3 multimedia digital news stories integrating web-formatted text, original MoJo video, and custom infographic news cards.
2	Conduct a keyword research exercise to draft SEO-optimized headlines, meta descriptions, and tags for 5 given news scenarios.
3	Utilize generative AI tools to assist in researching and outlining a feature article, followed by manual editing, localization, and fact-checking.
4	Design and produce a short-form digital news bulletin tailored for social media distribution (e.g., YouTube Shorts or Instagram Reels) using voice-overs and captions.
5	Perform a reverse-image search and digital verification exercise to debunk a piece of user-generated misinformation.

Text Books
Briggs (2019), Journalism Next: A Practical Guide to Digital Reporting and Publishing, SAGE Publications.
Bradshaw, P. (2017). The online journalism handbook: Skills to survive and thrive in the digital age (2nd ed.). Routledge.
References
Associated Press. (2024). The Associated Press stylebook: 2024-2026 (57th ed.). Basic Books.
Pavlik, J. V. (2019). Journalism in the age of virtual reality: How experiential media are transforming news (2nd ed.). Columbia University Press.
Steve Hill & Paul Lashmar (2013), Online Journalism: The Essential Guide, SAGE Publications.
Franklin, B., & Eldridge II, S. A. (Eds.). (2017). The Routledge companion to digital journalism studies. Routledge.
Web Resources
Reuters Institute for the Study of Journalism - https://reutersinstitute.politics.ox.ac.uk
Nieman Journalism Lab - https://www.niemanlab.org
AP Stylebook Online - https://www.apstylebook.com
Journalist's Resource - https://journalistsresource.org
Public APIs Repository - https://github.com/public-apis/public-apis

B.Sc. Visual Communication		2026 Onwards	Semester II
Course Nature	Elective – P2	Course Type	Practical
Course Code	26UVCE22		
Course Title	Digital Imaging and Image Editing		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamental mechanics of digital imaging, resolution, and non-destructive editing workflows		K2
CO2	Apply industry-standard retouching techniques to restore, refine, and manipulate digital photographs.		K3
CO3	Use histograms and color spaces to execute precise color correction and tonal enhancements.		K3
CO4	Integrate multiple visual elements using advanced masking and blending techniques to produce seamless digital composites.		K4
CO5	Evaluate AI-powered imaging tools for workflow optimization and creative application in visual media production.		K5
CO6	Create industry-oriented digital imaging projects and portfolio works using integrated editing techniques.		K6
Unit	Content	Hrs.	
I	Image Editing and Retouching Techniques: Digital imaging workspace (interface orientation, tool panels, and workspace customization); Raster image properties: resolution, pixel dimensions, image modes (RGB, CMYK, Grayscale), and file formats (JPEG, PNG, TIFF, PSD); non-destructive editing workflows using layers; basic selection tools and layer masking; spot healing, clone stamp, and patch tools for blemish removal; dodging and burning for localized contrast; introduction to frequency separation for advanced skin retouching; Sharpening and noise reduction.	6	
II	Color Correction and Image Enhancement: Understanding color spaces (RGB vs. CMYK) and bit depth; Reading and interpreting image histograms; Adjusting brightness, contrast, and exposure; White balance correction and color cast removal; Utilizing curves and levels for precise tonal control; Hue, saturation, and vibrancy adjustments; RAW file processing for exposure, shadow, highlights, and color correction; Preparing images for web and print outputs.	6	
III	Creative Image Manipulation and Compositing: Advanced masking techniques (select and mask, channel masking); Blending modes and opacity controls; Utilizing smart objects and smart filters for non-destructive scaling; Perspective matching and transform tools; Creative Typography Integration; Integrating multiple image sources; Matching lighting, shadows, and color across composited elements.	6	
IV	AI-Enhanced Digital Imaging: Generative AI in the image editing workspace; Using text-to-image generation prompts; Generative fill and AI-powered subject/background removal; AI-assisted upscaling and noise reduction; Neural filters for automated portrait adjustments; Hybrid workflows combining manual retouching with AI tools.	6	
V	Applied Design Practice and Industry Project: Translating creative briefs into visual concepts; Digital asset management and file organization;	6	

	Optimizing files for various media platforms (social media, print campaigns, web banners); Building a cohesive digital portfolio; Peer critique and final project packaging.	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)		
1	Retouch a raw portrait photograph by removing skin blemishes, smoothing texture using frequency separation, and correcting minor imperfections using healing and clone stamp tools.	
2	Perform background removal and object replacement on a product image using selection tools and masks for a clean composite.	
3	Apply a complete color correction workflow on an underexposed or colour-imbalanced photograph using Levels, Curves, and Hue/Saturation adjustment layers, demonstrating before-and-after comparisons.	
4	Apply targeted color grading to a lifestyle photograph to match a specific cinematic mood or brand identity using Curves and Color Balance.	
5	create a product advertisement visual by compositing a product image onto a custom background, integrating typography, blending modes, and layer effects to produce a print-ready design.	
6	Create a surreal digital composite using a minimum of five distinct image assets, ensuring accurate perspective, lighting, and shadow matching.	
7	Use AI generative tools to expand image canvas, remove or replace objects, and intelligently refine details in a photograph.	
8	Generate a base environment using text-to-image AI prompts and composite a manually photographed product into the scene with accurate lighting.	
9	Design a cohesive set of five social media post visuals for a fictional brand, applying consistent color grading, typography, and compositing techniques, and export them in platform-appropriate specifications	
10	Develop and present a comprehensive final digital imaging portfolio showcasing step-by-step "before-and-after" workflows of the semester's best projects.	

Text Books	
Abbott, J. (2021). The Digital Darkroom: The Definitive Guide to Photo Editing. Octopus Publishing Group	
Galer, M., & Horvat, L. (2005). Digital imaging: Essential skills (5th ed.). Routledge.	
References	
Brinkmann, R. (2008). The art and science of digital compositing (2nd ed.). Morgan Kaufmann.	
Sharma, A. (2018). Understanding Color Management. John Wiley & Sons.	
Web Resources	
Digital Imaging Best Practices: https://phlearn.com	
Generative AI Imaging: https://www.adobe.com/products/firefly.html	
Digital Imaging Techniques: https://digital-photography-school.com/	

B.Sc. Visual Communication		2026 Onwards	Semester II
Course Nature	SEC 2	Course Type	Theory
Course Code	26UVCN21		
Course Title	Mobile Photography		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the basic concepts, camera functions, and principles of mobile photography used in visual communication.		K2
CO2	Apply composition techniques and framing methods while capturing photographs using mobile devices.		K2
CO3	Demonstrate visual storytelling skills through thematic and narrative-based photographic assignments.		K3
CO4	Analyze the influence of lighting, perspective, and aesthetics in creating effective photographic images.		K4
CO5	Evaluate and enhance digital photographs using mobile editing tools and ethical editing practices.		K5
CO6	Create a thematic mobile photography portfolio for communication and digital media applications.		K6
Unit	Content		Hrs.
I	Foundations of Mobile Photography: Evolution of smartphone cameras; How smartphone cameras work (lens, sensor, resolution); Camera app basics (focus, exposure, HDR, grid, flash); Managing resolution and file formats; Differences between mobile photography and DSLR photography; Differences between everyday snaps and intentional photography.		6
II	Composition and Visual Storytelling: Core rules of composition (Rule of Thirds, leading lines, framing, symmetry, patterns); The role of perspective and point of view in storytelling; Subject selection and foreground, middle ground, and background management; Visual storytelling fundamentals (Narrative, emotion, and context in a single frame); Introduction to photo essays: Telling a story through a sequence of images		6
III	Lighting, Exposure, and Color: Natural and artificial lighting techniques; Golden hour, blue hour, and indoor lighting; Exposure triangle adapted for mobile (ISO, shutter, aperture simulation); White balance, color theory, and mood creation through light and filters.		6
IV	Mobile Photo Editing and Post-Processing: Introduction to built-in editors and free apps (e.g., Snapseed, Lightroom Mobile); Cropping, adjusting exposure/contrast, color correction, filters, and retouching; File formats, resolution for different platforms; Basic organization and backup of images.		6
V	Applied Mobile Photography and Publishing: Exploring genres (portrait, product, street, travel and nature photography); Adapting photography for specific media platforms (Instagram, LinkedIn, blogs, print); Optimizing file formats and resolutions for web sharing.		6

Skill Components	
1	Assignment 1: (15 Marks) a. Photograph the same subject using five different camera modes (Auto, Portrait, HDR, Night, and Panorama) and submit a comparative photo set with brief captions explaining observable differences. b. Capture a 5-image photo essay, demonstrating deliberate use of the Rule of Thirds, leading lines, and framing. c. Shoot the same subject under three distinct lighting conditions (natural morning light, artificial indoor light, and low light) to observe and document the impact of illumination.
2	Assignment 2: (15 Marks) Mobile photography project: Conceptualize, shoot, and edit 10 photographs in various genres (portrait, product, street, travel and nature photography). Submit the project optimized for both digital platforms (Instagram grid) and print.

Text Books
Nick Vandome (2020). Smartphone photography in easy steps. In Easy Steps Limited.
Bradford, J. (2018). Smart phone smart photography: Simple techniques for taking incredible pictures with iPhone and Android. CICO Books
References
Bull, S. (2020). A Companion to Photography. John Wiley & Sons.
Ducker, R. (2019). Tell Your Story with Light: The Basic Guide to Great Photos and Video. Amazon Digital Services LLC - KDP Print US.
Tasabehji, Y., & Tasabehji, M. (2022). The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way. Page Street Publishing.
Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.
Web Resources
Composition and Lighting Techniques - https://digital-photography-school.com/
Mobile-photography resources: https://dpcourse.net/learning-resources/mobile-photography/
Photography Course: https://visualeducation.com/free-photography-course/

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	Core – T3	Course Type	Theory
Course Code	26UVCC31		
Course Title	Video Production and Cinematography		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Describe the functions of camera systems, video formats, and digital video production workflows.		K2
CO2	Apply the principles of exposure, lighting, and color control used in video production environments.		K3
CO3	Demonstrate proficiency in using lenses, camera movements, and audio recording equipment to enhance narrative impact.		K3
CO4	Analyze visual composition, shot design, and cinematographic techniques used in professional media productions.		K4
CO5	Evaluate multi-camera production requirements and coverage strategies for live and recorded productions.		K5
CO6	Create short video productions that integrate technical, aesthetic, and narrative elements while reflecting professional industry standards.		K6
Unit	Content		Hrs.
I	Fundamentals of Cinematography and Camera Technology: Introduction to cinematography; Role of a cinematographer/DOP; Camera types (DSLR, Mirrorless, Cinema cameras, Professional broadcast cameras); Camera sensors (CCD vs CMOS), sensor sizes (Full-frame, APS-C, MFT, Super 35mm); Image resolution (SD, HD, Full HD, 4K, 8K); Frame rates (24fps, 30fps, 60fps, 120fps, slow motion, time-lapse); Bitrate and codecs (H.264, H.265, ProRes, RAW); Color depth (8-bit vs 10-bit, 4:2:0 vs 4:2:2 vs 4:4:4); File formats (MP4, MOV, MXF, AVI); Camera Settings and Basic Operations; Handling Accessories (tripods, gimbals, and rigs; Microphones, Charging modes, Storage, Headphones, Light reflectors, Boom Pole, Cables).		10
II	Exposure, Lighting Theory and Practice: The Exposure Triangle (Aperture, Shutter Speed, ISO); Depth of field, motion blur, noise/grain; Light meters, histograms, zebra, false color; White balance and color temperature (Kelvin scale); Qualities of light (hard vs soft, direction, intensity, color); Three-point lighting (key, fill, back); Natural vs artificial light, available light shooting; Lighting equipment (LED panels, tungsten, HMI, softboxes, reflectors, diffusers, gels, flags); Mood lighting (high key, low key, chiaroscuro); Lighting for Interviews, Indoor and Outdoor Productions.		14
III	Camera Movement, Lenses, and Audio Recording: Lenses (Prime vs zoom lenses); Focal length (wide, normal, telephoto) and its storytelling impact. Aperture (f-stop, T-stop), depth of field control (Shallow vs deep, factors affecting DoF); Lens distortion, bokeh, lens flares. Camera Movements (Static shots, pan, tilt, zoom, tracking, dolly, crane, 360 degree VR, handheld); support equipment (Tripods, monopods, gimbals, stabilizers, sliders, dollies, cranes); Gimbal operation and balancing; Audio for Video (Importance of sound in storytelling); Microphone types (lavalier, shotgun, boom, condenser, dynamic); Dual-system sound recording, timecode sync, and slate protocols; Audio levels (-12dB to -6dB target, avoiding clipping);		14

	Common audio problems (Wind noise, hum, echo, handling noise); Location sound recording best practices	
IV	Composition and Shooting: Compositional rules (Rule of Thirds, Golden Ratio, leading lines, framing, symmetry, asymmetry, headroom, look room, and negative space); depth layering (foreground, midground, background); Shot sizes (ECU, CU, MCU, MS, MLS, LS, ELS); Camera angles (eye-level, high, low, Dutch, top, POV); Shot functions in storytelling; Shot variation and visual rhythm; Continuity (screen direction, eyeline match), 180-degree rule and 30-degree rule. Practice in 5C's of Cinematography; Analyzing compositions in professional works.	12
V	Multi-Camera Production and Visual Effects: Single-camera vs multi-camera workflows; Studio vs. field multi-camera setups; Live switching and vision mixing techniques; Camera matching (color, exposure, white balance); Floor management and cueing (hand signals, talkback); Event coverage and live production techniques; Fundamentals of on-set visual effects (VFX); principles of chroma key (green/blue screen) lighting; Motion Tracking and Virtual Background Concepts; Framing for VFX plates; On-set data collection for post-production; Basic live-action and digital compositing workflows.	10

Skill Components	
1	Assignment 1: (5 x 3 = 15 Marks) - Hands-on practice session configuring camera settings, navigating menus, and capturing footage at different frame rates and resolutions - Record a 30-second "motion study" clip at 24fps and 60fps (different recording formats/resolutions), explaining the visual difference. - Capture video (same subject) under varying exposure (apertures, shutter speeds, and ISOs) conditions using manual camera controls. - Rig and balance a standard three-point lighting setup for an interview, controlling shadows and highlights effectively. - Execute a multi-movement camera sequence with synchronized professional audio recording for a short (90-second) narrative scene.
2	Assignment 2: (15 Marks) - Create a shot portfolio demonstrating various shot sizes, camera angles, and composition techniques. (3 Marks) - Capture a two-character dialogue scene demonstrating strict adherence to the 180-degree rule and eyeline matches. (3 Marks) - Shoot a subject against a green screen, key out the background in editing software, and composite the subject into a still image or video background. Add one lower-third title graphic. (3 Marks) - Plan and execute a live multi-camera production of a 10-minute talk show or panel discussion, operating with minimum three cameras, demonstrating camera coordination, live switching, and proper audio mixing for multiple sources. (6 marks)

Text Books
Bowen, C. J. (2017). Grammar of the shot (4th ed.). Routledge.
Brown, B. (2021). Cinematography: Theory and practice: Image making for cinematographers and directors (4rd ed.). Routledge.
Zettl, H. (2016). Sight, sound, motion: Applied media aesthetics (8th ed.). Cengage Learning.
References
Mascelli, J. V. (1998). The five C's of cinematography: Motion picture filming techniques. Silman-James Press.
Jim Owens. (2017). Video production handbook (6th ed.). Routledge.
Stump, D. (2021). Digital cinematography. Routledge
Kenworthy, C. (2012). Master shots: 100 advanced camera techniques to get an expensive look on your low-budget movie (2nd ed.). Michael Wiese Productions.
Malkiewicz, K., & Mullen, M. (2005). Cinematography (3rd ed.). Touchstone
Bankston, D. (Ed.). (2023). The ASC manual: American Cinematographers Manual (11th ed.). ASC Press.
Web Resources
Cinematography Fundamentals: https://theasc.com/
Shot Composition: https://nofilmschool.com/topics/cinematography-cameras
Camera Movement: https://www.filmriot.com/
VFX for Cinematographers: https://www.youtube.com/c/corridorcrew

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	Core– P3	Course Type	Practical
Course Code	26UVCC32		
Course Title	Audio-Video Editing		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the functions of editing software interfaces, media formats, and post-production workflows used in professional audio-video editing.		K2
CO2	Demonstrate basic video editing operations including media organization, timeline editing, trimming, and sequence construction.		K3
CO3	Apply continuity editing, transitions, and storytelling techniques to create coherent audio-visual narratives.		K3
CO4	Analyze audio and visual elements to perform sound enhancement, synchronization, and color correction for improved production quality.		K4
CO5	Integrate multiple media elements including effects, graphics, and audio layers into cohesive video productions.		K5
CO6	Create complete, platform-ready audio-video projects that demonstrate technical proficiency and creative storytelling skills.		K6
Unit	Content	Hrs.	
I	Digital Editing Foundations and Workflow: Interface navigation and project setup (resolutions, aspect ratios, file formats, codecs); Media importing, proxy creation, bin organization, labeling, metadata logging, and basic playback controls; Timeline operations (placing clips, trimming, splitting, and rearranging footage); Basic cuts, ripple edits, and sequence creation. Exporting edited sequence using standard output settings.	8	
II	Editing Techniques and Visual Storytelling: Role of editing in storytelling, continuity and montage; visual continuity (match cuts, eyeline matches, jump cuts, L-cuts and J-cuts, montage sequencing); Narrative structure (introduction, conflict, and resolution); Sequencing shots for narrative clarity, pacing, and emotional rhythm; Multi-camera editing basics; Sync dialogue to video; Primary transitions (cut, dissolve, wipe, fade); B-roll integration (purpose, placement, and coverage techniques); basic motion graphics (speed ramp, freeze frame, and reverse clip) and titles; Rough cut to fine cut workflow.	14	
III	Audio Editing and Sound Design for Video: Types of sound and track types (dialogue, ambience, SFX, music); Levels and meters (gain control, volume keyframing, and audio normalization); Voice-over recording and dialogue editing; Audio cleanup and noise reduction; Equalization (EQ), compression, and reverb; Sound effects (SFX) design (layering ambient sounds and Foley elements); Audio mixing (balancing dialogue, music, and effects - DME mix).	14	
IV	Color Grading and Basic Compositing: Difference between color correction and color grading; Using scopes (waveform, vectorscope, and histogram for color analysis); Primary color correction (exposure, contrast, white balance, and saturation adjustments); Secondary color grading (HSL qualification, masking, and cinematic LUT application); Basic compositing	14	

	(green screen keying, tracking, and masking) Introduction to motion graphics (lower thirds, opening titles, end credits); keyframe animation (position, scale, opacity, and rotation), Animated titles; Picture-in-picture; Speed ramping (slow/fast motion).	
V	Multi-Platform Delivery and Portfolio Production: Multi-camera sequence setup, nest sequences; Post-production pipeline: offline edit to online edit; project sharing, media management, and version control basics; Editing approaches for ads, promos, documentaries, news, short films, social media; Rendering previews; Managing export settings (bitrate, resolution, frame rate), and exporting for diverse platforms (Broadcast, OTT platforms, cinema, YouTube and other social media); Project review and quality control; Professional portfolio development.	10

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)

1	a. Create a new project, establish a structured folder hierarchy, import various media formats, and organize assets using color-coded bins. b. Edit a short video (60 seconds) using basic cuts, trims, and sequence arrangement. c. Export the same edited sequence in three distinct formats (broadcast HD, web streaming, and mobile vertical).
2	Edit a 2-person conversation using shot-reverse-shot, eye-line match, and inserted reaction shots.
3	Create a 90-second narrative montage using only B-roll footage to convey a specific mood or theme without relying on voiceover or text.
4	Produce a one-minute social media promotional video from raw footage.
5	Apply noise reduction tools and parametric equalizers to restore and balance poorly recorded interview audio. Add ambient sound and basic effects.
6	Edit a video clip (60 seconds) of a street scene or short narrative. Compose a complete audio design by adding voiceover narration (recorded in class), appropriate royalty-free background music, and layered sound effects.
7	Perform color correction on a three-shot sequence to match lighting conditions and apply a cinematic LUT while monitoring video scopes.
8	Composite a presenter (professional news broadcast) against a virtual background using chroma keying; add animated lower thirds and end credits using basic motion graphics tools.
9	Complete and export a 3-minute edited video project in multiple platform-specific formats. (a) YouTube (H.264, 1080p, stereo audio), (b) broadcast-ready (MXF, 50Mbps), and (c) mobile web (720p, optimized bitrate).
10	Produce a 3-minute professional demo reel that integrates editing, sound design, color grading, and motion graphics, with proper branding and platform-optimized exports.

Text Books

Bowen, C. J. (2017). Grammar of the edit (4th ed.). Routledge.

Goodman, R. M., & McGrath, P. (2002). Editing Digital Video: The Complete Creative and Technical Guide. McGraw Hill Professional.

Chion, M. (2019). Audio-vision: Sound on screen (3rd ed.). Columbia University Press.

Van Hurkman, A. (2013). Color correction handbook: Professional techniques for video and cinema (3rd ed.). Peachpit Press.
References
Gael Chandler. (2022). Cut by cut: Editing your film or video (2nd ed.). Michael Wiese Productions.
Murch, W. (2001). In the blink of an eye: A perspective on film editing (2nd ed.). Silman-James Press.
Pearlman, K. (2009). Cutting rhythms: Shaping the film edit. Focal Press/
Holman, T. (2010). Sound for film and television (3rd ed.). Focal Press.
Jackson, W. (2015). Digital Audio Editing Fundamentals. Apress.
Rose, R. (2017). Producing Great Sound for Film and Video: Expert Tips from Preproduction to Final Mix. Routledge.
Hullfish, S. (2013). The art and technique of digital color correction (3rd ed.). Routledge.
Web Resources
Professional Editing Community: https://workflow.frame.io/chapters
Video Compression & Export: https://vimeo.com/channels/videoschool/videos
DaVinci Resolve Editing and Color Grading: https://www.blackmagicdesign.com/in/products/davinciresolve/training
Sound Design and Audio Post-Production: https://www.premiumbeat.com/blog/best-audio-editing-tutorials-for-video-editors/
Color Grading Fundamentals: https://www.youtube.com/c/CullenKelly
Color Grading: https://www.studiobinder.com/tag/color-grading/
Color Theory and Grading Fundamentals: https://www.youtube.com/watch?v=v7MdPJqEQU4
Motion Graphics Fundamentals: https://www.schoolofmotion.com/blog
What are LUFs and Why Do They Matter? https://www.izotope.com/community/blog/what-are-lufs?lid=3ctv01wqpoa9

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	Elective -T3	Course Type	Theory
Course Code	26UVCE31		
Course Title	Advertising and Brand Communication		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the fundamental concepts of advertising, brand value, and the roles of key stakeholders in local, national, and global markets.		K2
CO2	Describe the functions of advertising as a marketing communication tool in commercial, rural, and social advertising contexts.		K2
CO3	Use creative writing and design to make ads for newspapers, TV, radio, and outdoor posters.		K3
CO4	Apply models like AIDA and DAGMAR to study how customers think and react to brands.		K3
CO5	Judge how well a brand tells its story and calculate the actual financial value of a brand.		K5
CO6	Build and launch digital ad campaigns using Google ads, social media, and data-driven plans.		K6
Unit	Content	Hrs.	
I	Foundations and History of Advertising: Definition and meaning of Advertising. Role and functions of Advertising. Nature and scope of Advertising. Types of Advertising: Commercial, Non-commercial, Primary and Selective Demand, Classified and Display, Comparative, Co-operative, and Political Advertising. Growth and development of Advertising in India and the World. Localization of global brands using Indian cultural symbols - IKS Global scenario and the Indian advertising industry. Socio-economic effects, ethical, and regulatory aspects of advertising.	10	
II	Communication Models and Consumer Behavior: Advertising as a communication tool; the communication process. Models of Advertising Communication: AIDA model, DAGMAR model, and Maslow's Hierarchy of Needs. Advertising as a social process: consumer welfare, standard of living, and cultural values. Consumer behavior: Cultural, psychological, and social influences. Decision-making process, message reception, and response.	10	
III	Creative Strategy and Brand Building: Classification of Advertising based on target audience, geography, medium, and purpose. Branding Essentials: Building brand identity, brand image, and brand personality. Visual communication and branding: dynamics, convergence, and multi-sensory experiences. Advertising Creativity: Definition and importance. Print Media: Newspapers and Magazines. Elements of print advertising: Copy, slogan, identification mark, and illustrations. Creative strategies and ad theory.	14	
IV	Agency Structure and Media Planning: Concept of advertising agencies. Introduction to major ad agencies in India: Role, types, structure, and functions. The advertiser-client-agency relationship and criteria for selecting an agency. Media planning strategy and methods. Characteristics,	12	

	advantages, and disadvantages of Broadcast Media: Television and Radio. Support Media: Out-of-home (OOH), in-store, transit, yellow pages, movie theater, and in-flight. Introduction to direct marketing.	
V	Digital Advertising and Data-Driven Marketing Skill-Based Module: Defining digital advertising and its importance. Techniques for digital advertising: Search Engine Marketing (SEM), display advertising, and social media advertising. Types of online advertising: Native ads, banners, pop-ups, mobile advertising, social ads, retargeting, and remarketing. Practical Skills: Campaign setup on social media platforms, keyword research for SEM, and designing for cross-platform distribution. Understanding data-driven advertising, programmatic buying, and analytics for non-invasive advertising strategies.	14

Skill Components

1	Create two different ads for the same product, one aimed at rural village buyers and the other at city lifestyle buyers. (15 Marks)
2	Design a complete "Brand Story" for a new product, including a catchy brand name, a logo, and a digital ad for Instagram or Facebook. (15 Marks)

Text Books

Gómez, J. D. F. (2021). Strategic Advertising Mechanisms: From Copy Strategy to Iconic Brands. Intellect Books.

Hackley, C., & Hackley, R. A. (2021). Advertising and Promotion. SAGE.

Sharma, S., & Singh, R. (2021). Advertising: Planning and Implementation, Third Edition. PHI Learning Pvt. Ltd.

References

Landa, R. (2021). Advertising by Design: Generating and Designing Creative Ideas Across Media. John Wiley & Sons.

Mogaji, E. (2021). Introduction to Advertising: Understanding and Managing the Advertising Process. Routledge.

Saura, & Ramon, J. (2021). Advanced Digital Marketing Strategies in a Data-Driven Era. IGI Global.

McGruer, D. (2020). Dynamic Digital Marketing: Master the World of Online and Social Media Marketing to Grow Your Business. John Wiley & Sons.

Parker, L., & Brennan, L. (2020). Social Marketing and Advertising in the Age of Social Media. Edward Elgar Publishing.

Web Resources

Journal of Advertising" <https://www.tandfonline.com/toc/ujoa20/current>

"Journal of Marketing Communications" <https://www.tandfonline.com/toc/rjmc20/current>

"Journal of Communication" <https://academic.oup.com/joc>

"Journal of Interactive Advertising" <https://www.tandfonline.com/toc/ujoa20/current>

"Journal of Digital and Social Media Marketing"
<https://www.tandfonline.com/toc/rdsm20/current>

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	Elective -P3	Course Type	Practical
Course Code	26UVCE32		
Course Title	Script Writing and Storyboard Development		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamental principles of narrative structure, character development, and visual storytelling for screen-based media.		K2
CO2	Apply industry-standard script formatting conventions to create scenes and sequences for film and digital media productions.		K3
CO3	Construct characters and write dialogue that demonstrate distinct voice, motivation, and subtext appropriate to visual storytelling formats.		K3
CO4	Analyze narrative structures, character arcs, and visual sequencing techniques in professional scripts and storyboards.		K4
CO5	Evaluate scripts, storyboards, and animatics using established storytelling, visual communication, and production criteria.		K5
CO6	Create and present an integrated script-storyboard portfolio with an animatic for a proposed media production project.		K6
Unit	Content	Hrs.	
I	Foundations of Story Writing: Idea generation from observation, images, news, and social situations; Concept Creation, Imagination, Creative Thinking & the Creativity Process; Messages, target audiences and story purpose; Story elements (character, goal, setting, conflict, and resolution); Three-act narrative structure; Character profiling, and plot outlining; Logline, one-line story concept, synopsis, and short treatment writing.	6	
II	The Art of Scriptwriting and Formatting: Script formats (Differences between film scripts, TV scripts, ad scripts, and radio scripts); Standard screenplay layout and formatting (Scene headings, action lines, character names, dialogue, parentheticals, camera shots and transitions); Adapting stories into script form; Scene construction and sequencing; Script writing software orientation.	6	
III	Scriptwriting for Media-specific Formats: Introduction to the two-column AV script format; Script writing for advertisement and public service announcement; Writing scripts for documentaries and interviews; Social media video scripting (reels, explainers, and short digital campaigns); Writing to time limits (30 seconds, 60 seconds, and 3 minutes); Script writing for short film and fiction video; Platform, audience, message clarity, and production feasibility.	6	
IV	Shot Design and Storyboard Development: Translating scripts into a sequence of storyboard panels; Scene visualization and shot planning; Storyboard layout and panel design; Shot types, camera angles and composition for storyboarding; Visual continuity and screen direction; Annotating camera movements and transitions; Digital tools for storyboard creation.	6	
V	Pitching, Animatics, and Portfolio Development: Pitch package (title, logline, synopsis, character note, visual style, and target audience); Basic	6	

	pitch deck preparation; Storyboard presentation for production discussion; Creating animatics (using storyboard panels, timing, transitions, scratch voice-over, and music); Peer review & pitch presentation; Portfolio preparation (script, storyboard, animatic, pitch deck, and reflection note).	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Write five story ideas and convert into a clear logline.
2	Write a one-page original story outline based on real-life incident and create a visual story map identifying the character, conflict, setting, and resolution.
3	Write a 1-minute silent story (no dialogue, only action) script.
4	Write a script for 2- minute conflict-driven dialogue scene between two characters using professional scriptwriting software.
5	a. Create an audio-visual script for a brand, campus event. b. Write a 60-second script for an Instagram Reel on social awareness.
6	Write a script for 3-minute short film.
7	Sketch a 12-panel traditional storyboard for a 30-second television commercial
8	Design a digital storyboard for a short film script utilizing digital illustration tools or specialized storyboarding software.
9	Create a 60 second (Product or PSA) animatic from their storyboard using simple editing tools.
10	Present a 3-minute (Short film) pitch with script, storyboard, animatic, and pitch deck.

Text Books
Field, S. (2005). Screenplay: The foundations of screenwriting (Rev. ed.). Delta Trade Paperbacks.
McKee, R. (2017). Story: Substance, structure, style and the principles of screenwriting. New York: HarperCollins.
Trottier, D. (2019). The screenwriter's bible: A complete guide to writing, formatting, and selling your script (7th ed.). Silman-James Press.
References
Block, B. (2020). The visual story: Creating the visual structure of film, TV and digital media (3rd ed.). Routledge.
Truby, J. (2018). The Anatomy of Story: 22 Steps to Becoming a Master Storyteller. Faber & Faber
Hart, J. (2007). The art of the storyboard: A filmmaker's introduction (2nd ed.). Focal Press.
Cristiano, G. (2012). The storyboard artist: A guide to freelancing in film, TV, and advertising. Michael Wiese Productions.
Web Resources
Screenplay Formatting Standards: https://www.simplyscripts.com/
Visual storytelling and shot composition: https://www.nofilmschool.com/
Creative pitching and revision: https://blcklst.com
Storyboarding basics: https://boords.com/how-to-storyboard

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	SEC 4	Course Type	Theory
Course Code	26UHEL31		
Course Title	Life coping & Entrepreneurial skills management		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain holistic health including physical, mental, and social wellbeing.		K2
CO2	Apply healthy lifestyle practices including nutrition, hygiene, and digital wellbeing.		K3
CO3	Analyze social and professional situations using empathy and ethical reasoning.		K4
CO4	Apply structured decision-making and problem-solving skills in real-life situations.		K3
CO5	Demonstrate coping strategies for stress, crisis, and uncertainty.		K3
CO6	Evaluate addiction risks and design strategies for a healthy lifestyle.		K5
Unit	Content		Hrs.
I	Holistic Health & Lifestyle Management: WHO's definition of Health – Dimensions of Health – Adolescent Health and Women's Health – Understanding Physical Self – Personal Hygiene and Grooming – Balanced Diet and Nutrition – Healthy Habits and Lifestyle – Lifestyle Diseases and Prevention – Digital Wellbeing (Screen Time, Sleep Cycle, Mental Balance) – Public Health Awareness.		6
II	Social Intelligence & Relationship Management: Family Relationship: Values in family relationship, nuclear family, Joint Family, Dependence, Overdependence, Happy family, Broken Family - Caring Elders - Rapport Building with Peers/ Friends, Strangers, Transgenders - Professional Relationship: Officials, Mentors, Staff & Service Personnel- Other centeredness and others point of view and Empathy.		6
III	Decision-Making & Problem-Solving Skills: Types of Problems (Academic, Personal, Financial, Social) – Problem-Solving Strategies – Decision-Making Process – Rational and Intuitive Decision-Making – Ignatian Discernment Process – Lateral Thinking and Creativity – Basic Financial Literacy (Needs vs Wants, Saving, Budgeting).		6
IV	Coping with Stress, Crisis & Change: Meaning and Types of Stress – Causes of Stress (Academic, Social, Digital) – Stress Management Techniques – Emotional Regulation Strategies – Time Management and Productivity – Crisis Management (Failure, Uncertainty, Loss) – Building Resilience and Adaptability.		6
V	Addiction Awareness & Personal Safety: Meaning and Types of Addiction – Substance Addiction – Digital and Internet Addiction – Causes and Effects of Addiction – Prevention and Control Measures – Self-Regulation Techniques – Cyber Safety and Responsible Internet Usage – Seeking Help and Counselling Support. Activity Collaborators: Anti-drug Club, Women's Forum.		6

References
Dr. Xavier Alphonse S.J., We Shall Overcome, ICRDEC Publications, Chennai, 2004.
Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
Carnegie Dale, how to win Friends and Influence People, New York: Simon & Schuster, 1998.
Clear, James. 2018. Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones. New York: Avery
Atomic Habits – James Clear, Avery, 2018.
The 7 Habits of Highly Effective People – Stephen R. Covey, Free Press.
Emotional Intelligence – Daniel Goleman, Bantam Books.
Thinking, Fast and Slow – Daniel Kahneman, Penguin Books.
Course Material prepared by the Department of Human Excellence.

B.Sc. Visual Communication		2026 Onwards	Semester III
Course Nature	SEC 5	Course Type	Practical
Course Code	26UVCS31		
Course Title	Theatre and Performing Arts		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Describe the fundamental elements and conventions of theatrical performance and stage practices		K2
CO2	Apply Tamil folk theatre elements to contemporary visual storytelling		K3
CO3	Demonstrate foundational acting techniques and character development through short scenes and monologues.		K3
CO4	Apply voice, movement, expression, and stage makeup techniques to create effective stage performances.		K3
CO5	Analyze theatrical scenes and performance presentations to improve audience engagement and communication effectiveness.		K4
CO6	Create and present a collaborative theatrical production by integrating acting, stagecraft, rehearsal, and performance management practices.		K6
Unit	Content		Hrs.
I	Foundations of Theatre and Performance: Theatre as communication; Theatre as a storytelling medium (Theatre vs. film vs. television); Performance spaces and stage directions; Elements of performance (actor, audience, space, time, action); warm-up routines, relaxation and focus exercises; observation and imitation drills to sharpen performance awareness; Understanding the live performance. Natyashastra – Theory and Application – IKS.		6
II	Tamil, and Folk Theatre Traditions (IKS): Introduction to Tamil theatre heritage and performance practices; Folk theatre forms (Therukoothu, Villupattu, Bommalattam, Karagattam and Oyilattam); Natakam (stage drama); Character presentation in traditional theatre; Costume, gesture, and symbolic performance practices; Adaptation of traditional stories for contemporary audiences.		6
III	Acting Techniques and Character Development: The actor's instrument (body, voice, and imagination); Stanislavski's system (given circumstances, objectives, obstacles and actions; sense memory and emotional recall); Character analysis and building (backstory, motivation, relationships, and objectives); Scene study (listening, reacting, and playing actions); Monologue and dialogue delivery with emotional truth.		6
IV	Voice, Movement, and Makeup for Performance: The voice as a primary instrument (breath control, projection, articulation, pitch and tone variation); Body awareness and physical characterization; Mime and physical theatre basics: isolation, control, and abstraction; Stage movement and use of performance space; Basic corrective makeup (foundation, contouring, and highlights); Character makeup (age, transformation, and cultural makeup styles).		6
V	Theatre Production and Performance Practices: Elements of production (direction, stage management, set, lighting, sound and costumes);		6

	Collaborative planning (script selection, casting, scheduling; rehearsal process and technical run); final performance execution and documentation.	
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Skill Components	
1	observe an available performance space (auditorium, studio, or open stage) and create a simple annotated sketch identifying stage areas, audience sightlines, lighting positions, and entrances/exits.
2	Present a one-minute verbal and physical narration of a familiar story (folk tale, personal experience, or news event) using only voice and body — no props or costumes.
3	Group presentation of a selected Folk theatre form.
4	Performance of a short scene inspired by a traditional theatre style.
5	Create and present a short monologue based on observed real-life personas.
6	Perform a 3-minute scripted scene, applying given circumstances, objectives, and blocking choices
7	Deliver a short monologue (30 seconds) focusing on applying specific vocal qualities (changing pitch, pace, and pause intentionally) while maintaining active physical engagement.
8	Design a makeup plot for a specific character and execute a basic corrective or character makeup application, documenting the process with before/after photographs.
9	Each student assumes a specific production role (actor, director, stage manager, designer) and contributes to a unified production plan document.
10	Perform in a 7-minute collaboratively created production (Folk, Mime, Street Play) integrating blocking, props, and stagecraft principles.

Text Books
Wilson, E. (2022). The theatre experience (15th ed.). McGraw-Hill Education.
Stanislavski, C. (2013). An actor prepares. Bloomsbury Academic.
References
Hodge, A. (Ed.). (2010). Actor training (2nd ed.). Routledge.
Ezhilavan. (2015) Folk Performing Arts – Tamilnadu. Akansha Publishing House
Gillette, J. M. (2007). Theatrical design and production: An introduction to scene design and construction, lighting, sound, costume, and makeup (7th ed.). McGraw-Hill.
Web Resources
Acting and Performance Skills: https://www.bbcmastro.com/courses/brian-cox/acting
Voice and Speech Training: https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/lets-perform-voice-work-drama-teaching/
Tamil Theatre Training: https://www.koothu-p-pattarai.org/video.htm https://www.kattaikkuttu.org/kattaikkuttu

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Core – T4	Course Type	Theory
Course Code	26UVCC41		
Course Title	Film Studies		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Explain the historical evolution and technological foundations of cinema as a mass communication medium.		K2
CO2	Apply film theories and analytical frameworks to interpret narrative structures and visual compositions in cinematic texts.		K3
CO3	Analyze the aesthetic, cultural, and political dimensions of major world cinema movements and their impact on global media.		K4
CO4	Examine the thematic developments, genre conventions, and industry dynamics of Indian and Tamil cinema within socio-cultural contexts.		K4
CO5	Evaluate contemporary film production, distribution, and marketing strategies using case-based evidence and industry metrics.		K5
CO6	Create a theoretically grounded film analysis that demonstrates integrated competence in cinematic literacy and critical inquiry.		K6
Unit	Content	Hrs.	
I	Introduction to film studies: Film Studies: Definition, Scope and Significance; Evolution of Cinema: Magic Lantern, Persistence of Vision, Motion Picture Development; Film as Art, Communication, Culture and Industry; Film and Society (Representation, Identity and Popular Culture); Narrative and Non-Narrative Cinema; Film Genres and Genre Conventions (Action, Comedy, Drama, Romance, Thriller, Horror, Science Fiction, Documentary); The concept of genre-blending in modern cinema.	12	
II	Film Theory and Critical Analysis: Classical film theories (Formalism, realism, and auteur theory); Ideological Approaches (Marxist critique, Feminist Film Theory, Postcolonial theory); Psychoanalytical Film Theory (Spectatorship, desire, and the cinematic apparatus). Analyzing narrative, structure, and visual style; Reading ideology (The representation of social, political, and cultural issues on screen); The difference between Film Analysis, Film Appreciation, and Film Reviewing. Writing industry-standard film reviews and video essays for digital media.	12	
III	World Cinema and Film Movements: Early Pioneers (The Lumiere Brothers, Georges Méliès, D.W. Griffith); Global Movements (German Expressionism, Soviet Montage, Italian Neo-Realism, and The French New Wave and Third Cinema); Asian and Global Horizons (Masterworks of Japanese Cinema, Iranian New Wave, Modern dominance of South Korean Cinema); Global Auteurs: Case studies of stylistic contributions by select master filmmakers (Charlie Chaplin, Alfred Hitchcock, Akira Kurosawa, Ingmar Bergman, Christopher Nolan, Bong Joon-ho).	12	
IV	Indian and Regional Cinema -IKS Integration: Evolution of Indian Cinema: From silent era to talkies (Dada Saheb Phalke, Ardeshir Irani). The Golden Age of Indian Cinema and the Parallel Cinema movement (Satyajit Ray, Mrinal Sen, Adoor Gopalakrishnan). History of Tamil Cinema: Early pioneers and the studio era. The influence of Dravidian politics and theater on Tamil cinema. Eras of Tamil Auteurs: The Classics: Sridhar, K. Balachander (Social dramas & relationship dynamics). The Rural &	12	

	Realistic Wave (Bharathiraja, Mahendran, Balu Mahendra.); The Commercial Masters (Mani Ratnam, Shankar, Gautham Vasudev Menon); Contemporary New Wave (Socio-political cinema): Bala, Vetrimaaran, Pa. Ranjith, Mari Selvaraj.	
V	Contemporary Cinema Business and Marketing: The Film Value Chain (Production, Distribution, and Exhibition); Studio models vs. Independent filmmaking; Film Funding & Economics (Co-productions, crowdfunding, and film grants. The rise of the "Pan-Indian" film franchise and changing box-office economics); Distribution & Exhibition (Theatrical distribution vs. OTT/Streaming platforms); The role of International Film Festivals (Cannes, TIFF, Film Bazaar) and film markets; Film Marketing & PR: Digital marketing for films, trailer/teaser strategies, social media campaigns, influencer partnerships, and merchandising. Intellectual Property, Copyright, and anti-piracy measures.	12

Skill Components	
1	Assignment 1: (15 Marks) - select a popular contemporary film and present a media analysis mapping its underlying socio-political ideologies regarding gender or class structure. - Construct a genre comparison matrix examining narrative structures, visual motifs, and audience reception across two films from different cinematic traditions. - Compose a critical review of a non-English language film, analyzing how cultural specificity informs visual storytelling and thematic expression.
2	Assignment 2: (15 Marks) - Examine the representation of regional identity, language, and culture in Tamil cinema through a focused case study of three films from different decades. - Interpret box office datasets and streaming metrics to evaluate the performance of contemporary films and identify distribution pattern trends.

Text Books
Bordwell, D., Thompson, K., & Smith, J. (2019). Film art: An introduction (12th ed.). McGraw-Hill Education.
Rajadhyaksha, A. (2016). Indian cinema: A very short introduction. Oxford University Press.
References
Stam, R. (2000). Film theory: An introduction. Blackwell Publishers.
owell-Smith, G. (Ed.). (1197). The Oxford history of world cinema. Oxford University Press.
Velayutham, S. (Ed.). (2008). Tamil cinema: The cultural politics of India's other film industry. Routledge.

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Core – P4	Course Type	Practical
Course Code	26UVCC42		
Course Title	Digital Filmmaking		
Credits	4	Hours/Week	4
Course Outcomes			K Level
CO1	Discuss the technical specifications and narrative structures of contemporary digital formats and streaming platforms.		K2
CO2	Apply visual storytelling techniques to construct a professional film project pitch deck.		K3
CO3	Use the emerging digital technologies and AI tools for integration into independent film production.		K3
CO4	Analyze script requirements to execute practical film direction and on-set production workflows.		K4
CO5	Evaluate audience feedback to refine marketing and distribution strategies for a completed film.		K5
CO6	Create a complete, platform-ready short digital film by synthesizing all production stages and technologies.		K6
Unit	Content		Hrs.
I	Formats and Platforms in Digital Filmmaking: Overview of contemporary digital filmmaking practices. Film formats (Feature films, short films, documentaries, web series, branded content, vertical films, mobile films); Screen formats (Big screen, small screen, mobile-first viewing); Exploring OTT and Open platforms; Audience viewing behaviour across platforms; Comparative analysis of platform-specific storytelling approaches.		8
II	Emerging Technologies in Digital Filmmaking: AI-assisted filmmaking tools (script analysis, automated editing, generative pre-visualization); Virtual production techniques: Green screen composite virtual production basics (LED walls, real-time rendering); Vertical video optimization; Using smartphone filmmaking tools; Applying emerging technology into the ongoing short film project.		12
III	Film Project Development: Identifying film ideas from real-life observations and contemporary issues; Converting concepts into short film proposals; Developing a film concept document (theme, logline, synopsis, and target audience profiling); Feasibility checks; Creating verbal and visual pitch decks; Developing a director's vision board; Preparing a production proposal and		12
IV	Film Direction and Production: Pre-Production Planning (Script breakdown, scene numbering, shot list creation, floor plans, shooting schedule, line-item budgeting, casting briefs, audition management, location scouting, equipment lists, call sheets, and risk assessment); On-Set Production & Direction: Directing actors (motivation, blocking, emotional arc), shot execution, collaboration with cinematography and sound teams, continuity management, on-set safety protocols, daily production reports, and schedule adaptation; Post-Production Supervision: Rough-cut and fine-cut screening protocols, structured edit notes, sound design and mixing oversight, color grading supervision, title/graphics integration, output format standards, and festival deliverables preparation.		16

V	Film Marketing, Presentation, Festival Submission and Distribution: Crafting promotional assets (film poster, teaser trailer, electronic press kit (EPK), and social media content calendar); Selecting and applying to film festivals using platforms like Film Freeway; tailoring a submission package; Conducting a departmental film screening; Developing a digital filmmaking portfolio and showreel.	12
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Skill Components/List of practical in the class hours

1	Shoot the same 60-second scene twice — once in widescreen 16:9 format and once in vertical 9:16 format — using a smartphone or camera. Review both versions, discuss compositional differences, framing challenges, and platform suitability, and submit a written reflection on how format shapes storytelling decisions. (10 Marks)
2	Analyze and document the narrative structure, genre conventions, and storytelling techniques of any three reference films. Present a comparative report connecting your analysis to your own film concept. (10 Marks)
3	Develop a logline, one-page synopsis, and visual mood board for a 5-to-7-minute short film; deliver a 3-minute verbal pitch. (10 Marks)
4	Create a 1-minute vertical short film (9:16 aspect ratio) optimized for mobile platforms, using smartphone cinematography and AI-assisted editing or generative tools. (10 Marks)
5	Produce complete pre-production documentation (script breakdown, shot list, schedule, budget, call sheet) for a 5-to-7-minute short film. (10 Marks)
6	Complete the production of a 5-to-7-minute short film project using professional production workflows. (30 Marks)
7	Design a comprehensive press kit (one-sheet poster, synopsis, director's statement, 3–5 production stills) and edit a 60-second festival trailer for the completed short film. (10 Marks)
8	Present your completed short film at a departmental film screening event (10 Marks)

Text Books

Rabiger, M., & Hurbis-Cherrier, M. (2020). Directing: Film techniques and aesthetics (6th ed.). Routledge.

Schenk, S., & Long, B. (2021). The digital filmmaking handbook (7th ed.). Foreign Films.

Kerrigan, F. (2017). Film marketing (2nd ed.). Routledge.

References

Proferes, N. T. (2017). Film directing fundamentals: See your film before shooting (4th ed.). Focal Press.

Block, B. (2020). The visual story: Creating the visual structure of film, TV, and digital media (3rd ed.). Routledge.

Web Resources

Digital Filmmaking: <https://nofilmschool.com/>

Film Festival Submission: <https://filmfreeway.com/>

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Elective-T4	Course Type	Theory
Course Code	26UVCE41		
Course Title	Media, Culture and Society		
Credits	3	Hours/Week	3
Course Outcomes			K Level
CO1	Explain the fundamental relationships between media structures, cultural identity, and social institutions.		K2
CO2	Describe the sociological, economic, and political dimensions of media ownership and its influence on content.		K2
CO3	Apply media analysis techniques to address issues of social inequality, gender representation, and caste dynamics.		K3
CO4	Analyze how media messages shape our view of the world in both global and local settings.		K4
CO5	Evaluate how mass media changes the way people act and interact using psychological and social theories.		K5
CO6	Critique modern media trends, focusing on how Tamil media has changed and how people express themselves online.		K6
Unit	Content	Hrs.	
I	Understanding Media Frameworks: Definition and types of Media: Folk, Print, Broadcast, and Digital. Functions and power of mass media. Media Literacy in a changing world. Understanding Media Ideology: Dominant and subordinate perspectives. Media Determinants: Ownership, control, and economic influences on content production.	7	
II	Media and Social Dynamics: Elements and types of Society; Social Mobility and Media Industrialization. Media as the Fourth Estate in a democracy. The social construction of reality. Media in Tamil Society -IKS: Communication principles in Thirukural; Media in the Dravidian Movement (Rhetoric and Oratory). Traditional knowledge systems as cultural capital; Contemporary status of the Tamil Media Industry: News, Cinema, and social media in a global context.	10	
III	Culture and Political Communication: Culture: Definition, dimensions, and identity. Cultural Hegemony and Imperialism. Popular vs. Elite culture. Political Communication: Films as a vehicle for political messaging; Film Fan Culture and Fan Clubs in Tamil Nadu. Celebrity Culture, Hero-worship, and the intersection of Cinema and Politics. The role of gatekeepers and tastemakers in shaping cultural values.	10	
IV	Media Audience and Public Opinion: Audience Analysis: Active vs. Passive audiences. Interpretation, Resistance, and Reception theory. Subjectivity and Pleasure. The changing digital audience: Google, Instagram, and Open-Source dynamics. Public Opinion: How mass media shapes the "Public." Impact of media on the representation of women and native cultures.	8	
V	Applied Media Research and Impacts: Analyzing why people use media through the Uses and Gratifications lens. Practical Impact Study: Evaluating	10	

	media's role in socialization regarding Gender, Caste, and Identity. Studying Behavioral Effects: Prosocial (racial tolerance, cooperation) vs. Antisocial (violence, prejudice). Workshop: Conducting a basic audience segmentation or content analysis to identify social inequalities in current media trends.	
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Skill Components	
1	Study one week of news or social media to see how women or specific social groups are shown in the media. (15 marks)
2	Make a photo story or short video showing how digital media is changing or keeping Tamil traditions alive today. (15 marks)

Text Books
<i>Paul Hodkinson, Media, Culture and Society: An Introduction, 2nd edition, Sage, 2016.</i>
<i>Joseph Straubhaar & Robert Larose, Media Now: Understanding Media, Culture, and Technology, Cengage Learning, 2012.</i>
<i>Baskaran, S. T., The Eye of the Serpent: An Introduction to Tamil Cinema, Tranquebar, 2013.</i>
<i>Bate, B., Tamil Oratory and the Dravidian Aesthetic, Columbia University Press, 2009.</i>
<i>Paul Hodkinson, Media, Culture and Society: An Introduction, 2nd edition, Sage, 2016.</i>
References
Keval J. Kumar, "Mass Communication in India," Jaico Publishing House. (Covers the history and development of Indian media and regional cinema).
Rebecca Ann Lind, "Race/Gender/Class/Media," Pearson. (Explores media representation and social inequalities).
Marshall McLuhan, "Understanding Media: The Extensions of Man," Routledge. (Analyzes how media structures influence human behavior and society).
Edward S. Herman and Noam Chomsky, "Manufacturing Consent: The Political Economy of the Mass Media," Pantheon.
Web Resources
Ravindran, G., Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India, Springer Nature, 2020.
Selvaraj, V., Tamil Cinema: The Cultural Politics of India's Other Film Industry, Routledge, 2008.
Asa Berger, Media Analysis Technique, Second Edition, Sage Publications.

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Elective-P4	Course Type	Practical
Course Code	26UVCE42		
Course Title	Motion Graphics and 2D Animation		
Credits	3	Hours/Week	3
Course Outcomes			K Level
CO1	Explain the foundational principles of animation and motion graphics within contemporary digital media workflows		K2
CO2	Demonstrate frame-by-frame animation techniques to create basic character and object movements.		K3
CO3	Apply rigging and pose-based animation methods to develop animated character performances		K3
CO4	Analyze the relationship between visual composition, timing, and narrative structure in short animated sequences.		K4
CO5	Evaluate the effectiveness of motion graphics solutions in communicating brand messages across digital media platforms.		K5
CO6	Create a portfolio-ready animated project for industry presentation using integrated 2D animation and motion graphics techniques.		K6
Unit	Content	Hrs.	
I	Fundamentals of Digital Animation and Motion Design: Software interface navigation; Timeline management, keyframing, easing (ease-in/ease-out), timing, and spacing. Applying the 12 principles of animation to digital shapes. Managing vector shapes, masks, and layer hierarchies.	9	
II	Character Design and Frame-by-Frame Animation: Preparing and importing character assets; Character design (turnaround sheets, model sheets, and construction standards); Onion skinning, exposure sheets, and in-betweening techniques; Principles of character movement and acting; Frame-by-frame animation techniques; Walk/Run cycles, facial expressions, and lip-sync basics.	9	
III	Rigging and Character Animation: Difference between frame-by-frame animation and rigged puppet animation; Introduction to character rigging tools; Building a bone skeleton and setting up hierarchical rigs; Applying inverse kinematics (IK) for natural limb movement; Using puppet pins and mesh deformation for flexible body parts; Creating facial rigs for expressions and lip-sync; Animating a dialogue-driven performance.	9	
IV	Narrative Animation and Storytelling: Translating a storyboard into a timed animatic; Composing shots with cinematographic framing; Camera movements, multiplane composition, and scene staging in 2D space; Synchronising voiceover, sound effects, and background score; Assembling a short, cohesive narrative scene. Rendering, and output for different platforms.	9	
V	Advanced Motion Graphics & Compositing: Text animation and data-driven infographic animation; Video compositing (chroma keying, track mattes, blending modes); Incorporating 2.5D/3D camera movements and parallax effects into flat artwork. Color correction, stylized visual effects (glows, particles, noise); Syncing visual movements to audio, music, and voiceovers. Export settings, codecs, and media encoders. Portfolio curation, reel editing, and presentation standards for studios and agencies	9	

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Produce a bouncing ball animation cycle with three weight variations (light, medium, heavy) to demonstrate timing, spacing, and follow-through.
2	Animate a logo reveal using shape layers and squash-and-stretch principles.
3	Create a 12-frame character walk cycle using frame-by-frame digital drawing with proper in-betweening and onion skinning.
4	Create a simple facial expression or lip-sync sequence for a dialogue clip.
5	Design and rig a simple 2D character for basic movements.
6	Animate the rigged character delivering a 30-second dialogue with accurate lip-sync and gestural emotion.
7	Develop a 15-second narrative sequence from a three-panel storyboard, incorporating camera movement and synchronized dialogue or sound effects.
8	Produce a 60 second animated short film using rigged characters and/or frame-by-frame animation. The film must include voice-over or dialogue, sound effects, and background music.
9	a. Create a 30-second kinetic typography animation for a public service announcement, ensuring readability and visual hierarchy in motion. b. Create an infographic motion piece explaining a simple concept or process.
10	Produce a 30 second motion graphics explainer video segment on a topic of their choice (e.g., a social cause, or a product).

Text Books
Shaw, A. (2019). Design for motion: Fundamentals and techniques of motion design (2nd ed.). Routledge.
Krasner, J. (2013). Motion graphic design: Applied history and aesthetics (3rd ed.). Focal Press.
Tillman, B. (2019). Creative Character Design 2e. CRC Press.
Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press.
References
Blazer, L. (2019). Animated storytelling: Simple steps for creating animation and motion graphics (2nd ed.). Peachpit Press.
Milic, L., & McConville, Y. (2006). The Animation Producer'S Handbook. McGraw-Hill Education (UK).
Parr P. Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook. Bloomsbury Publishing; 2017.
Simon MA. Producing Independent 2D Character Animation: Making & Selling A Short Film. Focal Press; 2013.
Web Resources
12 Principles of Animation https://www.youtube.com/playlist?list=PL-bOh8btec4CXd2ya1NmSKpi92U_l6ZJd
Motion Design Tutorials: https://www.schoolofmotion.com/blog
Motion Design School: https://motiondesign.school/ https://www.youtube.com/@motiondesignschool

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Elective-P5	Course Type	Practical
Course Code	26UVCE43		
Course Title	Web Design and Interaction Design		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamental principles of web design, visual interface design, and website structure used in digital communication.		K2
CO2	Demonstrate the use of HTML elements to create structured and accessible web pages.		K3
CO3	Apply CSS techniques to design visually consistent and aesthetically effective web interfaces.		K3
CO4	Analyze responsive layout behaviors across multiple digital devices and screen resolutions.		K4
CO5	Evaluate web interface accessibility, responsiveness, and aesthetic consistency against professional design standards.		K4
CO6	Create a professional website by synthesizing web design, styling, and interaction principles.		K6
Unit	Content	Hrs.	
I	The Web, Design Thinking, and Visual Essentials: Internet vs. World Wide Web: architecture, protocols (HTTP/HTTPS), DNS, domains, hosting, and browsers; Types of websites; Understanding users, content strategy, and the purpose-driven design process; Visual interface fundamentals for the web (navigation patterns, content zones, and responsive behavior); Planning website content through Information Architecture (IA) and sitemaps; Introduction to code editors.	6	
II	HTML Basics – Building Web Page Structure: HTML5 document structure and syntax; Utilizing standard structural tags (headers, paragraphs, lists); Embedding visual media (images, audio, video); Creating hyperlinks and site navigation; Understanding semantic tags to improve web accessibility for media content; Building user input forms; Creating multi-page websites; File organization and web publishing workflow.	6	
III	CSS Fundamentals for Visual Styling: Linking CSS to HTML; CSS selectors and syntax; Web typography and embedding custom fonts; Applying digital color schemes and backgrounds; Understanding the CSS Box Model (margins, borders, padding); Basic layout control utilizing Flexbox for media layouts; Styling navigation menus and media elements; Creating visually consistent web pages.	6	
IV	Responsive Web Design and Digital Publishing: Responsive layouts using CSS; Flexible grids and media queries; Mobile-first design principles; Optimizing images and web assets; Ensuring readability and visual harmony across varied digital devices; Website testing, accessibility basics, and publishing web pages (free web publishing platforms) on hosting platforms.	6	
V	Interaction Design and Portfolio Website: What is Interaction Design (IxD)? Defining the relationship between users and digital systems;	6	

	Interaction design principles (affordances, feedback, user flows); basic JavaScript for interactivity (simple menus, modals, form validation); CSS transitions and micro-interactions for interface elements; User-centered design thinking; Project presentation and usability testing (tasks, scenarios, and peer feedback).	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)		
1	Select three different types of websites (one portfolio website, one news media website, and one e-commerce website) and conduct a structured visual analysis.	
2	Create a website content plan and page structure (site map) for a personal portfolio and media-related website.	
3	Construct a structured, text-only web page utilizing the foundational HTML skeleton and semantic tags.	
4	Code a personal profile webpage using semantic elements that includes a short bio, a skills list, and contact links with appropriate accessible markup.	
5	Link an external CSS stylesheet to manipulate the typography, colors, and backgrounds of a previously created HTML page.	
6	Design a responsive card grid for the Projects page using CSS Flexbox. Each card must include an image, title, category tag, and brief description with consistent alignment and spacing.	
7	Transform the existing portfolio webpage into a fully responsive experience, designing distinct yet consistent layouts for mobile, tablet, and desktop using media queries.	
8	Organize all your HTML and CSS files into a clean folder structure and publish your personal profile web page as a live website.	
9	Enhance the portfolio site with a JavaScript-powered hamburger menu and smooth scroll behaviour, focusing on clear user feedback and accessibility.	
10	Conduct a 10-minute moderated usability test with a peer. Record navigation issues and interaction friction points. Iterate on the portfolio design based on test findings and present the final live website.	

Text Books	
Duckett, J. (2011). HTML and CSS: Design and build websites. John Wiley & Sons.	
Robbins, J. N. (2018). Learning web design: A beginner's guide to HTML, CSS, JavaScript, and web graphics (5th ed.). O'Reilly Media.	
References	
Krug, S. (2014). Don't make me think, revisited: A common-sense approach to web usability (3rd ed.). New Riders.	
Tidwell, J. (2020). Designing interfaces (3rd ed.). O'Reilly Media.	
Web Resources	
freeCodeCamp Responsive Web Design Certification: https://www.freecodecamp.org/learn/2022/responsive-web-design/	
HTML & CSS Basics: https://www.w3schools.com/	

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	EVS	Course Type	Theory
Course Code	26UEVS41		
Course Title	Environmental Studies		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Describe various natural resources and the fundamental principles of sustainable development to explain resource interdependence.		K1
CO2	Explain the relationship between biodiversity and various conservation approaches to maintain ecological balance.		K2
CO3	Apply prevention and mitigation strategies to address specific environmental issues and ecosystem degradation.		K3
CO4	Illustrate the adverse health impacts of different types of pollution on human populations and ecosystems.		K3
CO5	Evaluate environmental quality indicators and the effectiveness of climate change mitigation risks.		K5
CO6	Summarize major international environmental treaties and national legislations aimed at environmental protection.		K2
Unit	Content		Hrs.
I	Natural Resources: Environment – Definition; Overview of natural resources: definition, types of natural resources. Biotic and abiotic, renewable and non-renewable resources. Water resources: types, over-exploitation, issues, challenges, water scarcity, conflicts. Soil and mineral resources: important minerals, problems, soil as a resource. Energy resources: sources, conventional and non-conventional, implications. (IKS- Traditional water conservation methods (e.g., temple tanks, ooranis, johads). Indigenous agricultural practices and soil conservation methods.)		6
II	Environmental pollution and Health: Natural and man-made disasters and their impacts of environment and management. Pollution: definitions, natural and man-made pollution. Different types of pollution- Air, Water, Soil, Noise, Radioactive and solid waste pollution: Sources of pollution, different types of pollutants, effects of pollution in environment and human health, prevention and control of pollution. (IKS- Traditional waste management practices. Herbal and indigenous methods to reduce pollution impacts.)		6
III	Conservation of Biodiversity and Ecosystems: Biodiversity and its distribution: Levels and types, India and world, hotspots, threat categories. Ecosystems and ecosystem services: major types in India, basic characteristics, significance. Threats to biodiversity and ecosystems: land use, commercial exploitation of species and invasive species. Types of Biodiversity conservation (In-situ and Ex-situ). (IKS- Sacred groves and community-based conservation practices, Role of indigenous communities in biodiversity protection)		6
IV	Climate change: Impacts, Adaptation and Mitigation: Climate change: structure and different layers of atmosphere, Impacts, vulnerability and		6

	adaptation to climate change. Mitigation of climate change: GHGs types, sources, impacts and control. Importance of 1.5 °C and 2.0 °C Global warming and Ozone depletion. Concept of carbon intensity, energy intensity and carbon neutrality; policy instruments, carbon capture and storage, climate justice. Anthropogenic factors - Human over population, over consumption, pollution, Mining, Transport, Environmental degradation and Impact of human activities. (IKS- Traditional climate-resilient farming practices. Indigenous housing designs for climate adaptation.)	
V	Environmental Treaties, Legislation and Sustainable Development: Overview of instruments of international cooperation: bilateral, multilateral, conventions and protocols, COPs. Major International Environmental Agreements: CBD, CITES, UNCCD, UNFCCC. Major Indian Environmental Legislations: acts, rules, sites, areas, zones and judgments. Introduction to sustainable development: SDGs, targets and indicators, challenges and strategies. Principle of sustainable development, international efforts of sustainable development and sustainable development in India: Perspective and strategies. (IKS- Community based natural resource management models.)	6

Skill-Based Activities	
Unit-I	➤ Field observation of local water bodies ➤ Preparation of a household resource audit report ➤ Case study analysis on sustainable practices
Unit-II	➤ Air and water quality observation survey ➤ Preparation of eco-friendly products (natural cleaners, composting) ➤ Awareness campaign design
Unit-III	➤ Biodiversity documentation of campus/local area ➤ Preparation of herbarium or digital biodiversity register
Unit-IV	➤ Carbon footprint calculation (individual/department level) ➤ Tree plantation and climate awareness drive
Unit-V	➤ Mock COP session ➤ Policy analysis and presentation ➤ Preparation of sustainability action plan for the campus

General Suggestions:

- Educational visit to Xavier Solai be organized as a common activity for all students.
- Include activity based and project-based assignments.
- Conduct orientation programs for EVS faculty on IKS and skill-based pedagogy.
- Students examine environmental problems in their local communities and develop solutions to address them.

References
Singh, J.S., Singh, S.P., Gupta, S.R. (2006). Ecology, Environment and Resource Conservation. Anamaya Publications.

Harris, Frances (2012). Global Environmental Issues, 2nd Edition. Wiley- Blackwell.
Krishnamurthy, K.V. (2003). Textbook of Biodiversity, Science Publishers, Plymouth, UK.
Ahluwalia, V. K. (2015). Environmental Pollution, and Health. The Energy and Resources Institute (TERI).
Pittock, Barrie (2009). Climate Change: The Science, Impacts and Solutions. 2nd Edition. Routledge.
Ministry of Environment, Forest and Climate Change (2019). A Handbook on International Environment Conventions & Programmes.
KanchiKohli, Manju Menon (2021). Development of Environment Laws in India, Cambridge University Press.

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Core – T5	Course Type	Theory
Course Code	26UVCC51		
Course Title	Visual Research Methods		
Credits	5	Hours/Week	5
Course Outcomes			K Level
CO1	Explain the role, scope, and significance of visual research across print, digital, and emerging media environments.		K2
CO2	Apply qualitative and quantitative visual research methods to analyze photographs, digital graphics, and video content.		K3
CO3	Examine the impact of emerging technologies, including generative AI and eye-tracking systems, on contemporary visual research practices.		K4
CO4	Critically evaluate ethical, legal, and privacy issues related to digital image collection, copyright, and public visual data usage.		K5
CO5	Develop focused research questions and conceptual frameworks for visual communication studies.		K6
CO6	Create a structured academic research report by synthesizing visual data and incorporating appropriate citation practices for digital assets.		K6
Unit	Content	Hrs.	
I	Introduction to Visual Research: Definition, role, and function of visual research in modern media. Moving from text to image: The importance of analyzing visual discourse. Scope of visual research across platforms: Digital media, editorial infographics, vector art, photography, and synthetic (AI-generated) imagery.	12	
II	The Visual Research Process: Identifying a visual research problem. Conducting a literature review for visual studies. Developing hypotheses and research questions for visual media. Identifying variables (Independent and Dependent) in image-based research. Measurement and scaling techniques for visual perception.	12	
III	Visual Research Methodologies: Qualitative approaches: Visual semiotics, framing analysis, visual ethnography, and photo-elicitation. Quantitative approaches: Visual content analysis (coding images/video). Mixed methods: Combining social media metric analysis with textual/visual analysis of digital campaigns.	12	
IV	Sampling and Visual Data Collection: Defining sampling frames for digital visuals (e.g., YouTube thumbnails, Instagram reels, news portal graphics). Probability and non-probability sampling for media assets. Data collection tools: Archival retrieval, digital scraping, heatmaps/eye-tracking basics. Ethics in digital visual data collection and copyright considerations.	12	
V	Data Analysis and Research Writing: Coding and categorizing visual data. Descriptive and inferential statistics applied to visual content analysis. Structuring a visual research report: Introduction, methodology, visual evidence presentation, and conclusion. Citation formats for digital and visual assets. Finalizing the research proposal.	12	

Skill Components	
1	Assignment 1: (3 x 5 Marks =15 Marks) a. Visual Research Proposal: Identify a current issue (e.g., the visual framing of environmental conservation campaigns on social media) and write a complete research proposal including a hypothesis, literature review, and methodology. b. Semiotic Image Analysis: Select a traditional news photograph and a comparable AI-generated editorial graphic. Conduct a comparative semiotic analysis to deconstruct the visual signifiers and cultural meanings of both. c. Quantitative Visual Content Analysis: Design a coding sheet and conduct a quantitative content analysis on a sample of 20 digital news thumbnails to identify trends in typography, color psychology, and click-through optimization.
2	Assignment 1: (3 x 5 Marks =15 Marks) a. Photo-Elicitation Exercise: Design a short qualitative interview schedule utilizing photo-elicitation. Use specific vector illustrations or brand graphics as prompts to gather and analyze audience perception data. b. Visual Research Report: Compile the data gathered from the previous exercises into a finalized, 10-page academic research report, ensuring proper formatting, visual data presentation (charts/graphs), and ethical citation of all digital assets.

Text Books
Rose, G. (2022). Visual Methodologies: An Introduction to Researching with Visual Materials (5th Edition). SAGE Publications.
Pink, S. (2021). Doing Visual Ethnography (4th Edition). SAGE Publications.
References
Berger, A. A. (2020). Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches. SAGE Publications.
Highfield, T., & Leaver, T. (2016). Instagrammatics and digital methods: Studying visual social media, from selfies and GIFs to memes and emoji. Communication Research and Practice.
Web Resources
International Visual Sociology Association (IVSA): Resources and ethical guidelines for visual researchers.
Pew Research Center - Journalism & Media: Methodology sections for large-scale media content analysis.
The SAGE Methodspace (Visual Methods): Articles and toolkits for conducting qualitative visual research.
Google Scholar / ResearchGate: For accessing the latest peer-reviewed papers on AI and synthetic media analysis.

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Core – T6	Course Type	Theory
Course Code	26UVCC52		
Course Title	Public Relations and Event Management		
Credits	5	Hours/Week	5
Course Outcomes			K Level
CO1	Discuss the fundamental principles and contemporary trends of Public Relations (PR) in managing large organizations.		K2
CO2	Explain the evolution of Public Relations in India and the roles of various professional bodies and industry stakeholders.		K2
CO3	Apply Public Relations tools such as press releases, house journals, and social media platforms for effective organizational communication.		K3
CO4	Analyze the legal and ethical dimensions of Corporate Social Responsibility (CSR) and stakeholder management practices.		K4
CO5	Evaluate the effectiveness of event planning by assessing budgeting, risk management, and safety compliance measures.		K5
CO6	Design comprehensive Public Relations campaigns and event management plans incorporating marketing strategies, sponsorships, and digital audience engagement.		K6
Unit	Content	Hrs.	
I	Understanding Public Relations: Introduction to Public Relations (PR): concept, nature, and definitions. Top 10 Foundational Principles of Public Relations. The RACE Model (Research, Action, Communication, Evaluation). The role of persuasion and generating effective media relations. Current PR trends and the future direction of the profession. PR as a core communication and modern management tool.	12	
II	PR in India and PR Tools: History and growth of PR in India; Ancient Indian public relations – IKS; The role of PR in the Indian socio-economic setting. Growth and status of the Public Relations Society of India (PRSI). PR Communication Tools: Newsletters, House Journals, Annual Reports, Brochures, and Posters. Writing for PR: Crafting Press Releases, press notes, features, and speeches. Managing press conferences and checklists for Press Kits.	12	
III	Strategic Public Relations: Government Public Relations: concept, scope, and public affairs. Corporate PR: Internal communication, corporate identity, and Corporate Social Responsibility (CSR). Stakeholder Relations: Public sector, consumer, and B2B PR. Ethics and values in judging an organization. Comparative cultural metrics and the global state of the PR profession.	12	
IV	Campaign Planning and Digital Media: Defining and typing PR campaigns. Successful campaign models: Planning, implementation, and evaluation. Behavioral change through campaigns. Government and global campaign structures. Digital PR: Benefits of social media in campaigns, setting digital goals, identifying target audiences, and establishing "Rules of Engagement" for social platforms.	12	
V	Event Management and Safety: Skill-Based Module: Introduction to Event Management: Sizes, types, and core principles. Practical Application:	12	

	Conducting a SWOT Analysis for a hypothetical event. Event Planning: Developing missions, establishing objectives, and preparing professional event proposals. Financial Skills: Budgeting, cash flow analysis, and preparing profit/loss statements. Marketing the event: Sponsorship pitching, branding, and the marketing mix. Event Security: Designing Risk Management and safety protocols for public gatherings.	
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Skill Components

1	Write a professional press release and design a digital media kit for a new product launch.
2	Perform a "Strengths, Weaknesses, Opportunities, and Threats" (SWOT) analysis for a local college or community event.
3	Design a Corporate Social Responsibility (CSR) plan for a local brand that helps solve a community problem.

Text Books

Lesly, Philip(2002) Handbook of Public Relations and communications, Jaico publication NewDelhi.

Clarke Caywood (2012). The Handbook of Strategic Public Relations and IMC, First Edition, McGraw- Hill Companies, USA

Qubal S. Sachdeva (2000), Public relations Principles and practice, Oxford Publication

Lynn Van Der Wagen (2008). Event Management: For Tourism, Cultural, Business and Sporting Events, First Edition, Prentice Hall, UK 2. Glenn A J Bowdin (2006). Events Management, Second Edition, Routledge, New York

References

Public Relations in India – J.M. Kaul

The Public Relations Handbook – Alison Theaker

Effective Public Relations – Scott Cutlip and Allen Center

Event Management – Lynn Van Der Wagen and Brenda R. Carlos (A practical guide for planning, budgeting, and managing safety for events).

Web Resources

[https://www.forbes.com/sites/robertwynne/2016/01/21/five-things-everyone-](https://www.forbes.com/sites/robertwynne/2016/01/21/five-things-everyone-should-know-about-public-relations/#6fff629e2a2c)

[should-know-about-public-relations/#6fff629e2a2c](https://www.forbes.com/sites/robertwynne/2016/01/21/five-things-everyone-should-know-about-public-relations/#6fff629e2a2c)

<https://www.managementstudyguide.com/public-relations.htm>

<https://www.investopedia.com/terms/b/brand-management.asp>

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Core – P5	Course Type	Practical
Course Code	26UVCC53		
Course Title	3D Animation		
Credits	3	Hours/Week	5
Course Outcomes			K Level
CO1	Explain the standard 3D production pipeline utilized in modern visual communication media.		K2
CO2	Demonstrate industry-standard polygon modeling techniques to construct hard-surface objects and environmental assets.		K3
CO3	Apply texturing, material creation, and lighting techniques to enhance the visual quality of 3D scenes.		K3
CO4	Examine character topology and rigging structures to prepare animation-ready digital characters.		K4
CO5	Evaluate animation curves and body mechanics to refine a believable character performance.		K5
CO6	Create a complete 3D animated sequence by integrating modeling, rigging, animation, rendering, and compositing workflows into a professional portfolio output.		K6
Unit	Content	Hrs.	
I	3D Production Pipeline & Modeling Foundations: 3D Animation Industry and Production Pipeline; 3D Workspace and Asset Management; Polygon Modeling Fundamentals; Hard Surface Modeling; Organic Modeling Basics; Environment and Prop Modeling; NURBS and subdivision surfaces; Scene organization and optimization.	12	
II	Texturing, Materials & Lighting: UV mapping and unwrapping, Physically Based Rendering (PBR) workflows, bump/normal mapping, material node editors, 3-point lighting setups, and High Dynamic Range Imaging (HDRI) environment lighting.	12	
III	Character Modeling and Rigging: Character design translation into 3D form; Organic modeling topology; Basic digital sculpting workflow; Edge-flow for joint deformation; Skeleton creation (joints/bones); Inverse Kinematics (IK) vs. Forward Kinematics (FK); Creating and applying character-specific UV maps; Control curves, and skin weight painting;	12	
IV	Character Animation and Performance: Animation principles in (timing, spacing, squash & stretch, anticipation, follow-through); Keyframe animation and the Graph Editor (F-curves); Body mechanics (walk cycles, run cycles, weight shifts, and physical believability); Acting and performance (lip-sync preparation, emotional expression, and character personality); Camera movement and scene blocking.	12	
V	Rendering, Visual Effects and Demo Reel Production: Basic rigid body dynamics (shattering/gravity); Camera sequencing, Cloth and hair simulations; Render engines (Arnold/V-Ray), Multi-pass render settings, and post-production compositing; Demo reel preparation and portfolio presentation.	12	

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Model three simple everyday objects (e.g., a mug, a book, and a chair) using polygon modeling tools.
2	Create a simple furnished room interior using primitive modeling and basic object arrangement.
3	Unwrap UVs and apply PBR materials to a set of objects (metal, wood, glass, fabric) and render a styled product shot.
4	Establish a cinematic 3-point lighting setup and HDRI environment for the interior room model.
5	Model a stylized human head with clean topology, including ears, eyes, nose, and mouth regions.
6	Rig the character with a skeleton, IK handles for limbs, and basic controllers; test skin deformation
7	Animate a stylised walk cycle and run cycle with personality for the rigged character
8	Create a 10 second performance clip combining body motion, facial expression, and basic lip-sync
9	Create a short-animated sequence incorporating simulation effects (e.g., a ball shattering a wall of blocks).
10	Produce and present a professional 3D animation demo reel.

Text Books
Beane, A. (2012). 3D animation essentials. John Wiley & Sons.
Kerlow, I. V. (2009). The art of 3D computer animation and effects (4th ed.). Wiley.
Oliver, R. (2017). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Addison-Wesley
References
Chandramouli, M. (2021). 3D modeling and animation: A comprehensive guide. CRC Press.
Michelangelo Manrique. (2014). Blender for animation and film production. CRC Press.
Christopher Kuhn. (2016). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
Web Resources
3D Modeling & Blender Fundamentals: https://docs.blender.org/manual/en/4.0/
Blender Tutorials & Documentation: https://studio.blender.org/training/
Core Animation Principles in 3D: https://www.animationmentor.com/resources/
Character Rigging Principles: https://www.riggingdojo.com/free-learning-resources/
Animation Career & Portfolio Guidance: https://www.thegnomonworkshop.com/workshops

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Core – P6	Course Type	Practical
Course Code	26UVCC54		
Course Title	Artificial Intelligence in Media Production		
Credits	3	Hours/Week	5
Course Outcomes			K Level
CO1	Explain the fundamental capabilities, interfaces, and limitations of contemporary generative AI tools used in visual media.		K2
CO2	Apply structured prompt engineering techniques to generate media content for communication and creative production tasks.		K3
CO3	Use AI-driven design tools to produce images, graphics, and motion assets that meet industry-standard technical and aesthetic requirements.		K3
CO4	Analyze the integration of AI audio and video generators within a cohesive multimedia production workflow.		K4
CO5	Evaluate AI-based production workflows with reference to ethical, legal and professional media practices.		K5
CO6	Design and produce a professional AI-enhanced media project that demonstrates creative integration and industry readiness.		K6
Unit	Content	Hrs.	
I	Foundations of Generative AI in Media Production: Introduction to generative AI platforms; Navigating AI tools for creative media use; Overview of AI image, video, and audio generators; Understanding input-output logic in AI systems; Setting up accounts and workspaces on key platforms; Exploring AI-generated samples across media formats; Comparing outputs from different AI tools; Ethical and copyright basics in AI media production	12	
II	Prompt Engineering for Creative Production: Anatomy of an effective prompt (subject, style, medium, mood, format); Positive and negative prompting techniques; Iterative prompting and refining outputs; Style modifiers and technical descriptors for visual media; Platform-specific prompting; Prompting for brand consistency and design briefs; Writing prompts for different media outputs (image, video, audio, text); Generating creative concepts, scripts, captions, storyboards and campaign ideas; AI-assisted research and ideation; Building a personal prompt library.	12	
III	AI in Visual Design and Graphics: AI-assisted brand identity development (logos, color palettes, typography, flyers, posters and social templates); AI-assisted photo editing workflows; Upscaling, inpainting, and outpainting techniques; Generating infographics and data visuals; Enhancement and compositing using AI tools	12	
IV	AI Workflow for Audio and Video: Text-to-video and image-to-video conversions; AI voiceover and narration generation; AI background music and sound design; Lip-sync and avatar video generation; AI-assisted video editing and auto-captioning; AI-assisted motion graphics and content repurposing workflows.	12	
V	Professional AI Media Workflow and Portfolio Development: Integrated AI production pipeline; Client simulation (brief interpretation, tool selection,	12	

	and budget-conscious production). Multi-platform content creation; AI-assisted project management; Copyright, attribution and ethical considerations; Portfolio development; Industry applications and future trends in AI-driven media production.	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)

1	Explore five different AI platforms and document the interface, input types, and outputs of each. Create a comparative visual report using screenshots and brief annotations.
2	Create a visual presentation illustrating AI-assisted media production stages from concept generation to content delivery.
3	Create AI-generated script outlines and storyboards for a 60-second promotional video using prompt engineering techniques.
4	Create a 60-second vertical advertisement for a fashion brand. Generate three visual variants using distinct prompt styles;
5	Design a complete social media visual kit (logo, banners, thumbnails) for a fictional startup using AI tools.
6	Generate a subject photo, remove background with AI, and composite into 3 different AI-generated environments.
7	Produce a 60-second vertical explainer using an AI-generated script, AI voiceover, AI-generated B-roll, and AI music. Assemble and edit in industry-standard software.
8	Animate still AI-generated images into short motion clips and assemble them into a cohesive vertical video complete with AI-generated captions.
9	Develop a complete AI-assisted media campaign package include one vertical promotional video (60 seconds), two static story visuals, and one AI-generated caption set.
10	Create a 90-second digital portfolio showreel all best AI-generated vertical video projects from the course.

Text Books

Phoenix, J., & Taylor, M. (2024). Prompt engineering for generative AI: Future-proof inputs for reliable AI outputs. O'Reilly Media

Manovich, L., & Arielli, E. (2023). Artificial aesthetics: A critical guide to AI, media and design. Data-Driven Aesthetics Lab.

Hutson, J., & Smith, J. (2025). Cinematic algorithms: The rise of generative AI in video art and visual culture. CRE Press.

References

Joseph Enochs (225). Video Generation with AI. O'Reilly Media, Inc

Riadh Daly. 2025. AI Video Prompt Powerhouse: +100 Professional AI Video Prompts

Web Resources

Learn Prompting: <https://learnprompting.org/>

Responsible AI Use: <https://www.unesco.org/en/artificial-intelligence/recommendation-ethics>

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Elective - T5	Course Type	Theory
Course Code	26UVCE51		
Course Title	Media Laws and Ethics		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Identify the basic rules of the Indian Constitution, including your main rights and the government's duties.		K1
CO2	Explain the history and laws that control media in India, like the rules for printing books and copyright.		K2
CO3	Apply the Right to Information (RTI) and Intellectual Property guidelines in practical media scenarios to ensure legal compliance.		K3
CO4	Analyze the balance between the right to free speech and the legal limits placed on it.		K4
CO5	Judge the ethics of changing or faking photos and videos in news and advertisements.		K5
CO6	Create a media project that follows the official codes of conduct for advertising, news, and digital content.		K6
Unit	Content	Hrs.	
I	Indian Constitution: Overview of the Indian Constitution, Fundamental rights (Article 19), Directive Principles of state policy, Fundamental duties, Powers and Privileges of parliament, Provisions for declaring Emergency, Provision for amending the Constitution, Freedom of the Press and constitutional restrictions.	10	
II	Media Laws in India: History of Media Laws in India; The Press and Registration of Books Act 1867, The Indian Press Act 1910, Working Journalists Act 1955, Copyright Act 1957, Defamation (Civil and Criminal), Contempt of Courts Act 1971, Cinematography Act 1952, The Prasar Bharati Act 1990, Television Network (Regulation) Act 1995, Right to Information Act 2005.	14	
III	Regulatory Bodies and Committees: Code of ethics for Radio, TV, and Cinema: Chanda Committee, Varghese Committee. Functions of the Press Information Bureau (PIB), Directorate of Advertising & Visual Publicity (DAVP), Central Board of Film Certification (CBFC), and Film Division. Role of the Press Council of India (PCI) and the Press Commissions.	14	
IV	Cyber Law in India: Nature and scope of cyber law and cybercrimes in India. Impact of Internet and Web: Plagiarism, Obscenity, and Piracy. Information Technology Act 2000. Digital Rights Management (DRM) provisions in the Indian Copyright Act. IT Intermediary Guidelines and Digital Media Ethics Code.	12	
V	Applied Ethics in Visual Media: Ethical analysis of Photo and Video Journalism; Dharmashastra and media ethics – IKS; Practical detection of	10	

	Staging, Electronic Manipulation, and Selective Editing (Eyewash). Application of the ASCI (Advertising Standards Council of India) Code in campaign design. Ethics of Public Relations. Implementing the Digital Media Ethics Code for OTT Platforms and social media as administered by the Ministry of Information and Broadcasting.	
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Skill Components	
1	An assignment on Media Laws and Ethics or Press Laws covering all aspects
2	Presentation on the compilation of defamation cases faced by newspapers.
3	A general quiz on media laws in India.

Text Books	
	VrdishaBarua, (2002), Press and Media Laws, Universal Law Publishing, New Delhi.
	Neelamalar M (2010) Media Law and Ethics, Prentice Hall of India Pvt Ltd, New Delhi.
	Day, L. A. (2000). Ethics in media communications: Cases and controversies. Wadsworth Publishing Company.
References	
	Durga Doss Basu (2000), Press Laws, Central Law Book Agency, Delhi.
	Kiran R.N. (2000), Philosophies of Communication and Media Ethics, B.R. Publishing Corporation, New Delhi.
	Mishra, A. K. (2020). Media laws in India: A brief observation. Notion Press.
	Nhamo A. Mhiripiri and Tendai Chari (2017). Media Law, Ethics, and Policy in the Digital Age
	Moore, R. L., Murray, M. D., Farrell, M., & Youm, K. H. (2017). Media law and ethics. Routledge.
Web Resources	
	Introduction to the Constitution of India – D.D. Basu
	Facets of Media Law – Madhavi Goradia Divan
	Media Law and Ethics – M. Neelamalar
	Law of the Press – D.D. Basu
	Mass Media Laws and Regulations in India – K.S. Venkateswaran

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	Elective -P6	Course Type	Practical
Course Code	26UVCE52		
Course Title	User Experience Design and User Interface Design		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Explain user research methods and translate findings into user personas and problem statements.		K2
CO2	Illustrate logical information architecture and user flows utilizing digital diagramming techniques		K3
CO3	Analyze layout, typography, and color to structure scalable and reusable user interface design systems.		K4
CO4	Examine motion design fundamentals and micro-interaction patterns to differentiate effective interface feedback		K4
CO5	Evaluate the usability of digital prototypes through structured testing and synthesize improvement recommendations.		K5
CO6	Create a comprehensive UX/UI portfolio project that integrates user research, interaction design, visual interface, and usability testing.		K6
Unit	Content		Hrs.
I	User Research, Persona Creation and UX Problem Framing: Planning and conducting user interviews, surveys, and contextual observation; Building empathy maps and affinity diagrams to synthesize findings; Crafting user personas and journey snapshots; Defining actionable problem statements and design goals; competitive analysis.		12
II	Information Architecture, Wireframing and Interactive Prototyping: Introduction to Information Architecture (IA) (Organizing content structures for usability); Card sorting (Open, closed, and hybrid sorting methods for navigation design); Designing site maps; User flow diagrams; Task flow design; Low-fidelity wireframing; Mid-fidelity wireframing; Interactive prototyping using UX tools; Prototype validation and refinement.		12
III	UI Design Systems and Digital Product Interfaces: Design system fundamentals (Understanding components, tokens, and style guides); Color systems for digital products; Typography systems for interfaces; Grid and layout systems; UI components and reusable assets; Design libraries and style guides; Mobile app interface design; Dashboard and web application interface design		12
IV	Motion Principles and Micro-Interactions: Motion principles for digital interfaces; UI animation fundamentals; Micro-interaction design (gesture feedback, loading states, transition choreography); Interactive feedback systems; Transition and navigation animation; Accessibility considerations in motion design; Iterative design workflow; Design refinement based on user feedback		12
V	Usability Testing and Design Handoff: Usability testing methods; Task-based user testing; Recording and analyzing user feedback; UX evaluation and improvement; Design documentation; Developer handoff workflow; Developer-ready file organization; Portfolio case study preparation; Industry-standard UX/UI project presentation		12

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Conduct a user interview and create two user personas for a media-related mobile application.
2	Create a user journey map and define UX problems for a short-form video platform.
3	Design a sitemap and user flow for a digital news or media platform.
4	Develop wireframes and an interactive prototype for a vertical video content application.
5	Create a UI design system including typography, colors, icons, and reusable components.
6	Design high-fidelity screens (multiple screens) for a content creator mobile application.
7	Design animated onboarding screens and interactive transitions for a mobile application.
8	Create micro-interaction prototypes for a short-form video sharing platform.
9	Plan and conduct usability tests, analyze results, and refine the design accordingly.
10	Develop and present a complete UX/UI case study portfolio project for a media, communication, or content platform.

Text Books
Deacon, P. B. (2020). UX and UI Strategy: A Step-by-Step Guide on UX and UI Design Independently Published.
Gothelf, J., & Seiden, J. (2016). Lean UX: Designing great products with agile teams (3rd ed.). O'Reilly Media.
Adam Wathan & Steve Schoger. (2018). Refactoring UI. Self-published.
References
Jon Yablonski. (2020). Laws of UX: Using Psychology to Design Better Products & Services. O'Reilly Media
Susan M. Weinschenk. (2011). 100 Things Every Designer Needs to Know About People. New Riders Pub
Alan Cooper. (2014) About Face: The Essentials of Interaction Design. Wiley
Web Resources
UX Research: https://www.nngroup.com/articles/ux-research-cheat-sheet/
Persona Development: https://ixdf.org/literature/topics/personas
UI Design Systems: https://m3.material.io/
Micro-Interactions and Motion: https://developer.apple.com/design/human-interface-guidelines/motion
Usability Testing Methods: https://maze.co/guides/usability-testing/
UX/UI Industry Insights: https://uxdesign.cc/

B.Sc. Visual Communication		2026 Onwards	Semester V
Course Nature	VE	Course Type	Theory
Course Code	26UVEH51		
Course Title	Human Rights and Social Analysis		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Recall key concepts of rule of law, democracy, equality, human dignity, citizenship, social justice, secularism and human rights.		K1
CO2	Explain the Preamble to the Constitution of India, Fundamental Rights, Directive Principles, civil and political rights, socio-economic and cultural rights and collective rights.		K2
CO3	Apply constitutional principles and human rights concepts to contemporary social issues.		K3
CO4	Analyze interrelationships among inequalities, social structures, social problems, and reform initiatives in India.		K4
CO5	Evaluate the effectiveness of constitutional provisions in promoting equality and social justice.		K5
CO6	Design strategies fostering equality, communal harmony, responsible democratic citizenship and civic participation.		K6
Unit	Content	Hrs.	
I	Understanding basic concepts: Understanding of key concepts, their meaning and significance in today's context – Rule of law, democracy, equality, human dignity, citizenship, social justice, secularism, human rights, fundamental rights and constitutional values.	6	
II	Classification of Human Rights: Civil and Political rights, socio-economic and cultural rights collective rights or group rights – Preamble to the Constitution of India, Fundamental Rights - Equality rights, personal freedom and right to life, rights against arbitrary arrest and illegal detention, Rights against exploitation, Religion Freedom, Minority rights and Fundamental Duties (Art. 51A)	6	
III	Indian Social System: Social Analysis - Social system and its components, Inequalities, caste structures and manifestation, Patriarchy and violence against women, Gender and sexual Minorities– A land of cultural linguistic and religious diversity –secular ethos – religious -fundamentalism-Indian politics -Interdependence of human being and society	6	
IV	Social Problems: Indian Economic inequality and Poverty - Caste Discrimination: Untouchability, honour killing - Reservation policy, and Dalit empowerment - illiteracy and its effects Child labour, child abuse, bonded labour and their effects	6	
V	Social Reformers: Promoting social justice and equality, women's rights, and eradication of caste discrimination - Dr. B. R. Ambedkar, Mahatma Gandhi, Dr. Muthulakshmi Reddy, Savitribai Phule, Fathima Sheik, Pandita Ramabai and E. V. Ramasamy - Focusing on service to the marginalized, healthcare, education, and human values	6	

References
Singh, J.S., Singh, S.P., Gupta, S.R. (2006). Ecology, Environment and Resource Conservation. Anamaya Publications.
Harris, Frances (2012). Global Environmental Issues, 2nd Edition. Wiley- Blackwell.
Krishnamurthy, K.V. (2003). Textbook of Biodiversity, Science Publishers, Plymouth, UK.
Ahluwalia, V. K. (2015). Environmental Pollution, and Health. The Energy and Resources Institute (TERI).
Pittock, Barrie (2009). Climate Change: The Science, Impacts and Solutions. 2nd Edition. Routledge.
Ministry of Environment, Forest and Climate Change (2019). A Handbook on International Environment Conventions & Programmes.
KanchiKohli, Manju Menon (2021). Development of Environment Laws in India, Cambridge University Press.

B.Sc. Visual Communication		2026 Onwards	Semester IV
Course Nature	Internship	Course Type	Practical
Course Code	26UVCI51		
Course Title	Internship		
Credits	2	Hours/Week	-
Course Outcomes			K Level
CO1	Explain the organizational structure, workflow processes, and professional practices of the media organization in which they completed their internship.		K2
CO2	Apply disciplinary knowledge, technical skills, and communication competencies to perform assigned tasks in a professional media environment.		K3
CO3	Demonstrate employability skills, including teamwork, professional communication, problem-solving, time management, and workplace ethics during internship activities.		K3
CO4	Analyze workplace practices, production workflows, audience engagement strategies, and professional roles within the media industry. (<i>Analyze</i>)		K4
CO5	Evaluate personal performance, professional growth, and learning experiences gained during the internship in relation to career goals and industry expectations.		K5
CO6	Prepare and present a comprehensive internship report and portfolio that documents work completed, skills acquired, reflections, and professional achievements.		K6
Content			Hrs.
This is a four-week internship course that provides students with on-the-job experience in various media industries. Students will choose from opportunities at newspapers, magazines, radio, television, advertising and PR agencies, digital marketing companies, or other media identified by students and faculty. Over the four-weeks, students will work directly in their chosen media field, gaining valuable professional experience. They will shadow staff, assist with daily work activities, attend meetings, and take on tasks that develop both hard and soft skills. The goal of the internship is for students to understand the dynamics of their chosen media career path through direct participation in a professional environment. To complete the course, students will submit a comprehensive report detailing their experience. The report will describe the company, responsibilities, projects worked on, key lessons learned, and how the experience will impact their future career. Students will also deliver a presentation on their internship experience to faculty members. The report and presentation will demonstrate their understanding of the media landscape and how their skillset was enhanced in their role.			-

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Observe and learn the roles, responsibilities, workflows, and professional practices of media personnel such as reporters, editors, producers, content creators, marketing managers, and communication professionals.
2	Develop competencies in research, data collection, fact-checking, documentation, and administrative support required for media production and organizational operations.
3	Gain exposure to workplace communication, team collaboration, meeting protocols, event management, and professional development activities while understanding industry practices and organizational culture.
4	Apply foundational media and communication skills through supervised assignments such as content writing, social media management, live production assistance, digital content creation, marketing campaign support, and audience engagement activities.
5	Build professional relationships with industry practitioners, develop workplace etiquette, engage with media professionals, and explore career pathways through networking and mentorship opportunities.

Text Books	
Lisa, J. C. R., & William, S. (2020). Practicum and Internship: A Handbook for Competent Counseling Practices. Pearson.	
Labor, S. L. (2020). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.	
Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). Internships, Employability and the Search for Decent Work Experience. Edward Elgar Publishing	
References	
Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.	
Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.	
Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.	
Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.	
David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.	
Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.	

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Core – T7	Course Type	Theory
Course Code	26UVCC61		
Course Title	Media Entrepreneurship		
Credits	4	Hours/Week	5
Course Outcomes			K Level
CO1	Explain core concepts, characteristics, and historical evolution of media entrepreneurship within the context of visual communication industries		K2
CO2	Apply design thinking and lean startup tools to generate and validate innovative media venture ideas.		K3
CO3	Apply market research and business model tools to develop viable media enterprise concepts.		K3
CO4	Analyze branding, marketing, monetization, and revenue-generation strategies used in contemporary media businesses.		K4
CO5	Evaluate financial, legal, ethical, and operational factors influencing the sustainability of media enterprises.		K5
CO6	Construct a comprehensive media startup proposal that integrates business model, pitch deck, and growth roadmap.		K6
Unit	Content		Hrs.
I	Foundations of Media Entrepreneurship: Defining media entrepreneurship and its scope in the visual communication industry; Entrepreneurial Mindset and Characteristics of Creative Entrepreneurs; Evolution of Media Industries in the Digital Economy; Media Entrepreneurship Ecosystem in India; Case Studies of Successful Media Startups, Independent Creators and Content Entrepreneurs; Cultural entrepreneurs-Indian folk artists going digital – IKS; Ethics, Social Responsibility and Sustainable Media Practices.		12
II	Opportunity Recognition, Innovation and Venture Ideation: Ideation techniques for media products and services; Design thinking and human-centred innovation; Idea validation and market testing; Emerging opportunities in content creation, freelancing, consulting, podcasting and digital publishing; Emerging technologies and opportunities (AI, AR/VR, virtual production, synthetic media, blockchain in media); Problem-solution fit and opportunity mapping; Media incubators, accelerators and startup support systems; Risk assessment and business sustainability.		12
III	Business Design and Revenue Models for Media Ventures: Business Model Canvas for Media Ventures; Value Proposition Design; Audience Segmentation and Customer Profiling; Competitive Analysis and Market Positioning; Revenue Models (Advertising, Subscription, Freemium, Licensing, Sponsorship, Crowdfunding); Lean Startup Principles for Media Ventures. Financial Planning (Cost Structures, Pricing Strategies, Budget Preparation); Break-even Analysis.		12
IV	Brand Building, Audience Development and Community Economics: Personal Branding for Visual Communication Professionals; Venture Branding and Brand Identity Development; Portfolio Development and Digital Presence; Networking and Professional Relationship Building; Digital Marketing Strategies for Media Ventures; Audience Analytics (Reach, Engagement, Conversion Metrics, Cohort Analysis, Customer Lifetime Value); Community Building (Audience-to-Member Conversion,		12

	Fandoms, Creator Communities, Superfans); Creator Economy and Community Monetisation.	
V	Media Venture Management and Legal Framework: Planning and managing media enterprises; Leadership and Team Management in Creative Industries; Project management (timeline, budget, team coordination); Venture Financial Management (Cash Flow Management; Profit and Loss Statements; Financial Sustainability); Funding sources for startups; Legal structures for media businesses (sole proprietorship, LLC, partnership); Intellectual Property Rights (IPR); Copyright, trademarks, and licensing; Government schemes and grants for creative industries; Media regulations and compliance requirements.	12

Skill Components

1	Assignment 1: (15 marks) a. Conduct personal SWOT analysis to identify entrepreneurial strengths and develop an action plan for skill enhancement. b. Develop a Business Model Canvas (detailing value propositions, customer segments, and key partners) for a media startup idea. c. Personal Branding Portfolio – Create a digital personal branding package including: (1) a one-page professional bio, (2) a portfolio layout plan showcasing 5 best visual communication projects
2	Assignment 2: (15 marks) Create a detailed business plan for a media startup including financial budget and funding proposal and implementation timeline.

Text Books

Michelle Ferrier. (2017). Media Innovation and Entrepreneurship. Rebus Community

Alex Connock (2025). Entrepreneurship in Media and Entertainment Hits and Value Creation. Routledge

Richard Boateng. (2025). AI and the Creative Economy; Transforming Content Creation and Influencer Entrepreneurship. Routledge

References

Robert E. Hinson. (2025). Social Media Marketing Management: How to Penetrate Emerging Markets and Expand Your Customer Base. Routledge

Frank Columbus. (2024). Digital Entrepreneurship: Future Directions. Nova Science Publishers

Vukanovic, Z. (2016). Media business models: Breaking the traditional value chain. Peter Lang.

Web Resources

Media Industry Trends & Innovation: <https://www.niemanlab.org/>

Entrepreneurship Ecosystem & Policy in India: <https://www.startupindia.gov.in/>

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Core – T8	Course Type	Theory
Course Code	26UVCC62		
Course Title	Extended Reality and Immersive Media		
Credits	4	Hours/Week	5
Course Outcomes			K Level
CO1	Explain the concepts, characteristics, and ecosystem of Extended Reality and immersive media technologies.		K2
CO2	Apply immersive media design principles and storytelling techniques to develop user-centered XR experiences.		K3
CO3	Differentiate between various XR hardware, software engines, and 360-degree video production workflows.		K4
CO4	Analyze the effectiveness of XR applications in journalism, advertising, education, entertainment, and other communication contexts.		K4
CO5	Evaluate XR technologies, production frameworks, and emerging industry practices for immersive media development.		K5
CO6	Synthesize future trends in immersive media to propose innovative solutions for visual communication challenges.		K6
Unit	Content		Hrs.
I	Foundations of Extended Reality (XR): Evolution of immersive media Concepts of Reality–Virtuality Continuum (Milgram’s taxonomy); Introduction to Virtual Reality (VR), Augmented Reality (AR), Mixed Reality (MR), and Extended Reality (XR); Historical evolution of immersive media (from Sensorama to the Metaverse); Core psychological concepts: Presence, immersion, agency, and embodiment; Role of XR in contemporary communication and media industries.		12
II	Immersive Media Design: Principles and Storytelling: Core design principles for immersive environments; Immersive storytelling techniques (non-linear narrative, environmental storytelling, branching paths, user agency); user-centered design and UX/UI in XR; Storyboarding and pre-visualization for 360° spaces and VR; Spatial audio and interaction design; Accessibility and inclusivity.		12
III	XR Technologies and Production Frameworks: XR hardware (head-mounted displays, sensors, controllers, and wearables); XR software ecosystems and platforms; The XR Production Pipeline (Pre-production, asset creation, scripting, testing, and deployment); 360-degree video production (Camera rigs, stitching, and workflow); Sound design and spatial audio for immersion. Immersive cinematography (adapting traditional camera angles, lighting, blocking, and depth of field for immersive, 3D environments).		12
IV	Applications of VR, AR, and MR: VR Applications (immersive journalism, gaming, virtual tourism, and simulation training); AR Applications (advertising, marketing, brand communication, location-based experiences, and marker vs. markerless tracking); MR Applications (holographic communication, mixed-reality broadcasting, simulations in education, healthcare, and gaming); Social VR and community building platforms; Case studies: successful XR campaigns and media projects.		12
V	Future Perspectives of Extended Reality and Immersive Media: Accessibility and inclusive design in spatial computing. The integration of		12

	Web3, AI, and the Metaverse. Future technological trajectories (haptics, brain-computer interfaces) and their impact on media communication. Ethical considerations in immersive media (privacy, biometric data, virtual behavior, deepfakes). Career pathways in immersive media.	
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Skill Components	
1	Assignment 1 (15 Marks) - Analyze three existing XR applications (one VR, one AR, one MR) and present a critique on their hardware requirements and user entry barriers. - Design a comprehensive storyboard and user journey map for a proposed VR or AR experience. - Shoot a short 360° scene, stitch and edit the footage, and integrate basic spatial audio.
2	Assignment 2 (15 Marks) - Analyze real-world XR campaigns and present findings on their effectiveness in visual storytelling. - Prepare a presentation on a future XR trend and its potential impact on visual communication.

Text Books
Marr, B. (2021). <i>Extended reality in practice: 100+ amazing ways virtual, augmented and mixed reality are changing business and society</i> . Wiley.
Aukstakalnis, S. (2017). <i>Practical augmented reality: A guide to the technologies, applications, and human factors for AR and VR</i> . Addison-Wesley Professional.
Jerald, J. (2015). <i>The VR book: Human-centered design for virtual reality</i> . Association for Computing Machinery; Morgan & Claypool Publishers.
References
Bucher, J. (2017). <i>Storytelling for virtual reality: Methods and principles for crafting immersive narratives</i> . Routledge.
Papagiannis, H. (2017). <i>Augmented human: How technology is shaping the new reality</i> . O'Reilly Media.
Schmalstieg, D., & Höllerer, T. (2016). <i>Augmented reality: Principles and practice</i> . Pearson Education India
Web Resources
AR, VR: The Art of Immersive Storytelling: https://er.educause.edu/blogs/2018/2/vr-and-ar-the-art-of-immersive-storytelling-and-journalism
XR Basics & Differences — "XR, AR, VR, MR: What's the Difference?" by Arm — https://newsroom.arm.com/blog/xr-ar-vr-mr-difference
Immersive Storytelling and Case Studies: URL: https://opendoclab.mit.edu
XR Ethics & Safety: https://xrsi.org

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Core – P7	Course Type	Practical
Course Code	26UVCC63		
Course Title	Compositing and Visual Effects		
Credits	2	Hours/Week	4
Course Outcomes			K Level
CO1	Discuss the core tools and stages in the digital compositing and VFX production pipeline.		K2
CO2	Apply digital rotoscoping techniques to isolate complex moving subjects from live-action video plates		K3
CO3	Execute motion tracking and match moving techniques to integrate graphics and visual elements into moving footage		K3
CO4	Analyze keying, color correction, and scene integration requirements to achieve realistic composites.		K4
CO5	Evaluate compositing outputs and refine visual effects shots using industry-standard enhancement and correction techniques.		K5
CO6	Create a complete visual effects composite by integrating tracking, keying, color correction, and advanced effects into a production-ready shot		K6
Unit	Content		Hrs.
I	Digital Compositing Workflow and VFX Pipeline: Orientation to compositing software interfaces (layer-based vs. node-based); Understanding VFX pipeline stages (pre-comp, plate preparation, integration, output); Establishing project settings, importing assets, and managing media files; Basic transform properties (scale, rotate, position); Utilizing blending modes and alpha channels to combine initial visual elements; Introductory matte creation and simple element integration; Render settings and delivery formats (EXR, DPX, ProRes, H.264 dailie).		12
II	Rotoscoping and Matte Creation Techniques: Principles of digital rotoscoping; Types of rotoscoping: manual roto, spline-based roto, and AI-assisted roto tools; Bezier and B-Spline shape tools for precision mask creation; articulating characters and objects (breaking elements into shapes); Refining edge details using edge detection and de-spill tools; Generating holdout mattes and garbage mattes; Exporting matte sequences for downstream use.		12
III	Motion Tracking and Match Moving: Principles of motion tracking; deploying point trackers (1-point, 2-point, and 4-point tracking); Planar tracking for surfaces with perspective; Stabilization and reverse stabilization; Camera tracking basics and match-moving elements to live plates; Attaching graphics and objects to tracked footage; Exporting tracking data to transform, corner-pin, and 3D systems.		12
IV	Keying and Color Grading: Techniques for green/blue screen extraction; Utilizing luma and chroma keys; Handling spill suppression and despill operations; Color correction fundamentals; Color grading for VFX integration; Using scopes, LUT (Look Up Table) application; Integrating keyed subjects with CG background.		12
V	Advanced Effects and Final Compositing: Merging 3D animation render passes (beauty, shadow, ambient occlusion, depth) into live-action plates; Adding effects (Particle and atmospheric, Light and lens); Set extension concepts; Multi-pass compositing; Final shot refinement; Rendering and delivery for various media platforms; Portfolio-quality VFX shot creation		12

Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)	
1	Assemble a basic multi-layer composite from plates and animated elements, applying blend modes and basic transforms.
2	Create a short pre-comp workflow for a simple scene, documenting pipeline steps for a sample VFX shot.
3	Animate rotoscope splines to isolate a human subject walking across a screen (minimum 72 frames). Maintaining consistent edge quality and motion blur, then integrate the isolated element onto a new background plate.
4	Create articulated mattes for complex elements (e.g., hair, clothing) and combine with 3D animated assets.
5	Track a mobile phone screen in a moving live-action shot and replace the display with custom animated content.
6	Perform a 3D camera track on a live-action plate, solve the camera motion, and insert a simple 3D object or typography that locks to the scene geometry.
7	Create a clean green-screen composite with background replacement.
8	Match colors and lighting between multiple visual elements.
9	Create a visual effect shot incorporating particle or atmospheric effects.
10	Combine rotoscoping, tracking, keying, and color grading into a 15 second VFX shot with professional render settings.

Text Books
Lanier, L. (2017). Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage. Focal Press.
Wright, S. (2017). Digital compositing for film and video: Production workflows and techniques (4th ed.). Routledge.
Okun, J. A., & Zwerman, S. (Eds.). (2020). The VES handbook of visual effects: Industry standard VFX practices and procedures (3rd ed.). Focal Press.
References
Dinur, E. (2017). The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers. Routledge.
Birn, J. (2013). Digital Lighting and Rendering. New Riders.
Brinkmann, R. (2008). The art and science of digital compositing: Techniques for visual effects, animation and motion graphics (2nd ed.). Morgan Kaufmann.
Web Resources
Rotoscoping Techniques: https://www.schoolofmotion.com/
Keying and Integration: https://www.compositingacademy.com/
Industry VFX Workflows: https://vesglobal.org/

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Core – P8	Course Type	Practical
Course Code	26UVCC64		
Course Title	Digital Media Production		
Credits	2	Hours/Week	4
Course Outcomes			K Level
CO1	Describe the structure of the digital media ecosystem and the core elements of strategic transmedia storytelling.		K2
CO2	Demonstrate proficiency in shooting, editing, and optimizing short-form videos for social platforms using current tools.		K3
CO3	Utilize augmented reality and immersive media tools to enhance digital content interactivity.		K3
CO4	Analyze social media metrics to optimize content reach, retention, and audience personalization.		K4
CO5	Assess the ethical and practical impact of AI-driven automation on digital media production workflows.		K5
CO6	Create AI-assisted digital media projects that integrate contemporary production workflows.		K6
Unit	Content		Hrs.
I	The Digital Ecosystem & Strategic Storytelling: Mapping today’s digital media landscape – (platforms strengths, content formats, and audience behavior); Content strategy (purpose, platform fit, and audience targeting); Short-form narrative frameworks (narrative arcs, hook structures, 3-act micro-stories, and brand voice); Content calendar planning and platform-specific content mapping; Vertical video format(aspect ratios, framing, and composition for mobile-first viewing); Storyboarding for short-form vertical video content; Understanding brand voice and tone in digital content.		12
II	Short-Form & Social-First Content Production: Aesthetics of vertical video – safe zones, text placement, motion graphics for Reels and Shorts. Syncing edits to music and trending audio. Advanced editing techniques: jump cuts, speed ramping, text animations, green screen. Designing a short-form series for specific platform. Optimising captions, hashtags, and posting times. Using platform-native effects, AR stickers, and collaborative duet/stitch features.		12
III	Immersive & Emerging Media Production: Capturing 360° video with consumer cameras and stitching footage; Creating interactive Augmented Reality (AR) assets, and integrating immersive elements into standard short-form videos; Spatial storytelling and interactive narrative design; Motion graphics and VFX overlays for vertical video.		12
IV	Digital Analytics & Content Optimization: Digital media analytics (reach, impressions, engagement rate, watch time, and retention); Platform-native analytics tools; Audience engagement metrics; A/B testing concepts for thumbnails, visual hooks, captions, and posting times; Personalization and content optimization strategies (algorithm behavior and feed optimization); Data visualization basics (presenting analytics using charts, infographics, and dashboards).		12
V	AI-Assisted Content Production and Automation: AI tools for script generation, image synthesis, and automated rough-cut editing; Automated		12

	content workflows (auto-framing, auto-captioning, background removal, AI colour grading); Automation workflows (batch rendering, content versioning, and scheduling APIs); Ethical use of AI in digital media (fact-checking AI outputs and maintaining brand voice).	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)

1	Create a one-week content calendar for a selected brand, institution, or social cause.
2	Develop a script and storyboard for a 60-second vertical storytelling video utilizing the "Hook, Body, Call-to-Action" framework for a local brand.
3	Produce a high-engagement 60 second vertical video (tutorial, behind-the-scenes, or trend response) with on-location shooting, natural lighting, and trending audio.
4	Design a three-clip vertical series (each 30 sec) that explains a simple concept using kinetic text, motion graphics, and voice-over. Export as a carousel-compatible video set.
5	Shoot and edit a short immersive vertical video (e.g., virtual tour or product experience) using accessible 360° tools, optimized for social viewing.
6	Design and produce a simple AR-enhanced short video targeted at a college event.
7	Analyze the performance of five social media posts using platform native analytics and submit a performance report.
8	Conduct an A/B content experiment by creating two versions of a thumbnail, caption, or post and compare engagement outcomes.
9	Create a short-form vertical video using AI-assisted scripting, visual generation, voice-over, or editing tools.
10	Automate a small content pipeline and create an AI-assisted series of 3 short videos for a campaign.

Text Books

Julia V. Griffey. (2024). Digital Media Production for Beginners. Routledge

Hollifield. C. (2025). Media Analytics: Understanding Media, Audiences, and Consumers in the 21st Century. Taylor & Francis

Rosey Press. (2024). The Ultimate Guide to AI in Video Production. Independently Published.

References

Carah, N., & Louw, E. (2015). Media and society: Production, content and participation (2nd ed.). SAGE Publications.

A. Karim Feroz. (2024) Digital Analytics for Marketing. Routledge

Noam, E. M. (2019). Media and Digital Management. Springer International Publishing.

Web Resources

Short-Form Video Production:

<https://www.youtube.com/channel/UCkRfArvrzheW2E7b6SVT7vQ>

AI in Content Creation: <https://www.callboxinc.com/growth-hacking/ai-shaping-short-form-video-marketing/>

Analytics learning: <https://analytics.google.com/analytics/academy/>

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Core	Course Type	Practical
Course Code	26UVCC65		
Course Title	Major Project with Viva Voce		
Credits	3	Hours/Week	6
Course Outcomes			K Level
CO1	Relate potential self-employment opportunities in the rapidly growing media and digital economy.		K2
CO2	Apply business networking and collaboration skills to refine creative projects through industry partnerships.		K3
CO3	Analyze the financial requirements and marketing needs for launching a successful media startup.		K4
CO4	Evaluate the effectiveness of different media formats and technical tools in reaching a target audience.		K5
CO5	Create a professional-grade capstone project (Film, Portfolio, or App) that meets global industry standards.		K6
CO6	Design a comprehensive business pitch or project proposal to secure investment or employment.		K6
Area	Content		
1	Advertising & Product Photography <i>(Record requirement: Minimum 30 photographs on a specialist domain)</i> - Compelling Product Story: A visual series using lighting and composition to convey product benefits. - The Power of Light: A comparative study using natural, artificial, and studio lighting on a single subject. - Brand Identity Photography: Capturing images that embody a specific brand's values and target audience. - Beyond the Product: Lifestyle photography focusing on emotions and experiences rather than just the object. - Creative Studio Lighting: Experimental use of colored gels, multiple light sources, and shadows.		
2	Advanced Photography Mastery <i>(Record requirement: At least 30 professional-quality photographs)</i> - Curation & Exhibit: Organizing a photography exhibit, including theme selection, layout design, and logistics. - Advanced Technical Execution: Mastery of HDR, focus stacking, light painting, or digital noise reduction. - Documentary Photo Essay: A visual documentary of a subject followed over time, paired with a narrative. - Influential Recreations: Re-photographing works by masters (e.g., Ansel Adams, Steve McCurry) to analyze their methods. - Trend & Software Analysis: Evaluating current industry trends (Drones/VR) or comparative reviews of editing software (Lightroom/Capture One).		
3	Screen Production: Fiction & Documentary Fiction (5-10 Min): * <i>Silent Film Challenge</i>: Narrative relying solely on visual storytelling. <i>Experimental Narrative</i>: Non-linear structures or unreliable narrators.		

	b. <i>Virtual Reality (VR)</i>: Short films designed for 360-degree immersive viewing. 2. Documentary/Factual (15-20 Min): a. <i>Portrait of a Community</i>: Exploring unique cultural, ethnic, or geographic groups. b. <i>Investigative Journalism</i>: Uncovering the truth behind a specific issue through research and interviews. c. <i>Environmental/Sports Documentary</i>: Specialized topics focusing on athletics or natural issues.	
4	Computer Graphics & Animation 1. Digital Assets: Creating original character designs, environmental assets (cityscapes/forests), or motion graphics. 2. Game & AR Design: Designing assets for game engines or Augmented Reality (AR) museum exhibits and educational tools. 3. Animation (3-5 Min): Producing short films via 2D/3D, stop-motion, or rotoscoping; includes animated music videos or commercials.	
5	Digital Media: Web, App, & Sound Design 1. UX Design: Developing a web/app from concept to prototype focusing on user research and responsive design. 2. App Specializations: Designing for Gaming, E-commerce, or Social Media. 3. Sound Design (5-10 Min): * <i>Spatial Audio</i>: 3D surround soundscapes and immersive audio fiction. - o <i>Game Audio</i>: Creating interactive soundscapes and Foley effects for digital environments.	
6	Radio & Podcast Production 1. News & Interview Programs: Daily news podcasts (10-15 min) or themed interview shows with notable personalities. 2. Radio Storytelling: 20–30-minute radio documentaries or series of fictional short stories with immersive sound effects. 3. Talk Shows: 30–45-minute interactive programs discussing current events and culture.	
7	Media Culture in Tamil Nadu 1. Historical & Social Mapping: Creating animated timelines of Tamil media history or video documentaries on critical social issues. 2. Cultural Advocacy: Multimedia campaigns for Tamil causes or interactive exhibits on regional artifacts and politics. 3. Media Analysis: Critiquing the portrayal of Tamils in mainstream cinema and analyzing Tamil literature/poetry through multimedia.	

Criteria for Evaluating Capstone Projects

1	Concept: The clarity, originality and creativity of the underlying concept or theme of the project.
2	Audience: How well the project is tailored to and engages the target audience. Effectiveness in communicating to and resonating with the intended viewers or users.
3	Aesthetics: The visual and sensory appeal of the project. How elements like color, typography, layout, motion, sound, etc. are combined for optimal style and attractiveness.
4	User experience: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs.
5	Technical skills: The level of skill and craft demonstrated in areas like video editing,

	web design, animation, audio production, etc. depending on the media involved.
6	Storytelling: For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning.
7	Research: Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome.
8	Cohesion: How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture".
9	Presentation: For some projects, the effectiveness of presenting and defending the final outcome. Ability to communicate key decisions and how challenges were addressed.
10	Collaboration: For group projects, the level of teamwork, work division, communication and collective problem-solving. Success in combining individual contributions into a seamless whole.

References	
1.	Media Entrepreneurship: A Guide for Creative Professionals – Richard van der Blom.
2.	The Business of Media Distribution: Monetizing Film, TV, and Video Content – Jeffrey C. Ulin.
3.	Entrepreneurship in the Creative Industries: An International Perspective – Colette Henry.
4.	Photography: The Definitive Visual History – Tom Ang (For Photography Capstones).
5.	Producing for TV and New Media: A Real-World Guide for Planning and Managing a Project – Cathrine Kellison.
Web Resources	
	https://www.strategyzer.com/canvas/business-model-canvas
	https://creativeentrepreneurs.co
	https://www.behance.net
	https://www.dpreview.com
	https://fstoppers.com
	https://transom.org
	https://vimeo.com/blog/category/creators/
	https://nofilmschool.com
	https://www.nngroup.com
	https://dribbble.com
	https://www.awwwards.com
	http://www.rmrl.in
	https://www.thehindu.com/archive

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	Elective - T6	Course Type	Theory
Course Code	26UVCE61		
Course Title	Social Media Strategy & Marketing		
Credits	3	Hours/Week	4
Course Outcomes			K Level
CO1	Classify core social media marketing concepts and brand architecture frameworks within the digital media landscape.		K2
CO2	Use audience analytics and social listening tools to identify specific target consumer segments.		K3
CO3	Apply content strategy principles to develop platform-specific social media communication plans and content calendars.		K3
CO4	Analyze community engagement patterns and influencer collaboration frameworks to build sustainable brand advocacy.		K4
CO5	Asses the data-driven optimization strategies based on key performance indicators and A/B testing methodologies.		K6
CO6	Propose comprehensive social media marketing campaigns that align business objectives with creative execution and measurable outcomes.		K6
Unit	Content	Hrs.	
I	Brand Architecture & Strategy Fundamentals: Social media ecosystem and major platforms; Role of social media in integrated marketing communication (IMC); Personal branding and organizational branding; Brand identity, brand voice, and positioning; Goal setting and SMART objectives; Social media strategy framework; Conducting competitor analysis; Developing a social media policy.	10	
II	Audience Analytics & Data Intelligence: Audience segmentation and targeting; Identifying buyer and viewer personas; Understanding social algorithms; Social listening techniques; Social media analytics (Reach, impressions, engagement rate, CTR); Utilizing Platform-native and third-party analytics tools; Data interpretation and reporting.	10	
III	Visual Storytelling & Social Cinematography: Platform-specific visual formats (Reels, Shorts, Carousels, Infographics); Principles of digital cinematography for social media (framing, mobile lighting, vertical composition); Short-form video production and editing workflows; Visual aesthetics and typography; User-generated content (UGC) strategies; Accessibility and inclusive design in digital content; Developing a content calendar.	14	
IV	Digital Community Management & Influencer Collaboration: Digital community building and management (guidelines, crisis response, and authentic engagement); Building brand loyalty through engagement strategies; Identifying and vetting influencers (macro, micro, nano); Drafting collaboration briefs and contracts (Key clauses, disclosure norms, and FTC/ASCI guidelines); Cross-cultural communication in global digital communities.	12	
V	Campaign Optimization & Emerging Trends: Social media campaign planning; Key performance indicators (KPIs); A/B testing for visual assets and video hooks; Return on investment (ROI) measurement; Paid vs. organic social strategy; Integrating AI in visual media (Generative AI for ideation and editing); Future trends (AR/VR in social commerce, spatial	14	

	computing). Portfolio development and professional readiness	
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Skill Components	
1	Assignment 1: (15 Marks) a. Conduct and document a digital social media audit for two competing local business/brand across three platforms to identify visual branding gaps. b. Analyze social media performance metrics and prepare an analytics report.
2	Assignment 2: (15 Marks) a. Develop and present a complete social media campaign for a brand- including objectives, audience analysis, community engagement plan, content plan, platform strategy, budget allocation, and performance KPIs. b. Write a future-focused social media marketing proposal incorporating AI tools and emerging trends.

Text Books
Freberg, K. (2021). Social media for strategic communication: Creative strategies and research-based applications (2nd ed.). SAGE Publications.
Quesenberry, K. A. (2020). Social media strategy: Marketing, advertising, and public relations in the consumer revolution (3rd ed.). Rowman & Littlefield Publishers.
Tuten, T. L. (2020). Social media marketing (4th ed.). SAGE Publications.
References
Chaffey, D., & Ellis-Chadwick, F. (2020). Digital marketing: Strategy, implementation and practice (8th ed.). Pearson Education.
Barker, M. S., Barker, D. I., Bormann, N. F., Roberts, M. L., & Zahay, D. (2024). Social media marketing: A strategic approach (3rd ed.). Cengage Learning.
Alex Gonçalves. (2017). Social Media Analytics Strategy: Using Data to Optimize Business Performance. APress.
Sousa, M., & Marques, C. (2022). Innovations and Social Media Analytics in a Digital Society. CRC Press
Web Resources
Social Media Trends & Analytics: https://www.hootsuite.com/research/social-trends
Industry Trends & Data: https://www.socialmediaexaminer.com/
Visual Content & Trends: https://later.com/blog/
Influencer & Community: https://influencermarketinghub.com/
Future Trends & Ethics: https://www.pewresearch.org/topic/internet-technology/

B.Sc. Visual Communication		2026 Onwards	Semester VI
Course Nature	SEC 6	Course Type	Practical
Course Code	26UVCS61		
Course Title	Employability Skills & Portfolio Development		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Relate the various career pathways, job roles, and business models available in the contemporary visual communication industry.		K2
CO2	Apply personal branding strategies to create a consistent professional identity across digital platforms.		K3
CO3	Analyze past academic and personal projects to select the most relevant pieces for a targeted professional portfolio.		K4
CO4	Evaluate different freelance pricing models, client contracts, and pitching strategies for real-world business scenarios.		K5
CO5	Design a comprehensive digital portfolio that demonstrates technical proficiency, creative problem-solving, and visual hierarchy.		K6
CO6	Formulate a personalized job search and networking strategy utilizing digital platforms, cold outreach, and interview techniques.		K2
Unit	Content	Hrs.	
I	Creative Industry Landscape & Career Mapping: Mapping sub-sectors of the visual communication industry (advertising agency, branding, in-house, studio, photography, filmmaking, TV/Radio, production house, digital media, content creation, freelance, Ed-tech, UI/UX, animation, motion designer, VFX, AR/VR, gaming); Identifying personal strengths, specialization areas, and career interests; Preparing an Individual Career Development Plan	6	
II	Personal Branding & Professional Identity: Developing a unique value proposition (UVP), visual identity and voice. Designing personal brand elements (personal logo, color palette, business card) and professional profile statements; Creating industry-ready resume and cover letter, and Fundamentals of visual resume design. Optimizing digital presence on professional networks and visual platforms.	6	
III	Portfolio Design, Curation & Presentation: The Anatomy of a Winning Portfolio: Quality over Quantity (8-12 projects max). The "Hero Project" concept. Structuring for Specialization (Generalist vs. Specialist portfolios). Tailoring portfolio for specific applications; Writing case studies using problem-process-solution-outcome structure; Designing digital and presentation portfolios; Presenting creative projects using professional standards.	6	
IV	Freelancing Essentials & Creative Business Basic: Freelancing vs. employment: advantages, challenges, and considerations; Setting up as a freelance visual communicator (naming, branding, and service positioning); Calculating hourly and project-based pricing; Project estimation, quotation, and pricing models; Professional ethics, contracts, and project management basics. Copyright, intellectual property, and tax documentation for independent creatives.	6	
V	Industry Networking, Job Readiness & Future Career Skills: Identifying	6	

	networking channels (industry events, online communities, alumni networks, and mentorship platforms); Job search strategies (using aggregators, company portals, and recruiter relationships); Interview preparation (Presenting the portfolio, handling whiteboard challenges, and navigating design tests/assignments.); Continuing professional development and upskilling pathways; Emerging trends: AI tools, remote work and gig economy.	
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Skill Components/List of practical in the class hours (Marks 10 x 10 = 100)		
1	Research five creative companies or agencies. Produce a visual infographic mapping three realistic career pathways from entry-level to senior roles, including required skills and timeline milestones.	
2	Analyze personal project work against a chosen role; build a self-assessment matrix and priority learning list.	
3	Design a personalized, creative resume and write a professional cover letter targeted at a specific media company. ATS (Applicant Tracking System) optimization. Resume Structure: Header, Professional Summary, Core Competencies (Tools/Soft Skills), Experience (STAR method: Situation, Task, Action, Result), Education, Key Projects, Awards. Cover Letter Strategy: The "T-Format" cover letter matching JD requirements.	
4	Develop a Professional Branding Kit (bio, profile statement, portfolio introduction, social media profile) or Optimize professional networks profiles with a professional photo, headline, summary and curated project showcases; conduct structured peer review.	
5	Select six best projects from prior semesters. Write comprehensive case studies for each, documenting the design problem, your creative process, key decisions, and final outcomes. <u>Design unified layout templates for digital and print presentation.</u>	
6	Create both a digital portfolio (website) and a presentation-ready PDF portfolio. Portfolio Layout (Grid Systems): Master pages, consistent margins, type scales, image treatment (mockups vs. raw files). Handling different media: Print (Editorial), Branding (Mockups), UI/UX (Flows/Prototypes), Video (Thumbnails/GIFs), 3D/Animation (Turntables).	
7	Create a freelance brand name and visual identity. Develop a service menu with transparent pricing, a standard client contract template, and a sample invoice.	
8	Prepare a Freelance Project Proposal and Client Pitch including timeline, cost estimate, and terms of engagement.	
9	Mock Interview and Portfolio Pitch Presentation	
10	Identify five target companies/professionals, draft personalized LinkedIn connection messages, and design a one-year career roadmap incorporating emerging trends (AI tools, remote collaboration, upskilling).	

Text Books
Kerry, M., & Stone, G. (2023). Your career in the media & creative industries: Building employability skills. SAGE Publications.
Mark W. Smith. (2023). Design Portfolios: A Recruiter's View. Wiley & Sons
Karen Patel. (2024). Craft as a Creative Industry. Routledge
Cole, A. (2024). Mastering the Art of Resume Writing: Proven Techniques for Job-Winning Application. Independently Published
References
Goldie Chan. (2025). Personal Branding for Introverts. Basic Venture
Maurice Jager. (2021). Personal Branding for Photographers.
Kleon, A. (2020). Keep going: 10 ways to stay creative in good times and bad. Workman Publishing.
Ogunsanya, M. (2023). Freelancing And How To Become A Freelancer. Mosvin Integrated
Myers, D. (2013). The graphic designer's guide to portfolio design (4th ed.). John Wiley & Sons.
Web Resources
Portfolio platforms & global showcases: https://www.behance.net
Freelancing Guidance: https://freelancersunion.org/
Portfolio Curation & Case Studies: https://www.nngroup.com/articles/ux-design-portfolios/
Freelance Guidelines & Pricing: https://lindsaymarsh.substack.com/p/the-practical-guide-to-freelance

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Add-on Course	Course Type	Theory
Course Code	26UVCAO1		
Course Title	Radio Production and Podcasting		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Identify the history of Indian radio and the new trends in the global podcast industry.		K1
CO2	Explain the difference between traditional radio broadcasting and digital "on-demand" podcasts.		K2
CO3	Use cameras, microphones, and editing software to record high-quality audio.		K3
CO4	Analyze how to structure different shows, from short ads to long podcast stories.		K4
CO5	Judge the quality of audio by checking the voice, sound effects, and listener data.		K5
CO6	Create professional audio projects using AI tools, digital mixing, and online publishing.		K6
Unit	Content		Hrs.
I	Foundations of Audio & The Digital Shift Radio as a medium: Characteristics, strengths, and limits of audio. Indian oral storytelling tradition – IKS; History of Radio broadcasting in India; Private FM and Community Radio movement. The transition from linear broadcasting to On-Demand audio. Introduction to Podcasting: Niche identification and the Global Podcast Economy.		
II	Audio Engineering & AI-Driven Post-Production Studio design and acoustic principles. Recording Hardware: Microphones (Condenser vs. Dynamic), Audio Interfaces, and Monitoring systems. Software: Working with Digital Audio Workstations (DAWs) like Audacity and Adobe Audition. AI Integration: Using AI for noise removal, voice restoration, and automated transcription. Production stages: Pre-production planning, Production, and Post-production (Mixing/Mastering).		
III	Scriptwriting & Audio Formats Writing for the ear: Language clarity, sentence structure, and the "Style Book." Traditional Formats: News bulletins, radio magazines, interviews, and vox-pops. Creative Formats: Jingles and Public Service Announcements (PSAs). Podcast Storytelling: Narrative structures for solo, interview-based, and investigative long-form podcasts. Writing SEO-friendly "Show Notes" and digital metadata.		
IV	Voice Culture & Performance Vocal Dynamics: Basics of fluency, voice modulation, pitch, tone, and breathing exercises. Diction and Language: Word stress and sentence stress. Hosting Skills: Live compering, spontaneity, and building a professional audio persona. Remote Production: Techniques for recording high-quality interviews over the internet and handling mobile/field recordings.		

V	Distribution, Metrics & Ethics: The Professional Audio Creator: Qualities of an RJ and Podcaster; Career paths. Distribution & Hosting: Understanding RSS Feeds; Publishing on Spotify, Apple Podcasts, and YouTube. Measurement: Traditional ratings (RAM) vs. Digital Analytics (Listener retention, unique downloads, and geographic reach). Ethics: Advertising codes (ASCI), copyright for music/SFX, and monetization strategies.	
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Skill Components	
1	Radio Jingles (30 Seconds)
2	Five Radio Minutes Interview.
3	Production of Phone-in programmes.
4	Making a Radio Drama.
5	Podcast Pilot Episode
6	Production of Radio Commercials
7	Planning and Producing Vox-Pop programme (5 Mins)
8	Producing Five Minutes News Bulletins.

Text Books
Radio Production – Robert McLeish and Jeff Link (Focal Press).
The Podcast Academy: Liars, Criers, and Optimists – Cynthia de Lorenzi.
Broadcast Journalism: Techniques of Radio and Television News – Andrew Boyd.
References
Basic Radio Journalism – Paul Chantler and Peter Stewart.
Voice-Overs: A Guide to Copy Basics and Exercises – Bernard Graham Shaw.
Audio Production and Post-Production – Woody Woodhall.
The Television Handbook (Audio Sections) – Jeremy Orlebar.
Producing for TV and New Media – Cathrine Kellison.
Web Resources
Spotify for Podcasters (formerly Anchor
Adobe Podcast AI: For experimenting with voice enhancement and AI cleaning tools.
Transom.org: A high-quality resource for tools, techniques, and stories in public radio and podcasting.

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Add on Course	Course Type	Theory
Course Code	26UVCAO2		
Course Title	New Reporting & Editing		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the concepts of news, news values, and the process of news gathering.		K2
CO2	Discuss the role and responsibilities of a reporter in society and the principles of news reporting for print media.		K2
CO3	Prepare news reports for newspapers by applying reporting and news writing techniques across different reporting beats.		K3
CO4	Analyze news stories and background information to produce accurate, balanced, and contextual news reports.		K4
CO5	Examine the structure of the editorial department and differentiate the roles and functions of editorial staff in a newspaper organization.		K5
CO6	Develop well-structured, ethical, and newsworthy reports suitable for publication in print media by applying professional reporting standards.		K6
Unit	Content	Hrs.	
I	Fundamentals of News: Meaning, definitions, and nature of news; types of news; hard news and soft news; news values; importance of news; news as a process from event to reader; objectivity and fairness; verification; special interests; news values in the Indian context.		
II	News Reporting and News Gathering: Role, duties, and qualities of a reporter; news sources; methods of gathering facts; basic components of a news story; attribution; balance and fairness; brevity; forms of reporting; spot and live reporting; reporting public affairs, meetings, conferences, seminars, cultural, civic, and social events.		
III	Interviewing and News Writing: Interviewing; research and preparation for interviews; conducting interviews; structure of a news story; inverted pyramid style; news leads (intros); types of leads; body of the news story; articles; features; types of features; human-interest stories; feature leads; difference between news reports, articles, and features.		
IV	Editorial Organization and Copy Editing: Organizational structure of the editorial department; roles and functions of the editor, news editor, chief sub-editor, and sub-editor; qualities of a sub-editor; editing process; handling different types of copy; rewriting; proofreading; style book and style sheet; headlines; functions, types, and patterns of headlines; unit count; headline schedule.		
V	Newspaper Production and Printing Technology: Desktop publishing; newspaper production workflow; printing technology; printing process; methods of printing; letterpress printing; offset printing; gravure printing; offset printing process; advantages and disadvantages of offset printing.		

Skill Components	
1	Identify five news stories published on the same day in different newspapers and analyze their news values, news type (hard/soft), and objectivity in a comparative report.
2	Cover a local event (meeting, seminar, cultural programme, or public function) and prepare a news report using standard reporting techniques.
3	Conduct an interview with a local personality or political leader and write a feature story based on the interview using appropriate news writing style.
4	Edit a news copy by correcting grammar, style, and factual errors, and write a suitable headline following newspaper style guidelines.
5	Design a front page of a newspaper using Desktop Publishing (DTP) software by incorporating news stories, headlines, photographs, and page layout principles.

Text Books	
The Art of Editing, Baskette and Scissors, Allyn and Bacon Publication	
Dynamics of Journalism and Art of Editing, S.N. Chaturvedi, Cyber Tech Publications	
M. V. Kamat – Professional Journalism. - Vikas Publication House Pvt Ltd; First edition (2009)	
B. N. Ahuja – Theory and Practice of Journalism. - Surjeet Publication, 2009	
References	
Bender, J., Davenport, L., Drager, M., & Fedler, F. (2011). Reporting for the Media (10 edition). Oxford University Press.	
Mencher, M. (2010). Melvin Mencher's News Reporting and Writing (12th edition). McGraw- Hill Education.	
M.V, K. (2009). The Journalist's Handbook. Vikas Publishing House Pvt Limited.	
Keeble, R., & Reeves, I. (2014). The Newspapers Handbook. Routledge.	
Trujillo, T. (2017). Writing and Reporting - News You Can Use. Focal Press.	
Web Resources	
Press Council of India – https://presscouncil.nic.in/	
The Hindu – Journalism Resources – https://www.thehindu.com/	
Reuters Handbook of Journalism – https://www.reuters.com/	
BBC Academy (Journalism Training) – https://www.bbc.co.uk/academy	
Poynter Institute – https://www.poynter.org/	

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Value Added Course	Course Type	Theory
Course Code	26UVCVA1		
Course Title	Television Production		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Remember the basic rules, history, and how TV and digital video technology have changed over time.		K1
CO2	Explain what makes TV unique, how public and private channels differ, and how OTT platforms work.		K2
CO3	Show how to use TV equipment like cameras, studio lights, and video switchers professionally.		K3
CO4	Analyze how different TV shows are made, how newsrooms function, and the duties of a news anchor.		K4
CO5	Judge the quality of scripts for news and ads by checking if the writing and visuals meet professional standards.		K5
CO6	Create high-quality TV programs by planning, filming with multiple cameras, and editing the final video.		K6
Unit	Content	Hrs.	
I	Understanding TV as a medium: Nature & Importance, Objectives and principles of TV Broadcasting, Public & Private channel, Video formats: VHS, U-Matic, Beta; Digital formats, Camcorders, HD, 4K, Smart TV. Understanding Digital Platforms: Video Streaming OTTs [Over the Top], Binge Watching, Future of Television, Video Production approaches.		
II	Television programme format: Meaning & Needs, Fictional programs: soap operas, sitcoms, serial & films, News based programme: Talk, Discussion, Interview etc. Visual text: basics of visual, Video Editor and Producer of TV News, Structure and working of News room of a Television Production Centre, reporting skills and editing, graphics and special effects, camera positioning; TV Interview and TV Documentary: Types of interviews: doorstep, vox-pop, eyewitness, during a news bulletin; TV interview as a separate programme format; indoor/outdoor; personality, opinion, informative interviews.		
III	TV writing style and news presentation: words vs visuals, writing in 'aural' style, content of news, anchor script, voice over script, writing headlines, drafting of news scrolls; updating information. Structure of a news bulletin: headlines, individual stories: telling a story through visuals, use of graphics, file shots, photos etc., compilation of a bulletin, live feed, anchor's responsibilities; Skills required of a news anchor; screen presence, presence of mind, interview skills etc.		
IV	Production Methods: Television Studio, Remote Production Facilities, Vision-Mixer, Planning and Preparation: Goals and Objectives, Target Audience, Broadcasting timing and Budgeting, Production Plan: Director and Producer, Production Aspects, Selective Techniques and Production Execution, Streaming, Live Telecast, Outdoor Broadcasting [OB], Departmentalization in TV channels, Production House, OTT Content		

	Distributors.	
V	Economics of television commercial production in India: Budgeting and other factors affecting production, choosing production companies, specialization of production companies, Different genres in Television and Video Streaming OTT, YouTube Revenue Model, Snack Video Production, OTT Content Creation, Pilot Projects, Technical and Legal challenges in Production in India.	

Skill Components	
1	News Bulletin, 3 minutes minimum.
2	News Feature, 5 minutes minimum.
3	TV commercial (Any Two – duration 30-60 seconds)
4	Public Service Announcement (Any Two – duration 30-60 seconds)
5	TV News studio discussions (Talk Show) - Multi Cam Production, duration 15 Minutes
6	TV Documentary (Cultural documentary – IKS)- duration not to exceed 5 Minutes
7	Covering Festival/Cultural Event – 15 Minutes

Text Books
Television Production, 17th Edition, Jim Owens, Focal Press, 2020, New York
NETFLIX at the Nexus: Content, Practice, and Production in the Age of Streaming
Studio Television Production and Directing: Concepts, Equipment, and Procedures, Andrew Hicks Utterback, CRC Press, 2015
Television Field Production and Reporting, 7 th Edition, Fred Shook, John Larson, and John Detarsio, Routledge-Taylor and Francis, 2018, New York.
References
Television Production Handbook – Herbert Zettl
Video Production: Disciplines and Techniques – James C. Foust
Broadcast News Writing, Reporting, and Producing – Frank Barnas
The Television Handbook – Jeremy Orlebar
Producing for TV and New Media – Cathrine Kellison
Web Resources
http://www.mediacollege.com/video/camera/tutorial/
http://www.cybercollege.com/tvp027.htm
https://www.lynda.com/Premiere-Pro-tutorials/Introduction-Video-Editing/193836-2.html
https://www.scriptreaderpro.com/movie-scripts-2

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Value Added Course	Course Type	Theory
Course Code	26UVCVA2		
Course Title	News Anchor and Video Jockey		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamentals of television news broadcasting and newsroom operations.		K2
CO2	Describe the principles of voice and on-screen presentation.		K2
CO3	Demonstrate news anchoring and video jockeying skills.		K3
CO4	Apply television scriptwriting and interviewing techniques.		K3
CO5	Analyze television presentations based on ethical and professional standards.		K4
CO6	Create and present a television news bulletin or VJ programme.		K6
Unit	Content		Hrs.
I	Fundamentals of Television News Broadcasting: History and evolution of television news; television news production process; newsroom organization and production team; basics of television broadcasting technology; role and responsibilities of a news anchor; camera fundamentals; camera shots and angles; screen presence; multi-camera setup; lighting techniques.		
II	Voice and Presentation Skills: Voice training and audition techniques; voice modulation and control; pronunciation; diction and articulation; breathing techniques for effective speaking; flawless delivery; dubbing and voice-over techniques for television and films.		
III	News Anchoring and On-Screen Performance: Body language; posture; gestures; creative body movements; spontaneity in presentation; current affairs awareness; television news presentation techniques; communication skills for television; teleprompter handling; screen test techniques; voice and visual recording; live telecast presentation.		
IV	Video Jockeying and Television Scriptwriting: VJ genres and programme formats; VJ presentation styles; beat, rhythm and lip-sync; writing television news scripts; script structure and formatting; editing and proofreading scripts; news script reading and interpretation; interview techniques; research and preparation for interviews; ethics and legal aspects of television journalism.		
V	Professional Grooming and Career Development: Personality development; professional grooming; makeup and costume for television; self-promotion and personal branding; media convergence and digital presence; survival skills in the media industry; diet, yoga, exercise, and wellness for media professionals.		

Skill Components	
1	Prepare a 3–5-minute presentation explaining the workflow of a television newsroom, including the roles of the production team, anchor, and camera crew.
2	Record a 2-minute news bulletin demonstrating correct voice modulation, pronunciation, diction, and articulation.
3	Present a live or recorded 5-minute television news bulletin using proper body language, teleprompter reading, and screen presentation techniques.

4	Write a television news script or VJ programme script and perform a mock interview with a guest, incorporating ethical broadcasting practices.
5	Develop a professional anchor/VJ portfolio comprising a résumé, profile photograph, showreel (2–3 minutes), and a personal branding plan for digital media.

Text Books

Hyde, Stuart. Television and Radio Announcing. Kanishka Publications, New Delhi

Michael Faulkner (2006). VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK

Kennedy and Dennis (2011). The Oxford Companion to Theatre and Performance, First Edition, Oxford University Press, UK

References

Alan R. Stephenson (2011). Broadcast Announcing Worktext: A Media Performance Guide, First Edition, Focal Press, UK

Robert, Kenny F. Teaching TV Production in a Digital World. Libraries unlimited.

Boretsky, R. A. and Yarovsky A. Television Journalism. International Organisation of Journalists

Web Resources

BBC Academy – Journalism and Broadcasting Training: <https://www.bbc.co.uk/academy>

Reuters Handbook of Journalism: <https://www.reuters.com/>

Poynter Institute – Journalism Training and Resources: <https://www.poynter.org/>

TV Academy – Television Industry Resources: <https://www.televisionacademy.com/>

National Film and Television School (NFTS): <https://www.nfts.co.uk/>

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Extra Credit Course	Course Type	Theory
Course Code	26UVCEC1		
Course Title	Communication for Development		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the basic concepts, characteristics, and importance of Development Communication and development indicators.		K2
CO2	Describe major development models, social change concepts, and the role of communication in development processes.		K2
CO3	Use traditional media, radio, television, and digital media tools for development communication activities.		K3
CO4	Examine development reporting practices, gender-related communication issues, and media representations in development programmes.		K4
CO5	Assess the effectiveness of selected national development programmes and Behaviour Change Communication strategies.		K5
CO6	Design a simple development communication campaign or media message for social awareness and community development.		K6
Unit	Content		Hrs.
I	Introduction to Development Communication: Meaning, concept, characteristics, and importance. Difference between communication and development communication. Concept of development and characteristics of developing countries. Development indicators and methods of measuring development. Introduction to major approaches to development communication. Role of communication in national and social development.		
II	Development Models and Social Change: Meaning of development models and paradigms. Dominant and alternative development models. Participatory approach, self-reliance approach, and basic needs approach. Social, economic, political, and cultural development. Meaning and factors of social change. Role of communication in social change. Success stories and recent trends in development communication.		
III	Media and Development Communication: Traditional and Folk Media (TFM): types, characteristics. Traditional Folk Media in development communication -IKS. Development reporting: roles, ethics, and basic reporting skills. Radio, television, cinema, and digital media in development communication. ICT and social media for development awareness. Designing media messages and analysing selected development communication campaigns.		
IV	Gender and Development: Concept of gender and development. Gender development indicators and women empowerment. Approaches to women's development and gender equality. Human rights and women's rights. National and international efforts for women empowerment. Media representation of women and gender mainstreaming.		
V	Development Programmes and Communication Strategies: Development goals, issues, and programmes in national and international contexts.		

	Objectives, target audience, strategies, and outcomes of selected national development programmes. Behaviour Change Communication (BCC) strategies and media support in development programmes. Case studies of development communication campaigns and public awareness programmes.	
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Skill Components

1	Analysis of development programmes.
2	Evaluate strategies used by development agencies for implementation of development programmes
3	Develop skills in planning and using individual and small group methods in extension

Text Books

Narula, Uma (1994) Development Communication, New Delhi, Hariand Publication

Dipankar Sinha (2013), Development Communication, Orient Blackswan Pvt. Ltd., New Delhi.

Servaes, Jan (2008). Communication for Development and Social Change, New Delhi, Sage Publication

Mefalopulos. P (2008) Development Communication Sourcebook- Broadening the boundaries of communication, The World Bank.

Heeks, R. (2017). Information and Communication Technology for Development (ICT4D). Routledge

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Srinivas R. Melkote, (2000), Communication for Development in the Third World, Sage Publications.

Emile G. Mc Anny (2012), Saving the World: A Brief History of Communication for Development and Social Change, University of Illinois Press.

Mohan J. Dutta (2011), Communicating Social Change: Development: Structure, Culture, and Agency, Communication Series, Routledge.

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Extra Credit Course	Course Type	Theory
Course Code	26UVCEC2		
Course Title	Digital Storytelling		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamental concepts, principles, and narrative structures of digital storytelling.		K2
CO2	Demonstrate the essential elements of scriptwriting and screenplay formatting for digital media.		K3
CO3	Analyze stories and scripts using established narrative theories and story analysis frameworks.		K4
CO4	Evaluate digital storytelling projects by applying narrative principles, cultural perspectives, and critical storytelling approaches.		K5
CO5	Develop scripts using appropriate storytelling techniques and script development strategies.		K6
CO6	Prepare scripts for diverse digital media formats, including fiction, non-fiction, documentary, advertising, news, radio, and video games.		K6
Unit	Content		Hrs.
I	Foundations of Digital Storytelling: Introduction to storytelling and digital storytelling; Story terminology and narrative concepts; Principles of story design; Story structure and narrative flow; Three-Act Structure; Freytag's Pyramid; Hero's Journey; Dan Harmon's Story Circle.		
II	Story Development and Scriptwriting Fundamentals: Story ideation and concept development; Elements and functions of a script; Script preparation; Basics of scriptwriting for digital media; Screenplay formatting; Character development; Dialogue writing; Scene construction.		
III	Narrative Design and Script Development: Process of script development; Strategies for script development; Structure and organization of scripts; Storytelling techniques; Visual storytelling; Scene transitions; Audience engagement through narrative design.		
IV	Scriptwriting for Diverse Digital Media: Scriptwriting for fiction and non-fiction; Documentary script format; Commercial scriptwriting; Public Service Announcement (PSA) scripts; News and radio scripts; Video game scriptwriting; Standalone scripts; Spec scripts.		
V	Story Analysis and Emerging Digital Narratives: Elements of story and script analysis; Cultural perspectives in storytelling; McKee's Story Analysis approach; Narrative Paradigm Theory; Photovoice (slideshows, photographs with sound); Critical evaluation of digital storytelling projects.		

Skill Components	
1	Develop a visual story map for an original story by applying the Three-Act Structure or Dan Harmon's Story Circle.
2	Write a 3–5-page screenplay for a short digital story using standard screenplay formatting and scriptwriting conventions.
3	Transform a story idea into a complete script with character profiles, scene breakdowns, and dialogues for a 5-minute digital film.
4	Prepare a script in any one selected format (Documentary, Advertisement, PSA, News, Radio, or Video Game) based on a contemporary social issue.

5	Critically analyze an award-winning short film and create a 3–5-minute Photovoice presentation with narration.
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Text Books
Dancyger, Ken, and Jeff Rush. 2012. <i>Alternative Scriptwriting: Successfully Breaking the Rules</i> . CRC Press.
Gitner, Seth. 2015. <i>Multimedia Storytelling for Digital Communicators in a Multiplatform World</i> . Routledge.
Gutierrez, Peter. 2014. <i>The Power of Scriptwriting: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More</i> . Teachers College Press
References
Condy, Janet. 2015. <i>Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling</i> . AFRICAN SUN MeDIA.
Dunford, Mark, and Tricia Jenkins. 2017. <i>Digital Storytelling: Form and Content</i> . Springer.
Lambert, Joe. 2013. <i>Digital Storytelling: Capturing Lives, Creating Community</i> . Routledge.
McKee, R., & Gerace, T. (2018). <i>Story nomics: Story-Driven Marketing in the Post-Advertising World</i> . Grand Central Publishing.
Web Resources
Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting
Storytelling, Self, Society - https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml
Journal of Digital Storytelling - http://journals.sfu.ca/jds/index.php/jds/index
The Journal of Popular Film and Television - https://www.tandfonline.com/loi/vjpf20

B.Sc. Visual Communication		2026 Onwards	
Course Nature	Extra Credit Course	Course Type	Theory
Course Code	26UVCEC3		
Course Title	Film Analysis and Criticism		
Credits	2	Hours/Week	2
Course Outcomes			K Level
CO1	Explain the fundamental concepts, language, and aesthetics of film appreciation.		K2
CO2	Describe the narrative, technical, ideological, and cultural dimensions of films.		K2
CO3	Apply the principles of film appreciation to interpret different genres and styles of cinema.		K3
CO4	Analyze mainstream, alternative, narrative, and non-narrative film forms using appropriate analytical frameworks.		K4
CO5	Evaluate the role of film as a medium of cultural expression and its influence on society using diverse approaches to film analysis.		K5
CO6	Create a critical film review or video essay by synthesizing narrative, technical, cultural, and aesthetic elements using appropriate film analysis frameworks.		K5
Unit	Content		Hrs.
I	Introduction to film: Film Language, Film forms: Narrative and Non-narrative, Structure of a narrative film. Film genres and their characteristics: Action, Comedy, Drama, Fantasy, Horror, Mystery, Romance, Thriller, Western.		
II	Film Analysis: Approaches to analyzing and interpreting films, Mainstream and Alternative Narratives and Film Forms, Film Analysis Techniques, Narration, Ideology in Films, Mise-en-Scene, Principles of Film, Style as a Formal System		
III	Film Theories and Movements: Auteur's film theory, Marxist Film Theory, Feminist Film Theory, Genre Theory, Psychoanalytical film theory, Formalist film theory, Film concepts and film movements		
IV	Narrative structure: Beginning, Middle, End- Syd Field's Paradigm: conflict, development, climax and denouement: story, storyline, plot, and treatment, Principles of suspense and surprise, Three point and Two-point structures		
V	Film Appreciation: Introduction to Film Appreciation, Appreciation of Film Techniques, Criticism and Review of Cinema, Study Popular International and National Film Critics; Review Cinema for Different Media Theories. Films for Detailed Study: Bicycle Thieves, Children of Heaven, Pather Panchali, Veedu.		

Skill Components	
1	Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.
2	Submit a Film Analysis and Case studies of Award-winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Adoor Gopalakrishnan, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

Text Books
Bordwell, David and Kristin Thompson (2016), Film Art: An Introduction. Eleventh edition, New York: McGraw-Hill.
Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer.
Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications.
Russo, J. R. (2021). Understanding Film: A Viewer 's Guide. Liverpool University Press.
References
Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing.
Jill Nelmes (2011), Introduction to Film studies,Routledge, 5 th Edition
Toby miller, Robert Stam (2018), A companion to film theory, Blackwell publishing.
K.M.Gokulsing, W.Dissanayake (2013), Routledge handbook of Indian cinemas. Routledge.
Web Resources
Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
Cinema Journal - http://www.cmstudies.org/page/CinemaJournal
Film Quarterly - https://filmquarterly.org/
Studies in Documentary Film - http://www.tandfonline.com/toc/rsdf20/current
Screen - https://academic.oup.com/screen/