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**ANNAMALAI UNIVERSITY**

**(Affiliated Colleges)**

**217 – B. Sc. Visual Communication**

Programme Structure and Scheme of Examination (under CBCS)

(Applicable to the candidates admitted from the academic year 2023 -2024 onwards)

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| --- | --- | --- | --- | --- | --- |
| Part | Course Code | Study Components & Course Title | Credit | Hours/Week | Maximum Marks |
| CIA | ESE | Total |
|  |  | SEMESTER – I |  |  |  |  |  |
| I | 23UTAML11-I23UHINL11-I23UFREL11-I | Language– InghJ jkpo; - IHindi-IFrench-I | 3 | 6 | 25 | 75 | 100 |
| II | 23UENGL12-I | General English – I | 3 | 6 | 25 | 75 | 100 |
| III | 23UVISC13 | Core – I: Introduction to Human Communication | 5 | 5 | 25 | 75 | 100 |
| 23UVISC14 | Core – II : Visual Arts and Aesthetics | 5 | 5 | 25 | 75 | 100 |
| 23UVISEP1 | Elective – I:Graphic Design and Typography Practical | 3 | 4 | 25 | 75 | 100 |
| IV | 23UTAMB1623UTAMA16 | Skill Enhancement Course-1 (NME-I) /\*Basic Tamil – I /Advanced Tamil – I | 2 | 2 | 25 | 75 | 100 |
| 23UVISF17 | Foundation Course: Digital Drawing and Painting Practical | 2 | 2 | 25 | 75 | 100 |
|  |  | Total | 23 | 30 |  |  | 700 |
|  |  | SEMESTER – II |  |  |  |  |  |
| I | 23UTAML21/23UHINL21/23UFREL21 | Language– IIபொது தமிழ் -II: தமிழிலக்கிய வரலாறு-2/Hindi-IIFrench-II | 3 | 6 | 25 | 75 | 100 |
| II | 23UENCL22 | General English – II | 3 | 6 | 25 | 75 | 100 |
| III | 23UVISC23 | Core –III: Understanding Visual Communication | 5 | 5 | 25 | 75 | 100 |
| 23UVISP24 | Core – IV: Practical -I: Photography and Videography | 5 | 5 | 25 | 75 | 100 |
| 23UVISE25 | Elective - IIPublication Design (Practical) | 3 | 4 | 25 | 75 | 100 |
| IV | 23UTAMB2623UTAMA26 | Skill Enhancement Course – 2 (NME-II) /\*Basic Tamil – II /Advanced Tamil - II | 2 | 2 | 25 | 75 | 100 |
| 23USECG27 | Skill Enhancement Course – 3Internet and its Applications(Common Paper) | 2 | 2 | 25 | 75 | 100 |
|  |  | Total | 23 | 30 |  |  | 700 |

Non-major (NME) Electives offered to other Departments

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| --- | --- | --- | --- | --- | --- | --- | --- |
| IV | 23UVISN16 | Digital Storytelling and Scriptwriting (Practical) | 2 | 2 | 25 | 75 | 100 |
| 23UVISN26 | Image Editing and Color Management (Practical) | 2 | 2 | 25 | 75 | 100 |

\* PART-IV: NME / Basic Tamil / Advanced Tamil (Any one)

Students who have not studied Tamil upto 12th Standardand have taken any Language other than Tamil in Part-I, must choose Basic Tamil-I in First Semester & Basic Tamil-II in Second Semester.

Students who have studied Tamil upto 10th & 12th Standardand have taken any Language other than Tamil in Part-I, must choose Advanced Tamil-I in First Semester and Advanced Tamil-II in Second Semester.

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| SEMESTER: ICORE - I | **23UVISC13: INTRODUCTION TO HUMAN COMMUNICATION** | CREDIT: 5HOURS: 5/W |

**Course Description**

This course introduces the field of communication and explores the foundational concepts of the discipline. Students will examine various types of communication, the importance of communication, and the nature of communication as an expression, skill, and process. They will also learn about the SMCR model, which explains communication in terms of its source, message, channel, and receiver. The course will cover different contexts of communication such as interpersonal, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers. The course will cover levels of communication such as technical, semantic, and pragmatic communication, and delve into the semiotic landscape, including language and visual communication and narrative representation. Students will also gain insight into nonverbal communication and listening skills. The course covers the types and functions of nonverbal communication, including body language, facial expressions, gestures, and posture. Students will learn the importance of active listening in effective communication, and strategies to improve listening skills. The course will cover principles of effective interpersonal communication, communication styles, conflict resolution, and negotiation skills. Students will learn about building and maintaining professional relationships through communication. The course also provides students with the basics of public speaking, including overcoming fear, audience analysis, speech organization, developing effective verbal and visual presentation skills, and using technology in presentations. The course concludes by examining strategies to evaluate and improve public speaking and presentation skills through feedback and practice.

**Course Objective**

1. Define and categorize various types of communication (Remembering)
2. Analyze communication as a skill, expression, and process (Understanding)
3. Evaluate barriers to communication and develop strategies to improve listening skills (Evaluating)
4. Apply principles of effective interpersonal communication in relationship building (Applying)
5. Create and deliver effective public speeches and presentations (Creating)

**Detailed Syllabus**

**Unit 1: Foundations of Communication**

Communication: Definition, types of Communication, Need for and the Importance of Human and Visual Communication

Nature of communication, Communication as expression, skill, and process

Understanding Communication: SMCR Model

Communication in different contexts: interpersonal, group, organizational, and mass communication

**Unit 2: Communication Processes and Language**

Communication as a process and a Product

Message, Meaning, Connotation, Denotation, Culture/Codes, etc.

Flow of Communication, barriers to Communication

Levels of communication: Technical, Semantic, and Pragmatic

The semiotic landscape: language and visual communication, narrative representation

**Unit 3: Nonverbal Communication and Listening Skills**

Introduction to nonverbal communication: types and functions

Understanding body language, facial expressions, gestures, and posture

The importance of active listening in effective communication

Barriers to effective listening and strategies to improve listening skills

**Unit 4: Interpersonal Communication and Relationship Building**

Principles of effective interpersonal communication

Communication styles: assertive, passive, aggressive, and passive-aggressive

Conflict resolution and negotiation skills

Building and maintaining professional relationships through communication

**Unit 5: Public Speaking and Presentation Skills**

Basics of public speaking: overcoming fear, audience analysis, and speech organization.

Developing effective verbal and visual presentation skills

Using technology in presentations: PowerPoint, Prezi, and other tools

Evaluating and improving public speaking and presentation skills through feedback and practice.

**Course Outcomes**

1. Define and differentiate between different types of communication, evaluate the impact of communication on society, and create effective communication strategies for different contexts.
2. Analyze communication processes and barriers, synthesize solutions to overcome communication barriers, and evaluate the effectiveness of communication strategies in real-world scenarios.
3. Apply nonverbal communication and active listening skills to improve interpersonal relationships, evaluate the effectiveness of communication skills in relationships, and create communication plans for building and maintaining professional relationships.
4. Evaluate different communication styles and their effectiveness in managing conflicts, design and implement effective conflict resolution strategies, and evaluate the effectiveness of negotiation strategies in different contexts.
5. Develop and deliver persuasive public speeches and presentations, integrate appropriate technology tools to enhance the impact of the message, and evaluate the effectiveness of public speeches and presentations in real-world scenarios.

**Mapping**

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| --- | --- | --- | --- | --- | --- |
| PSO/CO | CO 1 | CO 2 | CO 3 | CO 4 | CO 5 |
| PSO 1 | 2 | 2 | 3 | 1 | 1 |
| PSO 2 | 1 | 1 | 2 | 1 | 2 |
| PSO 3 | 1 | 2 | 3 | 1 | 2 |
| PSO 4 | 1 | 1 | 1 | 3 | 1 |
| PSO 5 | 1 | 1 | 2 | 2 | 2 |
| PSO 6 | 3 | 1 | 1 | 1 | 1 |
| PSO 7 | 2 | 2 | 2 | 1 | 1 |

**Key Textbooks**

1. Berger, A. A. (2016). Messages: An Introduction to Communication. Routledge.
2. Bharadwaj, A., & Rath, P. (2021). Public Speaking for Leaders: Communication Strategies for the Global Market. Taylor & Francis Group.
3. McLean, S. (2005). The Basics of Interpersonal Communication. Pearson/A and B.
4. Mihir. (2021). PUBLIC SPEAKING: Speak Effectively in Public. Mihir Prajapati.
5. Nagendra, S. P. (2021). Excellence in Communication Skills. Shashi Prabha Nagendra.
6. Savithri, S. R. (2019). Introduction to Communication Sciences. Nova Science Publishers.
7. Turner, L. H., & West, R. (2018). An Introduction to Communication. Cambridge University Press.

**References**

1. Bar-Am, N. (2016). *In Search of a Simple Introduction to Communication*. Springer.
2. Berger, A. A. (2016). *Messages: An Introduction to Communication*. Routledge.
3. Dickhaus, J., & Netzley, S. (2017). *Introduction to Communication (First Edition)*. Cognella, Incorporated.
4. *Evolution and Aesthetics: Visual Arts in Comparative Perspective*. (2018). Angelo Pontecorboli Editore.
5. Locher, P., Martindale, C., & Dorfman, L. (2020). *New Directions in Aesthetics, Creativity and the Arts*. Routledge.
6. Turner, L. H., & West, R. (2018). *An Introduction to Communication*. Cambridge University Press.
7. van Eck, C., & Winters, E. (2017). *Dealing with the Visual: Art History, Aesthetics and Visual Culture*. Routledge.
8. Dillow, M. R. (2022). An Introduction to the Dark Side of Interpersonal Communication. Cognella, Incorporated.
9. Gareis, J., & Cohn, E. (2021). Communication As Culture: An Introduction to the Communication Process. Kendall Hunt Publishing Company.
10. Roden, M. S. (2014). Introduction to Communication Theory. Elsevier.

**Web Resources**

1. Communication Research - https://journals.sagepub.com/home/crx
2. Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466
3. Communication Monographs - https://www.tandfonline.com/toc/rcmm20/current
4. Journal of Computer-Mediated Communication - https://academic.oup.com/jcmc
5. Human Communication Research - https://onlinelibrary.wiley.com/journal/14682805
6. International Association of Business Communicators - https://www.iabc.com/

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| SEMESTER: ICORE - II | **23UVISC14: VISUAL ARTS AND AESTHETICS** | CREDIT: 5HOURS: 5/W |

**Course Description:**

This course "Visual Arts and Aesthetics" provides an introduction to the study of history, philosophy, and theories surrounding the visual arts. It examines the various ways in which we understand and appreciate art and beauty, and how we communicate these ideas to others. The course explores the different techniques, styles, and media used in creating visual art, as well as the cultural and historical contexts that shape these works of art. During the course of study students will learn how to analyze, interpret, and critique visual art, and how to develop their own aesthetic sensibilities. Students will gain a solid foundation in the history and theory of visual art and aesthetics and also examine the relationship between art and society.

**Course Objectives:**

1. To understand the concepts of aesthetics and the philosophy of beauty.

2. To study the evolution of art and the various styles and movements in Western and Eastern art.

3. To analyze the role of art in society and the artist as an agent of change.

4. To develop an understanding of the elements of art and principles of composition.

5. To explore the connection between art and everyday life, including the role of aesthetics in enhancing the human experience.

**Unit 1: Visual Art and Aesthetics**

Aesthetic Experience, Objectivism vs. Subjectivism

Elements of Visual Art

Creativity and Expression in Art, Symbolism and Iconography

Form and Function Form; Content and Composition; Form - Representational and Abstract

Emerging Visual Context - Virtual Reality and Digital Culture

**Unit 2: Indian Art**

Prehistoric cave paintings - Bhimbetka, Indus Valley Civilisation, Buddhist Art

Murals – Ajantha, Ellora, Bagh and Sittanvasal

Miniatures – Pala, Mughal, Rajathan, Pahari and Deccan

Art Movements – Bengal School, Bombay Progressive Artist Group, Baroda Group of Artists

Progressive Painters Association – Madras Art Movement

**Unit 3: Western Art**

Pre-historic art, Greek, Romanesque, Byzantine, Gothic

Renaissance, Baroque, Realism, Impressionism, Postimpressionism

Pointillism, Symbolism, Cubism, Expressionism

Futurism, Dadaism, Surrealism, Op, Pop,

Minimal, Conceptual Art, Performance Art

**Unit 4: Contemporary Movements and Artists**

Street Art, Digital Art, Neo Pop Art, Installation Art, Afrofuturism

### Internet Art, Posthuman Art, Data Art, Net.Art

Superflat Art, Contemporary Figurative Art, Data Sculpture, Data Painting

Anish kapoor, Sudarshan shetty, Nalini malani, Amar kanwar, Shilpa gupta, Atul dodiya, Jitish kallat, Bharti kher, Subodh gupta, CJ Anthony dass, Alphonso arul doss, RB Bhaskaran, KM Adimoolam, AP Santhanaraj, G Raman

Golan levin, David Mccandless, Nathalie miebach, Aaron koblin, Chris jordan, Zach blas, Tega brain, Sam lavigne, Joel stern, James parker, Sean dockray, Refik anadol, Pipilotti rist, Bill viola, **Lynn hershman leeson, Isaac julien, Hito steyerl, Arthur jafa**

**Unit 5: Visual Art Analysis and Appreciation**

Description, Analysis, Interpretation, Judgment

Heinrich Wölfflin – Principles of Art History

Clive Bell – Significant Form

Erwin Panofsky - Three levels of Iconography

Roland Barthes – Rhetoric of the Image

**Course Outcomes:**

1. Identify and describe the different styles and movements in art history.
2. Develop critical thinking skills in analyzing and interpreting artworks.
3. Demonstrate the ability to communicate ideas and emotions through art.
4. Engage in constructive critique and feedback of one's own and others' artwork.
5. Recognize the significance of art in contemporary society and its impact on cultural and social issues.

**Mapping**

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| --- | --- | --- | --- | --- | --- |
| **PSO/CO** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 3 | 3 | 3 | 3 | 1 |
| PSO 2 | 3 | 3 | 2 | 3 | 2 |
| PSO 3 | 2 | 2 | 3 | 2 | 3 |
| PSO 4 | 3 | 3 | 2 | 3 | 2 |
| PSO 5 | 1 | 2 | 1 | 2 | 1 |
| PSO 6 | 1 | 1 | 1 | 1 | 1 |
| PSO 7 | 3 | 2 | 3 | 2 | 1 |

**Key Textbooks**

1. Kleiner, F. S., Gardner, H. (2009). Gardner's Art through the Ages: A Global History. United States: Thomson/Wadsworth.
2. The Routledge Companion to Aesthetics. (2013). United Kingdom: Taylor & Francis.
3. Mitter, P. (1994). Indian Art. United Kingdom: Oxford University Press.
4. Huntington, J. C., Huntington, S. L. (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Japan: Motilal Banarsidass.
5. Smith, V. A. (2015). Art of India. United Kingdom: Parkstone International.
6. Oxford Readings in Indian Art. (2018). India: Oxford University Press.
7. Audry, S. (2021). Art in the Age of Machine Learning. United States: MIT Press.
8. Reichle, I. (2009). Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art. Austria: Springer.

**References:**

1. Pande, A. (2013). Masterpieces of Indian Art. India: Lustre Press.
2. Bahl, S. (2012). 5000 Years of Indian Art. India: Lustre Press.
3. Adams, L. (2005). A history of western art. Boston: McGraw-Hill.
4. Berleant, A. (2019). Aesthetics and Environment: Variations on a Theme. Routledge.
5. Barthes, R. (1977). Image-Music-Text. United Kingdom: Farrar, Straus and Giroux.
6. Panofsky, E. (2018). Studies In Iconology: Humanistic Themes In The Art Of The Renaissance. United Kingdom: Taylor & Francis.

**Web Resources:**

1. Title: The Art Story, URL: https://www.theartstory.org/
2. https://philosophy.lander.edu/intro/articles/bell-a.pdf
3. https://williamwolff.org/wp-content/uploads/2014/08/Barthes-Rhetoric-of-the-image-ex.pdf
4. http://tems.umn.edu/pdf/Panofsky\_iconology2.pdf
5. Title: Tate Kids, URL: https://www.tate.org.uk/kids
6. Title: Khan Academy, Art History, URL: https://www.khanacademy.org/humanities/art-history
7. The Met, URL: https://www.metmuseum.org/learn/educators/curriculum-resources/art-and-activities.

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| SEMESTER: IELECTIVE: I | **23UVISEP1: (GENERIC/DISCIPLINE) GRAPHIC DESIGN AND TYPOGRAPHY PRACTICAL** | CREDIT: 3HOURS: 4/W |

**Course Description:**

This graphic design course is designed for individuals who are interested in learning the fundamentals of graphic design. The course covers a wide range of topics, including lines of different thicknesses, curves of different thicknesses, shapes of different forms, patterns of different kinds, distortion of different kinds, lettering (fonts) - alphabets (typographic study), fonts numbers, logo design, letterhead, visiting cards, brochures, and print advertisements for newspapers and magazines in both black & white and color. Throughout the course, students will engage in practical exercises that allow them to explore and experiment with different design elements, techniques, and tools. By the end of the course, students will have a strong foundation in graphic design principles and be able to create visually appealing and professional designs for a variety of mediums and purposes. This course is ideal for those who are starting their graphic design journey, as well as for anyone who wants to improve their existing design skills.

**Course Objectives:**

1. To understand the principles and practices of graphic design
2. To develop skills in typographical design
3. To learn how to communicate effectively through graphic design
4. To acquire knowledge of different design elements and principles
5. To be able to apply design principles and skills to real-world graphic design projects

**Detailed Syllabus**

Procedural Knowledge on Graphic Design and Typography

(Viva/Written Test Topics for Practical Examination)

**Graphic Design and Typography Record**

As a part of this course, students will be required to maintain a record of their Graphic Design and Typography exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least Five Graphic Design and Typography Exercises-one from each unit developed using appropriate software. Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Graphic Design and Typography. Students can also be asked to create a Graphic Design and Typography work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the software used for developing the content. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Understanding Graphic Design**

Point, Line, Shape, Form, Light, Color, Texture, Scale, Space, Closure, Expression, Abstraction, Tone, Frame, Proportion, Image, Pattern Shape and space, Form and space, space and tension; Design using Gestalt perception

**Unit 2: Design Process**

The creative process: creative brief, research, Ideation, Production; Depth of Meaning – perception, sensation, emotion, intellect, identification, reverberation, spirituality; Importance of Research in the Design Process, Size and format

**Unit 3: Typography**

Typography: Letter Form, Anatomy of Typeface, Classification of Typefaces, Serif, Sans Serif and slab serif Font, Display type, Text type, Size and measurement of type, Kerning, Tracking, Leading, Hyphenations, Justifications, Indents, outdents, hanging punctuations, Paragraphs, Drop caps, Contrast and Scale, Expressiveness and emotion in type, Special characters, Optical Spacing, Type families: Width, weight and slopes, Type personality, Hierarchy and navigation.

**Unit 4: Grid and Layout**

Elements of a Grid: Margins, Flowlines, Columns, Modules, Spatial zones, Markers, Gutters and Alleys; Grid: Single-Column/Manuscript Grid, Multi column Grid, Modular Grid, Hierarchical Grid, Baseline Grid, Compound Grid, Layout: Pacing and Sequencing, Pattern and Form, Rhythm and Flow, Space, Alignment, Emphasis, Hierarchy and Scale

**Unit 5: Composition and Color**

Composition: Balance, Movement, Symmetry, Asymmetry, Tension, Contrast, Figure-Ground, Dominance, Rhythm, Unity; Color: Hue, Tone, Saturation, Tints; Primary, Secondary, Tertiary, Complementary, CMYK, RGB, Analogous, Monochromes; Color associations: emotions, connotations, denotations, contrast and harmony

**Practical Exercise -Record**

1. Create a visual composition using basic elements of design (lines, shapes, and forms).
2. Design a balanced layout incorporating proximity and alignment principles.
3. Develop a color palette based on color theory and color associations.
4. Analyze an existing design and critique its use of design elements and principles.
5. Redesign a poorly balanced composition by applying design principles.
6. Draw a complex pattern using multiple shapes and forms.
7. Design a unique, hand-lettered alphabet.
8. Demonstrate ability to create different shapes and forms, and explore how to manipulate them to achieve different effects.

**Mapping**

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| --- | --- | --- | --- | --- | --- |
| **PSOs/COs** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO 1 | 3 | 2 | 2 | 3 | 2 |
| PSO 2 | 3 | 3 | 3 | 3 | 2 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 2 |
| PSO 5 | 2 | 2 | 3 | 3 | 3 |

**Key Textbooks**

1. White, A. W. (2011). The Elements of Graphic Design. United States: Allworth Press.
2. Samara, T. (2012). Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solu. United States: Rockport Publishers.
3. Stewart, S., Dabner, D., Vickress, A. (2020). Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media. United Kingdom: Thames & Hudson.
4. Vienne, V., Heller, S. (2015). Becoming a Graphic and Digital Designer: A Guide to Careers in Design. Germany: Wiley.
5. Santoro, S. W., Santoro, E. (2013). Guide to Graphic Design. United States: Pearson Education.

**References**

1. Phillips, J. C., Lupton, E. (2015). Graphic Design: The New Basics: Second Edition, Revised and Expanded. United States: Princeton Architectural Press.
2. Casey, A., Calvert, S., Dabner, D. (2010). The New Graphic Design School: A Foundation Course in Principles and Practice. United Kingdom: Wiley.
3. Dabner, D., Stewart, S., Zempol, E. (2013). Graphic Design School: The Principles and Practice of Graphic Design. United States: Wiley.
4. Reveley, R. (2019). Learn Graphic Design (Page by Page): 50 Exercises in Colour, Composition, Typography, Branding, Packaging, Editorial Design and Contextual Studies. (n.p.): Independently Published.
5. Frasie, R. (2018). Graphic Design Handbook. United States: Independently Published.
6. Best Practices for Graphic Designers, Packaging: An Essential Guide for Implementing Effective Package Design Solutions. (2013). Taiwan: Rockport Publishers.

**Web Resources**

1. Journal of Graphic Design - https://www.journalofgraphicdesign.com/
2. Communication Arts - https://www.commarts.com/
3. Eye Magazine - https://www.eyemagazine.com/
4. Print Magazine - https://www.printmag.com/
5. How Design - <https://www.howdesign.com/>

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| SEMESTER: I | **23UVISF17: DIGITAL DRAWING AND PAINTING PRACTICAL**(FOUNDATION COURSE) | CREDIT: 2HOURS: 2/W |

**Course Description**

The Digital Painting and Drawing course provides an in-depth understanding of the art and science of creating paintings and drawings for visual effects, film, and video game industries. This course is designed for artists, graphic designers, and animators who want to learn how to create realistic environments, landscapes, and backgrounds for film, television, and video games. The course starts with an introduction to digital painting and drawing and tools required for creating digital painting and drawing. The course covers various techniques of creating digital painting and drawing such as perspective drawing, color composition, texturing, and camera projection. In addition to these techniques, the course also focuses on creating various illustration styles, such as charcoal, pastel, and watercolor. The course also includes practical exercises that provide hands-on experience in creating digital painting and drawing for various genres like sci-fi, fantasy, and cyberpunk. Students will have an opportunity to work on projects like creating multi-plane parallax set-ups, camera projection, and transitions from day to night or changing seasons. Upon completion of the course, students will have a strong foundation in creating digital painting and drawing and will have a solid understanding of the tools and techniques used in the industry.

**Course Objectives**

1. Develop an understanding of Digital Painting and Drawing as an art form and as a visual effects technique, including the ability to differentiate it from other related disciplines such as concept art and fantasy art.
2. Acquire practical skills in digital painting and drawing tools and techniques, including using a digitizing tablet, customizing brushes, and creating patterns and textures.
3. Learn to apply fundamental principles of perspective, color, and lighting in the creation of paintings and drawings, including using atmospheric perspective, vanishing points, and different types of lighting.
4. Gain proficiency in compositing and integrating matte paintings with live action or 3D elements, including using camera projection, multi-plane setups, and compositing techniques.
5. Develop advanced skills in Digital Painting and Drawing, including creating environments and transitions, incorporating visual effects such as smoke and fire, and creating simulated natural phenomena such as precipitation.

Note: While open source software for Digital Matte Painting such as GIMP/InkSpace, Krita is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Adobe Creative Cloud Suite Apps, Procreate, Mental Case etc.

**Detailed Syllabus**

Procedural Knowledge on Digital Painting and Drawing

(Viva/Written Test Topics for Practical Examination)

**Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises**

**Digital Painting and Drawing Record**

Students should to keep a record of their Digital Painting and Drawing works in the form of album or a slideshow. If reference images are used, both the original and recreated Digital Painting/Drawing should be presented side-by-side in the record. A minimum of five Digital Paintings from various genre will be the minimum requirement. A Description of Intent, Purpose and Vision for each Digital Matte Painting should be included.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Practical Examination techniques. Students can also be asked to create a Practical Examination for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the Practical Examination software. Students should be able to explain what technique, brushes or pipeline/workflows were deployed.

**Unit 1: Introduction about Digital Painting and Drawing**

Basic geometrical shapes: circle, triangle, square, rectangle, and ellipse, Creating depth and volume using light and dark tones; Creating and drawing organic shapes; Gradients, Brush stroke, ruler and grid, Rule of third, Light and shadow.

Understanding the difference between Concept Art and Fantasy Art, thumbnail sketching and ideation, working in software using the Pen Tablet, converting paper to digital, file format and file size, aspect ratio, 2K Resolution. Paint vs. pixels vs vector.

Photoshop/GIMP Workspace, The Basic Tools for Painting in Photoshop/GIMP - layers concept, smudge, blur, Overlays, texture, various shapes and sizes of brushes, using and making custom brushes, brush palette, working with paint tools, mask and layer adjustments, setting up your workspace, Photoshop/GIMP Panels, working with image-based brushes, digitizing tablet.

**Unit 2: Perspectives, Color, Texturing**

Perspective basics - one point, two points and three points, understanding the significance of vanishing point and horizon line, eye level, above eye level, below eye level, working with atmospheric perspective, field of vision, overlapping objects and creating depth in the composition.

Perspective Drawing - setting up your vanishing points, drawing the basic shapes in perspective, drawing buildings and environment, adding fine details.

Colors - colour composition, effects of colour on perspective, colour shades by atmosphere lighting, highlight, mid tone, shadow, hue and saturation, working with colour correction, merge by colour tone and proportion.

Texturing and color correction, blending modes, finding and working with reference photos, levels and curves in color correction, lighting the scene, creating the sky, understanding different themes of patterns: floral, abstract, geometric, making your own patterns, applying pattern textures, texture libraries, creating texture in drawing: fur, hair, feathers, wood grain, Drawing surfaces: metal, glass, water, fabric.

**Unit 3: Camera, Lighting and Composition**

Camera projection: Preparing Your Photoshop/GIMP File for Camera Projection in Blender/Maya/Unreal Engine, setting up for camera projection, adding the image plane, positioning the camera using the reference grid.

Lighting techniques, day-for-night, preparing the daytime plate, preparing the night time plate, adding life to the city, relighting, the night sky.

Image composition, background making, paint material and software layer distribution, understanding the depth of field, multi-plane set up in composting, matte layers extractions matching with 3D objects or live action. Form, finding the light and dark sides, cast shadows, cores, final form layer, adding the line drawing using light and shadow to create form and volume.

**Unit 4: Genres of Digital Painting**

Changing Seasons, the Summertime Plate, the Wintertime Plate, Dusk

Charcoal Drawings in Photoshop/GIMP, Charcoal Techniques, Bridal Portrait with Tiny Charcoal Marks, Landscape Rendering with Smudgy Charcoal Look, Conte and Charcoal Rendering

Pastel Drawing in Photoshop/GIMP, Pastel Techniques, Making a Pastel Brush, Printing Considerations

Painting with Watercolors in Photoshop/GIMP, Watercolor Technique, Watercolor Brushes, Pattern Stamp Watercolor Technique, Brush Watercolor Technique, Simple Two-Layer Watercolor Painting

Painting with Oil Paints in Photoshop/GIMP, Impasto Technique, Bevel and Emboss Layer Style Oil Painting, Portrait Painting Using Bevel and Emboss, Printing Considerations

Illustration Techniques in Photoshop/GIMP, Stylize – Find Edges Illustration Technique, Faux HDR Illustration, Pen-and-Ink with Aquatint Illustration, Dreamy Soft Focus Effect, CutOut Illustration

**Unit 5: Advanced Techniques**

Using Third-Party Add on for enhancing drawing and painting quality.

**Detailed Practical Exercises for Digital Painting and Drawing**

**(Any Five from the Following Exercise for Digital Record)**

**Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises**

Exercise 1: Create a concept environment using only 2 reference images.

Exercise 2: Create a stylized painting of a sci-fi city using only basic shapes and custom brushes.

Exercise 3: Create a transition from day to night of a landscape using color correction and lighting techniques.

Exercise 4: Create a multi-plane parallax set up for a busy marketplace scene using 2D images.

Exercise 5: Create a photo realistic castle environment for camera projection.

Exercise 6: Create a stop motion effect using still frames of a character walking through different environments.

Exercise 7: Create 3 paintings of changing seasons using matte layers.

Exercise 8: Create charcoal and pastel style matte paintings using custom brushes.

Exercise 9: Create watercolour and oil painting style matte paintings using custom brushes and layer styles.

Exercise 10: Create three different illustration styles like pen & ink, stylized and soft focus using filters and effects.

Exercise 11: Create visual effects like smoke, fire, clouds using third party plug-ins and compositing.

Exercise 12: Create a sci-fi vehicle in a futuristic city environment.

Exercise 13: Create a neon sign for a building at night in a cyberpunk city environment.

**Course Outcomes**

1. Create digital paintings and drawings using various painting techniques, software tools, and custom brushes.
2. Analyze and evaluate digital paintings and drawings and identify the elements of perspective, color, texture, and lighting used in the artwork.
3. Develop advanced skills in compositing, camera projection, and special effects using third-party software and compositing techniques.
4. Synthesize their learning by designing and completing practical exercises in digital paintings and drawings, including creating a photo-realistic environment, a transition from day to night, and creating an concept environment.
5. Apply critical thinking and problem-solving skills to develop original and creative digital paintings and drawings that demonstrate an understanding of the principles and techniques covered in the course.

**Mapping**

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| **PSOs/COs** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO 1 | 3 | 2 | 2 | 3 | 2 |
| PSO 2 | 3 | 3 | 3 | 3 | 2 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 2 |
| PSO 5 | 2 | 2 | 3 | 3 | 3 |

**Key Textbooks**

1. Mattingly, D. B. (2011). The Digital Matte Painting Handbook. John Wiley & Sons.
2. 3dtotal Publishing. (2020). Beginner’s Guide to Digital Painting in Photoshop 2nd Edition. 3DTotal Publishing.
3. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge.

**References**

1. Bloom, S. R. (2012). Digital Painting in Photoshop. CRC Press.
2. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge.
3. Mattingly, D. B. (2011). The Digital Matte Painting Handbook. John Wiley & Sons.
4. Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open-Source Image Editor. Apress.
5. Kuhlman, G. (2019). *GIMP for Beginners: First 12 Skills*. Independently Published.

**Web Resources**

1. Journal of Digital Painting: https://www.tandfonline.com/loi/tjdp20
2. Digital Art Online: <https://www.digitalartsonline.co.uk/>
3. Leonardo: Journal of the International Society for the Arts, Sciences and Technology: <https://www.mitpressjournals.org/loi/leon>
4. Journal of Applied Digital Art: <https://www.jada-art.org/>
5. The Journal of Computer Animation and Virtual Worlds: <https://onlinelibrary.wiley.com/journal/15464284>
6. The Art Directors Club: <https://www.adcglobal.org/>
7. Society of Illustrators: <https://www.societyillustrators.org/>
8. The Animation Guild: <https://animationguild.org/>
9. Creative Industries Federation: <https://www.creativeindustriesfederation.com/>
10. National Association of Independent Artists: <http://naia-artists.org/>

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| SEMESTER: IICORE: III | **23UVISC23: UNDERSTANDING VISUAL COMMUNICATION** | CREDIT: 5HOURS: 5/W |

**Course Description:**

The course on Visual Communication is designed to provide students with a comprehensive understanding of the essential topics and concepts related to visual communication. With the guidance of an expert in the field, this 31-lesson course is divided into eight units that explore the foundations, theories, and practices of visual communication. Students will learn about the study of visual culture, the fundamentals of visual literacy, visual theories, critical viewing skills, and the grammar of visual design. They will also study theories of visual communication, introduction to visual media, visual language, and the art of visual storytelling. The course is designed to equip students with the skills needed to critically analyze and communicate with visual images, from print and film to public spaces and digital media. Students will learn about the role of visual communication in shaping cultural, social, and political narratives, and explore strategies for creating impactful and ethical visual communication. With a focus on developing a deep understanding of visual communication, this course will provide students with the tools needed to succeed in a range of visual design fields.

**Course Objectives:**

1. Analyze and evaluate the visual elements and messages of various forms of media, from print and film to digital and public spaces.
2. Develop a critical understanding of the foundations, theories, and practices of visual communication, including visual literacy, visual theories, and the grammar of visual design.
3. Apply the principles of design and visual communication to create impactful and ethical visual communication that aligns with specific goals and objectives.
4. Demonstrate an understanding of the role of visual communication in shaping cultural, social, and political narratives, and critically evaluate the use of visual images in various contexts.
5. Develop and present a final project that showcases their ability to create effective visual communication, including narrative development, visual design, and ethical considerations.

**Detailed Syllabus**:

**Unit 1: Introduction to Visual Culture**

Introduction to Visual Media, Understanding Visual Media, The Role of Visual Media in Society, Power of Visual Images

Visual Language, Understanding Visual Language in Visual Media, The Role of Visual Language in Communication

Overview of Framing, Understanding Framing in Visual Communication, The Role of Framing in Visual Communication

Types of Narratives, Understanding Narrative Theory and Its Elements in Visual Communication, Understanding Different Types of Narratives in Visual Media, The Role of Narratives in Visual Communication, Understanding Traditional Narrative Media

**Unit 2: Fundamentals of Visual Literacy**

Definition and Concepts of Visual Literacy, The importance of Visual Literacy, Visual Elements and Principles, Developing Visual Literacy Skills

Visual Environment – Art, Print, Film, TV and Public Space, Understanding the Visual Environment, The role of Visual Communication in different contexts, Public Art and Social Responsibility

Visual Persuasion and Propaganda, Understanding the power of Visual Persuasion, The use of Visual Propaganda in History, Ethical Issues in Visual Persuasion

Visual Stereotypes, The role of Stereotypes in Visual Communication, The impact of Stereotypes on Society, Strategies for Challenging Visual Stereotypes

**Unit 3: Visual Literacy**

Basic Visual Concepts and Principles, The Elements and Principles of Visual Design, Applying Basic Visual Concepts and Principles

Physiological Aspect and Perceptual Aesthetics, The Physiology of Visual Perception, The Aesthetics of Perception

Perceptual Theories - Sensation and Perception; Organization and Constancies, Sensation and Perception, Organizing Visual Information, Understanding Constancies in Visual Perception,

Gestalt Theory and Constructivism, The Principles of Gestalt Theory, The Principles of Constructivism, Applying Gestalt Theory and Constructivism in Visual Communication,Sensual Theories – Gestalt and Construct

Cognitive Understanding and Cognitive Theories in Visual Communication, The Role of Cognition in Visual Communication

**Unit 4: Theories of Visual Communication**

Visual Literacy Eye, Developing the Visual Literacy Eye, Visual Analysis Techniques,The Gaze, Definition and types of Gaze, The Male Gaze, The Female Gaze

Critically Analyzing Visuals and Designs, Understanding Form, Content, and Context in Visual Communication, Analyzing the Meaning and Message of Visual Communication

Meaning and Message, Understanding the Relationship between Meaning and Message in Visual Communication, Understanding the Role of Context in the Interpretation of Visual Communication

Form, Content, and Context, Understanding the Relationship between Form, Content, and Context in Visual Communication, Applying Form, Content, and Context in Visual Communication

Cultural Theories – Key Frames from the History of Visual Art, Understanding the Historical and Cultural Context of Visual Communication, The Role of Key Frames in Visual Art History

What is Visual Culture?, Key themes and concepts in Visual Culture, Historical evolution of Visual Culture, Cultural differences in Visual Perception, The impact of technology on Visual Cultures

**Unit 5: The Grammar of Visual Design**

Semiotics - Iconic, Indexical and Symbolic, Understanding Semiotics in Visual Communication, The Role of Iconic, Indexical, and Symbolic Signs in Visual Communication

Colour Theories, The Science of Colour Perception, The Role of Colour in Visual Communication, The Psychological and Emotional Impact of Colour

Principles of Design, The Basic Principles of Design, Applying the Principles of Design in Visual Communication

Relationship of Elements, Understanding the Relationship between Visual Elements in Design, Creating Balance and Harmony in Visual Communication

Visual Persuasion in Communication, Understanding the Role of Persuasion in Visual Communication, Techniques for Persuasive Visual Communication

**Course Outcomes:**

1. Analyze and evaluate visual elements and messages in different media forms and contexts, demonstrating an advanced understanding of visual communication concepts and principles.
2. Apply the principles of design and visual communication to create effective and ethical visual communication, considering the needs and goals of specific audiences and contexts.
3. Demonstrate an advanced understanding of the role of visual communication in shaping cultural, social, and political narratives, and analyze the use of visual images in different contexts to inform and persuade audiences.
4. Synthesize knowledge and skills related to visual communication, including visual literacy, design principles, and ethical considerations, to develop a final project that effectively communicates a narrative concept.
5. Evaluate the impact and effectiveness of visual communication, considering the social, cultural, and ethical implications of the use of visual images and messages, and apply this knowledge to their own visual communication practices.

**Mapping**

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|  | PSO 1 | PSO 2 | PSO 3 | PSO 4 | PSO 5 |
| CO 1 | 2 | 1 | 3 | 1 | 1 |
| CO 2 | 3 | 3 | 3 | 3 | 2 |
| CO 3 | 2 | 3 | 2 | 3 | 1 |
| CO 4 | 2 | 2 | 3 | 2 | 1 |
| CO 5 | 1 | 3 | 2 | 2 | 3 |

**Key Textbooks**

1. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
2. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
3. Lester, P. M. (2010). Visual Communication: Images with Messages. Wadsworth.
4. Smith, K. L., Moriarty, S., Kenney, K., & Barbatsis, G. (2004). Handbook of Visual Communication: Theory, Methods, and Media. Routledge.
5. Aiello, G., & Parry, K. (2019). Visual Communication: Understanding Images in Media Culture. SAGE.
6. Josephson, S., Kelly, J., & Smith, K. (2020). Handbook of Visual Communication: Theory, Methods, and Media. Taylor & Francis.
7. Page, J. T., & Duffy, M. (2021). Visual Communication: Insights and Strategies. John Wiley & Sons.

**References**

1. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
2. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
3. Crow, D. (2017). Visible Signs: An Introduction to Semiotics in the Visual Arts. Bloomsbury Publishing.
4. Davis, M., & Hunt, J. (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience. Bloomsbury Publishing.
5. Edwards, M. (2015). The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas. LID Publishing.

**Web Resources**

1. Visual Communication Quarterly - <https://www.tandfonline.com/toc/hvcq20/current>
2. Journal of Visual Literacy - <http://www.visualnarratives.org/jvl/index.html>
3. Information Design Journal - <https://benjamins.com/catalog/idj>
4. Journal of Design Communication - <https://journals.sagepub.com/home/dcn>
5. Communication Design Quarterly - <https://sigdoc.acm.org/publications/cdq/>
6. The Association for Computer Machinery (ACM) Special Interest Group on Design of Communication (SIGDOC) - <https://sigdoc.acm.org/>

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| SEMESTER: IICORE: IV | **23UVISP24: PRACTICAL –I PHOTOGRAPHY AND VIDEOGRAPHY** | CREDIT: 5HOURS: 5/W |

**Course Description**

This course provides an introduction to the fundamentals of photography and videography. Students will learn about the history and development of photography and videography as art forms. The course covers basic camera functions and equipment, including aperture, shutter speed, ISO, focal length, and different types of cameras and lenses. Students will gain hands-on experience with lighting, composition, and framing. They will explore techniques for capturing portraits, landscapes, action shots, and low light scenes. Students will also learn the basics of photo and video storytelling.

The course discusses the similarities and differences between human visual perception and what a camera captures. Students will compare image properties like color, contrast, and sharpness. They will analyze the aesthetics of effective photographs and videos. The course also covers new trends in mobile photography, including the rise of Instagram and social media.

Students will get the opportunity to put skills into practice through a series of practical exercises and assignments. By the end of the course, students will understand the technical and creative elements involved in photography and videography. They will be able to take visually compelling photographs and videos for both personal and professional use. The course provides a foundation for further study in commercial photography, photojournalism, videography, and related fields.

**Course Objectives**

1. Explain the fundamental concepts and principles of photography and videography.
2. Demonstrate the proper use of cameras and equipment such as lenses, lighting, and composition.
3. Apply techniques for capturing portraits, landscapes, action shots, and low light scenes.
4. Analyze and critique photographs and videos for aesthetics and effectiveness.
5. Create a portfolio of photographs and short videos using skills and techniques from the course.

**Detailed Syllabus:**

Procedural Knowledge on photography and videography

(Viva/Written Test Topics for Practical Examination)

**Photography and videography Record**

As a part of this course, students will be required to maintain a record of their photography and videography exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least five photography and videography Exercises-one from each unit. Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of photography and videography. Students can also be asked to create a photography and videography work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Introduction to photography and videography:**

History of photography and videography, Composition and framing in photography and videography, The rule of thirds, Leading lines, understanding the principles of composition (balance, contrast), Manual and autofocus, Camera Movements and angles: Wide, Close up, Zoom, Pan, Tilt, and Aerial; Settings and subjects: Selecting the right setting for your subject and how to choose the right subject for your setting. Importing images: Pictographic Learning how to transfer images from your camera to your computer and organize them.

**Unit 2: 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 and videography, Techniques for crafting compelling visual narratives

**Unit 3: Camera Design, Structure, and Operations:**

Mastering Camera Settings: Aperture, shutter speed, focal length, and depth of field, Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Using long exposures, panning, and other techniques to create creative photographs; Basics for the Preparation of Panoramic Picture; Focus: Understanding the importance of choosing the right focus point for your subject, Exploring the pros and cons of manual and autofocus; Selecting autofocus points: Understanding how to choose the right autofocus points for your subject., Focusing for effect: Creating interesting and creative photos by controlling the focus in different ways.

**Unit 4: Equipment Familiarisation:**

Hands-on practice with different cameras, lenses, filters, Colour Correcting Filters, Diffusion Filters. and mobile photography; Film Camera Types: RED, ARRI, Sony, Blackmagic, and their Characteristics; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: normal, close up lens, telephoto, macro special lenses - mechanism and structure extensions. Functions of Sensor, Menus and Options in DSLR, Memory Card, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters, Light Accessories: Light Meter, Flash Trigger, Modifiers - Umbrella, Soft box, Strip box, Octa box, Reflector, Snoot, Barn Door, Beauty Dish, Grid, Gels, Flags, Studio Accessories: Stands, Backdrops etc.

**Unit 5: Light, Light sources and Lighting techniques**

Properties of Light – Additive and Subtractive Light – Contrast and Lighting Ratios – Direct and Indirect Light; *Lighting Techniques:* Three point and Five Point Lighting; Techniques for controlling lighting, color temperature control; *Outdoor Lighting*: Techniques, Challenges, and Solutions, Studio Lighting: Equipment, Techniques, and Accessories, *Light Sources*: Natural and Artificial Lights, *Understanding Light:* Direct Light, Diffused Light, Reflected Light, Hard Light, Soft Light, *Photography Lighting:* Flash, Strobe and Continuous Light, Lighting Setup: Hard Light, Fill Light, Back Light, Rim Light, Background Light, Three Point Light Setup, Advanced Light Setup, Portrait Lighting Setup. Techniques for capturing action and movement, capturing portraits, capturing landscapes, capturing low light scenes, Using light to create impact and mood in photographs

**Suggested Practical Exercises for Photography:**

1. Create a series of photographs that capture a single moment in time from different angles.

 Have students take multiple photos of a single moment (like someone jumping in the air) from different angles (side view, front view, back view, below, above, etc.)

2. Capture a series of photographs that tell a story without any words.

Have students take a series of 3-5 photos that show a simple story or sequence of events without using any words.

3. Create a series of photographs that use light and shadow to create a mood.

Have students take a series of 3-5 photos experimenting with different types of lighting (natural, artificial) and angles to create different moods (dramatic, joyful, somber, etc.)

4. Create a series of photographs that capture a scene from different perspectives.

Have students take a series of 3-5 photos of the same scene (landscape, City Street, building, etc.) from different perspectives (close up, far away, high angle, low angle, etc.)

5. Create a series of photographs that capture a single subject from different angles.

Have students take a series of 3-5 photos of a single subject (person, object, animal) from different angles (side view, front view, back view, below, above, etc.)

6. Practice landscape photography by taking photos of various landscapes and experimenting with different compositions and lighting conditions.

Have students take a series of landscape photos using different compositional techniques (rule of thirds, symmetry, framing) and lighting (sunrise, sunset, midday, overcast)

7. Practice portrait photography by taking portraits of friends or family members, experimenting with different poses and lighting setups.

Have students take a series of portrait photos using different poses, facial expressions, and lighting setups (Rembrandt, loop, split)

8. Practice action photography by taking photos of moving subjects (e.g. sports, animals) and experimenting with different shutter speeds to freeze or blur motion.

Have students take a series of action photos using fast and slow shutter speeds to capture motion in different ways.

9. Practice street photography by taking candid photos of people and scenes in a public setting.

Have students shoot a series of candid street photos capturing spontaneous moments, interesting scenes, and intriguing subjects.

10. Practice architectural photography by taking photos of buildings and experimenting with different compositions and techniques for capturing the structure and design of the buildings.

Have students shoot a series of architectural photos using different compositions (symmetrical, rule of thirds) and angles (below, straight on, above) to capture the details and geometry of buildings.

**Suggested Practical Exercises for Videography:**

1. Create a short video that tells a story without any words.
2. Have students create a 1-2 minute video that shows a simple sequence of events and tells a visual story without any dialogue.
3. Create a short video that uses light and shadow to create a mood.
4. Have students create a 1-2 minute video using different types of lighting (natural, artificial) and lighting angles to create a particular mood or tone.
5. Create a short video that captures a scene from different perspectives.
6. Have students create a 1-2 minute video showing the same scene or landscape from multiple different angles (close-up, far away, bird's eye view, worm's eye view, etc.)
7. 4. Create a short video that captures a single subject from different angles.
8. Have students create a 1-2 minute video capturing a single subject (person, animal, object) from multiple different angles.
9. Create a short video that captures a single moment in time from different angles.
10. Have students create a short 10-30 second video showing a single moment (someone jumping, ball being hit, etc.) from multiple simultaneous angles.
11. Create a short video using only one type of shot (close-up, medium, wide, etc.).
12. Have students create a short 1 minute video using only one type of camera shot (close-up, medium, or wide).
13. Create a short video using only one type of lighting (natural, artificial, etc.).
14. Have students create a short 1 minute video using only one type of lighting, either natural or artificial.
15. Create a short video using only one type of camera movement (pan, tilt, etc.).
16. Have students create a short 1 minute video using only one type of camera movement, such as panning, tilting, tracking or zooming.
17. Create a short video using only one type of visual effect (slow motion, time-lapse, etc.).
18. Have students create a short 1 minute video using only one visual effect like slow motion, time-lapse, fast motion, etc.
19. Create a short video using only one type of editing technique (cut, dissolve, etc.).
20. Have students create a short 1 minute video using only one type of editing technique (cut, dissolve, fade, wipe, etc.) to transition between all clips.

**Photography and Videography: Records and Examination**

*Photography Record:* Students should to keep a record of their photographic works in the form of album or a slideshow. A minimum of 30 photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph.

*Videography Record:* Students should keep a record of video shots they have taken as a part of their practical exercises. A minimum of ten stock videos (length 15-30 Second, Max One Minute) should be uploaded to cloud storage or available in a USB drive/college hard drives for examiners to review.

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of photography records and stock videos. Students can also be asked to take photography or shoot short clips (indoors or outdoors) for practical demonstration of their competency in photography or videography. Viva or Written examination can be based on the Procedural Knowledge on photography or videography.

**Course Outcomes**

1. Students will be able to describe the key technical and creative concepts in photography and videography.
2. Students will be able to operate cameras and utilize equipment proficiently to achieve photographic and videographic effects.
3. Students will be able to apply appropriate techniques for photographing and filming different subjects, scenes, and styles.
4. Students will be able to evaluate and critique photographs and videos for visual effectiveness and quality.
5. Students will be able to create visually compelling photographs and short videos by synthesizing skills and concepts from the course.

**Mapping**

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| PSOs/Cos | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 3 | 3 | 1 | 1 |
| PSO2 | 1 | 3 | 2 | 3 | 2 |
| PSO3 | 3 | 3 | 3 | 2 | 2 |
| PSO4 | 1 | 3 | 3 | 1 | 2 |
| PSO5 | 2 | 1 | 1 | 1 | 3 |

**Key Textbooks**

1. Bull, S. (2020). *A Companion to Photography*. John Wiley & Sons.
2. Carucci, J. (2013). Digital SLR Video and Filmmaking For Dummies. John Wiley & Sons.
3. Andersson, B. (2015). The DSLR Filmmaker’s Handbook: Real-World Production Techniques. John Wiley & Sons.
4. Cheng, E. (2015). *Aerial Photography and Videography Using Drones*. Peachpit Press.
5. Ducker, R. (2019). *Tell Your Story with Light: The Basic Guide to Great Photos and Video*. Amazon Digital Services LLC - KDP Print US.
6. Freeman, N. (2019). *Film Noir Photography*. The Crowood Press.
7. Greig, R. (2021). *Professional Photography Collection: All the Best Articles, All the Best Photographers*. Future Publishing Limited.

**References**

1. 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.
2. Valenzuela, R. (2020). *The Successful Professional Photographer*. Rocky Nook, Inc.
3. Cheng, E. (2015). Aerial Photography and Videography Using Drones. Peachpit Press.
4. Davenport, A. (1999). The History of Photography: An Overview. UNM Press.
5. Davis, H. (2011). Creative Landscapes: Digital Photography Tips and Techniques. John Wiley & Sons.
6. Frohlich, D. M. (2004). Audiophotography: Bringing Photos to Life with Sounds. Springer Science & Business Media.
7. Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.

**Web Resources for Photography**

1. Professional Photographer Magazine - <https://ppmag.com/>
2. Popular Photography Magazine - <https://www.popphoto.com/>
3. American Photo Magazine - <https://www.americanphotomag.com/>
4. Aperture Magazine - <https://aperture.org/>
5. Digital Photo Pro Magazine - <https://www.digitalphotopro.com/>
6. Professional Photographers of America (PPA) - <https://www.ppa.com/>

**Web Resources for Videography**

1. National Association of Broadcasters - <https://www.nab.org/>
2. Society of Camera Operators - <https://soc.org/>
3. International Documentary Association - <https://www.documentary.org/>
4. Wedding and Portrait Photographers International - <https://www.wppiexpo.com/>
5. Producers Guild of America - <https://www.producersguild.org/>

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| SEMESTER: IIELECTIVE: II | **23UVISE25: (GENERIC/DISCIPLINE SPECIFIC) PUBLICATION DESIGN (PRACTICAL)** | CREDIT: 3HOURS: 4/W |

**Course Description:**

This course offers an introduction to publication design and advertising design, covering the history and definition of each, as well as the various types of publications and advertising media. The course is structured to provide an overview of the fundamental principles and tools used in publication and advertising design.

The course covers basic design principles such as composition, layout, typography, color theory, and palette selection. Additionally, students will be introduced to popular software used in the field of design such as Canva, Adobe InDesign, Illustrator, and Photoshop. The course will also delve into designing for print and digital media, advertising principles, layout and composition techniques, advanced typography, color theory, illustration and vector graphics, photography, image research, and print production techniques.

By the end of the course, students will have developed an understanding of the key concepts and techniques used in publication and advertising design, and be able to apply their knowledge to create effective designs for various media. This course is ideal for beginners who are interested in learning the basics of publication and advertising design or for professionals who want to expand their skillset in the design industry.

**Course Objectives:**

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

1. Explain the fundamental concepts and principles of publication design and advertising design, including the history, types, and media used in each.
2. Apply basic design principles such as composition, layout, typography, and color theory in creating effective designs for various publication and advertising media.
3. Utilize software and tools such as Adobe InDesign, Illustrator, and Photoshop to design and create print and digital media publications, advertising materials, and illustrations.
4. Analyze and evaluate the effectiveness of designs in terms of layout, composition, typography, and color palette selection.
5. Develop critical thinking and problem-solving skills by creating advertising campaigns and materials that are designed to meet the needs of a specific target audience, convey a message, and drive a call to action.

**Detailed Syllabus:**

**Procedural Knowledge on Publication Design**

**(Viva/Written Test Topics for Practical Examination)**

**Unit 1: Introduction to Publication Design**

History of publication design, Types of publications (magazines, newspapers, books, etc.), Types of advertising (print, digital, outdoor, etc.); Basic Design Principles, Composition and layout, Typography and font selection, palette selection; Tools and Software for Publication Design and Advertising Design (Canva, Adobe InDesign, Illustrator, Photoshop, etc.), Setting up a workflow and project structure, Basic interface and navigation.

**Unit 2: Designing for Print and Digital:**

Understanding print production processes and considerations (paper stock, ink, etc.), Designing for different print formats (magazines, newspapers, books, etc.), creating print-ready files for commercial printing; Designing for Digital: Understanding digital design considerations (resolution, file formats, etc.), Designing for different digital platforms (websites, eBooks, social media, etc.), Creating digital-ready files for web and mobile; Designing for Advertising, Understanding advertising principles (target audience, messaging, call to action, etc.), Designing for different types of advertising (print, digital, outdoor, etc.), Creating advertising campaigns and materials;

**Unit 3: Layout, Composition and Typography**

Understanding the principles of good layout and composition, Using grids and guides to create balanced and effective layouts, experimenting with different layout techniques (asymmetry, hierarchy, etc.) Advanced Typography, Understanding the principles of good typography, Selecting and pairing fonts for different purposes, Experimenting with different typographic techniques (scale, hierarchy, etc.)

**Unit 4: Color, Illustration and Vector Graphics:**

Understanding the principles of color theory, Creating and using color palettes, experimenting with different color techniques (complementary colors, monochromatic schemes, etc.); Creating and editing vector graphics, Using illustration and vector graphics in publication and advertising design

**Unit 5: Photography and Image Research & Print Production:**

Introduction to photography and image research for publication and advertising design, Understanding copyright and usage rights for images, Finding and selecting appropriate images for different projects, Introduction to Print Production, Types of printing techniques (letterpress, lithography/offset, gravure, flexography, and screen-printing)Basic Production Steps, Color separation, Importance of color accuracy in print production, Aesthetic Principles and Technological Innovations in Print Production, Digital Art in Print Production

**Detailed Exercises**

1. Design analysis: Have students choose a publication or advertising design (e.g. a magazine, a newspaper, an advertisement) and write a critical analysis of the piece, considering elements such as composition, layout, typography, and visual hierarchy. This exercise can help students practice interpreting and analyzing design work.
2. Design project: Have students choose a design problem or challenge related to publications or advertising and create a solution using design principles and techniques. This exercise can help students apply their knowledge of publication and advertising design principles to real-world projects.
3. Layout exercise: Have students experiment with different layout techniques and create a series of designs for publications or advertising using only layout elements (e.g. grids, alignment, whitespace). This exercise can help students practice using layout effectively and creatively in a specific context.
4. Magazine or newspaper design: Have students design a layout for a magazine or newspaper, including cover design, article layout, and use of images and graphics. This exercise can help students practice creating effective and visually appealing publication layouts.
5. Marketing materials: Have students design a set of marketing materials (e.g. business cards, brochures, flyers) for a business or organization. This exercise can help students practice creating promotional materials that are consistent with a brand's visual identity.
6. Infographic design: Have students create an infographic to present complex information in a clear and visually appealing way. This exercise can help students practice using design elements to communicate information effectively.

**Publication design Record:** As a part of this course, students will be required to maintain a record of their publication design exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least five publication design Exercises-one from each unit. Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

**Publication Design Record (Any ten of the following exercises should be included in the record in print or in Digital Format)**

1. Design a Flyer for a new product launch.
2. Create an advertisement for a clothing brand.
3. Design a layout for a Magazine article on Interior Design.
4. Create a business card for a freelance graphic designer.
5. Design a poster for an upcoming music festival.
6. Create a billboard advertisement for a new car model.
7. Design a social media card for a real estate company.
8. Create a packaging design for a new food product.
9. Design a book cover for a fiction novel.
10. Create a magazine spread on travel destinations.
11. Design a poster promoting a local charity event.
12. Create an advertisement for a new smartphone model.
13. Design a menu for a new cafe.
14. Create a billboard advertisement for a sports brand.
15. Design a brochure for a new car dealership.
16. Create a packaging design for a new beauty product.
17. Design a book cover for a self-help book.
18. Create a magazine spread on healthy living.
19. Design a poster promoting a movie premiere.
20. Create an advertisement for a new restaurant.
21. Design a poster for PR Campaign, Even ManagementCompany, Social AwarenessCampaign
22. Design a Men's wear/ Women’s Wear/ Children’sWear, Design any object for Interior decoration, Design portrait in digital painting mode, Design poster for Movie

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of publication deliverables mentioned above. Students can also be asked to design any of the above tasks based on specific topics as a practical demonstration of their competency in publication design. Viva or Written examination can be based on the Procedural Knowledge on Publication design software. Students can use any publication design software, but open-source apps like Canva or InkSpace are recommended. Students should be able to explain what technique or pipeline/workflows were deployed.

**Course Outcomes**

1. Demonstrate an understanding of the concepts and principles of publication design and advertising design, and analyze how they are applied to create effective designs for various media.
2. Create original designs using basic design principles such as composition, layout, typography, and color theory in various media formats such as print and digital media.
3. Utilize software and tools such as Adobe InDesign, Illustrator, and Photoshop to design and create effective publications, advertising materials, and illustrations.
4. Evaluate the effectiveness of designs in terms of layout, composition, typography, and color palette selection, and make recommendations for improvement.
5. Develop and present advertising campaigns and materials that meet the needs of a specific target audience, convey a message, and drive a call to action.

**Mapping**

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| **PSO** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 3 | 3 | 2 | 1 |
| PSO2 | 2 | 3 | 3 | 2 | 2 |
| PSO3 | 3 | 3 | 3 | 2 | 3 |
| PSO4 | 1 | 1 | 3 | 3 | 2 |
| PSO5 | 2 | 3 | 3 | 2 | 2 |
| PSO6 | 1 | 1 | 2 | 2 | 1 |
| PSO7 | 2 | 3 | 3 | 2 | 3 |

**Key Textbooks**

1. Tavakoli, T. (2016). Graphic design with Canva: Design professional graphics for web and print. Packt Publishing Ltd.
2. Brelsford, N. (2018). Canva: The ultimate guide to visual content marketing. Apress.
3. Kello, S. (2017). Content marketing with Canva: Create stunning visuals on a budget. Business Expert Press.
4. Gatten, C. (2016). Canva master class: A step-by-step guide to becoming a Canva expert. Amazon Digital Services LLC.
5. Hoppe, J. (2020). Adobe Illustrator. Rocky Nook, Inc.

**References**

1. Brandt, G. (2018). Digital Print Production: The Definitive Guide. Hoboken, New Jersey: John Wiley & Sons, Inc.
2. Padgett, P. (2018). Print Production Basics. Burlington, MA: Focal Press.
3. Paterson, J. (2019). Mastering Print Production: A Guide to Prepress and Production Processes. Amsterdam: John Wiley & Sons, Inc.
4. Corrigan, J. (2016). The Complete Guide to Color Management and Print Production. Amsterdam: Focal Press.
5. Farace, J. (2017). Digital Printing and Publishing. Amsterdam: Focal Press.
6. Kalsi, M. (2016). Digital Printing: A Comprehensive Guide. Burlington, MA: Focal Press.
7. Main, J. (2016). Digital Print Processes: Print Production Concepts. Amsterdam: Focal Press.
8. Smith, M. (2018). Digital Printing for Graphic Designers: Understanding the Print Production Process. Amsterdam: John Wiley & Sons, Inc.
9. White, C. (2017). Digital Print Production: Design Tips and Techniques. Amsterdam: Focal Press.
10. Naughton, J. (2015). Introduction to Digital Print Production. Amsterdam: Focal Press.

**Web Resources**

1. Canva Tutorials, <https://www.canva.com/learn/>
2. 10 Tips for Creating Professional Publication Designs, <https://www.Canva.com/blog/professional-publication-designs/>
3. 20 Best Practices for Publication Design, <https://www.creativebloq.com/advice/20-best-practices-for-publication-design>
4. 8 Steps to Perfect Publication Design, <https://www.creativemarket.com/blog/8-steps-to-perfect-publication-design>
5. Expert Tips for Professional Publication Design, <https://www.canopybranding.com/expert-tips-for-professional-publication-design/>

**Non- Major (NME) Electives offered to other Departments**

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| --- | --- | --- |
| SEMESTER: INME: I | **23UVISN16: DIGITAL STORYTELLING AND SCRIPTWRITING PRACTICAL** | CREDIT: 2HOURS: 2/W |

**Course Description**

This course provides an introduction to digital storytelling and scriptwriting. Students will learn the terminology and principles of story design, as well as the structure of a story using the three-act structure, Freytag's pyramid, the Hero's Journey, and Dan Harmon's story circle. The course also covers the basics of scriptwriting, including the definition and meaning of a script, script preparation, and screenplay formatting.

The development of a script is explored in detail, with an emphasis on the process of script development and strategies for successful scriptwriting. The course will also cover storytelling techniques and the different types of scripts, including those for fiction, non-fiction, documentaries, commercials, PSAs, news, radio, videogames, standalone scripts, and spec scripts.

Additionally, students will learn about elements of story analysis, cultural practices in storytelling, and approaches to story analysis, such as McKee's story analysis approach and the narrative paradigm. Finally, the course will introduce Photovoice, a method of storytelling through slideshows and photographs with sound.

By the end of the course, students will have developed a solid understanding of digital storytelling and scriptwriting, as well as the tools to create their own compelling scripts and stories across a variety of mediums.

**Course Objectives**

1. To understand the process involved in writing script and story development
2. To demonstrate understanding of techniques, principles, genres of story, and scriptwriting
3. To analyse the process of research concepts and elements of the script
4. Develop a story, characters, and dialogues for the script
5. Communicating clear ideas in the script, Review, Revision, and Edit scripts

**Detailed Syllabus for Digital Storytelling and Script Writing**

**Unit 1: Introduction to Story**

Terminology of story design

Principles of story design

Story structure – Three-act structure

Freytag’s pyramid-Hero journal structure – Dan Harmon’s story circle

**Unit 2: Elements of Script**

Definition, Meaning of the script

Script preparation

Basics of scriptwriting – script and story ideas

Screenplay formatting

**Unit 3: Development of Script**

Process of script development

Strategies for script development

Structure of scripts

Storytelling techniques

**Unit 4: Types of Script**

Writing for fiction and non-fiction

Documentary script format

Commercial, PSA, News, and Radio scripts

Script for videogame

Standalone and Spec Script

**Unit 5: Analysis of Story and Script**

Elements of story analysis

Culture and practices in the story

McKee’s Story Analysis Approach

Narrative Paradigm

Photo voice (Slideshow, Photographs with Sound)

**Course Outcomes**

1. Learners can express ideas fluently in standard screenwriting formats.
2. Learners will be able to craft characters – based stories with clear conflicts at an advanced level
3. Learners will be able to analyse film and television structure
4. Learners will be able to work with their creative ideas – input in writing full-length scripts
5. Learners can understand how to write scripts for special budget

**Mapping Course Objectives (CO) and Program Specific Objectives (PSO)**

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| --- | --- | --- | --- | --- | --- |
|  **PSOs/COs** | CO1 | CO2 | CO3 | CO4 | CO5 |
| PSO 1 | 3 | 1 | 3 | 2 | 3 |
| PSO 2 | 3 | 3 | 3 | 3 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 2 |
| PSO 5 | 2 | 3 | 2 | 3 | 3 |

**Key Textbooks**

1. Aronson, Linda: (2010) Scriptwriting Updated, Allen & Unwin.
2. Hauge, Michael: (2013) Writing Screenplays That Sell, Harper Resource
3. Dancyger, Ken, and Jeff Rush. 2012. Alternative Scriptwriting: Successfully Breaking the Rules. CRC Press.
4. Gitner, Seth. 2015. Multimedia Storytelling for Digital Communicators in a Multiplatform World. Routledge.
5. Gutierrez, Peter. 2014. The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More. Teachers College Press.

**References**

1. Condy, Janet. 2015. Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling. AFRICAN SUN MeDIA.
2. Dunford, Mark, and Tricia Jenkins. 2017. Digital Storytelling: Form and Content. Springer.
3. Lambert, Joe. 2013. Digital Storytelling: Capturing Lives, Creating Community. Routledge.
4. Miller, Carolyn Handler. 2014. Digital Storytelling: A Creator’s Guide to Interactive Entertainment. CRC Press.
5. McKee, R. (1997). Story: Style, Structure, Substance, and the Principles of Screenwriting. HarperCollins.
6. McKee, R., & Gerace, T. (2018). Storynomics: Story-Driven Marketing in the Post-Advertising World. Grand Central Publishing.
7. McClean, Shilo T. 2008a. Digital Storytelling: The Narrative Power of Visual Effects in Film. MIT Press.

**Web Resources**

1. Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting
2. Storytelling, Self, Society - https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml
3. Journal of Digital Storytelling - http://journals.sfu.ca/jds/index.php/jds/index
4. The Journal of Popular Film and Television - https://www.tandfonline.com/loi/vjpf20
5. New Review of Film and Television Studies - https://www.tandfonline.com/loi/rfts20
6. International Documentary Association - https://www.documentary.org/

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| --- | --- | --- |
| SEMESTER: IINME: II | **23UVISN26: IMAGE EDITING AND COLOR MANAGEMENT (PRACTICAL)** | CREDIT: 2HOURS: 2/W |

**Course Description**:

This comprehensive course on Image Editing and Color Management is designed to equip learners with the knowledge and practical skills required to excel in the field of digital photography. The course is divided into five units, each containing four lessons that cover a wide range of topics including the fundamentals of photo editing, advanced photo editing techniques, color management, workflow optimization, and output. The course also includes fifteen practical exercises that provide learners with hands-on experience in using various photo editing software and tools to enhance and manipulate digital images. Through this course, learners will gain a deep understanding of the importance of photo editing and color management in digital photography. They will learn how to use different photo editing software and tools to adjust exposure, color, contrast, and sharpness to achieve the desired results. They will also learn how to manage color profiles and optimize images for different output formats including print and web. Overall, this course is ideal for anyone looking to pursue a career in digital photography or enhance their existing knowledge and skills in photo editing and color management.

**Course Objectives:**

1. Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images.
2. Master the use of various photo editing software and tools to manipulate images, including cropping, exposure and color correction, black and white conversion, and advanced retouching techniques.
3. Develop advanced photo editing skills and techniques such as selective color correction, split toning, and creative color grading to enhance the visual impact of digital images.
4. Demonstrate the ability to manage color profiles and optimize images for different output formats, including print and web, while maintaining color accuracy and consistency.
5. Apply critical thinking and problem-solving skills to identify and resolve common issues in digital images, such as lens distortion, perspective distortion, and noise, using a range of photo editing techniques and tools.

**Detailed Syllabus:**

Procedural Knowledge on Image Editing and Color Management

(Viva/Written Test Topics for Practical Examination)

**Image Editing and Color Management Record**

As a part of this course, students will be required to maintain a record of their Image Editing and Color Management exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least five Image Editing and Color Management Exercises-one from each unit. Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Image Editing and Color Management. Students can also be asked to create a Image Editing and Color Management work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

**Records and Examination**

Image Editing Record: Students should to keep a record of their image editing works in the form of album or a slideshow. Both Original and Edited Photos should be presented side-by-side in the record. A minimum of twenty edited photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph. Students should be able to explain what editing technique and color collection methods were deployed.

**Unit 1: Introduction to Photo Editing**

Fundamentals of Photo Editing: Understanding the basics of digital photography, Overview of different image formats and file types, Introduction to photo editing software and tools, Understanding the importance of photo editing in digital photography; RAW Processing and Camera Settings: Understanding RAW files and their importance in photo editing, Overview of camera settings and their impact on image quality, Introduction to RAW processing software, Implementing RAW processing techniques in photo editing software; Exposure and Color Correction: Understanding the importance of proper exposure in digital photography, Overview of the histogram and exposure vs. brightness, Techniques for adjusting exposure and brightness, Implementing color correction techniques in photo editing software; Cropping and Composition: Understanding the importance of composition in digital photography, Overview of different composition techniques, Techniques for cropping and resizing images, Implementing cropping and composition techniques in photo editing software

**Unit 2: Advanced Photo Editing Techniques**

Advanced Color Correction Techniques: Techniques for correcting color casts and color balance, Introduction to selective color correction, Overview of split toning and cross-processing techniques, Implementing advanced color correction techniques in photo editing software; Retouching and Restoration: Overview of retouching and restoration techniques, Techniques for removing blemishes, wrinkles, and imperfections, Introduction to skin retouching techniques, Implementing retouching and restoration techniques in photo editing software; Sharpening and Noise Reduction: Understanding the importance of sharpness in digital photography, Overview of different sharpening techniques, Techniques for reducing noise in digital images, Implementing sharpening and noise reduction techniques in photo editing software; Black and White Conversion: Understanding the importance of black and white conversion in digital photography, Overview of different black and white conversion techniques, Techniques for creating high-contrast black and white images, Implementing black and white conversion techniques in photo editing software

**Unit 3: Advanced Editing Tools and Techniques**

Layers and Blend Modes: Understanding layers and their importance in photo editing, Overview of different layer blend modes, Introduction to layer blend options, Implementing layers and blend modes in photo editing software; Lens Correction and Transform Tool: Overview of lens distortion and perspective distortion, Techniques for correcting lens distortion and perspective distortion, Introduction to the transform tool, Implementing lens correction and transform tool in photo editing software; Local Adjustment and Masking: Overview of local adjustment and masking techniques: Techniques for creating masks and selections, Introduction to gradient masking and adjustment brushes, Implementing local adjustment and masking techniques in photo editing software; Special Effects and Creative Editing, Techniques for adding special effects and creative editing to digital images: Overview of different filter and effect options, Introduction to creative compositing and image manipulation, Implementing special effects and creative editing techniques in photo editing software

**Unit 4: Color Management**

Understanding Color Grading: Introduction to color grading and its importance in photo editing, Overview of different color grading techniques and styles, Understanding color grading tools and software, Techniques for achieving a consistent color grade across a series of images; Color Correction Techniques: Techniques for correcting color casts and color balance, Introduction to selective color correction, Overview of split toning and cross-processing techniques, Understanding the use of curves and levels for color correction, Implementing color correction techniques in photo editing software; Creative Color Grading: Techniques for creating stylized and creative color grades, Introduction to film emulation and cinematic looks, Overview of color theory for storytelling and mood, Techniques for creating vintage, retro, and other creative looks, Implementing creative color grading techniques in photo editing software; Skin Tone Correction: Techniques for correcting skin tones in portraits, Understanding the importance of accurate skin tones in photography, Introduction to skin tone adjustment tools and software, Techniques for achieving natural-looking skin tones in portraits, Implementing skin tone correction techniques in photo editing software; Batch Color Correction and Grading: Understanding batch processing and its importance in color grading and correction, Overview of workflow optimization techniques for color grading and correction, Introduction to scripting and automation for batch color grading and correction, Techniques for achieving a consistent color grade across a series of images, Implementing batch color correction and grading techniques in photo editing software

**Unit 5: Workflow Optimization and Output**

Batch Processing and Workflow Optimization, Understanding batch processing and its importance in photo editing, Overview of workflow optimization techniques, Introduction to scripting and automation in photo editing software, Implementing batch processing and workflow optimization techniques in photo editing software; Printing and Color Management: Understanding the importance of color management in print output, Overview of different types of printing processes, Introduction to color profiles for different printing processes, Implementing color management for print output in photo editing software; Web Output and Optimization: Overview of different web image formats, Techniques for optimizing web images for speed and quality, Introduction to responsive images and web design, Implementing web output and optimization techniques in photo editing software; Presentation and Display: Understanding the importance of presentation and display, Overview of different display technologies, Introduction to color calibration for display, Implementing presentation and display techniques in photo editing software

**Detailed Practical Exercises**

*Exercise 1:* Cropping and Composition, Take a set of photos and crop them to improve the composition, Experiment with different aspect ratios and rule of thirds, Use photo editing software to adjust brightness, contrast, and color balance, Save the final images for print and web output

*Exercise 2:* Exposure and Color Correction, Take a set of photos with different exposure settings, Use photo editing software to correct exposure and adjust brightness and contrast, Apply color correction techniques to correct any color casts or imbalances, Save the final images for print and web output

*Exercise 3:* Sharpening and Noise Reduction, Take a set of photos with different levels of sharpness and noise, Use photo editing software to apply sharpening and noise reduction techniques, Experiment with different sharpening and noise reduction settings to achieve the desired results, Save the final images for print and web output

*Exercise 4:* Black and White Conversion, Take a set of photos and convert them to black and white, Experiment with different black and white conversion techniques, Use photo editing software to adjust contrast, brightness, and tone, Save the final images for print and web output

*Exercise 5:* Raw Processing and Color Management, Take a set of RAW images and process them using RAW processing software, Apply color management techniques to ensure accurate colors and a consistent color profile, Use photo editing software to adjust brightness, contrast, and color balance, Save the final images for print and web output.

*Exercise 6:* Advanced Color Correction Techniques, Take a set of photos with challenging color casts or imbalances, Use selective color correction and split toning techniques to correct the colors, Experiment with different color grading techniques to create a consistent look and feel, Save the final images for print and web output

*Exercise 7:* Retouching and Restoration, Take a set of photos with imperfections or blemishes, Use photo editing software to retouch and restore the images, Experiment with different retouching and restoration techniques, Save the final images for print and web output

*Exercise 8:* Compositing and Masking, Take a set of photos and create a composite image, Use masking techniques to blend the images seamlessly, Experiment with different layer blending modes and options, Save the final images for print and web output

*Exercise 9:* Advanced Layers and Blend Modes, Take a set of photos and create a multi-layered image, Experiment with different layer blending modes and options, Use layer masks and adjustment layers to fine-tune the image, Save the final images for print and web output

*Exercise 10*: HDR and Panorama, Take a set of photos and create an HDR image or panorama, Use photo editing software to stitch the images together, Experiment with different tone mapping and exposure fusion techniques, Save the final images for print and web output

*Exercise 11:* Color Correction and Grading, Take a set of photos with different color casts or imbalances, Use photo editing software to correct the colors and apply a consistent color grade, Experiment with different color grading techniques and styles to achieve the desired results, Save the final images for print and web output

*Exercise 12:* Color Management and Calibration, Calibrate your monitor using a colorimeter or other calibration tool, Use photo editing software to adjust the color profile of a set of photos, Experiment with different color spaces and profiles to achieve accurate colors and a consistent color profile, Save the final images for print and web output

*Exercise 13:* Skin Tone Correction and Grading, Take a set of portraits and correct any skin tone imperfections, Use photo editing software to apply a skin tone correction and grading, Experiment with different skin tone correction and grading techniques and styles to achieve the desired results, Save the final images for print and web output

*Exercise 14:* Batch Color Correction and Grading, Take a set of photos and apply a batch color correction and grading, Use photo editing software to automate the process using presets or templates, Experiment with different batch processing and automation techniques to achieve the desired results, Save the final images for print and web output

*Exercise 15:* Color Grading for Different Display Technologies, Take a set of photos and apply a color grade for different display technologies, Use photo editing software to adjust the color profile for each display technology, Experiment with different color grading techniques and styles for each display technology, Test the final images on different displays and evaluate the color accuracy and quality

*Exercise 16:* Print Output, Select a set of photos and prepare them for print output, Apply color management techniques to ensure accurate colors and a consistent color profile, Use photo editing software to adjust brightness, contrast, and color balance for print output, Print the final images and evaluate the print quality

*Exercise 17*: Web Output and Optimization, Select a set of photos and prepare them for web output, Optimize the images for speed and quality, Experiment with different web image formats and sizes, Test the final images on different devices and web browsers

*Exercise 18:* Presentation and Display, Select a set of photos and prepare them for a digital presentation or display, Apply color management techniques to ensure accurate colors and a consistent color profile, Experiment with different display technologies and devices, Test the final images on different displays and evaluate the color accuracy and quality

*Exercise 19:* Restoring a Damaged Photograph, Find an old photograph that has been damaged or degraded over time., Scan the photograph at a high resolution to create a digital copy., Use photo editing software to restore the photograph, paying close attention to areas that have been damaged or degraded, such as scratches, dust, or faded colors, Enhance the overall quality of the image.,

*Exercise 20:* Use advanced restoration techniques such as cloning, healing, and patching to restore areas that have been damaged or removed., Experiment with different restoration techniques and compare the results to determine the most effective method for each area of the photograph., Save the final restored image as a high-quality digital file and create a print for preservation.

**Course Outcomes:**

1. Demonstrate a comprehensive understanding of digital photography principles and the importance of photo editing, and apply this knowledge to produce high-quality digital images.
2. Utilize a range of photo editing software and tools to manipulate digital images, and demonstrate proficiency in basic and advanced photo editing techniques, including color correction, retouching, and composition.
3. Apply critical thinking and problem-solving skills to analyze and address common issues in digital images, such as color imbalances, exposure problems, and lens distortion.
4. Apply color management principles to achieve consistent and accurate color profiles across different output formats, including print and web.
5. Develop a strong creative vision for digital image editing, and demonstrate the ability to create unique and compelling images using a range of creative techniques, such as selective color grading and split toning.

**Mapping**:

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| **PSO** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 2 | 3 | 3 | 2 | 1 |
| PSO 2 | 3 | 3 | 3 | 2 | 2 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 2 | 3 | 2 |
| PSO 5 | 1 | 1 | 1 | 1 | 3 |

**Key Textbooks**

1. Kuhlman, G. (2019). GIMP for Beginners: First 12 Skills. Independently Published.
2. Abbott, J. (2021). The Digital Darkroom: The Definitive Guide to Photo Editing. Octopus Publishing Group.
3. Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open Source Image Editor. Apress.

**References**

1. Celebi, E., Lecca, M., & Smolka, B. (2015). Color Image and Video Enhancement. Springer.
2. Nichols, R. (2020). Mastering Adobe Photoshop Elements 2020: Supercharge your image editing using the latest features and techniques in Photoshop Elements, 2nd Edition. Packt Publishing Ltd.
3. Sharma, A. (2018). Understanding Color Management. John Wiley & Sons.
4. Whalley, R. (2015). Photoshop Layers: Professional Strength Image Editing. Lenscraft Photography.
5. Crathers, M. (2021). Photo Editing Basics: Powerful Photoshop Techniques Of The Professional Image Editor: Step By Step Photoshop Tutorials For Beginners. Independently Published.

**Web Resources**

1. Journal of Photography & Video. <https://www.journalofphotography.com/>
2. Popular Photography. <https://www.popphoto.com/>
3. Digital Photography Review. <https://www.dpreview.com/>
4. Professional Photographer Magazine. <https://ppmag.com/>
5. British Journal of Photography. <https://www.bjp-online.com/>