

Common Pool of Discipline Specific Elective (DSE) Courses for Semester VII

DISCIPLINE SPECIFIC ELECTIVE COURSE-13 (DSE-13) : Visual Communication

CREDIT DISTRIBUTION, ELIGIBILITY AND PRE-REQUISITES OF THE COURSE

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course (if any)
		Lecture	Tutorial	Practical/ Practice		
DSE-13: Visual Communication	4	3	0	1	Passed Class XII with English	NIL

Learning Objectives

The Learning Objectives of this course are as follows:

- To equip students with the fundamentals of visual design
- To understand various schools of visual design thought
- To understand various emerging issues and trends in the domain of visual design

Learning Outcomes

The Learning Outcomes of this course are as follows:

- Students will learn to apply visual communication theory and basic design principles across various media.
- Through short exercises, they will build visual vocabulary and practical skills, preparing them for roles as visual designers in diverse organizations.

Syllabus of DSE-13

Unit I: Fundamental of Visual Communication (15 hours)

- Defining visual communication design, Elements and principles
- Iconography, symbolism and analogy

- Photographic truth: framing, editing and manipulation
- Visual Narratives in Indian Indigenous Communication: Use of Warli art, Madhubani, Patachitra, etc.

Essential Readings:

- 1) *Visual Communication: From Theory to Practice*, Baldwin, Jonathan & Roberts, Lucienne, Lausanne: AVA Publishing, 2006, Chapters 1 & 2: What is Visual Communication?, Visual Language, (Page 10–47).
- 2) *Visual Communication: Understanding Images in Media Culture*, Aiello, Giorgia & Parry, Katy, London: Sage, 2019, Chapter 2: Photographic Truth and Image Manipulation, (Page 38–55).
- 3) *Reading Images: The Grammar of Visual Design*, Kress, Gunther & van Leeuwen, Theo, London: Routledge, 2021, Chapter 1: The Semiotic Landscape, (Page 1–24).

Unit II: Practicing Visual Design Principles (15 hours)

- Design Theory: Gestalt Principles and Visual perception
- Typography and composition
- Colour Theory
- Aesthetics in Branding and identity

Essential Readings:

- 1) *Visual Communication Design*, Davis, Meredith & Hunt, Jamer, London: Bloomsbury, 2017, Chapter 3: Visual Form and Structure, Chapter 5: Typography and Layout Principles, (Page 56–73, 90–109).
- 2) *Visual Literacy: Reading, Thinking, and Communicating with Visuals*, Newman, Mark & Ogle, Donna, Lanham: Rowman and Littlefield, 2019), Chapter 3: Colour and Visual Meaning, Chapter 7: Designing for Impact, (Page 49–68, 119–137).
- 3) *Handbook of Visual Communication: Theory, Methods and Media*, Barbatsis, Gretchen et al., London: Taylor and Francis, 2004, Chapter 4: Perception and Gestalt Psychology, (Page 83–102).

Unit III: Contemporary Challenges and Ethical Issues in Digital Media Culture (15 hours)

- Remix culture: Fan edits, meme remixing, etc.
- Internet memes and Digital satire: Virality, Misinformation, trolling, etc.
- Intellectual property in the digital age
- Digital identity and augmented reality: Surveillance, Privacy, Identity theft, etc.
- Visual bias and representation in media

Essential Readings:

- 1) *Visual Communication: Understanding Images in Media Culture*, Aiello, Giorgia & Parry, Katy, London: Sage, 2019, Chapters 6 & 8: Memes and Visual Politics, Digital Identity and Surveillance, (Page 112–131, 146–162).

- 2) *Handbook of Visual Communication: Theory, Methods and Media*, Barbatsis, Gretchen et al., London: Taylor and Francis, 2004, Chapter 11: Visual Ethics in the Digital Age, (Page 220–237).
- 3) *Vision in Context: Historical and Contemporary Perspectives on Sight*, Brennan, Teresa & Martin, Jay (Eds.), London: Routledge, 1996, Chapter 5: Visual Truths and the Ethics of Seeing, (Page 85–97).

Unit IV: Field Work (15 hours)

Students will conceptualize, design, and produce visual media content that effectively communicates a journalistic story, issue, or campaign. The project will also require them to critically reflect on their design choices, audience targeting, and the overall visual communication strategy.

Suggested Readings:

- Evans, Jessica, and Stuart Hall, eds. *Visual Culture: The Reader*. London: Sage Publications, 1999.
- Mirzoeff, Nicholas, ed. *The Visual Culture Reader*. London: Routledge, 2002.
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkeley: University of California Press, 1993.
- Mitchell, W. J. T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994.
- Kohli, Aakriti. "Consuming 'Candidness': Contemporary Wedding Photography Practices in India." *Samiksha* 2, no. 2 (December 2023): 15–25.
- Lester, Paul Martin. *Visual Communication: Images with Messages*. Boston: Cengage Learning, 2020.
- McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: HarperCollins, 1993.
- Rose, Gillian. *Visual Methodologies*. London: Sage, 2022.
- Jenkins, Henry, Sam Ford, and Joshua Green. *Spreadable Media: Creating Value and Meaning in a Networked Culture*. New York: NYU Press, 2013.

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