

INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM, THALAMBUR, PERIYAPALAYAM-CHENNAI
ACCREDITED BY NAAC WITH 'A++' GRADE

UNDERGRADUATE DEGREE PROGRAMME

B.Sc., Visual Communication

Three Years

/

B.Sc., (Hons) Visual Communication

Four Years

CURRICULUM & SYLLABUS

REGULATION 2024

Choice Based Credit System (CBCS)

&

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2024 -2025

Department of Visual Communication

School of Mass Communication

VELS

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In principle, Curriculum & Syllabus forwarded to next level processing But Cos of all Syllabus needs to be updated properly in the Final Draft

7/7/2025

Effective from the Academic Year

2024 -2025

Dr. M. Chandrasekaran
Dean, Academic Courses
Vels Institute of Science, Technology & Advanced Studies (VISTAS)
Pallavaram, Chennai - 600 117.

Department of Visual Communication
School of Mass Communication

Dr. VALARMATHI.S
Associate Professor and Head
Department of Visual Communication
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Pallavaram, Chennai - 600 117.

Verified
(Dr. P. SUJATHA)
Asso. Dir – Academics
Note: Include Language papers with the hod sign



VELS



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DEPARTMENT OF VISUAL COMMUNICATION

VISION OF THE DEPARTMENT
The Department of Visual Communication aims to achieve global distinction in media education through a multifaceted approach encompassing research, training, and collaborative industry engagement. This strategy centers on delivering high-caliber, skills-based pedagogy augmented by practical experience, thereby nurturing a knowledge-driven student cohort. The intended outcomes include significant contributions to societal development and the promotion of entrepreneurial acumen, all within a framework of universal values and ethical considerations

MISSION OF THE DEPARTMENT	
M1	Skill-based learning environment: The department focuses on practical skills development.
M2	Nurturing creativity and innovation: The program encourages new ideas and fresh perspectives.
M3	Integration of technology and research: Students learn to leverage technology and conduct research to enhance their skills.
M4	Cultivating media appreciation: The department emphasizes the media's role in shaping society.
M5	Developing future leaders: The program aims to prepare students for leadership roles in media and communication

PROGRAMME EDUCATIONAL OUTCOMES (PEOs)	
PEO1	To impart the basic knowledge of Visual communication and related creative concepts of media.
PEO2	To prepare students for media industry ready professionals and entrepreneurs by developing professional media skills, life skills, media literacy and digital competency.
PEO3	To inculcate professional ethics, values and social responsibility to work in global media environment.
PEO4	Participate as leaders in their fields of expertise and in activities that support for the socio economic development of the country.
PEO5	To prepare the graduates with sense of responsibility and entrenched in community involvement with a global perspective.

PROGRAMME OUTCOMES (POs)	
PO1	**Critical Thinking:** Apply design skill in visual design and communication industry in the media and in society evaluating the outcomes critically.
PO2	**Communication Skills: To** demonstrate effective creative, writing and listening skills in the field of visual communication pertaining to Intra, Inter, Group and Mass communication
PO3	**Analytical skill:** Substantiate the ability to observe events, gather information, write creative reports and create story by navigating audience perspective.
PO4	**Adopting to new technology:** Use current techniques, skills, and tools necessary for computing practices.
PO5	**Employability Skills:** Understand the ability to recognize the power of persuasion and ethical responsibilities of visual communicators at all levels through different platform of mass communication.
PO6	**Ethics:** Recognize the roles of communication in fostering interaction and Interdependence across gender, race, and culture by not evading ethics.
PO7	**Self-learning and self-responsibility:** Examine the latest trends in the media and the role in shaping the society.

PO8	**Individual and Team Work:** Function effectively as an individual, and as a member or a leader in diverse team and multidisciplinary settings.
PO9	**Project Management:** Demonstrate knowledge and understanding of the problem and management principles and apply these to one's own work.

PROGRAMME SPECIFIC OUTCOMES (PSOs)	
PSO1	Obtain a significant knowledge of fundamental to advanced aspects of Visual Communication concepts.
PSO2	Assimilate technical skills in overview of graphic design, 2D and 3D animation, photography, videography, video editing, and audio production by doing projects.
PSO3	The ability to apply and gain insight into current affairs and critically analyze the sociocultural impact through communication in projects.

BOARD OF STUDIES

List of Members

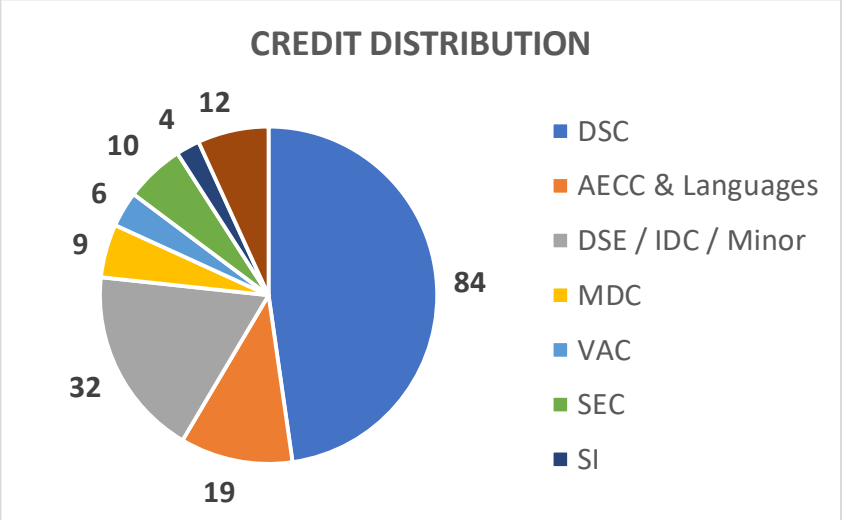
Department of Visual Communication

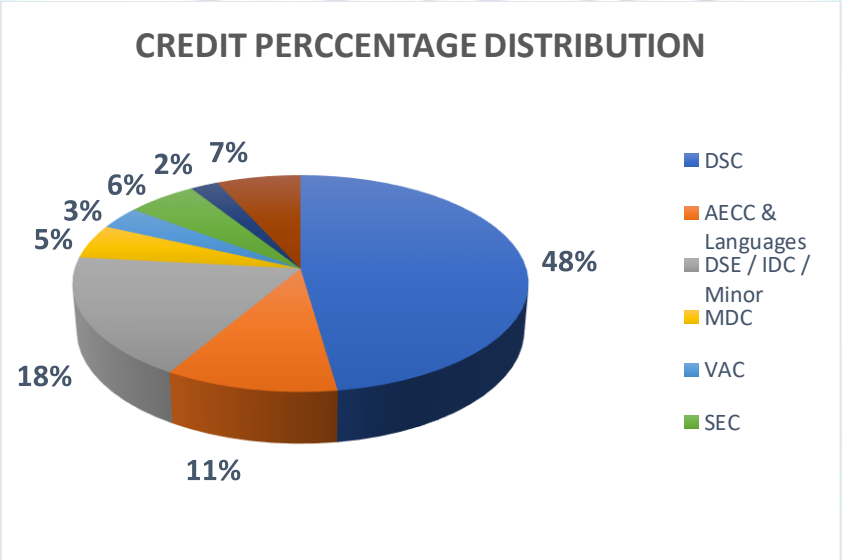
S. No	Name & Designation	Address	Role
1.	Dr. Valarmathi S	Associate Professor and Head, Department of Visual Communication	Internal Member (Chairperson)
2.	Mr. Badri V	Director, Tamil Film Industry	Industrial Expert (External Member)
3.	Dr. Arulchelvam S	Director, EMMRC and Associate Professor, Department of Media Studies, Anna University	Academic Expert (External Member)
4.	Mr. Karthikeyan C	Associate Executive Producer, Lyca Productions	Alumni Member (External Member)
5.	Mr. Kalimuthu A.	Assistant Professor Department of Visual Communication	Internal Member
6.	Dr. Senthil Kumar B	Associate Professor and Head, Department of Visual Communication	Internal Member

CREDIT DISTRIBUTION

B.Sc., (Hons) in Visual Communication
Minimum credits to be earned: 176
B.Sc., Visual Communication
Minimum credits to be earned: 132

Component	I Sem	II Sem	III Sem	IV Sem	V Sem	VI Sem	3 Yrs. Total Credits	VII Sem	VIII Sem	4 Yrs. Total Credits
DSC	8	8	8	8	12	16	60	12	12	84
AECC & Languages	4	4	4	7	-	-	19	-	-	19
DSE / IDC / Minor	4	4	4	4	4	4	24	4	4	32
MDC	3	3	3	-	-	-	9	-	-	9
VAC	2	1	-	1	2	-	6	-	-	6
SEC	2	2	2	2	2	2	12	-	-	12
SI	-	-	1	-	1	-	2	-	-	2
RP	-	-	-	-	-	-	-	6	6	12
Total Credits	23	22	22	22	21	22	132	22	22	176





ABBREVIATIONS

DSC	Disciplinary Specific Core
AECC	Ability Enhancement Compulsory Courses
DSE	Disciplinary Specific Elective
IDC	Interdisciplinary / Minor Courses
MDC	Multidisciplinary Courses
VAC	Value Added Courses
SEC	Skill Enhancement Courses
SI	Summer Internship
RP	Research Project

CURRICULUM STRUCTURE

B.Sc., Visual Communication (Three Years)
/
BSc., (Hons) in Visual Communication (Four Years)

Total number of Credits: 176

	B.Sc., Visual Communication (Hons) Minimum Credits to be earned :176 **B.Sc., Visual Communication Minimum Credits to be earned: 132**									
	Hours/Week						**Maximum Marks**			
SEMESTER 1										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 1	24LTAM11/ 24LHIN11/ 24LFRE11	Tamil I / Hindi I/ French I	2	0	0	1	2	40	60	100
ENG 1	24LENG11	English I	2	0	0	1	2	40	60	100
DSC 1	24PBVC11	Drawing	0	2	4	2	4	40	60	100
DSC 2	24PBVC12	Visual Language and Graphic Design	0	2	4	2	4	40	60	100
MDC 1	24CBVC11	History of Print	3	0	0	0	3	40	60	100
DSE 1	24PBVC13	Human Illustration for Visual Media	0	2	4	2	4	40	60	100
IDC 1	24PBVC14	Film the art of art								
Minor 1	24PBVC15	Computer Graphics								
VAC 1	24ABCY11	Universal Human Values	2	0	0	1	2	40	60	100
SEC 1	24SSKU11	Soft Skills I	2	0	0	1	2	40	60	100
SEC 2	24SSKU12	Orientation Programme / Industrial Visit	-	-	-	-	-	-	-	-
			11	**6**	**12**	**-**	**23**	**-**	**-**	**-**

CIA - Continuous Internal Assessment SEE - Semester End Examination

***L – Lecture, *T- Tutorial, *P- Practical, *O - Outside the class effort / self-study**

SEMESTER 2										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 2	24LTAM21 /24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2	40	60	100
ENG 2	24LENG21	English II	2	0	0	2	2	40	60	100
DSC 3	24PBVC21	Design for Advertising	0	2	4	2	4	40	60	100
DSC 4	24PBVC22	Visualization of Script	0	2	4	2	4	40	60	100
MDC 2	24CBVC21	Principle of Journalism	3	0	0	0	3	40	60	100
DSE 2	24PBVC23	Image Making and Representation	0	2	4	2	4	40	60	100
IDC 2	24EBVC21	History of Visual Art	3	0	2					
Minor 2	24EBVC22	Understanding Cinema	3	0	2					
VAC 2	24DVAC21	Communication Skills	0	0	2	1	1	40	60	100
SEC 3	24SSKU21	Soft Skills II	2	0	0	1	2	40	60	100
			12	**6**	**18**	**-**	**22**	**-**	**-**	**-**

** The Elective course 6 hours (DSE/IDC/MINOR) is reflected only in practical hours

SEMESTER 3										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 3	24LTAM31/ 24LHIN31/ 24LFRE31	Tamil III / Hindi III / French III	2	0	0	2	2	40	60	100
ENG 3	24LENG31	English III	2	0	0	2	2	40	60	100
DSC 5	24PBVC31	Photography	0	2	4	2	4	40	60	100
DSC 6	24PBVC32	Creative Writing	0	2	4	2	4	40	60	100
MDC 3	24CBVC31	Digital Media and Society	3	0	0	2	3	40	60	100
DSE 3	24PBVC33	2D Animation	0	2	4					
IDC 3	24EBVC31	News Reporting	4	0	0	2	4	40	60	100
Minor 3	24PBVC34	Film Sense	0	2	4					
SEC 4	24SSKU31	Soft Skills III	2	0	0	2	2	40	60	100
SI 1	24IBVC31	Internship I	0	0	2	1	1	-	100	100
			13	**6**	**14**	**-**	**22**	**-**	**-**	**-**

** The Elective course 6 hours (DSE/IDC/MINOR) is reflected only in practical hours

SEMESTER 4										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 4	24LTAM41/ 24LHIN41/ 24LFRE41	Tamil IV / Hindi IV / French IV	2	0	0	1	2	40	60	100
ENG 4	24LENG41	English IV	2	0	0	1	2	40	60	100
AECC 1	24EVS031	Environmental Studies	3	0	0	2	3	40	60	100
DSC 7	24PBVC41	Television Production I	0	2	4	2	4	40	60	100
DSC 8	24PBVC42	Art Direction	0	2	4	2	4	40	60	100
DSE 4	24PBVC43	Applied Photography	0	2	4	2	4	40	60	100
IDC 4	24PBVC44	Copywriting								
Minor 4	24PBVC45	Video Editing Techniques								
SEC 5	24SSKU41	Industry Oriented Employability skills	1	0	2	1	2	40	60	100
VAC 3	24SNSS41	Yoga Education / NSS / NCC	0	0	2	1	1	-	100	100
SEC 6	24SSKU42	In-plant Training/ Industrial Tour/ Summer Term	-	-	-	-	-	-	-	-
			8	**6**	**16**	**-**	**22**	**-**	**-**	**-**

KNOWLEDGE IS POWER

SEMESTER 5										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 9	24PBVC51	Television Production II	0	2	4	2	4	40	60	100
DSC 10	24PBVC52	Audio Production	0	2	4	2	4	40	60	100
DSC 11	24CBVC51	Media Culture and Society	4	0	0	2	4	40	60	100
DSE 5	24PBVC53	3D Animation	0	2	4	2	4	40	60	100
IDC 5	24PBVC54	Digital Marketing								
Minor 5	24PBVC55	Short Filmmaking								
SEC 7	24SSKU51	Entrepreneurial Development	2	0	0	1	2	40	60	100
VAC 4	24SBVC52	Web Designing	0	2	0	1	2	40	60	100
SI 2	24IBVC51	Internship II	0	0	2	1	1	-	100	100
SEC 8	24SSKU52	Skill Enhancement Training / Student Club Activities/ Institution Innovation Council Activities	-	-	-	-	-	-	-	-
AUDIT PAPER		Cyber Security	-	-	-	-	-	-	-	-
			6	**8**	**14**	**-**	**21**	**-**	**-**	**-**

SEMESTER 6										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 12	24PBVC61	AI in Entertainment and Media	0	2	4	2	4	40	60	100
DSC 13	24PBVC62	Comics Book Publishing	0	2	4	2	4	40	60	100
DSC 14	24CBVC61	Media Psychology	4	0	0	0	4	40	60	100
DSC 15	24CBVC62	Film Studies	4	0	0	2	4	40	60	100
DSE 6	24PBVC63	Digital Matte Painting	0	2	4	2	4	40	60	100
IDC 6	24PBVC64	Emerging Media								
Minor 6	24PBVC65	PSA Advertisement								
SEC 9	24SSKU61	Udagaviyal	0	2	0	2	2	-	100	100
SEC 10	24SSKU62	On Job Training / Apprenticeship / Startup	-	-	-	-	-	-	-	-
			8	**8**	**12**	**-**	**22**	-	**-**	**-**

KNOWLEDGE IS POWER

SEMESTER 7										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 16	24CBVC71	Media Management	4	0	0	2	4	40	60	100
DSC 17	24CBVC72	Media Distribution and Law	4	0	0	0	4	40	60	100
DSC 18	24CBVC73	Communication Theories and Research Methods	4	0	0	2	4	40	60	100
DSE 7	24PBVC71	Digital Storyboarding	0	2	4	4	4	40	60	100
IDC 7	24PBVC72	Screenplay Writing								
Minor 7	24PBVC73	Acting and Body Language								
RP 1	24RBVC71	Research Project I	0	0	12	2	6	40	60	100
			12	**2**	**16**	**-**	**22**	**-**	**-**	**-**

SEMESTER 8										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
DSC 19	24PBVC81	UI and UX Design	0	2	4	2	4	40	60	100
DSC 20	24CBVC81	Media Strategies and Digital Promotion	4	0	0	0	4	40	60	100
DSC 21	24PBVC82	Portfolio Creation	0	2	4	2	4	40	60	100
DSE 8	24PBVC83	VFX	0	2	4	2	4	40	60	100
IDC 8	24PBVC84	3D Modeling								
Minor 8	24PBVC85	Short Film - Science Fiction Genre								
RP 2	24RBVC81	Project in New Media	0	3	6	2	6	40	60	100
			4	**9**	**18**	**-**	**22**	**-**	**-**	**-**

DISCIPLINE SPECIFIC CORE COURSES

Category	Code	Course	L	T	P	O	C
DSC 1	24PBVC11	Drawing	0	2	4	2	4
DSC 2	24PBVC12	Visual Language and Graphic Design	0	2	4	2	4
DSC 3	24PBVC21	Design for Advertising	0	2	4	2	4
DSC 4	24PBVC22	Visualization of Script	0	2	4	2	4
DSC 5	24PBVC31	Photography	0	2	4	2	4
DSC 6	24PBVC32	Creative Writing	0	2	4	2	4
DSC 7	24PBVC41	Television Production I	0	2	4	2	4
DSC 8	24PBVC42	Art Direction	0	2	4	2	4
DSC 9	24PBVC51	Television Production II	0	2	4	2	4
DSC 10	24PBVC52	Audio Production	0	2	4	2	4
DSC 11	24CBVC51	Media Culture and Society	4	0	0	2	4
DSC 12	24PBVC61	AI in Entertainment and Media	0	2	4	2	4
DSC 13	24PBVC62	Comics Book Publishing	0	2	4	2	4
DSC 14	24CBVC61	Media Psychology	4	0	0	0	4
DSC 15	24CBVC62	Film Studies	4	0	0	2	4
DSC 16	24CBVC71	Media Management	4	0	0	2	4
DSC 17	24CBVC72	Media Distribution and Law	4	0	0	0	4
DSC 18	24CBVC73	Communication Theories and Research Methods	4	0	0	2	4
DSC 19	24PBVC81	UI and UX Design	0	2	4	2	4
DSC 20	24CBVC81	Media Strategies and Digital Promotion	4	0	0	0	4
DSC 21	24PBVC82	Portfolio Creation	0	2	4	2	4

DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	O	C
DSE 1	24PBVC13	Human Illustration for Visual Media	0	2	4	2	4
DSE 2	24PBVC23	Image Making and Representation	0	2	4	2	4
DSE 3	24PBVC33	2D Animation	0	2	4	2	4
DSE 4	24PBVC43	Applied Photography	0	2	4	2	4
DSE 5	24PBVC53	3D Animation	0	2	4	2	4
DSE 6	24PBVC63	Digital Matt Painting	0	2	4	2	4
DSE 7	24PBVC71	Digital Storyboarding	0	2	4	4	4
DSE 8	24PBVC83	VFX	0	2	4	2	4

INTERDISCIPLINARY COURSES

Category	Code	Course	L	T	P	O	C
IDC 1	24PBVC14	Film the art of art	0	2	4	2	4
IDC 2	24EBVC21	History of Visual Art	3	0	3	2	4
IDC 3	24CBVC32	News Reporting	3	0	3	2	4
IDC 4	24PBVC44	Copy Writing	0	2	4	2	4
IDC 5	24PBVC54	Digital Marketing	0	2	4	2	4
IDC 6	24PBVC64	Emerging Media	0	2	4	2	4
IDC 7	24PBVC72	Screenplay Writing	0	2	4	4	4
IDC 8	24PBVC84	3D Modeling	0	2	4	2	4

MINOR COURSES

Category	Code	Course	L	T	P	O	C
Minor 1	24PBVC15	Computer Graphics	0	2	4	2	4
Minor 2	24EBVC22	Understanding Cinema	3	0	3	2	4
Minor 3	24PBVC34	Film Sense	0	2	4	2	4
Minor 4	24PBVC45	Video Editing Techniques	0	2	4	2	4
Minor 5	24PBVC55	Short Filmmaking	0	2	4	2	4
Minor 6	24PBVC65	PSA Advertisement	0	2	4	2	4
Minor 7	24PBVC73	Acting and Body Language	0	2	4	4	4
Minor 8	24PBVC85	Short Film - Science Fiction Genre	0	2	4	2	4

MULTIDISCIPLINARY COURSES

Category	Code	Course	L	T	P	O	C
MDC 1	24CBVC11	History of Print	3	0	0	0	3
MDC 2	24CBVC21	Principle of Journalism	3	0	0	0	3
MDC 3	24CBVC31	Digital Media & Society	3	0	0	2	3

AECC & LANGUAGES

Category	Code	Course	L	T	P	O	C
LANG 1	24LTAM11/ 24LHIN11/ 24LFRE11	Tamil I / Hindi I/ French I	2	0	0	1	2
ENG 1	24LENG11	English I	2	0	0	1	2
LANG 2	24LTAM21/ 24LHIN21/ 24LFRE21	Tamil II / Hindi II / French II	2	0	0	2	2
ENG 2	24LENG21	English II	2	0	0	2	2
LANG 3	24LTAM31/ 24LHIN31/ 24LFRE31	Tamil III / Hindi III / French III	2	0	0	2	2
ENG 3	24LENG31	English III	2	0	0	2	2
AECC 1	24EVS031	Environmental Studies	3	0	0	2	3

VALUE ADDED COURSES

Category	Code	Course	L	T	P	O	C
VAC 1	24DVAC11	Communication Skills	0	0	2	1	1
VAC 2	24DVAC21	Universal Human Values	2	0	0	1	2
VAC 3	24SNSS41	Yoga Education / NSS / NCC	0	0	2	1	1
VAC 4	24SBVC52	Web Designing	2	0	0	1	2

SKILL ENHANCEMENT COURSES

Category	Code	Course	L	T	P	O	C
SEC 1	24SSKU11	Soft Skills I	2	0	0	1	2
SEC 2	24SSKU12	Orientation Programme / Industrial Visit	-	-	-	-	-
SEC 3	24SSKU21	Soft Skills II	2	0	0	1	2
SEC 4	24SSKU31	Soft Skills III	2	0	0	2	2
SEC 5	24SSKU41	Industry Oriented Employability skills	1	0	2	1	2
SEC 6	24SSKU42	In-plant Training/ Industrial Tour/ Summer Term	-	-	-	-	-
SEC 7	24SSKU51	Entrepreneurial Development	2	0	0	1	2
SEC 8	24SSKU52	Skill Enhancement Training / Student Club Activities/ Institution Innovation Council Activities	-	-	-	-	-
SEC 9	24SSKU61	Udagaviyal	0	2	0	2	2
SEC 10	24SSKU62	On Job Training / Apprenticeship / Startup	-	-	-	-	-

SUMMER INTERNSHIP

Category	Code	Course	L	T	P	O	C
SI 1	24IBVC31	Internship I	0	0	2	1	1
SI 2	24IBVC51	Internship II	0	0	2	1	1

RESEARCH PROJECT

Category	Code	Course	L	T	P	O	C
RP 1	24RBVC71	Research Project I	0	0	12	2	6
RP 2	24RBVC81	Project in New Media II	0	0	12	2	6

SEMESTER I

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM11	TAMIL	2	0	0	1	2

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COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LFRE11	FRENCH I	2	0	0	0	2

Course Objectives:

The lessons are being chosen:

1) to greet, to express excuse and to introduce oneself
2) to introduce another person
3) to express his/her ideas, opinions and weekend projects
4) to request someone to do something, polite manners
5) to accept, refuse, enquire and indicate the time and date
6) to express himself / herself in positive and negative manner

UNITS:

1) Salut

les nombres, Les jours de la semaine et du mois, La nationalité 4 hours

2) Enchanté
Les verbes Etre, Avoir, Aller, Regular ER verbes, Present tense. 6 hours

3) J'Adore
La negation, l'adjectif possessif, le futur proche 4 hours

4) Tu veux bien
Les articles de finis/indéfinis, Les pronoms après une préposition (avec lui, chez moi), Le passé composé 7 hours

5) On se voit quand
Les pronoms compléments directs me, te, nous, vous, L'interrogation avec est-ce que, L'heure et la date. 5 hours

6) Bonne idée
Les articles partitifs, Le masculin et le féminin des adjectifs, Les pronoms compléments directs le, la, les, La négation : ne… pas de.

Course Outcome

1) The students would be able to greet, to excuse and to introduce himself
2) The students would be able to introduce someone
3) The students would be able to express his ideas, opinions and weekend projects
4) The students would be able to ask someone to do something, polite manner
5) The students would be able to accept, refuse enquire and indicate the time and date
6) The students would be able to express himself in positive and negative manner

Text / Reference Book:

Prescribed book: LATITUDES 1 (A1/A2) MÉTHODE DE FRANÇAIS - Régine Mérieux and Yves Loiseau
Reference book: SAISON A1 - MÉTHODE DE FRANÇAIS - Marie-Noëlle Cocton, Élodie Heu, Catherine Houssa, Émilie Kasazian

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN11	HINDI I	2	0	0	0	2

Course Objectives:

- To understand the rural life style, social responsibilities and social values
- To create awareness about the importance of varied culture
- To enable the students to develop communication skill in Hindi and to use Azhagi, Azhagi+ fonts

UNIT I: 'Smruti' (Kahani) by Pandit Sriram Sharma. 6hrs.

पं. श्रीराम शर्मा कृत 'स्मृति' (कहानी)

UNIT II: 'Athiti tum kab jaaoge' (Vyangy) by Sharad Joshi. 6hrs.

शरद जोशी कृत 'अतिथि तुम कब जावोगे' (व्यंग्य)

UNIT III: 'Atatho Ghumakkad Jigyasa' (Yatra Vruthanth) by Rahul Sanskrityayan. 6hrs.

राहुल सांस्कृतयायन कृत 'अथातो घुमक्कड़ जिज्ञासा' (यात्रा वृत्तान्त)

UNIT IV: Functional Hindi-Phrases used in Letter Writing. Skill development - Bhav Ek Bhasha Anek 6hrs.

व्यावहारिक हिन्दी- पत्र लेखन में प्रयुक्त वाक्यांश ,

कौशल विकास – भाव एक भाषा अनेक

UNIT V: Letter Writing- Intro. & Types & 3 Personal Letters 6hrs.

Introduction to Azhagi, Azhagi + fonts

पत्र लेखन – परिचय व प्रकार , 3 अनोपचारिक पत्र

अलगी, अलगी + फ़ॉन्ट का परिचय

Total: 30hrs.

Course Outcome:

At the end of this course Students will be able to

CO1 Gain knowledge about the rural life style

CO2 Understand social values

CO3 Understand importance of varied culture

CO4 Journalise in Functional Hindi
CO5 Use Azhagi, Azhagi+ fonts

Text/Reference Book/Weblinks:

Pandit Sriram Sharma ka kahani: https://www.evidyarthi.in
Harishankar parasayi ka Vyangy: http://gadyakosh.org
Rahul Sanskrityayan ka yatravruttant: https://www.hindwi.org
Prayojanmoolak Hindi:https://hi.mwikipedia.org
https://www.azhagi.com/hnd/helphtml/Introduction.html

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LENG11	ENGLISH I	2	0	0	1	2

COURSE OBJECTIVES:

1. To enable students to develop their communication skills effectively.
2. To make students familiar with usage skills in the English Language.
3. To enrich their vocabulary in English.
4. To develop communicative competence.

UNIT- I PROSE 6

- Dangers of drug abuse - Hardin B.Jones
- Tight corners - E.V.Lucas

UNIT-II POETRY 6

- Ecology - A.K.Ramanujan
- The owl and the chimpanzee - Jo Camacho

UNIT-III SHORT STORY 6

- The Dear Departed - Stanley Houghton
- The Fool's Paradise- Isaac Bashevis Singer

UNIT – IV GRAMMAR 6

- Parts of speech, Articles

UNIT – IV GRAMMAR 6

- One-word substitution, prefix, suffix, synonym, antonym.

Total: 30 Hours

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Understand the characteristic features of the language used in the text.
CO 2	Strengthen their knowledge of basic grammar
CO 3	Improve narrative skills after studying diverse prose and play.
CO 4	Understand to classify parts of speech and articles.
CO 5	Develop critical writing skills in the textual content of the syllabus.

REFERENCE BOOKS:

- Jeya Santhi June (2015) English for Communication Enrichment
- Dr. M. Narayana Rao and Dr. B. G.Barki–Anu's (June 2012) Current English for Communication (AnuChitra).
- Dr. Ananthan, R. (2010) Effective Communication. Ed. Chennai: Anu Chithra.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC11	DRAWING	0	2	4	2	4

COURSE OBJECTIVES:

1. Understanding Basic Drawing Techniques
2. Developing Observation Skills
3. Understand the principles of composition, including balance, rhythm, and focal points.
4. Explore personal expression and artistic style through drawing
5. Reflect on personal progress and growth as an artist.

UNIT- I BASICS OF DRAWING 18

1.1 Understanding the tools of drawing (pencils, erasers, and paper types).

1.2 Basic line exercises: straight lines, curved lines, zigzag lines.

1.3 Introduction to shapes and Forms

1.4 Space handling

Exercise: *Free hand drawings, line pattern designs, negative and positive space handling*

UNIT-II SHADING TECHNIQUE 18

2.1 Tonal value

2.2 Hatching technique

2.3 Fine and smudge shading technique

2.4 Art works creations using different shading technique

Exercise: *Light to dark shading, shading different texture, academic and hatching practice*

UNIT-III PERSPECTIVE DRAWING 18

3.1 Elements of perspective

3.2 One point perspective

3.3 Two point perspective

3.4 Three point perspective

Exercise: *3D understanding in 2D form, landscape drawing, buildings cape*

UNIT – IV STILL LIFE DRAWING 18

4.1 Composing technique

4.2 Shape and form rendering

4.3 Organic Still life

4.4 In Organic Still life

Exercise: *Key sketches, tonal value, plant drawing, fruit drawing, wooden and metal object drawing, cloth drawing and shading*

UNIT– V PORTRAIT DRAWING 18

5.1 Keys sketch
5.2 Skull form
5.3 Face features study
5.4 Portraits from 2D images

Exercise: *Eye, nose, lip, drawing in different angle, skull drawing, turn around methods, shading and smudging practice, hatching style*

Total: 90 Hours

EVALUATION METHODS

- **CAT** – Drawing **Assignments** (Record Work of Drawing skills at various stages of learning)
- **Semester Exam** – **Practical,** Record Work Viva

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students will exhibit competence in using basic drawing tools and materials
CO 2	Students will demonstrate an understanding of compositional elements such as balance, proportion, and focal point, applying them to create visually engaging drawings.
CO 3	Students will develop the ability to observe and interpret the visual world accurately, translating three-dimensional forms and spatial relationships onto a two-dimensional surface.
CO 4	Students will experiment with different drawing styles, techniques, and mediums, gaining exposure to a range of artistic expression
CO 5	Students will engage in critiques, self-assessment, and reflection, analyzing their own artwork and the work of others to identify strengths, weaknesses, and areas for growth.

TEXT BOOKS:

1. Barrington Barber (2023), Introduction to Drawing - Practical easy steps to great artwork, Arcturus Publishing.
2. Peter Gray (2023), The Essential Book of Drawing & Illustration - A step-by-step guide to artistic excellence, Arcturus Publishing.
3. Bert Dodson (2006), Keys to Drawing with Imagination - Strategies and Exercises for Gaining Confidence and Enhancing Your Creativity, North Light Books.

REFERENCE BOOKS:

1. William F. Powell, Michael Butkus (2020), The Art of Basic Drawing: Simple step-by-step techniques for drawing a variety of subjects in graphite pencil, Walter Foster Publishing.
2. Vivienne Coleman (2024), The Artist's Step-by-Step Guide to Drawing - How to Create Beautiful Images, Arcturus Publishing.

WEB SOURCES:

1. https://www.electronicshub.org/basics-of-embedded-c-program/
2. https://www.mygreatlearning.com/blog/embedded-c/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC12	VISUAL LANGUAGE AND GRAPHIC DESIGN	0	2	4	2	4

COURSE OBJECTIVES:

1. Understand the principles of visual design.
2. Develop proficiency to create contemporary design.
3. Apply design principles to create visually appealing compositions.
4. Analyze and critique visual designs for effectiveness and impact.
5. Cultivate creativity and innovation in visual problem-solving.

UNIT- I INTRODUCTION TO VISUAL DESIGN 18

1.1. Definition - importance of visual design
1.2. Historical overview- Design movements, Evolution of design
1.3. Elements of visual design- line, form, shape, color, texture, space
1.4. Principles of design: balance, contrast, rhythm, unity

EXERCISE: Basic free hand practice, small assignments

UNIT-II COLOR THEORY 18

2.1. Concept of Primary Colors – RGB, RYB, Additive , Subtractive
2.2. Colors wheel – Color Mixing, Secondary color - Tertiary color
2.3. Color Harmony- Color Contrast, color Rhythm
2.4. Color Psychology, selective color feel, land color and people

EXERCISE: Practical color wheel on board, color mixing techniques, color theory assignment

UNIT-III TYPOGRAPHY 18

3.1. Understanding Typography- style, Construction, elements, important.
3.2. Basic free hand practice, basic form practice, vertical form practice, diagonal forms,
3.3. Classic brush stroke practice, bamboo, calligraphy pen
3.4. Expressive typography, contemporary graffiti style, collage work

EXERCISE: Lettering with brush, calligraphy fonts, font construction, and own font creation cape

UNIT – IV LOGO DESIGN 18

4.1. Research and Conceptualization- idea- mind mapping, thumbnail sketches.
4.2. Color and Scalability- quality, clarity.
4.3. Logo type, Word mark logo, Letter mark logo,
4.4. Pictorial Mark emblem logo

EXERCISE: Mind mapping, thumbnail sketches, color palate. Design trace, final out

UNIT– V CORPORATE IDENTITIES 18

5.1. Poster design- positive and negative space, orientation
5.2. Pamphlet design- sizes, Define the Purpose, Content arrangements, image selection
5.3. Brochure design - Brochure sizes- single fold. Multifold- Balance and Flow
5.4. Visiting card design - Dangler design

EXERCISE: Poster making, Visiting card making, dangler making, and two-fold brochure making all done by hand

Total: 90 Hours

EVALUATION METHODS

- **CAT Seminar** theoretical concepts and principles of visual design
- **PPT Presentation** of elements of color theory
- **Group project** on LOGO and Poster design
- **SE Practical,** Record Work and VIVA

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students will gain knowledge about visual design and its concepts
CO 2	Students will gain knowledge about color theory, color psychology and color importance
CO 3	Students will apply typography basics and its concept in regular classroom practice
CO 4	Students will practice and present design projects, fostering teamwork and understanding the design process.
CO 5	Students will compile a portfolio showcasing their best graphic design work, demonstrating their growth, creativity, and technical skills throughout the course.

TEXT BOOKS:

1. Ryan Hembree (2008), The Complete Graphic Designer - A Guide to Understanding Graphics and Visual Communication, Rockport Publishers
2. Meredith Davis & Jamer Hunt (2017), Visual Communication Design - An Introduction to Design Concepts in Everyday Experience, Bloomsbury Publishing USA
3. David Dabner, Sandra Stewart, Abbie Vickress (2023), Graphic Design School - The Principles and Practice of Graphic Design-Wiley, Sam Warrington Publications.

REFERENCE BOOKS:

1. Ellen Lupton, Jennifer Cole Phillips (2015), Graphic Design - The New Basics - Second Edition, Revised and Expanded, Princeton Architectural Press.
2. Bonne Zabolotney (2024), Designing Knowledge - Emerging Perspectives in Design Studies Practices, Bloomsbury Visual Arts.
3. Jacinta Patterson, Joanne Saville (2022), Viscomm - A Guide to VCE Visual Communication Design, Cambridge University Press.

WEB SOURCES:

1. https://www.coursera.org/specializations/graphic-design
2. https://www.coursera.org/learn/fundamentals-of-graphic-Design
3. https://onlinecourses.swayam2.ac.in/ntr20_ed15/preview
4. https://helpx.adobe.com/learn.html
5. www.skillshare.com
6. www.behance.net

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC11	HISTORY OF PRINT	3	0	0	2	3

COURSE OBJECTIVES:

1. To gain knowledge about printing and its History.
2. Developing knowledge in various printing methods and its techniques.
3. Understand the evolution of print
4. Understand importance of print
5. Understand revolution of print

UNIT- I ANCIENT AND EARLY PAINTING 9

1.1. Origins of print
1.2. Prehistoric evidence of printing
1.3. Clay Tablets, Papyrus
1.4. Woodblock Printing
1.5. The earliest forms of printing

(Mini research projects, PPT presentation)

UNIT-II EVOLUTION OF PRINTING TECHNIQUE 9

2.1. Movable Type Printing (1040 CE)
2.2. Korean Movable Type (1234 CE)
2.3. Gutenberg and the Printing revolution
2.4. Spread of Printing Presses (15th-16th Century)
2.5. Spread of knowledge, Reformation.

(Mini research projects, PPT presentation)

UNIT-III ADVANCES IN PRINTING TECHNOLOGY 9

3.1. Copperplate Engraving (16th Century)
3.2. Illustrations, maps, artworks.
3.3. Lithography (1796)
3.4. The Rotary Press – 1843
3.5. Printing newspapers, books.

(Mini research projects, PPT presentation)

UNIT – IV MOTION PRINTING TECHNOLOGY 9

4.1. Offset Printing (Early 20th Century)
4.2. Inkjet Printing – 1951
4.3. Laser Printing – 1969
4.4. Dominant printing method, high quality and efficiency
4.5. Small print runs, personalized printing.

(Essays, class discussions, and presentations)

UNIT– V THE IMPACT OF PRINT 9

5.1 Education and Literacy.
5.2 Religion.
5.3 Science and Enlightenment.
5.4 Politics.
5.5 Society.

(*Eassy,Mini research projects, PPT presentation)*

Total: 45 Hours

EVALUATION METHODS

CAT: Library and web research projects Written Test
Individual and group projects.
SEM EXAM: Theory

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students will be able to describe the chronological development of printing Technologies from ancient to modern times.
CO 2	Students will analyze the impact of printing innovations on various cultures and societies, including changes in literacy, education, religion, science, and politics.
CO 3	Students can evaluate key technological advancements in printing and their significance in a broader context of communication.
CO 4	Students will demonstrate the ability to conduct independent research on specific topics within history of print, utilizing both print and digital resources.
CO 5	Students will connect historical developments in print technology to contemporary media and communication practices.

TEXT BOOKS:

1. Helmer J. Helmers, Jamie Cumby, Nina Lamal (2021), "Print and Power in Early Modern Europe (1500-1800)", Brill.
2. Yuri V. Kuznetsov (2021), "Principles of Image Printing Technology", Springer International Publishing.
3. Abhijit Gupta (2021), "The Spread of Print in Colonial India", Cambridge University Press.

REFERENCE BOOKS:

1. Robert Hoe (2021), "A Short History of The Printing Press", Independently Published.
2. Stephan Fussel (2020), "Gutenberg and the Impact of Printing", Taylor & Francis.
3. Stephanie E. Koscak (2020), "Monarchy, Print Culture, and Reverence in Early Modern England", Taylor & Francis.

WEB SOURCES:

1. https://printinghistory.org/
2. https://www.instantprint.co.u/
3. https://www.history.com/topics/inventions/printing-press

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC13	HUMAN ILLUSTRATION FOR VISUAL MEDIA	0	2	4	2	4

COURSE OBJECTIVES:

1. Understanding Human Anatomy
2. Ability to compete in employability filed illustration needs
3. Artistic Styles and Techniques
4. Regular practice to achieve professional skills.
5. To explore new illustration styles and techniques

UNIT- I INTRODUCTION TO HUMAN ANATOMY 18

1.1 Introduction of human illustration
1.2 Basics of anatomy study
1.3 Comparison of anatomy, Anatomical proportions
1.4 Measurements of anatomy

EXERCISE: Human figure outline drawing

UNIT-II ANATOMY OF SKULL 18

2.1 Male skull study
2.2 Female skull study
2.3 Proportion of skull
2.4 Turn around view of the skull, Skull blocking

EXERCISE: Drawing female and male Skull from different views

UNIT-III SKELETON STUDY 18

3.1 Static pose
3.2 Male and female skeleton study - comparison, Difference
3.3 Turnaround view of skeleton
3.4 Bones movement

EXERCISE: Drawing female and male Skeleton from different views

UNIT – IV MOVEMENT STUDY 18

4.1 Stick figure static and dynamic movements
4.2 Line of action
4.3 Sports movements
4.4 Live moment study- Speed Sketches

EXERCISE: Drawing live movement action posture

UNIT– V ANATOMY TRACING AND TECHNIQUES 18

5.1 Line tracing practice
5.2 See through technique
5.3 Tracing technique Recreation
5.4 Group composition tracing

EXERCISE: Movement tracing practice

Total: 90 Hours

EVALUATION METHODS

- Record work of anatomy study at various levels

COURSE OUTCOMES:

At the end of this course, students will be able to,

CO 1	Applying your drawing skills and creativity to narrative illustration and telling a story through your images
CO 2	How to create varied and interesting character designs
CO 3	How to apply observational sketching to more finished reportage drawings
CO 4	How to build up a complex scene for a picture book
CO 5	Drawing from suggested prompts, Storyboarding and planning out a picture book

TEXT BOOKS:

1. Sarah Simblet (2020), Anatomy for the Artist, DK
2. Katarzyna Kmiecik, Mark Langley, Ashley Mortenson, Kate Parkin, Charlie Schaffer, Gail Sibley, Katie Sollohub, Rupert Smissen, and Jake Spicer, (2023), Artist's Drawing Techniques, DK
3. Jamie Moore (2018), The Complete Book of Drawing Techniques, Arcturus Publishing

REFERENCE BOOKS:

1. Giovanni Civardi (2020), Artist's Guide To Human Anatomy, DK
2. Sarah Simblet (2020), Drawing for the Artist, DK

WEB SOURCES:

1. www.udemy.com
2. www.arts.ac.uk
3. https://www.arts.ac.uk/subjects/illustration/short-courses/narrative-illustration/book-illustration-short-course- chelsea/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC14	FILM – THE ART OF ARTS	0	2	4	2	4

COURSE OBJECTIVES:

1. To understand the rudiments of visual art forms through movies.
2. To explore the important visual elements in films.
3. To recognize the significance of art forms in society
4. To acquire skills for visual aesthetics and communicating symbolically.
5. To develop insights into the process of script to the screen with visual aesthetics.

UNIT- I ELEMENTS OF FILM 18

1.1 Visual Elements of Film - Types of visual arts and its significance – Exploring the relationship of cinema with arts. performing art forms, traditional and folk-art forms and theatrical acting

1.2 Visual Elements in Film - Understanding visual principles of composition - Representation through two and three dimensions in visual art.

1.3 Aural Elements of Film - Basics of oration – Elements of oration – Voice modulation – Background Score – Environment sounds – Special Sound effects.

1.4 Aural Elements in Film – Understanding layers of sound – Identifying significance of sound element – Balancing of sound elements – Sound theatrical system – Mono to surround

EXERCISE: Watch the listed movies and evaluate the art of narration, visualization and oration.

UNIT-II NARRATIVE ART IN FILM 18

2.1 Film and literature - Interwined narrations – Cinema and literature – Movies based on literature and its adaptions – Intertwined narrative techniques.

2.2 Dissemination of native history and tradition through puppetry in films and understanding the forms of puppetry.

2.3 Art of Narration – Characteristics of Narration - Narrative elements – Types of Narration Style – Narrative forms.

2.4 Film Language – Narrating story through visuals - impacts of visual aesthetics – Message and meaning.

EXERCISE: Identify any 5 native art forms from movies and interpret on usage of narrative art in the movies. (Movie: Best offer)

UNIT-III PERFORMANCE ART IN FILM 18

3.1. Understanding dance as an art – forms of dance – elements in dance forms – dance as a method of storytelling and dissemination of native history and tradition.

3.2. Understanding singing as an art – types of songs – elements in singing – song as a method of storytelling and dissemination of native history and tradition.

3.3 Understanding Theater as an art – types of theater arts – elements in singing – song as a method of storytelling and dissemination of native history and tradition.

EXERCISE: Identify the movies based on literary adoption. (Thillana Mohanambal, Karnan, Sivaji, Sound of Music, Black Swan, Whiplash).

UNIT – IV VISUAL ART IN FILM 18

4.1. Principles of visual aesthetics - Frame and framed - elements in a frame - decoding the meaning.
4.2. Visual codes - types of visual codes – symbolic meaning creation – usage of symbolic communication through object and symbol.
4.3. Art of Visualization – Visual Principles - Principle of framing – composition techniques – camera shots, angles, movements with its hidden meaning - Basics of lighting – types of lighting – formal lighting equipment and its meaning.

EXERCISE: List-out the significant visual aesthetics in any recent films.

UNIT– V REFLECTION OF ART MOVEMENTS IN FILM 18

5.1. Visual art movements from a national perspective – Bengal school of art – progressive artist group – The Kerala radicals – Feminist art movement – madras art movement.
5.2. Introduction to visual art movements from international perspective – Expressionism – Avant Garde – Impressionism – Surrealism – Futurism – Symbolism.
5.3. Art as a narrative element in Indian films – Ittefaq 1969 – Dil Chahta Hai 2001 - Taare Zameen Par 2007 – Fitoor - 2016
5.4. Art as a narrative element in International films – Visit to Picasso 1949 – Frida – 2002 - Seraphine 2008 – Scream movie series.

EXERCISE: Highlight the similarities in the movie Mad Max: Fury Road by George Miller with the painting "The Elephants" by Salvador Dali

Total: 90 Hours

EVALUATION METHODS

- **CAT - Quiz** to test recall capacity of students on concept of visual arts from a national and international viewpoint.
- **Assignment** would be given on the pioneers of visual and performing artists with their significant works.
- **Seminar** to be delivered by students based on the analysis of any popular Indian films based on any visual or performing arts.
- **Debate –** On topic such as "The cinema is not an art which films life: the cinema is something between art and life**" –** Jean Luc Godard and **"**Art, is not a mirror, but a hammer: it does not reflect, it shapes" Leon Trotsky Justify/Challenge.
- **Essay Writing** on the significant art movements and the artist in India.

COURSE OUTCOMES:

At the end of this course, students will be able to,

CO 1	Students will have a comprehensive understanding of the various forms of art depicted through films.
CO 2	Students will gain knowledge about narrative art forms within films.
CO 3	The students will gain an insight of performance art forms.
CO 4	Students will acquaint the basics of visual aesthetics using symbolism in visual art forms.
CO 5	Student will evaluate the major visual art movements from a global perspective in relation to the application in films.

TEXT BOOKS:

1 Kristin Thompson and Jeff Smith (2024), Film Art: An Introduction, 13th edition, David Bordwell, New York: McGraw-Hill Education.
2 Anni Mandoza (2024), Colombian Diasporic Identities: Representations in Literature, Film, Theater and Art, Routledge
3 Patrisia Emison (2021), Moving Pictures and Renaissance History, Amsterdam University Press

REFERENCE BOOKS:

1 Bruce Block (2021), The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media, Routledge
2 RoseLee Goldberg (2020), Thames and Hudson Performance Now: Live Art for the 21st Century, Illustrated edition.

WEB SOURCES:

1. https://www.artforum.com/features/live-and-direct-cinema-as-a-performing-art-221161/
2. https://www.saintleo.edu/about/stories/blog/the-6-best-movies-for-performing-arts-majors

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC15	COMPUTER GRAPHICS	0	2	4	2	4

COURSE OBJECTIVES:

1. Explore the graphic design software interface.
2. Gain knowledge of industry-standard graphic design software and familiarity with other relevant tools and platforms.
3. Acquire skills in designing for print media such as posters, flyers, brochures, business cards, magazines, and packaging, Learn digital design principles for web and screen-based applications
4. Creating original artwork, icons, illustrations, and Infographics.
5. Build a portfolio, demonstrating creativity, technical skills, and conceptual thinking

UNIT- I GRAPHIC DESIGN SOFTWARE WORKSPACE 18

1.1 Principles of graphic design - Emphasis, Contrast, Balance, Repetition, Proportion, Hierarchy, Rhythm, Harmony, Pattern, Proximity, Progression, Unity and Variety.

1.2 Layout composition - create visually appealing and effective layouts, role of grids, rule of thirds, golden ratio, golden mean

1.3 Typography - typefaces, fonts, font styles, font sizes, typographic hierarchy, Kerning, leading, tracking

1.4 Color theory - color models: RGB, CMYK, HSB and LAB, color spaces and gamut, additive vs. subtractive color, color rhythm, color harmony

1.5 Final composition, and visual hierarchy - advanced composition strategies, create balanced and harmonious compositions, Analyse and critique of compositions, Understand visual hierarchy and its importance

Exercise: Design a layout of poster promoting an event by applying rule of thirds, Composite a layout for mood board of a brand product with color harmony

UNIT-II SOFTWARE TOOLS AND MENU 18

2.1. Introduction to Photoshop - Understand the interface of Adobe Photoshop, Filters, adjustments, and layer effects, saving and exporting images in different formats

2.2. Selection tools - Marquee Selection Tools, Lasso Selection Tools, Magic Wand Tool, Quick Selection Tool, Select and Mask Workspace, Selection Modification Tools, Quick Mask Mode, Refine Edge/Select and Mask

2.3. Drawing tools - Brush Tool, Pencil Tool, Pen Tool, line and shape tools, Custom Shape Tool, Eraser Tool, Gradient Tool, Bucket Fill Tool, History brush tool

2.4. Editing tools - Clone Stamp Tool, Blur, Sharpen, and Smudge Tools, Healing Brush Tool, Spot Healing Brush Tool, Content-Aware Fill, Dodge, Sponge and Burn Tools, Color Replacement Tool

2.5. Photoshop UI panels - Levels, Curves, Hue/Saturation, and Color Balance, history, window, blending options, Color Swatches, Brushes, Navigation

Exercise: Draw a cartoon character and put a photographic BG, Change the light direction of an image with Dodge, Sponge and Burn Tools

UNIT-III DESIGN ELEMENTS 18

3.1. Design Process - Process of conceptualizing, planning, and executing design projects from initial ideation to final delivery, including sketching, iteration, and refinement.
3.2. Branding and identity design - Explore the principles and practices of branding and identity design, including logo design, brand guidelines, brand storytelling, and visual consistency across different touch points.
3.3. Designing for print Ad - posters, flyers, brochures, business cards, magazines, and packaging, including considerations for color modes, resolution, and print specifications
3.4. Effective Designing - Learn how to clearly and effectively communicate ideas, messages, and concepts visually through graphic design, considering target audience, context, and communication objectives

Digital design - Learn digital design principles for web and screen-based applications, including website design, user interface (UI) design, mobile app design, and responsive design principles
Exercise: Make a logo for your own imaginary brand company, 2. Create a movie poster for a recent action-adventure film

UNIT – IV IMAGE EDITING 18

4.1 Image editing - Importing Images, remove unwanted areas or distractions, adjusting the brightness, contrast, saturation, and color balance, filters or effects, adjusting individual colors or tones, or creating composite images, Creating Surreal or Fantasy Scenes
4.2 Photo manipulation - technique involves cutting and pasting, Cloning and Healing, adding artistic effects, Distortion techniques involve stretching, warping, or morphing.
4.3 Color grading - Primary and secondary color correction, applying stylistic color treatments, grading presets, maintaining color consistency
4.4 Retouching, and image optimization - retouching tools to remove blemishes, wrinkles, or other imperfections from the image, Optimize for Web,
4.5 Original artwork, icons, illustrations, Infographics - Develop illustration skills and techniques for creating original artwork, icons, illustrations.

Exercise: Create a matte paint with a fantasy scene by photos manipulation Do a face-retouching assignment

UNIT– V DESIGNING PROCESS 18

5.1 Build a strong portfolio - Define Goals, Select Best Work, Organize Portfolio, Provide Context and Details, Focus on Presentation, Update Regularly and Promote Portfolio
5.2 Improve technical skills - Continuous Practice, Online Courses and Tutorials, conceptual thinking improvement, Critical Analysis, Collaboration and Feedback
5.3 Learn about professional standards - maintaining professional relationships, Study Ethical Codes, Ethics Courses and Workshops. Project management, copyright, and legal considerations - Project Management Principles, Protect Your Work, Understand and update in copyright laws, regulations, and legal precedents
5.4 Updating - Stay updated with current trends, technologies, and tools in graphic design including digital advancements, emerging design trends, and the evolving needs of the industry

Exercise: Create a portfolio by applying computer graphics techniques

Total: 90 Hours

EVALUATION METHODS

Digital Visual Design at various learning levels.

Digital design output

COURSE OUTCOMES:

At the end of this course, students will be able to,

CO 1	Students will understand about graphic design principles, layout, typography, color theory, composition
CO 2	Students will gain graphic design software knowledge
CO 3	Students will design for print advertisements, including poster, brochure, catalogue and etc.
CO 4	Students will acquire practical skills in creating original artwork, icons, logos illustrations, and Infographics
CO 5	Students will build a strong portfolio and stay updated with current trends, technologies, and tools in graphic design

TEXT BOOKS:

1. Conrad Chavez and Andrew Faulkner (2022), Adobe Photoshop CC Classroom in a Book by Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students", Adobe Press
2. Peter Shirley and Steve Marschner (2023), Fundamentals of Computer Graphics", A K Peters/CRC Press

REFERENCE BOOKS:

1. Alex W. White (2022), The Elements of Graphic Design", Allworth
2. Elaine Weinmann and Peter Lourekas (2023). Photoshop CC: Visual QuickStart Guide", Peachpit Press

WEB SOURCES:

1. https://helpx.adobe.com/photoshop/tutorials.html
2. https://phlearn.com/learn/photoshop
3. www.behance.net
4. https://cgsociety.org/
5. https://www.cgw.com/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24DVAC11	UNIVERSAL HUMAN VALUES	2	0	0	2	2

COURSE OBJECTIVES:

1. To appreciate the complementarity between the values and skills for sustained happiness and prosperity.
2. To influence the students to approach life and profession with a holistic perspective towards value-based living in a natural way.
3. To highlight plausible implications of holistic understanding of ethical human conduct.

UNIT- I INTRODUCTION TO VALUE EDUCATION 5

Living a fulfilling life. Value education. Skill education. Complementarity of Values and Skills. Development of a holistic perspective. Right understanding, relationship and physical facility. Understanding happiness and prosperity.

UNIT-II HARMONY AT MULTIPLE LEVELS 5

Human being as co-existence of the self and the human body. Understanding harmony in the self. Harmony in the family and understanding values in human-human relationships. Harmony in the society and understanding universal human order. Harmony in nature and understanding the interconnectedness, self-regulation and mutual fulfillment. Harmony in existence and understanding co-existence at various levels.

UNIT-III IMPLICATIONS OF THE RIGHT UNDERSTANDING 5

Ethical human conduct, implications of value-based living, right understanding of professional ethics, humanistic education, holistic technologies, production systems, and management models, and strategies for transitioning to a value-based life and profession are the topics covered.

Total: 15 Hours

COURSE OUTCOMES:

At the end of the course, learners will be able to:

CO1: Develop qualities like responsibility and the ability to handle problems with sustainable solutions.

CO2: Appraise human values and the harmony at various levels.

CO3: Perceive a better critical ability.

CO4: Develop qualities pertaining to value-based living.

CO5: Apply what they have learnt to their own self in real life settings.

REFERENCE BOOKS:

- R.R. Gaur, R. Asthana, G.P. Bagaria. (2023), A Foundation Course in Human Values and Professional Ethics. 3rd Revised Edition. Excel Books, New Delhi.
- Nagaraj, Jeevan Vidya Prakashan, Amar Kantak. Jeevan Vidya (1999), Ek Parichaya
- Rakesh Gupta. Jeevan Vidya (2008), An Introduction (Introductory Book to Madhyasth Darshan-Coexistentialism). English Version.
- N. Tripathi (2004), Human Values. First Edition. New Age International Publishers, New Delhi.

SEMESTER II

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM21	TAMIL II	2	0	0	1	2

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10. □□□□□□□□□□□ □□□□□□ □□□□□ - □□□□□□□□ □□□□□□□□□□□, □□□□□□□□□□ □□□□□□□□□□, 2003.
11. □□□□□□ □□□□□□□□ □□□□□□□, □□□□□□□□□, □□., □□□□□ □□□□□□□ : □□□□□□□□□□ □□□□□□□□□□, 2002.
12. □□□□□□ □□□□□□ □□□□□□□□ □□□□□□□, □□□□. □□□□□□□□□□, □□□□□□□ □□□□□□□□□□□□□□□□, □□□□□□□□□□ □□□□□□□□, 2007.
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COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LFRE21	FRENCH II	0	2	0	0	2

Course Objectives:

The lessons are being chosen:

1) to express his / her where about and to ask seek direction
2) to express obligation and restriction
3) to describe a place
4) to narrate and to question
5) to describe someone
6) to express his desire and to speak about the future

Units:

7) C'est où

L'impératif, Les articles contractés au, à la…, Le passé composé et l'accord du participe passé avec être. 5 hours

8) N'oubliez pas

Le pronom relatif Qui, que, où, Les pronoms compléments indirects (me, te, lui, leur…) 5 hours

9) Belle vue sur la mer --

Les adjectifs démonstratifs, Y- pronom complément. 4 hours

10) Quel beau voyage!

Les verbes pronominaux, En- pronom complément. 4 hours

11) Oh ! joli

L'imparfait, L'imparfait ou le passé composé. 5 hours

12) Et après ?

Le futur simple, Le subjonctif présent. 7 hours

Course Outcomes:

1) The students would be able to express his/her where about and to ask direction
2) The students would be able to express obligation and restriction
3) The students would be able to describe a place
4) The students would be able to narrate and to question
5) The students would be able to describe someone
6) The students would be able to express his desire and to speak about the futur

Text / Reference Book:

Prescribed book: LATITUDES 1 (A1/A2) MÉTHODE DE FRANÇAIS - Régine Mérieux and Yves Loiseau
Reference book: SAISON A1 - MÉTHODE DE FRANÇAIS - Marie-Noëlle Cocton, Élodie Heu, Catherine Houssa, Émilie Kasazian

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN21	HINDI II	2	0	0	0	2

Course Objectives:

- To inculcate the human values, importance of patriotism and hard work
- To train students in functional Hindi
- To introduce the usage of Inscript keyboard

UNIT I: 'Boodee kaki" (Kahani) by Munshi Premchand **6hrs**

मुंशी प्रेमचंद कृत 'बूढी काकी' (कहानी)

UNIT II: 'Puraskar' (Kahani) by Jaishankar Prasad **6hrs**

जयशंकर प्रसाद कृत 'पुरस्कार' (कहानी)

UNIT III: 'Main Narak Se Bhol Raha Hun' (Vyangy) by Harishankar Parsayi, **6hrs**

हरिशंकर परसाई कृत 'मैं नरक से बोल रहा हूँ' (व्यंग्य)

UNIT IV: Functional Hindi- 50-Technical Words, 50-Designation & Department Names, Bhav Ek Bhasha Anek **6hrs**

व्यावहारिक हिन्दी– 50 – **तकनीकि शब्द**, 50 – **पदनाम व विभागीय नाम**, **भाव एक भाषा अनेक**

UNIT V: Functional Hindi-Letter Writing- 3 Official Letters. Introduction to Inscript Keyboard **6hrs**

व्यावहारिक हिन्दी– पत्र लेखन – 3 **औपचारिक पत्र**, **इन्स्क्रिप्ट कीबोर्ड का परिचय**

Total: 30hrs

Course Outcome:

At the end of this course Students will be able to

CO1 Know to the human values
CO2 Know the importance of patriotism
CO3 Know the value of hardwork in human life
CO4 Journalise in Functional Hindi
CO5 Use inscript keyboard

Text/Reference book/Weblink:

Munshi Premchand, Manasarovar, 2007, http://gadyakosh.org
Jaishankar Prasad/ http://gadyakosh.org
Harishankar Parsai/ https://hindikahani.hindi-kavita.com
Prayojanmoolak Hindi:https://hi.mwikipedia.org

https://rajbhasha.gov.in/en/introduction

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LENG21	ENGLISH II	2	0	0	1	2

COURSE OBJECTIVES:

1. To read and understand different types of prose, poetry, and fiction.
2. To think critically about texts and express ideas clearly.
3. To recognize and discuss key themes and styles in literary works
4. To learn and use grammar rules correctly in writing and speaking
5. To write more effectively by applying grammar and literary techniques.

UNIT- I PROSE 6

- If you are wrong, admit it- Dale Garnegie
- Words of Wisdom- Chetan Bhaghat

UNIT-II POETRY 6

- La Belle Dame Sans Merci - John Keats
- Ozymandias- P.B.Shelley

UNIT-III FICTION 6

- The School for Empathy - E.V. Lucas
- The Lamb to the Slaughter-Roald Dahl

UNIT – IV GRAMMAR 6

- Types of sentences, Concord

UNIT – IV GRAMMAR 6

- Tenses, Voices

Total: 30 Hours

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	identify poetic expressions in the course of daily speech
CO 2	students will develop skills that enable them to communicate effectively in writing.
CO 3	students will develop skills that enable them to communicate effectively in writing.
CO 4	discriminate against different sensibilities in approaching life.

CO 5	strengthen the ability to solve life's problems, as highlighted in the selections.

REFERENCE BOOKS:

- Dr. M. Narayana Rao and Dr. B. G. Barki–Anu's Current English for Communication (AnuChitra). June 2012.
- General English for competitive examinations by V.Rajagopalan (Mcgraw Hill Education) -2010.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC21	DESIGN FOR ADVERTISING	0	2	4	2	4

COURSE OBJECTIVES:

1. To understand the historical evolution of advertising and its societal impact, analyze advertising Concepts, functions, and develop skills in target audience identification and segmentation strategies.
2. Apply graphic design principles and explore advertising strategies like storytelling and integrated marketing communications, while understanding the role of color psychology and semiotics in branding.
3. Interpret design briefs, apply creative design principles, and integrate color psychology and brand identity elements into advertisements
4. Develop creative concepts and practical video production skills, while effectively integrating brand elements and self-promotion strategies into advertising videos
5. Research and identify relevant social causes, brainstorm creative concepts, execute advertising materials, and evaluate campaign effectiveness in driving social change.

UNIT- I HISTORICAL OVERVIEW OF ADVERTISING 12

1.1 Historical Overview of Advertising - Origins of Advertising, Ancient civilizations and early forms of promotion, Landmark moments and key figures, Evolution of Advertising Mediums Traditional Print media to Digital platforms

1.2 Advertising Functions – Awareness, Persuasion, Engagement, Retention, Brand Image, Social Influence, Sales Generation, Education, Impact of new mediums such as Social Media, Mobile Advertising, and Virtual Reality

1.3 Target audience and Market Segmentation – Identifying and analyzing target audiences based on demographic, psychographic, and behavioral factors, market segmentation strategies, Consumer needs and preferences, Buying Behavior, Brands communicate with consumers

1.4 Branding and Brand Identity – Meaning, Brand name, Logo, Colors, Typography, Brand Messaging, Branding strategies to build consumer loyalty, Issues related to consumerism

1.5 Advertising psychology and Consumer Behavior – Emotional appeal, Cognitive Biases, Persuasion Techniques, Theories of Persuasion, Psychological tactics to influence consumer perceptions and actions, Effects of advertising on society

EXERCISE: List out the product brands which you use in your daily life and identify the advertisement techniques of that brand

UNIT-II ADVERTISEMENT PRODUCTION TECHNIQUE 14

2.1 Advertising Narrative Techniques - Importance of Creativity, Storytelling, Emotion, Shock Value

2.2 Principles of advertising design and Layout – Graphic Design, Visual Hierarchy, Print design to Mobile design, Typography - Font Selection, Typography Hierarchy, Readability Considerations, Kerning and Letter-spacing, Typography Trends, Typography Choices,

2.3 Color Psychology and Semiotics in Advertising - Meaning and Symbolism of Colors Critical analysis of usage of colors in advertisement, Semiotics - Definition, Types, Cultural Codes and Brand Identity

2.4 Photography and Illustration - Image Selection, Visual Storytelling, Illustration Styles (Hand-drawn, Vector, Digital), Image Selection Criteria (Relevance, Authenticity), Photo Editing Techniques, Image Sourcing Platforms

2.5 Visual Composition and Layout Techniques - Rule of Thirds, Focal Points, Visual Hierarchy Techniques, Grid Layouts (Rule-based, Column-based), Negative Space Management

EXERCISE: Creating a flyer advertisement by applying learned advertisement production Techniques

UNIT-III ADVERTISING DESIGN LAYOUT 22

3.1 Design Brief Interpretation and Analysis – Brief Assessment, Objective Clarification, Stakeholder Understanding, Audience Profiling, Messaging Deciphering, Design Brief Analysis, Objective Identification, Audience Assessment, Messaging Evaluation

3.2 Creative Design Principles – Applying principles of graphic design to create visually appealing advertisements, Understanding the fundamentals of layout, composition, and visual hierarchy

3.3 Color Psychology and Brand Identity Integration – Applying color psychology principles to evoke emotions and convey brand messages, Incorporating branding elements and color schemes into advertisement designs

3.4 Visual Composition Techniques - Applying techniques such as the rule of thirds, focal points, and visual hierarchy to create engaging layouts, Exploring grid layouts and negative space management for balanced designs

EXERCISE: Create a Poster or pamphlet for a shop or Organization from Initial research to Final delivery

UNIT – IV SELF-ENDORSEMENT ADVERTISEMENT 18

4.1 Product Research and Analysis – Understanding the product or brand, Conducting research on the Product, target audience, market trends, and competitors, Analyzing findings to identify opportunities and challenges for effective self-endorsement

4.2 Narration and Unique Selling Point Identification – Crafting a compelling narrative for the self-endorsement video, Identifying the unique selling points (USPs) of the product or brand, Developing a script that highlights the USPs and resonates with the target audience

4.3 Brainstorming and Practice – Brainstorming ideas for the self-endorsement video concept, Practicing delivery of the narration to ensure clarity and effectiveness, Soliciting feedback from peers or instructors for refinement

4.4 Video Editing and Enhancement – Editing the recorded footage to create a cohesive and engaging self-endorsement video, Incorporating graphic design, music, and other elements to enhance the overall quality, Finalizing the video for presentation and distribution

Assignment - Students will create a self-endorsement advertisement for a product or brand of their choice.

UNIT– V CAMPAIGN FOR SOCIAL CAUSE 24

5.1 Social Cause Identification – Researching and identifying a social cause or issue to focus the fictional campaign on, Understanding the importance of selecting a relevant and impactful cause for effective communication

5.2 Campaign Strategy Development – Defining campaign objectives, target audience, and messaging strategies aligned with the chosen social cause, Developing a comprehensive campaign strategy that outlines the key elements and tactics to achieve campaign goals

5.3 Creative Conceptualization – Brainstorming creative concepts and ideas for the campaign that resonate with the target audience and evoke emotional responses, Incorporating storytelling techniques and visual elements to effectively communicate the message of the social cause

5.4 Campaign Execution – Designing advertising materials and promotional assets for the campaign, including print ads, digital banners, social media posts, and video content, Implementing the campaign across multiple channels and platforms to reach and engage with the target audience

Exercise - Create advertising materials and promotional assets for the campaign, including print ads, digital banners, social media posts, and video content.

Total: 90 Hours

EVALUATION METHODS

- **Writing Assignment** on Analyzing the advertisement layout in a newspaper
- **Group Discussion** on Comparing brand advertisement across Print, TV, and New media platforms.
- **Writing assignment** to Develop creative concepts and ideas for a Product or Service.
- **Field Visit assignment** by selecting a product and study on product placement in at least five Super Market
- **Record Work** documenting the conceptualization to final output

COURSE OUTCOMES:

At the end of this course, students will be able to,

CO 1	Students will gain knowledge on the historical evolution of advertisement, from ancient civilizations to modern digital platforms
CO 2	Students will develop knowledge in visualizing advertising concepts by applying visual design principles
CO 3	Students will design a print advertisement
CO 4	Students will acquire practical skills in content writing and creating a self-endorsement video by applying creative design principles.
CO 5	Students will understand the importance of advertisement campaigns for a social cause and will be able to create promotional content

TEXT BOOKS:

1. "George E. Belch & Michael A. Belch (2021), Advertising and Promotion: An Integrated Marketing Communications Perspective", McGraw Hill
2. "Sean Brierley (2021), The Advertising Handbook", Taylor & Francis
3. Carol J. Pardun (2020), "Advertising and Society: An Introduction", Wiley-Blackwell

REFERENCE BOOKS:

1. William F. Arens, Michael F. Weigold, and Christian Arens (2021), "Contemporary Advertising and Integrated Marketing Communications", McGraw-Hill College
2. Melissa Barker, Donald I. Barker, Nicholas F. P. M. (Nick) O'Neil, and Krista S. H. Barker (2020), "Social Media Marketing: A Strategic Approach", Cengage
3. Bob M. Fennis & Wolfgang Stroebe (2020), "The Psychology of Advertising", Routledge

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC22	VISUALIZATION FOR SCRIPT	0	2	4	2	4

COURSE OBJECTIVES:

1. Students will comprehend the role of storyboarding as a pre-visualization tool in various media.
2. Students will demonstrate proficiency in organizing and structuring visual sequences to convey a story
3. Students will apply principles of visual composition
4. Students will develop storytelling skills through the creation of compelling characters.
5. Students will demonstrate proficiency in creating storyboards using both traditional and digital tools

UNIT- I INTRODUCTION TO STORYBOARDING 18

1.1 Definition and purpose of storyboarding
1.2 History and evolution of storyboarding
1.3 Introduction to narrative structure
1.4 Basic principles of visual storytelling

EXERCISE: Road Map of Storyboarding History

UNIT-II PRINCIPLE OF VISUAL STORYTELLING 18

2.1 Elements of storytelling, plot,
2.2 Characters, setting, conflict, resolution
2.3 Sequential narrative and pacing
2.4 Visual composition and framing technique

EXERCISE: Storyboard Composition

UNIT-III STORYBOARD CREATION PROCESS 18

3.1 Pre-production- Script Reading and Visualizing Ideation
3.2 Planning and organizing the storyboard
3.3 Shot division
3.4 Thumbnails and rough sketches

EXERCISE: Storyboard Sketching

UNIT – IV CAMERA ANGLE AND MOVEMENTS 18

4.1 Types of camera shots
4.2 Types of camera movements
4.3 Symbol for camera movements
4.4 Continuity shots

EXERCISE: Storyboarding for a Scene

UNIT– V STORYBOARD FOR SCRIPT 18

5.1 Graphic novel
5.2 Comic
5.3 Newspaper episodes
5.4 Story book

EXERCISE: Storyboarding for a Story

Total: 90 Hours

EVALUATION METHODS

- Storyboard Record Work at various stages of applying visualization skills

Semester Exam - PRACTICAL

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Proficiency in Storyboard Creation
CO 2	Understanding of Visual Storytelling Principles
CO 3	Application of Narrative Techniques
CO 4	Communication of Creative Vision
CO 5	Collaborative Skills and Professionalism

TEXT BOOKS:

1. Giuseppe Cristiano (2021), "The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising", Routledge
2. Marcos Mateu-Mestre (2023), "Framed Ink: Drawing and Composition for Visual Storytellers", Focal Press
3. David Harland Rousseau (2009), "Storyboarding Essentials: SCAD Creative Essentials", Focal Press

REFERENCE BOOKS:

1. Scott McCloud (2021), "Making Comics: Storytelling Secrets of Comics, Manga, and Graphic Novels", First Second Books
2. Francis Glebas (2021), "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation", Focal Press
3. Daniel J. Levitin (2022), "The Creative Brain: The Science of Genius", Penguin Random House

WEB SOURCES:

1. https://www.studiobinder.com/blog/storyboard-classes-online/ https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/
2. https://www.udemy.com/topic/storyboarding/\

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC21	PRINCIPLES OF JOURNALISM	3	0	0	2	3

COURSE OBJECTIVES:

1. To gain knowledge on nature, scope and significance of Journalism
2. To learn about gathering information for Journalism
3. To understand the contemporary trends and issues in news reporting
4. To understand working principles in journalism
5. To create a news article by applying journalism principles

UNIT- I INTRODUCTION TO JOURNALISM 9

1.1 Overview of the history and evolution of journalism
1.2 The role of journalism in society
1.3 Introduction to different forms of journalism - Print, Broadcast, Online
1.4 Ethical principles in journalism

EXERCISE: List out any five news focusing on societal issue from each media

UNIT-II NEWS GATHERING AND REPORTING 9

2.1 Techniques for identifying news and sources – Real people and Public officials, The internet and Social media, Organizations,
2.2 Research methods for journalists
2.3 Interviewing skills and best practices
2.4 Writing clear and concise news stories

EXERCISE: Approach the village/town/city governing administration office and create a news story on developmental activities taking place.

UNIT-III NEWS ANALYSIS AND INTERPRETATION 9

3.1 Understanding different types of news stories (hard news, features, investigative)
3.2 Analyzing news sources for bias and credibility
3.3 Critical thinking and fact-checking in journalism
3.4 Ethical considerations in news analysis

EXERCISE: Pick any one sensitive news of the day and compare the reporting style on various mediums such as Newspaper, Television and Online

UNIT – IV MULTIMEDIA JOURNALISM 9

4.1 Evolving online journalism
4.2 Best practices for writing headlines, captions and social media platforms
4.3 Creative interactive graphics and multimedia presentation
4.4 Mobile and micro level journalism

EXERCISE: Pick any one sensitive news of the day and compare the reporting style on various mediums such as Newspaper, Television and Online

UNIT– V JOURNALISM ETHICS AND LEGAL ISSUES 9

5.1 Ethical dilemmas in journalism and AI in Journalism
5.2 Codes of conduct and professional standards
5.3 Understanding libel, defamation, and other legal issues
5.4 Freedom of the press and its limitations

EXERCISE: Identify a defamation news that has been reported and addressed by the concern people/department. Follow-up the post impact on the person/organization who has reported and been reported.

Total: 45 Hours

EVALUATION METHODS

- **Quiz** to check recall memory of students on principles of journalism
- **Assignment** on reporting an event or environmental issue or local body governing activity or entertainment or social issue
- Engaging in **group discussion** on evaluating reporting of a social sensitive news from three different top newspapers (National, Regional)
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry
- Submit a **record of work** that contains, 1) Analysis of a particular news from various mediums. 2) Identifying any two misinformation online reporting using fact checking mechanism 3) Flow chart of organizational structure in news reporting.

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students would gain knowledge on history and social impact of various forms of journalism and its underlying principles.
CO 2	Students would able to report a news story by applying techniques of news gathering methods and report writing system.
CO 3	Students could assess the credibility, bias, and reliability of news sources and content, employing critical thinking skills and fact-checking methods to discern accurate information from misinformation or propaganda.
CO 4	Students would able to analyze the importance of news worthy matters through navigating the traditional and evolving online reporting forms and methods

CO 5	Students will understand the legal rights and responsibilities of journalists, including issues related to libel, defamation, privacy, and copyright, and develop strategies for mitigating legal risks while maintaining the public's right to access information.

TEXT BOOKS:

1. Craft, S., & Davis, C. N. (2021), Principles of American Journalism: An Introduction (3rd ed.). Routledge
2. Wahl-Jorgensen, K., & Hanitzsch, T. (Eds.). (2020), The Handbook of Journalism Studies (2nd ed.), Routledge
3. Rich, M. (2022), Living Journalism: Principles and Practices for an Essential Profession, Routledge.

REFERENCE BOOKS:

1. McBride, K., & Rosenstiel, T. (2022), The New Ethics of Journalism: Principles for the 21st Century, Sage Publications.
2. Nielsen, R. K. (2021), Local Journalism: The Decline, Rebirth, and Challenges Ahead, Columbia University Press
3. Ward, S. J. A. (2021), Ethical Journalism in a Populist Age: The Democratically Engaged Journalist, Wiley-Blackwell.

WEB SOURCES:

1. https://americanpressassociation.com/principles-of-journalism/
2. https://app.myeducator.com/reader/web/1825a/chapter01/vr1s8/
3. https://jppcurrentevents.wordpress.com/wp-content/uploads/2012/07/principles-and- practices-of-journalism-to-distribute-fall-2013.pdf

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC23	IMAGE MAKING AND REPRESENTATION	0	2	4	2	4

COURSE OBJECTIVES:

1. Students will develop an understanding of representational art.
2. Students will refine their observational skills by studying and drawing from life.
3. Students will develop technical proficiency in representational drawing and painting techniques.
4. Students will learn principles of composition and design, such as balance, rhythm, focal point, and unity.
5. Students will explore personal expression and interpretation in representational art, experimenting with different styles

UNIT- I INTRODUCTION TO REPRESENTATIONAL ART 18

1.1 Definition and significance of representational art
1.2 Overview of representational art movements and styles
1.3 Basics of observational drawing and composition
1.4 Elements of art

(Small art assignment, simple still life)

UNIT-II TYPES OF REPRESENTATIONAL ART 18

2.1 Realism
2.2 Impressionism
2.3 Idealism
2.4 Concept art

(Assignment for western art)

UNIT-III DRAWING PRACTICE 18

3.1 Techniques for drawing from observation
3.2 Space management
3.3 Capturing proportion
3.4 Tonal value, Free hand drawing practice
(Shading technique, floral design)

UNIT – IV ILLUSTRATION FOR CONCEPT 18

4.1 Emotions
4.2 Landscapes
4.3 Stories
4.4 Fantasy

(Concept art for different topics)

UNIT– V REPRESENTATIONAL ART PRACTICE 18

1.1 Historical masters painting
1.2 Texture of feeling
1.3 Contemporary art
1.4 Installation Art

(Installation art, texture creation)

Total: 90 Hours

EVALUATION METHODS

1.4.1 Hands-on exercises to develop illustration skills
1.4.2 Model exams, recorded book submission
1.4.3 Individual and group projects

Showcasing anatomy study record work or project work –viva

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Develop observational skills rooted in traditional drawing media.
CO 2	Demonstrate the ability to render what is seen through the use of a variety of pencils.
CO 3	Gain skill in manipulating, integrating, and engineering materials.
CO 4	Identify and analyze the elements, principles, and vocabulary of three-dimensional design.
CO 5	Create prints that demonstrate the relief printmaking method and the contemporary use of wood engraving art

TEXT BOOKS:

1. DK (2024), Art, Annotated, DK
2. " Martin Bailey (2021), Studio of the South: Van Gogh in Provence, Frances Lincoln.
3. "George B. Bridgman. (2000), Constructive Anatomy Dover Publications Inc.

REFERENCE BOOKS:

1. Sandhya Ketkar (2017) The History of Western Art Paperback
2. John Maeda (2020), The Laws of Simplicity: Design, Technology, Business, Life

WEB SOURCES:

1. www.londonfineartstudios.com
2. https://onlinecourses.nptel.ac.in/
3. https://www.coursera.org/learn/modern-art-ideas
4. https://onlinecourses.swayam2.ac.in/cec22_as04/preview

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24EBVC21	HISTORY OF VISUAL ART	3	0	3	2	4

COURSE OBJECTIVES:

1. To delve in the history of Art
2. To scan the art developments during medieval time
3. To pick out key artists, movements, and styles through their societal reformation contribution
4. To traverse the contemporary art forms
5. To look into global perspective in art field

UNIT- I PRE-HISTORIC ANCIENT ART 15

1.1 Palaeolithic – Mesolithic- Neolithic- Venus of Willendorf- Hall of the Running Bulls- Stonehenge
1.2 Ancient Egyptian Art: Tombs, Pyramids, and Temples,
1.3 Indus Valley Civilization - The Bhimbetka Rock Shelters,
1.4 Harappa Seals, and Ceramic, Terracotta Figurines.
1.5 Mauryan Shunga Sculpture.

EXERCISE: Write an article on Bhimbetka Rock Art

UNIT-II MEDIEVAL ART 15

2.1 Hagia Sophia, Byzantine Art, Renaissance Art, Baroque Art, Rococo Art
2.2 Temple Architecture – Rock-Cut Temples, Structural Temples, Sculpture, and Fresco Paintings, Gothic Art Period
2.3 Islamic Influence – Indo-Islamic Architecture, Calligraphy and Ornamentation, and Miniature Paintings
2.4 Regional Variations – Rajput Paintings, and Vijayanagara Art
2.5 Ajanta, Ellora, Badami, Chola, Pallava and Hoysala kingdoms

EXERCISE: Identify a few Traditional art forms of Southern India

UNIT-III 19TH CENTURY ART 15

3.1 Western Art Forms – Romanticism, Realism, Surrealism, Impressionism, Symbolism, and Art Nouveau
3.2 Colonial Influence – British Patronage, Art Schools, Western Adaptation
3.3 Indian Modernism – Raja Ravi Varma, Bengal School of Art, Lithography and Printing Press, Printmaking
3.4 Traditional Art and Craft – Madhubani Painting, Warli Art, Pattachitra, Tanjare Painting, Gond Art, and Kalamkari. Decorative Arts, Exhibition and Publications,
3.5 Artists and Art Forms – Raja Ravi Varma, Abanindranath Tagore, Jamini Roy, Amrita Sher-Gil, M F Husain, and Tyeb Mehta. Miniature Painting,

EXERCISE: Collect paintings that reflect Indian tradition

UNIT – IV CONTEMPORARY ART 15

4.1 Diverse Media in Art – Digital Media and Technique, Integrating Local tradition to Global Art, Social and Political Commentary, and Environmental concerns in Art

4.2 Western Art – Globalization and Cultural Exchange, Social and Political Engagement, Interdisciplinary Approach, and Notable Contemporary Western Artists

4.3 Major Art Institute and Events – Kochi-Muziris Biennale, National Gallery of Modern Art (NGMA), Indian Art Fair, and Kiran Nadar Museum of Art, Raqs Media Collective

4.4 Notable Contemporary Indian Artists – Subodh Gupta, Anish Kapoor, Bharti Kher, Nalini Malini, Jitish Kallat, and Sudrashan Shetty, T.Athiveerapandian, Yuvan bothi sathuvar

EXERCISE: Explore art in other media forms- Installation- contemporary modern art

UNIT– V GLOBAL PERSPECTIVE 15

5.1 Hybrid art – Cultural exchange resulting in hybrid form, Merging technology and techniques, impact of cultural narratives

5.2 Transnational art – Decolonization and representation, Joint exhibition, Collaborations across boarders

5.3 Digital Connectivity – Non-demographic audience – Digital art and social media, Collaging art, and digital platform

5.4 Artists in Digital age – Nalini Malini, Cai Guo-Qiang, Yinka Shonibare, El Anatsui, Shirin Neshat, and Ai Weiwei

EXERCISE: Identify transnational artwork that depicts mixed cultural aspects

Total: 90 Hours

EVALUATION METHODS

- **Quiz** to check recall memory of students on the history of art.
- Comparative **analysis report** on traditional and digital art work.
- Engaging in **group discussions** on evaluating emerging art forms influenced by digital technology
- **Seminar** on any interesting topic or **Interactive Discussion** on contemporary art forms

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students can explore connections between visual art and other disciplines, fostering interdisciplinary approaches in their creative work
CO 2	Students would get an idea of various art techniques in various media including drawing, painting, sculpture, digital art, and mixed media.
CO 3	Students can integrate artistic patterns for effective communication in their Works
CO 4	Students will conduct critical and analytical research studies on artwork
CO 5	Students will exhibit ethical and cultural sensitivity in the creation and interpretation of artworks

TEXT BOOKS:

1. Gillian McIver (2020), Art History for Filmmakers, The Art of Visual Storytelling, Bloomsbury Academic
2. Marcia Pointon (2014), History of Art - A Student's Handbook, Routledge
3. Andrew Graham Dixon (2024), Artists Who Changed History: DK History Changers, DK.

REFERENCE BOOKS:

1. Pepe Karmel (2020), Abstract art, Thomas & Hudson
2. Dan Karlholm, Keith Moxey (2018), Time in the History of Art - Temporality, Chronology, and Anachrony, Routledge

WEB SOURCES:

1. https://theartspread.org/
2. https://map-india.org/
3. https://megapencil.co

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24EBVC22	UNDERSTANDING CINEMA	3	0	3	2	4

COURSE OBJECTIVES:

1. To understand the historical development of cinema.
2. To explore key concepts in film theory and criticism.
3. To learn about the technical aspects of film production
4. To analyze films from various genres and cultures.
5. To appreciate the cultural and social significance of cinema.

UNIT- I INTRODUCTION TO FILM STUDIES 18

1.1 The invention of motion pictures; Early pioneers (Lumière brothers, Thomas Edison, Georges Méliès)
1.2 History of Classical Hollywood Cinema.
1.3 Characteristics of silent films; Major figures (Charlie Chaplin, Buster Keaton, D.W. Griffith).
1.4 Transition to sound; Impact on filmmaking and acting

EXERCISE: Watch the listed early pioneers' movies and understand the evolution of cinema.

UNIT-II FILM PRODUCTION STAGES 18

2.1 Pre-Production Process
2.2 Production Process.
2.3 Post-production Process
2.4 Film marketing and Distribution

EXERCISE: Discuss the details of the budget, script, and story of a Tamil movie.

UNIT-III CINEMATIC TECHNOLOGY IN FILM 18

3.1 Cinematography-Camera shots, angles and movements,
3.2 Editing-Montages-Time, pace, emotions
3.3 Sound Design- Dubbing and Rerecording
3.4 Computer Graphics-VFX, Animation, and Titlin

EXERCISE: Identify and breakdown the shots, angles, camera movements, scenes, and sequences and other cinematic technology in selected movies

UNIT – IV FILM FORMS 18

2.1. The concept of form in films.
2.2. History and evolution of documentary.
2.3. Experimental films.
2.4. Narrative structure-Three act structure

EXERCISE: Watching different film forms including documentary and experimental.

UNIT– V REPRESENTATION IN CINEMA 18

5.1. Gender, race, and class in films; Stereotypes and diversity.
5.2. Film and its impact on cultural dynamics.
5.3. Impact of digital technology on filmmaking; Contemporary trends.
5.5. Film society, Film Schools and Film divisions.

EXERCISE: Analyzing the gender role in cinema and the representation of people in recent cinema

Total: 90 Hours

EVALUATION METHODS

- **Essay Writing** and analyzing assigned films.
- **Assignment** would be given on the evolution of technology in filmmaking.
- **Seminar** to be delivered by students based on the analysis of any portrayal of women and minority people in cinema.
- **Debate –** Title "Film Technics and Creativity".
- **Essay Writing** on the significant film forms and experimental forms.

Course Outcomes:

At the end of this course students will be able to,

CO 1	Students will have a comprehensive understanding of the evolution of film and technology.
CO 2	The students will gain knowledge in film production stages
CO 3	The students will attain practical application of cinematic technology
CO 4	Students will attain the basic understanding of the different forms and genres of film.
CO 5	Student will evaluate and understand the film trends and its cultural impacts.

Text Books:

1. Jill Nelmes (2020), "Introduction to Film Studies", Routledge
2. Ed Sikov (2020), "Film Studies: An Introduction", Columbia University Press
3. Jill Nelmes(2021), "Introduction to Film Studies" (5th Edition), Routledge

Reference Books:

1. Glyn Davis, Kay Dickinson (2020), "Film Studies: A Global Introduction", Routledge
2. Thomas Leitch (2022), "Contemporary Film and the Art of Adaptation", Palgrave

Macmillan

3. Tom Barry (2021), "Documentary Film: A Critical Introduction", Bloomsbury

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24DVAC21	COMMUNICATION SKILLS	0	0	2	1	1

COURSE OBJECTIVES:

1. To develop effective verbal and non-verbal communication techniques for various contexts.
2. To enhance listening skills for better comprehension and engagement in conversations.
3. To improve written communication abilities, focusing on clarity, coherence, and style.
4. To build confidence in public speaking through practice and constructive feedback.
5. To cultivate interpersonal skills for successful collaboration and professional interactions.

UNIT- I INTRODUCTION TO COMMUNICATION SKILLS 6

- Fundamentals of Communications
- Elements of Communication, Types of Communication

UNIT-II PRACTICAL ENGLISH 6

- Importance of the language - Word Usage and Jargon
- Tenses and the effectiveness - Basics of grammar (Noun/Verb/Adverb/Conjunction)

UNIT-III EFFECTIVE COMMUNICATION 6

- LSRW (Listening, Speaking, Reading & Writing)
- Pronunciation - Vocabulary Building
- Intonations & its importance

UNIT – IV WORK PLACE COMMUNICATION 6

- Basics of telephone etiquette
- E-Mail writing
- Presentation Skills
- Interpersonal Skills
- Business English

UNIT – V QUANTITATIVE ABILITY

6

- Verbal Ability - Verbal Analogy
- Debating Skills - Public Speaking

Course Outcome:

At the end of this course students will be able to,

CO 1	enhance participants' business communication skills
CO 2	enhance LSRW Skills (LSRW – Listening, Speaking, Reading & Writing)
CO 3	express opinions at free will in social/ personal gathering
CO 4	impact leadership qualities among participants
CO 5	engage in conversation with others to exchange ideas

Reference Books:

- Basic communication skills for Technology, Andreja. J. Ruther Ford, 2nd Edition,Pearson Education, 2011
- Personality development and soft skills, Barun K Mitra, 1 stEdition, Oxford Press,2011
- Elizabeth Harren, 7 April 2022, last updated: 16 November, 2023
- Kerry Patterson, Joseph Grenny, Ron McMillan, Al Switzler (McGraw-Hill)
- Ethan Beute and Stephen Pacinelli (Greenleaf)
- Soft skills and professional communication, Francis Peters SJ, 1stEdition, McGraw Hill Education, 2011

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
	INDIAN KNOWLEDGE SYSTEM	1	1	0	0	2

Course Objectives

- To Gain an understanding of Indian Knowledge System.
- To Develop an ability to apply the Indian Knowledge System to societal challenges faced today in areas such asholistic health, governance, public administration and sustainable living.
- To Promote the youths to do research in the various fields of Indian knowledge system.

Unit1: An Overview of Indian Knowledge System (6Hours)

Introduction- Organization of Indian Knowledge System- The IKS corpus- A Classification framework- Historicity of Indian Knowledge System -Some salient aspects of Indian Knowledge System

Unit 2: Philosophical system (6 Hours)

Introduction to Philosophy- Development of Indian Philosophical system - Unique features of Indian Philosophical system- Introduction to Yoga.

Unit 3: Governance and Public Administration (6 Hours)

Introduction - Understanding Governance from ancient to modern times- Relevance of Arthashastra- Glimpses of Nitishastra- Vidura Niti.

Unit 4: Wisdom through the Ages (6 Hours)

Gateways of ancestral wisdoms-Introduction to Purāṇa- The Purāṇic repository- Issues of interest in Purāṇas- Introduction to Itihāsas- Key messages in Itihāsa-Wisdom through Nīti-śāstra.

Unit 5 Mathematics (6 Hours)

Introduction to Indian Mathematics- Unique aspects of Indian Mathematics- Indian Mathematicians and their Contributions.

Total hours: 30 hrs

Text Books:

1. Mahadevan B., Bhat V R, Nagendra Pavana R.N., Indian Knowledge System Concepts andApplication, PHI Learning Pvt. Ltd., 2022.
2. Kapoor Kapil, and Singh Avadesh Kumar, Indian Knowledge System Vol.1, DK Print World,Ltd., 2005.

Reference Books:

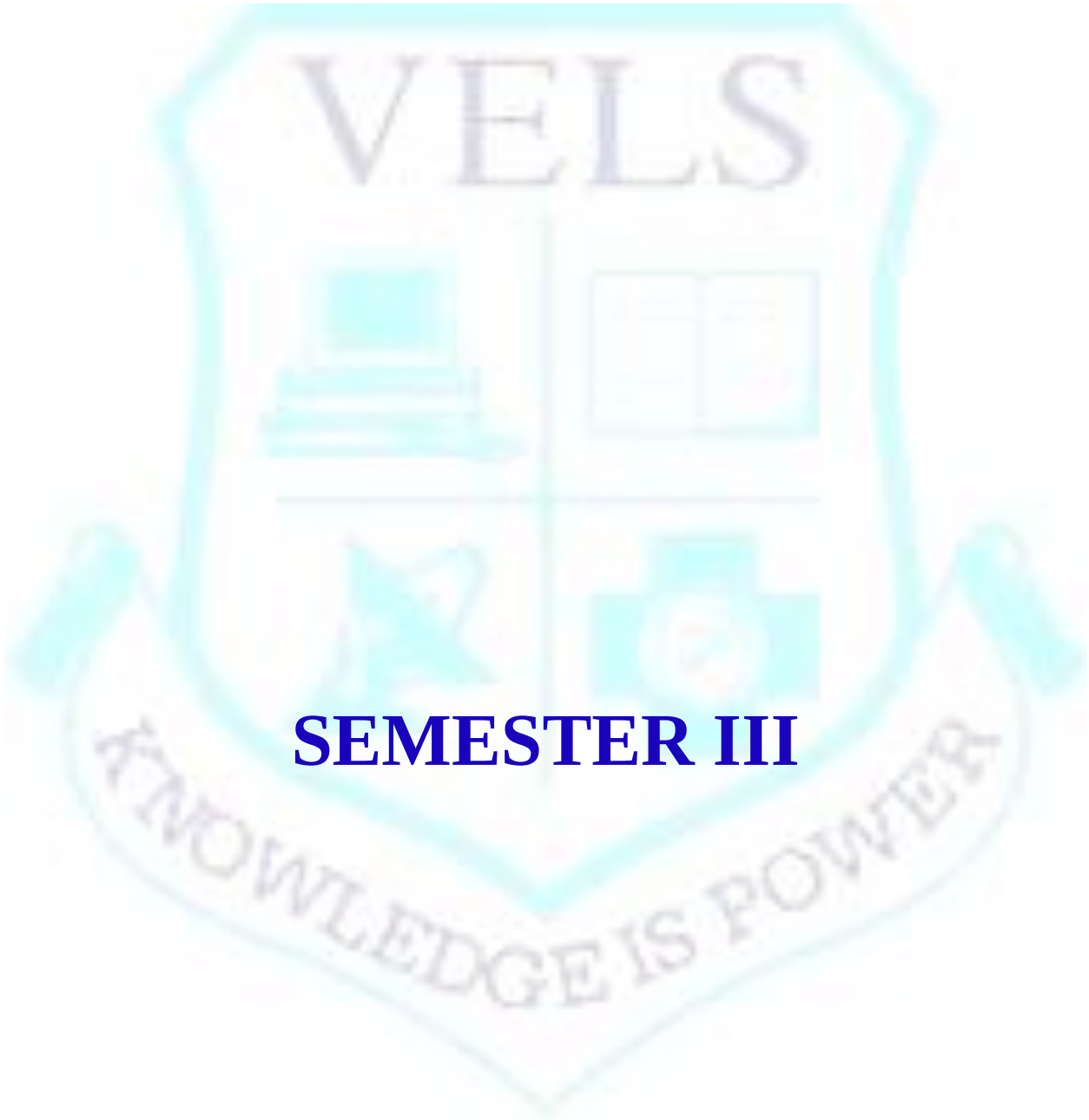
1. Textbook on The Knowledge System of Bhārata by Bhag Chand Chauhan.
2. Histrory of Science in India Volume-1, Part-I, Part-II, Volume VIII, by Sibaji Raha, et al. National Academy of Sciences, India and The Ramkrishan Mission Institute of Culture, Kolkata

Weblink:

1. https://onlinecourses.swayam2.ac.in/imb23_mg54/preview
2. https://digest.iimb.ac.in/2022/04/book-indian-knowledge-systems-co-authored-dr-b-mahadevan/
3. https://www.summarize.tech/www.youtube.com/watch?v=jcV0LIp570A

Course Outcomes

CO1	Classify the key concepts of Indian Knowledge System and discuss the multi-faceted nature of knowledge contained in the Traditional Systems of India.	**K4**
CO2	Identify the rich heritage of governance in Indian Knowledge System.	**K3**
CO3	Recognize the relevance of Arthashastra in public administration.	**K3**
CO4	Identify the Wisdom through Ages through Ithihasas.	**K3**
CO5	Knowledge of Indian Mathematicians and their contributions.	**K3**



SEMESTER III

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM31	TAMIL - III	2	0	0	0	2

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COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LFRE31	FRENCH III	2	0	0	0	2

Course Objectives:

The lessons are being chosen:

1) to express certainty and uncertainty
2) to express one's desire to do something
3) to express one's willingness and unwillingness to do something
4) to express one's joy and sorrow
5) to express one's fear, concern and astonishment
6) to express one's anger and regrets

Units:

1) Très drôle
le passe recent, passe compose et l'imparfait 6 hours

2) Vous avez dit culture
l'interrogation et le subjonctif. 5 hours

3) Envie d'ailleurs
les verbes aller/ retourner, venir/ revenir, ne...pas...ni, ne…ni…ni. 4 hours

4) Voila l'été
le comparatif, superlatif et l'accord du participe passe avec avoir. 7 hours

5) Terre inconnue
le plus-que parfait 3 hours

6) Vivement dimanche
le pronom en et y, le subjonctif et les conjugaisons irrégulières. 5 hours

Course Outcomes:

1) The students would be able to express certainty and uncertainty
2) The students would be able to express one's desire to do something
3) The students would be able to express one's willingness and unwillingness to do something
4) The students would be able to express one's joy and sorrow
5) The students would be able to express one's fear, concern and astonishment
6) The students would be able to express one's anger and regrets

Text / Reference Book:

Prescribed book: LATITUDES 1 (A2/B1) MÉTHODE DE FRANÇAIS - Régine Mérieux and Yves Loiseau
Reference book: SAISON A2 - MÉTHODE DE FRANÇAIS - Marie-Noëlle Cocton, Élodie Heu, Catherine Houssa, Émilie Kasazian

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN31	HINDI III	2	0	0	0	2

Course Objectives:

- To enrich the knowledge of students about through Thirukkural
- To enable them to learn life values through ancient and medievial poems of Hindi Literature
- To develop translation and advertisements skills in Hindi

UNIT I : 'Thirukkural'- 5 Kural-by Thiruvalluvar & Amir Khusro-5 Paheliyan **6hrs.**

तिरुवल्लुवर कृत तिरुक्कुरल – 5, **अमीर खुसरो कृत पहेलियाँ** - 5

UNIT II: Kabir Ke Dohe,-5 **6hrs.**

कबीर के दोहे – 5

UNIT III: Tulsidas Ke Pad-2 & SurdasKe Pad-2 **6hrs.**

तुलसीदास के पद – 2 & **सूरदास के पद** – 2

UNIT IV: Functional Hindi- Introduction to Translation **6hrs**.

(Meaning, Definition &Types) & Exercise passages – 5

व्यावहारिक हिन्दी – अनुवाद का परिचय (**अर्थ**, **परिभाषा व प्रकार**)

& 5 - **अभ्यास अनुछेद**

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UNIT V: Advertisement –Introduction (Meaning, Definition & Types) & Model Advertisement - 4 **6hrs.**

विज्ञापन का परिचय (**अर्थ**, **परिभाषा व प्रकार**) & 4 – **नमूना विज्ञापन**

Course Outcome:

At the end of this course Students will

CO1 Know the valuable messages in social responsibilities

CO2 & CO3 Know the life values

CO4 Gain knowledge of translation in functional Hindi

CO5 Gain knowledge about advertisement skills in Hindi

Text/Reference book/Weblinks:

Thirukkural hindi translation by Venkata Krishnan
Ameer khusro ki paheliyan - https://www.hktbharat.com
Kabir ke Dohe - Kabir granthavali , Surhranthavali-http://kavitakosh.org
Tulsidas ke pad - http://kavitakosh.org

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LENG31	ENGLISH - III	2	0	0	0	2

Course Objectives:

CO1: To enhance reading comprehension skills for understanding complex texts in competitive exams.
CO2: To develop vocabulary and language proficiency to tackle verbal reasoning sections effectively.
CO3: To improve grammar and writing skills for precise and coherent expression in written exams.
CO4: To practice critical thinking and analytical reasoning abilities required for exam questions.
CO5: To familiarise students with exam formats, strategies, and time management techniques for success in competitive exams.

Credit Hours

Unit I -Vocabulary 12

- Homophones, Homonyms, Note-taking, Paraphrasing

Unit II - Comprehension 12

- Reading comprehension, Critical reading, Cloze test

Unit III - Grammar 12

- Idioms and Phrases, Question tag, Verbal phrases, Prepositions

Unit IV - Grammar 12

- Voices, Direct & Indirect speech, Simple, Compound, Complex

Unit V - Academic Writing 12

- Precis writing, Report writing

Course Outcomes:

At the end of this course, the students would have learnt to
CO1: Students imbibe the rules of language unconsciously and tune in to deduce language structure and usage.
CO2: Students develop their abilities as critical readers and writers.
CO3: Students decipher the mechanism of language and use it for success in competitive examinations and job-related speaking and writing tasks.

References:

- General English for competitive examinations by V. Rajagopalan (McGraw Hill Education) -2010.
- Technical Communication – Principles and Practices By Meenakshi Raman & Sangeeta K. Sharma, Oxford Univ. Press, 2016, New Delhi.

VELS
KNOWLEDGE IS POWER

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC31	PHOTOGRAPHY	0	2	4	4	4

COURSE OBJECTIVES:

1. Understand the evolution and advantages of digital photography.
2. Explain the fundamentals of digital image representation and processing.
3. Demonstrate proficiency in using digital photography equipment and software.
4. Apply technical photography skills like exposure, focus, and lighting.
5. Explore various photographic genres and apply compositional principles.

UNIT I FOUNDATIONS OF PHOTOGRAPHY 18

1.1 Understanding Exposure

1.2 Composition Principles

1.3 Camera Handling and Settings

1.4 Depth of Field

1.5 Capturing Motion

Exercise: *Students will capture images using different apertures, shutter speeds, and ISO settings. Evaluate the impact of each setting on the final image*

UNIT II LIGHT AND COLOR IN PHOTOGRAPHY 18

2.1 Natural and Artificial Light

2.2 White Balance and Colour Theory

2.3 Portrait Lighting Techniques

2.4 Creative Use of Light

2.5 Colour Editing and Enhancement

Exercise: *Students will plan and execute a photo shoot using different lighting setups and composition techniques. Capture a series of images showcasing their understanding of lighting and composition principles*

UNIT III CAMERA TECHNIQUES 18

3.1 Autofocus and Manual Focus

3.2 Creative Aperture Control

3.3 Shutter Speed Techniques

3.4 Lens Selection and Perspective

3.5 Low Light Photography

Exercise: *Students will practice using autofocus modes and manual focus techniques in different shooting scenarios. Capture a series of images demonstrating their understanding of autofocus and manual focus and the advantages and disadvantages of each approach.*

UNIT IV POST-PROCESSING AND EDITING ESSENTIALS 18

4.1 Introduction to Image Editing Software

4.2 Image Enhancement and Retouching

4.3 Creative Image Editing Techniques

4.4 Image Organization and Workflow

Exercise: *Students will be provided a set of digital images with varying exposure, contrast, and colour balance. Use image editing software to enhance and correct the images.*

UNIT V ADVANCED PHOTOGRAPHY CONCEPTS 18

5.1 Understanding Histograms and Metering
5.2 Advanced Composition Techniques
5.3 HDR Photography
5.4 Long Exposure Photography
5.5 Macro Photography

Exercise: *Students will capture a series of images using different exposure settings. Use HDR software to create high-dynamic range images*

Total: 90 Hours

EVALUATION METHODS

CAT Exam Students will take different genre photographs
Students will have to prepare assignments in different composition
Students will submit assignments using various lighting techniques

SEM EXAM PRACTICAL and Group Photographs Publishing

COURSE OUTCOMES:

CO 1	Students will develop an understanding of traditional and digital photography workflows.
CO 2	Basic Lighting Sense for taking photographs
CO 3	Operating digital still cameras by tweaking the setting
CO 4	Skill set on manipulating the digital image look
CO 5	Gaining knowledge on the application of photography techniques for selective purposes by integrating technical skills and artistic expression

Textbook

1. Bryan Peterson (2020), "Understanding Exposure: How to Shoot Great Photographs with Any Camera" (4th Edition)
2. Michael Freeman (2021), The Photographer's Eye: Composition and Design for Better Digital Photos"
3. Fil Hunter, Steven Biver, and Paul Fuqua (2020) "Light: Science and Magic: An Introduction to Photographic Lighting" (5th Edition)
4. Bruce Barnbaum (2021) "The Art of Photography: An Approach to Personal Expression"

Reference Books

1. Derek Lea (2021), "Creative Photoshop: Digital Illustration and Art Techniques"
2. " Rafael Concepcion (2022), The HDR Book: Unlocking the Secrets of High Dynamic Range Photography"
3. David Saffir (2021), "Long Exposure Photography: A Guide to Creating Stunning Visual Effects"

Web source

1. https://digital-photography-school.com/start-here/
2. https://greatbigphotographyworld.com/beginner-photography/
3. https://www.cambridgeincolour.com/tutorials.htm.
4. www.camerasim.com
5. www.dofsimulator.net

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC32	CREATIVE WRITING	0	2	4	4	4

COURSE OBJECTIVES:

1. To develop an understanding of the basic principles and techniques of creative writing.
2. To explore various genres of creative writing, including fiction, poetry, and creative nonfiction.
3. To analyze and critique works of literature with a focus on craft elements such as plot, character, setting, and imagery.
4. To cultivate skills in generating and revising original creative writing.
5. To promote critical thinking and reflection on the writing process.

UNIT-I INTRODUCTION TO CREATIVE WRITING 18

1.1 Introduction to the elements of fiction: plot, character, setting, point of view

1.2 The writing process: Free-writing and Free-drafting, Choosing a Subject, Suggestions

1.3 Writing exercises by expanding a proverb into a fictional story

1.4 Ideation-Incubation-Writing-Repeating

EXERCISE: Writing a one page story from connecting one of the proverb to self-life experience

UNIT-II – EXPLORING POETRY 18

2.1 Introduction to fiction, non-fiction and poetic forms, techniques and devices

2.2 Reading and Analysis of poems from various poets and traditions

2.3 Writing a poem – Ideation, Imagery, Metaphor, Collecting words and poetic language

EXERCISE: Sharing poems of peer group and discussing on the content and the way of expression

UNIT-III – DEVELOPING FICTION 18

3.1 Fiction structure – Plot, Dialogue and point of view experimentation

3.2 Reading and Analyzing – Plot structure and cultural reflection, Theme and Symbolism, Imagery and point of view

3.3 Writing a story focusing on narrative tension and dialogue

EXERCISE: Sharing and discussing on students original stories

UNIT IV SELF–WORKING WITH CHARACTER AND CHARACTERIZATION 18

4.1 Character background study – Motivation, Past experience, Character reputation, Stereotypical conflicts in characterization ideation.

4.2 Character Building – Network and surroundings, Habits, life pattern, Creating the external look and judgment, Preferences, and abilities of the character

4.3 Story and Character – Character-based story, story-based character, Inspiring from life experience, Creating character.

Assignment: Compiling a video by identifying similar characterization across different movies.

UNIT-V NARRATION 18

5.1 Narrative Techniques – Narration and life, Time and Perception, Construction of story

5.2 The Rhetoric Narrative – Framing Narrative, Cause and normalization, Closure

5.3 Narration Interpretation – Gaps and cruxes, under-reading and over-reading, Duration and space

Exercise – Narrate a story that reflects a 3 generation time period by applying narrative techniques.

Total: 90 Hours

EVALUATION METHODS

- Writing Assignment on identifying ideas for story writing
- Group Discussion on Character development
- Debate on ethical concern in developing characters
- Writing assignment on writing fiction story

COURSE OUTCOMES:

CO 1	Students will develop a story idea from their life experiences
CO 2	Students will get exposure to poems and will be able to create a poem on their own
CO 3	Students will generate a fiction story either by expanding proverbs or exploring self-life exploration
CO 4	Students will create characters for fiction writing by applying ethical concern.
CO 5	Students will produce a complete story with proper plot structure and characterization.

TEXT BOOKS:

1. Janet Burroway_ Elizabeth Stuckey(2019), French Ned Stuckey, French Writing Fiction, A Guide to Narrative Craft-University of Chicago Press
2. William Strunk Jr., E. B. White, Roger Angell (1999), The Elements of Style, Longman
3. Orson Scott Card(2011), Characters & Viewpoint, Memory Makers

REFERENCE BOOKS:

1. Betsy Lerner (2010), The Forest for the Trees - An Editor's Advice to Writers-Penguin Group USA
2. Stephanie Vanderslice (2024), Teaching Creative Writing - The Essential Guide, Bloomsbury Publishing

WEBSITE

1 https://www.pratilipi.com
2 www.worldpulse.org
3 www.luckyjefferson.com
4 www.echolitmag.com
5 https://www.novlr.org

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC31	DIGITAL MEDIA AND SOCIETY	3	0	0	2	3

COURSE OBJECTIVES

1. To understand the intricate relationship between digital media and society
2. To evaluate the network impact on individual behavior, identity, construction, sense of belonging and civic behavior
3. To equip with the critical thinking skills to analyze the impact of digital media, Society, power dynamics and globalization
4. To acquire skills for effectively navigating and utilizing digital media platforms
5. To develop insights into ethical, legal and regulatory issues and contribute responsibly to the digital world

UNIT-I - THE RISE OF DIGITAL SOCIETY 9

1.1 Digital Society – Meaning, Relationship between technology and social change, Social Perspective on Digital Content
1.2 Internet Evolution – Social and Historical context, Media and Social Environment
1.3 Social Media – Social media development in the history of internet, Society in social media
1.4 Networked Publics – Social Facts, Social change relation, The rise of networked Publics

EXERCISE: Cut-off internet for a day from your life. State your experience

UNIT-II – COMMUNITIES AND NETWORKS 9

2.1 Online Communities – Meaning, Social need, Social network, Relation to digital media, Notions of 'network society' and 'networked individualism'
2.2 Digital visuality and visibility – Evolution of visual culture, Selfi culture in social interaction, Videos of affinity
2.3 Emotion in Digital Society – Role of digital society in changing social dynamics around emotions, Understanding trolling
2.4 Theoretical approach on emotion in digital society – Friction, Stickiness and grab, Mechanism behind online hate speech popularity, Cute cat theory.

EXERCISE: Analyze the network of people of your social media pages

UNIT-III – DIGITAL POWER AND EXPLOITATION 9

3.1 Social Network in Digital world – Theories on social networking, Barabasi-Albert Model, Reny and Erdos Model of social networking.
3.2 Playbour and Exploitation – Digital labour, Emancipatory politics and Technology, Cybertypes and Stereotypes in society
3.3 Networked Social Movements – Jallikattu Protest, Arab Spring, Indignados anti-austery movement, Personalized Politics, Connective Action, Counter-Protocological Forces
3.4 Ethnography and the internet – Relation between Ethnography and Internet, Mapping and Mining Digital Society, Instruments of revelation

EXERCISE: Evaluate search results of various search engines on any contemporary societal issue that has impacted the people at a larger level.

UNIT-IV – DIGITAL MEDIA FOR DIGITAL SOCIETY 9

4.1 Digital Media – Periodising Media History, Ages of Media, The Characteristics of Digital Media, Technologies of Interaction and Decentralization

4.2 YouTube Content – Comparison of YouTube and Mainstream Media, YouTube's Popular Culture, Content Types, Elements that account for popularity, YouTubers as User Innovators, Digital Literacy and the Social Network, YouTube's Cultural Politics and Uncertain Future

4.3 Radio in the Digital Landscape – Radio and Everyday life, Daily Life Representation, The Sound of Music, Stories in the Air, radio and Technology, Radio in Digital Society, Podcasting culture

4.4 Social Media News – Theorizing Social Media Communication, Social Media Journalism, Social Media and Disasters, Social Media and Activism, Social Media and Health

EXERCISE: List-out Popular Podcast, YouTuber and Social Media Influencer in any one selected field.

UNIT-V – TRANSFORMING ECONOMICS POLITICS AND SOCIAL PRACTICES 9

5.1 Impact of Digital Media – Digitization from public to private, Online Identity, Politics in Digital Media, Liberalization in digital society

5.2 Economic Impact – Understanding Digital economy, Creative Industry in Digital Society, Global Economy in Digital Society

5.3 Social Practices – Digital Media consumption, Participatory Digital Societies, Social Movements in Digital Space, Digital Media use in contemporary society

5.4 Digital Media in Developing Country – The digital divide, Approaches to solutions for digital divide.

EXERCISE: Identifying the groups and challenges in using digital device

TOTAL: 45 HRS

EVALUATION METHODS

- **Quiz** to test the recall capacity of students on the concept of digital society and the rise of internet access
- **Assignment** would be given on identifying top five popular people in social media at both global, national and regional level and analyze the elements that aided their success.
- **Seminar** to be delivered by students on team basis every week on chosen topic by the team from any topic of the course.
- **Experiment** public reaching capacity by posting a content in social media and test yourself on how many unknown people you can reach
- **Essay Writing** on Societal movements influenced by the social media communication

COURSE OUTCOMES

CO 1	Students will demonstrate a comprehensive understanding of the role, evolution, and impact of digital media in contemporary society.
CO 2	Students will demonstrate an understanding of the concept of networked communities.
CO 3	Students will critically analyze the socio-cultural, economic, and political implications of digital media adoption.
CO 4	Students will effectively navigate digital media platforms and tools, including digital literacy, media production, content curation, and online collaboration.
CO 5	Students will evaluate digital media implications for individuals, communities, and institutions, and propose strategies for addressing associated challenges.

TEXT BOOKS:

1. Balbi, G., & Magaudda, P. (2021). Digital society: Navigating the digital age, Routledge.
2. Bergman, M. K. (2022). The digital age and its discontents, Cambridge Scholars Publishing.
3. Lupton, D. (2021). Technology and society: Inequality, power, and social networks, Polity Press.

REFERENCE BOOKS:

1. Fuchs, C. (2021). *Internet and society: Social theory in the information age* (Revised ed.). Routledge.
2. Mossberger, K., Tolbert, C. J., & McNeal, R. S. (2020). *Digital citizenship: The internet, society, and participation*. MIT Press.
3. Maréchal, N., & Zuckerman, E. (2021). *Social media and society: Integrating social media into everyday life*. Oxford University Press.

WEB SOURCES

1. https://www.hiig.de/en/disinformation-are-we-overestimating-ourselves/
2. https://www3.weforum.org/docs/WEFUSA_DigitalMediaAndSociety_Report2016.pdf
3. https://pib.gov.in/factcheck.aspx
4. www.hiig.de
5. www.pib.gov
6. www.mib.gov.in

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC33	2D ANIMATION	0	2	4	2	4

COURSE OBJECTIVESS

1. Understanding Animation Principles
2. Mastery of Animation Software
3. Understanding Keyframes and Inbetweens
4. Understanding animation Timing and Spacing and looping
5. Character Design, Gesture Drawing and animating them

UNIT-I UNDERSTANDING ANIMATION PRINCIPLES 18

1.1 Introduction to Animation, History of Animation, Types of Animation

1.2 Squash and Stretch:, anticipation, Staging, Straight-Ahead Action and Pose-to-Pose

1.3 Follow Through and Overlapping Action, Slow In and Slow Out, Arcs

1.4 Secondary Action, Timing, Exaggeration, Solid Drawing, Appeal

EXERCISE: Animate a character with overlapping actions (e.g., a character running with flowing hair or clothing).

UNIT-II MASTERY OF ANIMATION SOFTWARE 18

2.1 Working with Shapes and Drawing in Adobe Animate

2.2 Frame-by-Frame and Motion Tweens, motion paths and easing

2.3 Working with Symbols and Instances, Shape Tweens and Masking

2.4 Working with Text and Typography, Actions and Buttons

EXERCISE: Create a dynamic animation using shape tweens and masking techniques (e.g., text or object revealed through a moving mask).

UNIT-III UNDERSTANDING KEYFRAMES AND IN BETWEENS, ANIMATION TYPES 18

3.1 Definition and Role of Keyframes and Inbetweens in Animation

3.2 Butterfly animation with using symbols, Animation in symbols inside symbol

3.3 Various Tweens (shape tween, classic tween, motion tween)

3.4 Frame by frame animation, Keyframe animation

EXERCISE: Create a Butterfly animation

UNIT-IV UNDERSTANDING ANIMATION TIMING AND SPACING AND LOOPING 18

4.1 Frame Rate and Timing, Slow and fast Action

4.2 Timing and Emotion, Timing and Weight

4.3 Consistent Spacing, Irregular Spacing, Ease-In and Ease-Out

4.4 Looping in Animation, Looping in Cycles

EXERCISE: Create an animation short for weight lifting

UNIT-V CHARACTER DESIGN, GESTURE DRAWING AND ANIMATING THEM 18

5.1 Shape Language, Facial Features and Expression,

5.2 Creating the Character Design, Clothing and Accessories

5.3 Gesture Drawing in 2D Animation, Exaggeration, Rhythm and Flow:

5.4 Animating Characters in Adobe Animate

EXERCISE: create a boy character and animate to laugh and blink

TOTAL: 90 HRS

EVALUATION METHODS

- Practical Assessments and Project-Based Evaluation
- Assessing Creativity, Originality, and Technical Execution
- Integration with Live Action, i.e How well the VFX blends with live-action footage

COURSE OUTCOMES

CO 1	Students will gain a deep understanding of the 12 principles of animation.
CO 2	Students will become proficient in industry-standard 2D animation software, such as Adobe Animate
CO 3	Students will learn to create compelling and dynamic characters, from initial concept sketches to fully realized animated characters.
CO 4	Students will understand how to manipulate timing and spacing to create smooth and dynamic animations.
CO 5	Students will build a strong animation Project and portfolio that showcases their best work, including character animations

TEXT BOOKS:

1. Russell Chun(2004), Adobe Animate Classroom: The Official Training Workbook, Adobe Paperback.
2. Joseph Labrecque (2021), Mastering Adobe Animate Paperback. Adobe Paperback.

REFERENCE BOOKS:

1. TOM GREEN, Joseph Labrecque(2017), Beginning Adobe Animate CC: Learn to Efficiently Create and Deploy Animated and Interactive Content, Adobe Paperback

WEB SOURCES

1. https://www.synfig.org/
2. https://www.pencil2d.org/
3. https://www.animaker.com/2d-animation-software
4. https://brush.ninja/create/animation-maker/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24EBVC31	NEWS REPORTING	3	1	0	2	4

COURSE OBJECTIVES

1. Develop the skills to research, write, and edit accurate news articles under tight deadlines.
2. Understand ethical considerations and legal responsibilities in journalism.
3. Learn effective interviewing techniques to gather reliable information.
4. Gain proficiency in multimedia reporting, including video, audio, and social media.
5. Enhance critical thinking and analytical skills to evaluate news sources and verify facts.

UNIT-I INTRODUCTION 12

1.1 Essential of good writing
1.2 ABCD/Basic of News Writing (Accuracy, Brevity, Clarity, Discernment)
1.3 News definition concept, meaning, and elements
1.4 News values

EXERCISE: News leads- You will learn how to write an info-packed, yet readable news lead in a sentence of 35 words or less from a factsheet.

UNIT-II TECHNIQUES OF NEWS WRITING 12

2.1 News elements
2.2 News Sources
2.3 Attribution in news writing
2.4 Steps & elements of writing for Print: editorial, features & review
2.5 Techniques of re-writing

EXERCISE: News briefs: You will write short yet complete news stories, or briefs, of one to three paragraphs from a factsheet

UNIT-III NEWS ANALYSIS AND INTERPRETATION 12

3.1 Writing for a newspaper
3.2 Editing features into a news story.
3.3 Headlines writing exercises based on newspaper-published stories.
3.4 Writing captions/changing captions of the selected cartoons and photos.
3.5 Write two editorials.

EXERCISE: News stories: You will research, report on, write, and update 500-word news stories on deadline. We will start with factsheets, but then you will go out and report stories. The instructor would assign the stories.

UNIT-IV REPORTING FOR NEWSPAPER 12

4.1 Reading newspapers in the class particularly the front page and the local news pages.
4.2 Prepare questions for a specific interview. 06 (Including Practical)
4.3 Rewriting news stories from newspapers and converting them into magazine
4.4 Filing reports based on mock press conferences and attending one press conference after going to the field.
4.5 Using Multimedia Media tools to prepare the tabloid newspaper

EXERCISE: Prepare an 8-page tabloid newspaper

UNIT-V REPORTING 12

5.1 Crime, courts, health, civil administration, civic, culture, politics, and education beats in Reporting.
5.2 Writing Formats - News- Features - Interview- Editorial-Column-Travelogue and other
5.3 News follow-ups

EXERCISE: Prepare 6 Page tabloid newspaper with different Beat News stories

EVALUATION METHODS

- **Local Event Coverage**: Attend a local event, such as a community meeting, concert, or sports game, and write a detailed news article covering the key highlights and interviews with participants.
- **Investigative Report**: Conduct an in-depth investigation into a current issue affecting your community, such as environmental concerns, public health, or education, and produce a comprehensive report with supporting data and interviews.
- **Profile Story**: Write a profile piece on a notable local figure, such as a business owner, artist, or activist, highlighting their contributions, background, and impact on the community through interviews and background research.
- **Breaking News Simulation**: Participate in a simulated breaking news scenario, where you must gather information quickly from various sources and write a timely, accurate news article under a strict deadline.
- **Multimedia News Package**: Create a multimedia news package on a topical issue, incorporating written articles, video interviews, audio clips, and social media posts to provide a well-rounded and engaging news story.

Total: 60 Hrs.

COURSE OUTCOMES

CO 1	Students will demonstrate the ability to write clear, concise, and engaging news articles that meet professional journalistic standards.
CO 2	Students will understand and apply ethical principles and legal guidelines in journalism, ensuring responsible and fair reporting
CO 3	Students will develop advanced research techniques and conduct effective interviews to gather accurate and comprehensive information for their news stories.
CO 4	Students will gain proficiency in using various multimedia tools and platforms, including video, audio, and social media, to create and disseminate news content

CO 5	Students will enhance their critical thinking skills to evaluate the credibility of sources, verify facts, and produce well-supported news reports

TEXTBOOKS

1. Brooks, B. S., Kennedy, G., Moen, D. R., & Ranly, D. (2021). News Reporting and Writing (13th ed.). Bedford/St. Martin's.
2. Barnas, F., & White, T. (2021). Broadcast News Writing, Reporting, and Producing (8th ed.). Routledge.
3. Harrower, T., & Elman, J. (2020). Inside Reporting: A Practical Guide to the Craft of Journalism (4th ed.). McGraw-Hill Education

REFERENCE BOOKS

1. Tuggle, C. A., Carr, F., & Huffman, S. (2022). Broadcast News Handbook: Writing, Reporting, and Producing in the Age of Social Media (7th ed.). McGraw-Hill Education.

2. Friend, C., Challenger, J., & McAdams, M. (2022). Contemporary Editing (4th ed.). Routledge.
3. Itule, B. D., & Anderson, D. A. (2021). News Writing and Reporting for Today's Media (8th ed.). McGraw-Hill Education.

WEB SOURCES

1. https://americanpressassociation.com/principles-of-journalism/
2. https://app.myeducator.com/reader/web/1825a/chapter01/vr1s8/
3. https://jppcurrentevents.wordpress.com/wp-content/uploads/2012/07/principles-and-practices-of-journalism-to-distribute-fall-2013.pdf

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC34	FILM SENSE	0	2	4	4	4

COURSE OBJECTIVES

1. To develop an intuitive understanding of film sense and its components.
2. To explore the various methods of visual storytelling techniques.
3. To learn about the semiotics, theory of Semiotics, signs, and symbols in cinema
4. To develop the film sense by understanding the various genres and their relationship with emotions and feelings.
5. To understand the textual analysis of films to develop the sense.

UNIT-I INTRODUCTION TO FILM SENSE 18

1.1 Definition and overview of Film Sense
1.2 Components of Film Sense
1.3 Sergei Eisenstein's work on Film sense
1.4 Basics of Film theory and criticism

EXERCISE: Mise-en-scène, Montage, and Auteur Theory to understand the basics of film sense.

UNIT-II VISUAL STORYTELLING TECHNIQUES 18

2.1 Understanding film narration.
2.2 Storytelling in Film
2.3 Narrative techniques and its effects on story telling
2.4 Character development and thematic elements

EXERCISE: Screening the Films with innovative narrative structures.

UNIT-III SEMIOTICS 18

3.1. Semiotics and sign language
3.2. Film semiotics and types of semiotics
3.3. Semiotic theory and its impact on filmmaking
3.4. Semiotic analysis of selected films

EXERCISE: Screening of films with various film semiotic backgrounds to understand the inner meaning and codes

UNIT-IV – DEVELOPING FILM SENSE 18

4.1 Emotional responses evoked by the film.
4.2 Film Genres and Their Conventions
4.3 Various genres and its emotional impacts.
4.4 Film Noir, Westerns, and Sci-Fi

EXERCISE: Screening and Discussion of Films to develop the sense.

UNIT-V – TEXTUAL ANALYSIS OF FILMS 18

5.1 Formal analysis-Language, Structure and genre
5.2 Content analysis-Themes, symbols and narrative structure
5.3 Contextual analysis-Historical and cultural context
5.4 Ideological and political-Power and representation

EXERCISE: Research and present on a textual analysis of movies

EVALUATION METHODS

- **Essay Writing** and analyzing assigned films.
- **Assignment** would be given on the topics relevant to cultural impacts
- **Seminar** on analysis of international films with various genres and emotional impacts.
- **Debate** on the essential need of film sense for creators.
- **Basic Research** on the significant use of semiotics and its impact of films.

Total: 90 Hrs

COURSE OUTCOMES

CO 1	Students will have a comprehensive understanding of the term Film Sense.
CO 2	The students will gain knowledge in visual storytelling techniques
CO 3	The students will attain knowledge relevant to semiotics representation in films
CO 4	Students will attain the relevant film sense to understand the emotional aspects of various genres of films.
CO 5	Student will evaluate the recently released movies to evaluate their level of film sense attained through the unit.

TEXT BOOKS

- McGraw-Hill EducationAngela, (2020), *André Bazin's Film Theory: Art, Science, Religion*, Amazon
- Bordwell, D, Thompson, K., & Smith, J. (2021), *Film Art: An Introduction* (12th ed.), McGraw-Hill Education
- Patricia Pisters (2021), *The Matrix of Visual Culture: Theories of Digital Media and Film*, Polity Press

REFERENCE BOOKS

- Geoff King (2019), *Positioning Art Cinema: Film and Cultural Value*, Amazon
- Nelmes, Jill (2020), *An Introduction to Film Studies*, Routledge
- Monaco, James (2021), *How to Read a Film*, Routledge

WEBS OURCES:

1. https://pressto.amu.edu.pl/index.php/aq/article/view/26371-Andrebazin
2. http://www.davidbordwell.net/blog/category/film-theory/
3. https://www.berghahnbooks.com/downloads/intros/HagenerEmergence_intro.pdf

SEMESTER IV

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM41	TAMIL - IV	2	0	0	0	2

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COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LFRE41	FRENCH - IV	2	0	0	0	2

Course Objectives:

The lessons are being chosen:

1) to propose to do something and respond to a proposal
2) to respond to a request
3) to accuse, to blame
4) to complain, to protest
5) to express cause and consequence
6) to express opinion about facts

Units:

7) Entreprendre
Les pronoms démonstratifs, les pronoms interrogatifs. 6 hours

8) Vous avez gagne
Les pronoms en et y, les formation des adverbes en-ment 5 hours

9) Ne quittez pas
La mise en relief (c'est ..... qui, c'est …….que). 4 hours

10) Argent trop cher
l'opposition- toujours/ne…jamais. 4 hours

11) Le pétrole fou
la cause et la consequence. 5 hours

12) Parlez-moi d'amour
le conditionnel present, le gérondif. 6 hours

Course Outcome:

7) The students would be able to propose to do something and respond to a proposal
8) The students would be able to respond to a request
9) The students would be able to accuse, to blame
10) The students would be able to complain, to protest
11) The students would be able to express cause and consequence
12) The students would be able to express opinion about facts

Text / Reference Book:

Prescribed book: LATITUDES 1 (A2/B1) MÉTHODE DE FRANÇAIS - Régine Mérieux and Yves Loiseau
Reference book: SAISON A2 - MÉTHODE DE FRANÇAIS - Marie-Noëlle Cocton, Élodie Heu, Catherine Houssa, Émilie Kasazian

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN41	HINDI - IV	2	0	0	0	2

Course Objectives:

- To develop interest in various style of Modern and Contemporary Hindi Poetry
- To enable them to know about the Official Language Hindi
- To enable them to converse in Hindi

UNIT I : Bharatendu Harishchandra ki Mukhariyan-5. **6hrs.**

भारतेन्दु हरिश्चंद्र की मुखरियाँ – 5

UNIT II : 'Bharatmata Gramavasi' (Kavita) by Sumitranand Pant **6hrs.**

सुमित्रानंदन पंत कृत 'भारतमाता ग्रामवासी' (कविता)

UNIT III: 'Beej Vyatha' (Kavita) by Gyanendrapati **6hrs.**

ज्ञानेन्द्रपती कृत 'बीज व्यथा' (कविता)

UNIT IV: Introduction to Official Language Hindi, framing **6hrs.**
questions from passages

राजभाषा हिन्दी का परिचय, अनुछेद से प्रश्न निर्माण

UNIT V : Introduction to Stage Management(Interview) **6hrs.**

मंच संचालन (साक्षात्कार) का परिचय

Total: 30hrs

Course Outcome:

At the end of this course Students will

CO1 CO2 & CO3 Familiar with the different poetic expressions of Modern & Contemporary Hindi Poetry

CO4 Know the importance of official language Hindi

CO5 Become conversant in Hindi

Text/Reference Book/Weblinks:

-http://kavitakosh.org

Bharatendu Harishchandra

https://www.amarujala.com/kavya/kavya-charcha/bhartendu-harishchandra-poems-naye-jamane-ki-mukariyan?page=5

Sumitranandan Pant- http://kavitakosh.org

https://www.hindiadda.com/beej-vyatha-gyanendrapati/

Hindi Rajbhasha: https://navodaya.gov.in

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LENG41	ENGISH - IV	2	0	0	0	2

Course Objectives:

CO1: To develop effective oral communication skills for professional contexts such as presentations and meetings.
CO2: To enhance written communication abilities, including business correspondence and reports.
CO3: To improve professional vocabulary and language usage appropriate for various fields and industries.
CO4: To practice critical thinking and problem-solving skills through case studies and discussions.
CO5: To prepare students for job interviews, networking, and career advancement through professional English proficiency.

Unit I - Technical Writing 6

- Spelling, Punctuation, Spot the error
- Hints development,
- Cliches, Redundancies
- Modifiers.

Unit II - Creative Writing 6

- Instructions and recommendations
- Interpretation of graphs, charts and pictures

Unit – III – Professional Writing 6

- Agenda
- Minutes of the meeting
- Review
- Circular

Unit IV - Organization of Writing 6

- Paragraph Writing
- Essay writing
- Proposal Writing

Unit V - Speech Writing 6

- Welcome address
- Vote of thanks
- Oral presentation
- E-mail and SMS text.

Course Outcomes:

At the end of this course, students would have learnt to,

CO1: Demonstrate proficiency in language use.
CO2: Master the nuances of Spoken and Written Communication skills in professional Contexts.
CO3: Develop confidence and clarity in Professional English usage.

References:

- Professional English by Meenakshi Raman and Sangeetha Sharma -2018.
- General English for all competitive examinations by S.C. Gupta -2016.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC41	TELEVISION PRODUCTION I	0	2	4	2	4

COURSE OBJECTIVES:

1. To understand the Pro- Production, basics of budgeting, scheduling, and project management for television productions.
2. To develop proficiency in camera operation techniques, lighting setups and techniques for different shooting scenarios.
3. To Learn about the role and responsibilities of a director in television production
4. To Gain practical experience editing in adding visual effects and graphics to television productions.
5. To understand the role of exhibition and distribution in the television industry.

UNIT-I PRE-PRODUCTION 18

1.1 Importance of pre-production planning and organization. Scripts for visual storytelling and production requirements. Script development for television.

1.2 Basics of storyboarding: Creating visual representations of Scenes.

1.3 Role of casting and talent agents in television production. Audition techniques and casting processes.

1.4 Importance of location scouting, Securing permits and permissions for location filming.

1.5 Basics of budgeting for television productions: Estimating costs and allocating resources. Creating production schedules and call sheets.

EXERCISE: Create simple new Concept storyboards for key scenes. Focus on composition, camera angles, and Shots

UNIT-II SHOOTING PRODUCTION 18

2.1 Understanding the roles and responsibilities of crew members. Introduction to equipment and tools used in shooting production.

2.2 Fundamentals of camera operation: settings, controls, and functions. Framing and composition techniques for television production.

2.3 Principles of lighting design and setup for television shoots. Lighting setups for different shooting scenarios.

2.4 Exploring Genres in Television Shows- Reality/Unscripted, Documentary, Science Fiction/Fantasy.

2.5 Microphone types, placement, and techniques for television production. Recording clear and high-quality audio on set.

EXERCISE: Recreate any movie scene, paying close attention to camera movements, angles, and lighting techniques.

UNIT-III DIRECTING TALENT 18

3.1 Understanding the director's responsibilities and creative vision.
3.2 Effective communication techniques for working with actors and non-actors.
3.3 Analyzing scripts for character motivations, conflicts, and arcs
3.4 Blocking scenes: staging actors and planning camera movements, shots, angles.
3.5 Directing Techniques for Television Genres (Directing drama, Directing comedy, Directing reality TV).

EXERCISE: Select a Movie Scene detailed script analysis with the actors, discussing character objectives, relationships, and key moments.

UNIT-IV POST-PRODUCTION 18

4.1 Understanding the role of the editor and post-production team. Fundamentals of non-linear editing: interface, tools, and functions.
4.2 Editing and mixing audio tracks: dialogue, music, and sound effects. Mastering and Exporting in Different Formats. Quality control.
4.3 Color correction techniques: Adjusting exposure, Contrast, and color balance. Color grading for visual consistency and style.
4.4 Using motion graphics and animation for title sequences and transitions.
4.5 Editing Techniques: Multi-cam Editing, Green screen compositing, etc. Using advanced audio editing tools and plugins for sound design.

EXERCISE: Recreate the soundscape of the original scene .Add sound effects that match those in the original scene (e.g., footsteps, door creaks). Use sound libraries or record their own

UNIT-V EXHIBITION AND DISTRIBUTION IN TELEVISION 18

5.1 Understanding the role of distribution in reaching target audiences. Broadcast- television, cable, satellite, and streaming platforms. Television Rating Point
5.2 Basics of licensing agreements: distribution rights, territories, and exclusivity.
5.3 Developing marketing and promotion strategies for television content. Creating promotional materials: trailers, posters, and social media content.
5.4 Understanding audience behavior and preferences in television consumption. Techniques for engaging audiences through social media, interactive content, and events.
5.5 Understanding cultural differences and preferences in international markets.

EXERCISE: Create a budget for the marketing campaign for different promotional activities.

TOTAL: 90 HRS

EVALUATION METHODS

- **Quiz** to check recall memory of students on principles of Television Production.
- **Assignment** - Write a ten-minute short film concept (of any genre) and establish a budget by calculating the costs of locations, costumes, props, equipment, and other expenses.
- Engaging in **group discussion** on evaluating reporting of a Conduct a group brainstorming session to come up with ideas for the segment for Documentary, Advertising.
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry.
- Submit a record of work that contains, 1) Write a graphic summary of the major obstacles and dramatic moments in each episode of any reality show. 2) Write about the Graphics and Visual Effects for TV Shows.

COURSE OUTCOMES

CO 1	Students would comprehend in pre-production ideas.
CO 2	Students would gain capacity to manage talent and work in team.
CO 3	Students would attain ability to interact and work with talents.
CO 4	Students would gain ability to apply learned skill in editing, sound design, and visual effects techniques.
CO 5	Students would gain analytical skill in assessing audience behaviour and preferences.

TEXT BOOKS

1. Andrew Hicks Utterback (2024), "Studio Television Production and Directing", Taylor & Francis.
2. Owens, J. (2023). Television production: A practical guide to the craft and technology (18th ed.). Routledge.
3. Shook, F., Larson, J., & DeTarsio, J. (2021). Television field production and reporting. Routledge.

REFERENCE BOOKS

1. S. Manoj Prabhakar (2023)" Guide to Television Production Volume-1" , Narmadha Publication.
2. Willett, A. (2022). Media production: A practical guide to radio, TV, and film. Bloomsbury Academic.
3. Cury, I. (2020). Directing and producing for television: A format approach (5th ed.). Focal Press.

WEB SOURCES

1. https://www.filmriot.com/show/
2. https://www.artofvfx.com/
3. https://www.domestika.org/en/courses/category/13-3d-animation

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC42	ART DIRECTION	0	2	4	4	4

COURSE OBJECTIVES

1. Understand the role and responsibilities of an art director.
2. Explore the relationship between art direction and other creative fields.
3. Develop Creative and Conceptual Thinking.
4. Enhance Production Design and Set Dressing Skills.
5. Execute Comprehensive Art Direction Projects

UNIT-I INTRODUCTION TO ART DIRECTION 18

1.1 Overview of art direction in various industries (film, advertising, publishing, etc.).
1.2 Historical context and evolution of art direction.
1.3 Key principles and elements of art direction.
1.4 Material research
(Theoretical assignments, PPT presentation)

UNIT-II CONCEPT DEVELOPMENT AND VISUALIZATION 18

2.1 Develop skills in brainstorming and conceptualizing ideas
2.2 Concept development processes
2.3 Thumbnail sketches
2.1 Color tone and mood creation
(Practical mini projects given for concept art for set)

UNIT-III ART DIRECTION FOR AD AGENCY 18

3.1 Introduction to Art Direction in Advertising
3.2 Fundamentals of Visual Communication
3.3 Understanding Target Audience and Campaign Strategy
3.4 Tools and Techniques for Art Direction
(Submit your complete ad campaign (including design, rationale, and strategy) as a portfolio piece.)

UNIT-IV ART DIRECTION FOR THEATER ARTS 18

4.1 Fundamentals of Theater Art Direction.
4.2 Understand the basics of art direction within the context of theater
4.3 Key elements of theater production: set, costume, lighting, and props.
4.4 Set Design and Construction
(Practical mini project for given theatrical props)

UNIT-V PRODUCTION DESIGN 18

5.1 Importance of Production Designer
5.2 Production design in print media
5.3 Production design in Online media
5.4 Production design in AD agencies
(Creating drawing record projects for different types of costume design)

EVALUATION METHODS

- Mini research assignment (essay type)
- Real miniature set design project (practical)
- Material research and handling mini project (practical and essay type)
- Showcasing final set design

Total: 90 Hrs.

COURSE OUTCOMES

CO 1	Students will gain knowledge about Art Direction and its importance
CO 2	Students will explore different types of materials and its nature
CO 3	Students will apply set design skills to different fields
CO 4	Students will practice and present art direction projects, fostering teamwork, and an understanding of the art direction process.
CO 5	Students will compile a portfolio showcasing their best art direction work, demonstrating their growth, creativity, and technical skills throughout the course.

TEXT BOOKS:

1. Lucy Fischer (2015) Art Direction and Production Design-Rutgers University Press
2. Charles William Day (2022) The Art of Miniature Painting, Legare Street Press
3. Laura Perryman(2021) The Color Bible Hardcover Penguin Books India

REFERENCE BOOKS:

1. "Steven Brower (2016) Inside Art Direction: Interviews and Case Studies - Bloomsbury Visual Arts
2. Marco Spies, Katja Wenger (2020) Branded Interaction Marketing Through Design in the Digital Age

WEB SOURCES

1. https://www.filmriot.com/show/
2. https://www.artofvfx.com/
3. https://www.domestika.org/en/courses/category/13-3d-animation

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC43	APPLIED PHOTOGRAPHY	0	2	4	4	4

COURSE OBJECTIVES

1. Understand advanced lighting techniques for portraits and still-life
2. Apply composition principles to various genres of photography
3. Learns the basic image editing techniques in Adobe Photoshop and Lightroom
4. Develop skills in capturing street, portrait, and fine art photography
5. Learn progressive techniques for long exposure and high-speed photography

UNIT 1 COMPOSITION AND FRAMING 18

1.1 Rule of Thirds
1.2 Leading Lines
1.3 Composition in Landscape Photography
1.4 Composition in Street Photography
1.5 Composition in Still Life Photography

Exercise: Students will plan and Capture images of landscapes using different composition techniques. Experiment with different angles and perspectives to create appealing images.

UNIT 2 LIGHTING TECHNIQUES 18

1.1 Lighting for Portraits
1.2 Lighting for Still Life
1.3 Studio Lighting Setup
1.4 Outdoor Lighting Techniques
1.5 Natural Light Portraits

Exercise: Students will Set up a studio lighting setup using different light sources (e.g., softbox, sidelight, backlight). Experiment with different lighting ratios and angles to achieve desired effects.

UNIT 3 POST-PROCESSING AND EDITING 18

2.1 Adobe Photoshop Basics
2.2 Adobe Lightroom Basics
2.3 Image Editing in Photoshop
2.4 Image Editing in Lightroom
2.5 Image Retouching and Compositing

Exercise: Practice using Adobe Photoshop to edit and enhance the images, focusing on techniques such as exposure adjustment, color correction, and noise reduction. Experiment with different editing styles and techniques to achieve desired effects.

UNIT 4 GENRES AND STYLES 18

3.1 Street Photography
3.2 Portrait Photography
3.3 Capturing Street Photography
3.4 Capturing Portrait Photography
3.5 Capturing Fine art Photography

Exercise: Students will Capture images of street scenes using different camera settings and techniques (e.g., panning, freezing motion). Experiment with different angles and perspectives to create visually appealing images.

UNIT 5 PHOTOGRAPHY TECHNIQUES 18

4.1 Long Exposure Photography
4.2 High-Speed Photography
4.3 Capturing Long-Exposure Images
4.4 Capturing High-speed Images
4.5 Capturing Night-time Images

Exercise: Students will Capture images using long exposure techniques (e.g., night photography, waterfalls). Experiment with different camera settings and techniques to achieve desired effects.

TOTAL: 90 Hrs

EVALUATION METHOD

Digital Image Assignment on various concepts of photography at all levels of learning

Digital Photo Album / Manual Printed Photo Album for final submission

COURSE OUTCOME

CO 1	Students will learn studio lighting at an intermediate level
CO 2	Students will be able to apply composition principles to various genres of photography.
CO 3	Students can enhance image quality by applying post-processing methods to achieve desired effects.
CO 4	Students will acquire an aesthetic sense in photography composition
CO 5	Students will gain knowledge of progressive photography techniques

TEXTBOOK

1. Michael Freeman (2021), "The Photographer's Eye: Composition and Design for Better Digital Photos"
2. Jim Zuckerman (2021), "Landscape Photography: From Snapshots to Great Shots"
3. David Nightingale (2021), "The Still Life Photographer's Handbook"

REFERENCE BOOKS

1. Joshua T. Beck (2020) "Studio Lighting for Photographers: Techniques for Lighting Portraits, Fashion, and Product Photography"
2. Michael Freeman (2021), Outdoor Lighting Techniques for Studio Photography"
3. Martin Evening (2022), "Adobe Lightroom Classic For Photographers: The Complete Guide"

WEB SOURCES

1. https://digital-photography-school.com/start-here/
2. https://greatbigphotographyworld.com/beginner-photography/
3. https://www.cambridgeincolour.com/tutorials.htm

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC44	COPYWRITING	0	2	4	2	4

COURSE OBJECTIVES

1. Students will grasp the basic principles of copywriting, including audience targeting, headline creation, and persuasive writing techniques.
2. Students will learn to craft compelling copy for various platforms, incorporating storytelling, and calls to action to engage and persuade audiences effectively.
3. Students will be able to optimize their copy for search engines by conducting keyword research, integrating keywords seamlessly to improve online visibility.
4. Students will acquire the skills to leverage consumer psychology, and utilize social proof to craft persuasive copy that drives conversions and engagement.
5. Students will learn to analyze data, conduct A/B testing, personalize content, and adapt to trends in copywriting

UNIT 1 FOUNDATIONS OF COPYWRITING 18

1.1 Introduction to Copywriting
1.2 Understanding the Target Audience
1.3 Crafting Compelling Headlines
1.4 Structuring Effective Body Copy
1.5 Principles of Persuasion in Copywriting

EXERCISE: *Write a short product description targeting a specific demographic.*

UNIT 2 COPYWRITING TECHNIQUES 18

2.1 Storytelling in Copywriting
2.2 Using Emotion in Copy
2.3 Incorporating Calls to Action (CTAs)
2.4 Writing for Different Platforms
2.5 Tone and Voice in Copywriting

EXERCISE: *Create a social media post with a strong CTA that aligns with the brand's tone.*

UNIT 3 SEO COPYWRITING 18

3.1 Basics of SEO for Copywriters
3.2 Keyword Research and Integration
3.3 Writing SEO-Friendly Content
3.4 Meta Descriptions and Titles
3.5 Optimizing Copy for Search Engines

EXERCISE: *Write a blog post optimized for a specific keyword*

UNIT 4 PERSUASIVE COPYWRITING 18

4.1 Understanding Consumer Psychology
4.2 Overcoming Objections in Copy
4.3 Creating Urgency in Copy
4.4 Benefits vs. Features
4.5 Testimonials and Social Proof

EXERCISE: *Develop a persuasive sales pitch for a product addressing common objections.*

UNIT 5 ADVANCED COPYWRITING STRATEGIES 18

5.1 A/B Testing Copy Variations
5.2 Data-Driven Copywriting
5.3 Personalization and Segmentation
5.4 Copywriting for Conversions
5.5 Adapting to Trends in Copywriting

EXERCISE: *Analyze the performance of two different ad copies using A/B testing data.*

TOTAL 90 Hrs

EVALUATION METHODS

- Develop a comprehensive summary of the project scope, target audience, and desired outcomes to guide your copywriting efforts.
- Create a detailed project plan that includes research, ideation, writing, editing, and revisions to ensure a structured and efficient workflow.
- Conduct thorough research on the brand, industry, and competitors to inform your copywriting decisions and create content that stands out.
- Write compelling copy that aligns with the brand voice, engages the target audience, and achieves the project's objectives.
- Record Work of collective content at various levels of learning

COURSE OUTCOMES

CO 1	Students will develop a deep understanding of copywriting principles, techniques, and best practices to create persuasive and engaging content.
CO 2	Students will gain proficiency in crafting compelling headlines, body copy, and calls to action that resonate with target audiences and drive desired actions.
CO 3	Students will learn how to conduct audience research, analyze data, and apply insights to tailor copywriting strategies for maximum impact.
CO 4	Students will acquire skills in editing, proofreading, and refining copy to ensure clarity, coherence, and consistency in messaging.
CO 5	Students will practice real-world copywriting scenarios, effectively and gain proficiency in copywriting.

TEXTBOOKS:

1. Lincoln Dronick (2021), The Power Of Words, Liferich
2. Ann Handley (2021),Everybody Writes: Your Go-To Guide to Creating Ridiculously Good Content, Wiley
3. Robert Bly (2020), The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells, St. Martin's Griffin

REFERENCE BOOKS:

1. Eddie Shleyner (2024), 207 Micro-Lessons on Thinking and Writing Like a Copywriter, Very Good Copy Media
2. Goldink Books (2021) Content and Copywriting Secrets, Goldink Publishers LLC

WEBSOURCES:

1. The Ultimate Copywriting Resource List
2. 15 Essential Reference Books for New Proofreaders

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC45	VIDEO EDITING TECHNIQUES	0	2	4	4	4

COURSE OBJECTIVES:

1. To impart knowledge on concept of editing
2. To apply transition techniques in editing a scene/sequence
3. To understand the nuances of continuity in editing
4. To deal time, pace and rhythm in editing
5. To develop sense of editing

UNIT-I NEED FOR CUT 18

1.1 Role of an Editor – Psychological Justification – Creation of Illusion of Reality
1.2 Managing Time and Space – Real and Screen Time
1.3 Handling Camera Angle and Image Size
1.4 Moving Story Forward – The Dynamics of Relativity

EXERCISE: Analyze on how the story is conveyed in a movie through distinctive images

UNIT-II TRANSITION 18

2.1 Shot Transition – Scene Transition – Story Transition
2.2 Techniques of Transition – Visual Lead Transition – Aural Lead Transition Overlap Editing
2.3 Techniques of Extend Edit Discontinuity Cut – Relational Editing.

EXERCISE: Practice joining shots and creating a scene from the given footages.

UNIT-III CONTINUITY 18

3.1 Constructing a Lucid Continuity – Elements of Visual Continuity
3.2 Technical Aspects of Continuity - Preserving a Sense of Direction – Bridging Action and Dialogue
3.3 Aesthetics Aspects of Continuity – Narrative Continuity – Action Continuity

EXERCISE: Applying continuity in editing

UNIT-IV TIMING, PACE AND RHYTHM 18

4.1 Factors Governing Timing – Timing of Shots and Cuts
4.2 Maintaining Appropriate Pace – Varying Pace –
4.3 Rhythm in Story Telling – Rhythm in Action and Dialogue – Rhythm in Camera Movement-Maintaining Rhythm in Scene.

EXERCISE: Experimenting editing by varying the cut points

UNIT-V ANATOMY OF SCENE 18

5.1 Aesthetic Constituents of a Scene – Character Focus
5.2 Developing Towards Fulcrum Point of a Scene
5.3 Dealing Emotion in Scene
5.4 Technical Constituents of a Scene – Line – Composition- Color – Mass – Texture Mood

EXERCISE: Editing a complete scene by applying the techniques

EVALUATION METHODS

- **Video Assignment** editing at various levels

TOTAL: 90 HRS.

COURSE OUTCOMES

CO 1	Understanding on the concept of video editing by navigating the rushes and applying assembling technique using an editing software.
CO 2	Students would able to apply transition technique from one shot to another by understanding the baseline concept of transition element
CO 3	Students could apply continuity techniques while joining shots and understand on how to construct a scene with all elements of continuity
CO 4	Students would able to apply time and rhythm techniques for a scene and alter the look of the scene in relevance to the pre and forth coming scene
CO 5	Students will be able to edit a scene by applying aesthetic sense of editing techniques and construct a scene properly

TEXT BOOKS

1. Gael Chandler (2021), “Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know”, Michael Wiese Productions
2. Peter W. Rea (2011), “Practical in Editing Techniques”, Focal Press
3. Jonathan Handel (2022), "Mastering Film and Video Editing: A Guide for Beginners and Intermediates", Routledge

REFERENCE BOOKS:

1. Steve Hullfish (2021), "The Art of the Cut: Editing Concepts Every Filmmaker Should Know", Michael Wiese Productions
2. Don Fairservice (2019), “Film editing - history, theory and practice Looking at the invisible”, Manchester University Press
3. Francesco Zippel (2023), "Editing for Directors: A Guide for Collaborating with Your Editor", Routledge

WEB SOURCES

1. https://moviemakeronline.com
2. https://www.canva.com/create/movie-maker/

SEMESTER V

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC51	TELEVISION PRODUCTION II	0	2	4	2	4

COURSE OBJECTIVES

1. To Understand and apply techniques in concept development and storytelling for television production.
2. To Develop Master Camera techniques and understand their impact on visual storytelling.
3. To Understand and apply Directing techniques to guide talent in television production.
4. To Gain practical experience Editing in adding sound Effects to television productions.
5. To Effectively industry-standard VFX for compositing, Motion graphics, and 3D integration

UNIT-I PROGRAM PLANNING 18

1.1 Scripting and Storytelling techniques for television
1.2 Character breakdowns and casting call
1.3 Identifying suitable locations and Floor for television production
1.4 Developing detailed shot lists.
1.5 Creating production schedules and call sheets

EXERCISE: Prepare a 5-minute pitch for the television show.2. Create a Floor Plan.

UNIT-II CAMERA AND LIGHTING TECHNIQUES 18

2.1 Operating camera equipment and executing complex shots.
2.2 Demonstration of Camera movement techniques.
2.3 Multi-camera setups and live switching.
2.4 Creating mood and atmosphere with lighting.
2.5 Lighting for different genres and settings.

EXERCISE: Taking students to a Multi-camera shoot location.

UNIT-III ON- SET DIRECTING 18

3.1 Understanding the director's responsibilities and creative vision.
3.2 Effective communication techniques for working with actors and non-actors.
3.3 Working with a diverse range of actors and non-actors. Strategies for inclusive casting.
3.4 Adapting directing techniques for various genres (e.g., drama, comedy, reality).
3.5 Directing live and pre-recorded performances.

EXERCISE: Planning and directing a talk show.

UNIT-IV EDITING AND SOUND 18

4.1 Editing techniques. Timeline management and organization.
4.2 Managing sound recording in different environments. Synchronizing audio with video.
4.3 Using sound effects, record dialogue, ambient sounds, and Foley effects for a short scene.
4.4 Color correction (correcting issues with the footage). Collaborating with the post-production team
4.5 Compilation and Delivery (OUTPUT).

EXERCISE: Edit Raw footage and work with multiple camera angles and actions. Working with sound.

UNIT-V PROGRAM PRODUCTION WITH MATT 18

5.1 Basics of compositing and motion graphics.
5.2 Working on matt removal.
5.3 3D integration and tracking.
5.4 Particle effects and simulations.
5.5 Color grading (Enhancing the visual style).

EXERCISE: Raw Footage shot against a green screen and a background image or video clip to replace it.

TOTAL: 90 Hrs

EVALUATION METHODS

- **Video Assignment** of Five minutes any kind of Mock Shoot – Celebrity Interview (Or) Talent show (Or) Game Show.
- **Create Floor Plan** for Reality Show (Or) Game Show (Or) Talk Show (3d Modelling, 2d Design, Art Work).
- **On Floor Lighting** to create a balanced and professional-looking setup.
- Submit a record of work.

COURSE OUTCOMES

CO 1	Gain knowledge in creating concepts for television and storytelling technique
CO 2	Skill to operate a video camera and basic lighting for sets
CO 3	Practice Directing concepts, and experience collaborative team work with talent.
CO 4	Skill Set in handling multicam editing and sound mixing for talk show
CO 5	Apply VFX and color correction processes into the overall post-production workflow at the basic level

TEXTBOOKS

1. Andrew Hicks Utterback (2024), “Studio Television Production and Directing”, Taylor & Francis.
2. Owens, J. (2023). Television production: A practical guide to the craft and technology (18th ed.). Routledge.
3. Shook, F., Larson, J., & DeTarsio, J. (2021). Television field production and reporting. Routledge.

REFERENCE BOOKS

1. S.Manoj Prabhakar (2023)" Guide to Television Production Volume-1" , Narmadha Publication.
2. Willett, A. (2022). Media production: A practical guide to radio, TV, and film. Bloomsbury Academic.
3. Cury, I. (2020). Directing and producing for television: A format approach (5th ed.). Focal Press.

WEB SOURCES

1. https://www.filmriot.com/show/
2. https://www.artofvfx.com/
3. https://www.domestika.org/en/courses/category/13-3d-animation

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC51	AUDIO PRODUCTION	0	2	4	4	4

COURSE OBJECTIVES:

1. To understand the science of sound
2. To gain knowledge on recording sound
3. To operate an audio mixing console.
4. To handle sound recording in spot and studio setup
5. To practice sound editing and mixing

UNIT: I PHYSICS OF SOUND AND MICROPHONE PRINCIPLE 18

1.1 Science of Sound - Properties of sound, Behaviour of sound, Hearing Mechanism
1.2 Microphone – Operational Principle, Types of Microphone: Diaphragm Based and Polar Pattern Based
1.3 Microphone Physical Properties - Frequency response, Transient response, Polarity, Self-noise
1.4 Microphone Accessories – Phantom Powering, Connectors, Cable, Cordless Microphone: Transmitter and Receiver

UNIT: II MIXING CONSOLE 18

2.1 Audio Analog Mixer - Input, Output, Processing and Monitoring Section
2.2 Audio Digital Mixer - Input, Output, Processing and Monitoring Section
2.3 Digital Connection – MIDI, Optical Fiber and USB
2.4 I/O Section – Analog Input Section, Analog Output Section, Digital I/O Section

UNIT: III DIGITAL AUDIO WORKSTATION (DAW) 18

3.1 Working Principle - Overview of Interface, Windows and Sections
3.2 Software Menu and Tools – Input Section, Recording Section, Processing Section, Output Section, Plug-in Software
3.3 Signal Routing – Input and Output Channels, Channel Grouping, Routing Section
3.4 Sound Recording - Microphone Monitoring, Recording Practice

UNIT: IV SOUND RECORDING 18

4.1 Sound recording techniques in Camera - Learning audio controls in video camera
4.2 Microphone Placements in Spot Recording - Practicing recording in camera
4.3 Project Setup – Setting up project for Dubbing, and Setting up Project for Music Recording
4.4 Handling Audio - Recording in DAW, Multi-track Setup, Audio Import to pool and track, managing multi-track audio content

UNIT: V AUDIO EDITING AND MIXING 18

5.1 Track Editing – Posting audio in tracks, Trimming and Editing
5.2 Sound Effects – Audio Equalization, Audio Special Effects
5.3 Sound Mixing - Audio Level Balancing, Audio Grouping and Pre-Mixing
5.4 Audio Mastering – Final Mixing and Mastering

TOTAL: 90 Hrs

COURSE OUTCOMES

CO 1	Students would be able to approach sound scientifically
CO 2	Students would get an idea of recording sound using the microphone and appropriate placement
CO 3	Students will be able to work on DAW at the basic level
CO 4	Students would be able to record sound using appropriate technology
CO 5	Students will be able to execute audio mixing and mastering at basic level

TEXT BOOKS

1. Francis Rumsey (2021), Sound and Recording - Applications and Theory (Audio Engineering Society Presents), Routledge
2. Francis Rumsey, TIM MCCORMICK (2009), Sound and Recording, Sixth Edition
3. (Sound On Sound Presents...) Mike Senior (2022) Recording Secrets for the Small Studio, Routledge

REFERENCE BOOKS:

1. Jay Cockburn, Drushel_ Kathleen M (2022), The Podcaster's Audio Guide - A DIY guide to recording, mixing and editing sound for podcasts, Routledge_Focal Press Bruce
2. Colbeck, Julian_Parsons, Alan_Julian Colbeck (2014), Alan Parsons' Art & Science of Sound Recording, The Book-Hal Leonard Corp

WEB SOURCES

1. https://puiaudio.com/learn/simulator/
2. www.audiofusion.com
3. www.puiaudio.com

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC51	MEDIA CULTURE AND SOCIETY	4	0	0	2	4

COURSE OBJECTIVES

1. Introduce students to the structure of media organization
2. Explore the main concepts of media and its power in the society
3. Understand the revenue generation model and its impact on the content dissemination in the media
4. Explore key issues of the relevance and significance of media in women's empowerment
5. Provide an understanding of the role of media in national developmental activities

UNIT I UNDERSTANDING THE MEDIA 12

1.1 Media Technologies – Technology Determination, Digital Age

1.2 Media Industry – Media Organisations, Source of Revenue, Role of Sponsors, Content Regulations

1.3 Media Content – Media texts, Narrative and Discourse Analysis, Quality to Quantity: Content Analysis, Putting text into context

1.4 Media Users – Audience Research: Limited effects and Two-Step Flow, Dominant and Oppositional Readings, Digital Participation Culture

UNIT II MEDIA POWER AND CONTROL 12

2.1 Media as Manipulation - Marxism and Ideology, Culture industry as mass deception. Eastern and Western ideologies on society and culture – dominant ideologies.

2.2 Political Economy and Ideology – Manufacturing Consent, Cultural Imperialism, Globalization of Ideology, Arguments and Criticism.

2.3 Construction of News – Selection, Gate-keeping, and Agenda Setting. Constructing Stories, Style and Market Position, Political Stance, Class and Institutional Bias.

2.4 Public Service Broadcasting – DD and All India Radio. PTI and Censor board. Preventing harm or Inhibiting Freedom, and Neoliberal Approaches.

UNIT III ADVERTISING: EMERGENCE, EXPANSION, AND TRANSFORMATION 12

3.1 The Development of Advertisement – Emergence, Professionalization, Niche Markets, and Branding, Modes of Persuasion, Symbols and Identity

3.2 Advertising in the Digital Age – A New Era of Advertising, Social Media Influencers, and Changing Advertising Strategy

3.3 Media and Public Sphere – Habermans' Public Sphere, Public engagement, Nation as imagined community, Fragmentation and power differentials

3.4 Critical Perspective on Advertising - Manipulative Magic, Subversive Consumers, and Ubiquitous Commercialization

UNIT IV MEDIA IDENTITY AND CULTURE 12

4.1 Media Community and Difference – Media as Eroder of Differences, Stigmatizing Differences, Community Target, and Participatory Media

4.2 Media, Race, and Ethnicity – Racism and Exclusion, Promoting Positive Image, Diaspora, and Media Segregation

4.3 Media, Gender, and Sexuality – Constructions of Femininity, Elitist Critics, Empowering Possibilities, Media, and Masculinities

4.4 Saturation and Fluidity – Loss of Meaning, Media and Reality, Recycling and Pastiche

UNIT V MEDIA AND SOCIAL DEVELOPMENT 12

5.1 Development communication – an introduction – significance and role of development communication in Indian democracy

5.2 Tools for development communication – application of development communication in rural areas. Digital media literacy, scope, functions, and its approaches.

5.3 Information communication technologies – types – importance – impact of ICT from a rural social perspective – pros and cons of ICTs in digital illiteracy.

5.4 Usage of media in women – men – social and cultural empowerment – digital media and economy – trends in education through social media – media as a catalyst for social change

EVALUATION METHODS

- **Quiz**
- **Assignment**
- **Seminar**
- **Debate –**
- **Essay Writing**

Total: 60 Hrs

COURSE OUTCOMES

CO 1	Critical analysis of media motivation
CO 2	Identifying placing oneself in the media by understanding the role of an individual in the overall media functioning structure
CO 3	Understand the importance of media content design by considering the revenue model from advertisement
CO 4	Positive participation in society by understanding the value of women's empowerment progression for the nation
CO 5	Learn to be a responsible media person by helping the public to reach and access Government schemes on development

TEXTBOOK

1. Kellner, D. (2021). Media Culture: Cultural Studies, Identity, and Politics in the Contemporary Era. Routledge.
2. Couldry, N., & Mejias, U. A. (2020). The Costs of Connection: How Data Colonizes Human Life and Appropriates It for Capitalism. Stanford University Press.
3. Deuze, M. (2021). Media Life: How to Live with Technology. Polity Press

REFERENCE BOOK

1. Freedman, D., & Couldry, N. (2022). Media Power and Media Ethics in the Digital Age. Palgrave Macmillan.
2. Hodkinson, P. (2024). Media, Culture and Society: An Introduction (3rd Edition). SAGE Publications.
3. Hepp, A. (2020). Deep Mediatization. Routledge

WEB SOURCES

1. https://tiss.ac.in/view/6/mumbai-campus/school-of-media-and-cultural-studies/about-us-6/
2. https://www.iiad.edu.in/the-circle/visual-communication-and-its-impact-on-society/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24SBVC53	3D ANIMATION	L	T	P	O	Credit
		0	2	4	4	4

COURSE OBJECTIVES:

1. To impart basic knowledge of 3D Animation software and its development
2. Know the practical aspects of 3d interior and object creation using polygon
3. To understand the NURBS modeling and texture of 3D objects
4. To inculcate the knowledge of 3D animation using keyframe animation
5. Gain knowledge about animation film production and its rendering phases

UNIT- I INTRODUCTION TO 3D ANIMATION: 12

- **Tutorial:**

1.1 Development of animation technology and software
1.2 Fundamentals of 3D Animation and Maya Interface
1.3 Overview of the 3D animation pipeline.
1.4 Explanation of polygon and nurbs.

- **Practicals:**
- Setting up a basic Maya project.
- Creating a simple 3D object using curves.
- Adding images to 3D model
- Developing a model using curve loft and revolve.

Assignment 1: Create any five objects using curve tools

UNIT-II MODELING-POLYGON AND CURVES: 12

- **Tutorial:**

2.1 Introduction to polygon modeling.
2.2 Creating a 3D monitor using extrude polygon.
2.3 Working with polygon-Boolean-Cut polygon etc.
2.4 Adding textures and colours to polygon.

- **Practicals:**

o Create a PC model using extrude polygon
o Create a mouse using planar, loft and close curve option.
o Add textures and colors to models.
o Develop an organic model using polygon.

Assignment 2: Submit a 3D office room set up using polygon modeling

UNIT-III NURBS SURFACE AND MODELING-: 12

- **Tutorial:**

3.1 Introduction to Nurbs surface and modeling.
3.2 Basic of hull and selection of vertices.
3.3 Creating objects using sculpting.
3.4 Applying Ramp shader, phone materials and lambert.

- **Practicals:**
  - Create a basic 3D model using nurbs.
  - Working with hull and isoforms.
  - Develop an eyeball using shader and textures.
  - Practice of basic nurbs surface

Assignment 3: Submit an organic model using NURBS surface

UNIT – IV BASIC 3D ANIMATION 12

- **Tutorial:**

4.1 Frame by Frame Animation.
4.2 Key frame set up.
4.3 Attach to motion path option
4.4 Creating camera set ups
4.5 Paint brush tools and its uses

- **Practicals:**
  - Ball animation.
  - Creating a walkthrough using line and camera.
  - Animating Lights and its properties.
  - Text animation

Assignment 4: Submit an animation project using tools like move rotate & scale

UNIT-V ANIMATION PROJECT 12

Project: Submit an office set up with basic textures, furniture, lights and other equipment with interior elements.

- **Practicals:**
  - Create a 3D animated advertisement using a basic keyframe.
  - Convert a 2D layout into a 3D model.
  - Develop an exterior view of a 3D house using Maya.
  - Rendering files.
- **Deliverables:**
  - **Developed 3D models:**
  - **Project Presentation:** A presentation showcasing the 3D works explaining the design and development process.

Total: 60 Hours

COURSE OUTCOME:

At the end of this course students will be able to,

CO 1	Students will be able to explain the basic tools and techniques of 3D software.
CO 2	Students will be able to develop 3D models using polygon tool.
CO 3	Students will be able to apply NURBS modeling techniques.
CO 4	Students will be able to understand the 3d animation and motion path animation concepts.
CO 5	Students will be able to plan, design, and develop a basic 3D advertisement and layout through walkthrough animation.

TEXT BOOKS:

1. **Murdock, K. L.** (2023). Autodesk Maya basics guide. SDC Publications.
2. Derakhshani, D. (2023). Introducing Autodesk Maya. Wiley.

REFERENCE BOOKS:

1. Tickoo, S. (2023). *Autodesk Maya: A comprehensive guide* (15th ed.). CADCIM Technologies
2. Matt Chandler (2014) "3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting"

WEB SOURCES

1. https://www.cgspectrum.com/courses/3d-animation-essentials
2. https://www.autodesk.com/support/technical/article/caas/sfdcarticles/sfdcarticles/Learning-Resources-and-Tutorials-for-Maya.html

KNOWLEDGE IS POWER

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC54	DIGITAL MARKETING	0	2	4	4	4

COURSE OBJECTIVES

1. Students will Identify the impact of digital space and digital marketing in reaching out to customers
2. Students will develop and execute a marketing plan, incorporating all elements of the marketing mix, segmentation, and positioning strategies
3. Students will get to know how to guide the development of a digital presence from a marketing point of view
4. Students will be proficient in marketing analytics and quantitative evaluation of the marketing environment
5. Students will construct brand value and awareness, improve SEO, increase traffic, and use paid advertisements effectively

UNIT I INTRODUCTION TO DIGITAL MARKETING 18

1.1 Traditional marketing versus digital marketing
1.2 Digital marketing channels - Search engines, social media, email, content-marketing, mobile marketing.
1.3 Importance of digital marketing for businesses of all sizes
1.4 Digital Marketing Strategies
1.5 Digital Marketing Tools and Software

EXERCISE: A case study to apply digital marketing concepts to a real-world scenario

UNIT II SEARCH ENGINE OPTIMIZATION (SEO) 18

2.1 Fundamentals of SEO and how search engines work
2.2 On-page SEO techniques: keyword research, meta tags, content optimization.
2.3 Off-page SEO: link building, social media optimization, citations.
2.4 SEO tools and resources
2.5 SEO Best Practices

EXERCISE: Hands-on assignment to optimize a website for search engines

UNIT III SOCIAL MEDIA MARKETING 18

3.1 Overview of popular social media platforms and their features
3.2 Developing a social media marketing strategy
3.3 Creating engaging content for social media
3.4 Organic vs paid social media marketing
3.5 Social media analytics

EXERCISE: Social media marketing campaign project where students create and execute a social media marketing plan for a fictional business.

UNIT IV CONTENT MARKETING 18

4.1 What is content marketing and why is it important?
4.2 Types of content: blog posts, videos, infographics, case studies, etc.
4.3 Content ideation and creation
4.4 Content distribution and promotion
4.5 Content Marketing Metrics and KPIs

EXERCISE: Content marketing plan project where students develop a comprehensive content strategy for a fictional brand.

UNIT V ANALYZE RECENT TRENDS IN DIGITAL MARKETING 18

5.1 Emerging Trends in Digital Marketing
5.2 AI-Driven Marketing
5.3 Interactive Content
5.4 Influencer Marketing
5.5 Personalized Marketing

EXERCISE: Case study analysis on the successful implementation of a specific trend in a digital marketing campaign

Total: 90 Hours

EVALUATION METHODS

CAT: Writing Assignment: Develop a digital marketing campaign for a fictional or real business
PPT Presentation: SEO, social media, and content marketing strategies
Infographics: Create and execute a comprehensive digital marketing plan
Seminar: Monitor and analyze campaign performance using relevant tools
PPT Presentation: Present findings and recommendations for optimization

COURSE OUTCOMES

CO 1	Students will communicate in various forms to an intended audience, demonstrating depth of analysis and synthesis
CO 2	Develop students critical thinking skills to define business problems.
CO 3	Students will enhance their leadership skills through effective collaboration with professional organizations.
CO 4	Students can apply effective marketing strategies through web analytics, and search engine optimization.
CO 5	Students will gain a solid understanding of core business principles in digital marketing.

TEXTBOOKS

1. Katie Lance (2022) - GetSocialSmart: How to Hone Your Social Media Strategy - Createspace Independent Pub
2. Nick Westergaard (2022) - Brand Now: How to Stand Out in a Crowded, Distracted World - Gildan Media
3. Sarah Weise (2019) - InstaBrain: The New Rules for Marketing to Generation Z -Bixa

REFERENCE BOOKS:

1. Nick Westergaard (2022), Digital Marketing All-In-One, For Dummies(Publisher)
2. Avery Swartz (2020), See You on the Internet, Page Two(Publisher)

WEB SOURCES:

1. What is Digital Marketing? Types, Examples and Benefits | Mailchimp.
2. https://www.investopedia.com/terms/d/digital-marketing.asp

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC55	SHORT FILM MAKING	0	2	4	2	4

COURSE OBJECTIVES:

1. To introduce students to the foundational principles of short film making, including the creativity, storytelling, and audience engagement.
2. To develop skills in scriptwriting and screenplay techniques, focusing on narrative structure, character development, dialogue, and visual storytelling.
3. To equip students with the knowledge and tools needed for effective pre-production planning, including storyboarding, casting, budgeting, and scheduling.
4. To enhance practical proficiency in production techniques, including cinematography, lighting, sound recording, and directing actors, for creating high-quality short films.
5. To provide students with the expertise to manage post-production processes, distribution strategies, and marketing efforts, ensuring their films reach and resonate with their intended audiences.

UNIT 1 INTRODUCTION TO SHORT FILM MAKING 18

1.1 Overview of Short Films: Definition, scope, and types (narrative, documentary, experimental)
1.2 History and Evolution: Key milestones in short film history, notable filmmakers, and influential works.
1.3 Understanding Audience and Purpose: Different audiences and platforms, Differentiating between message-driven and entertainment-focused short films.
1.4 Concept Development: Exploring themes, generating ideas, brainstorming sessions.
1.5 Script writing Basics: Story structure, the three-act structure, log line, synopsis, and treatments

Exercise : *Choose a theme or idea for a short film. Write a logline and a brief synopsis that outline the central story, characters, and conflict.*

UNIT 2 SCREENWRITING FOR SHORT FILMS 18

2.1 Elements of Screenwriting: character development, Action, Dialogue, conflict, and resolution.
2.2 Writing a Short Film Script: Formatting, scenes, and structure, using Script Writing software.
2.3 Screenplay Techniques: Mastering scene transitions and pacing, Incorporating subtext in dialogues and actions
2.4 Script Analysis: Case studies of successful short film scripts.
2.5 Revision Techniques: Feedback loops, refining dialogue, and action for impact

Exercise: *Develop a 5-10 page short film script based on an original idea. Incorporate the elements of screenwriting, including strong character development, engaging dialogue, clear conflict, and resolution.*

UNIT 3 PRE-PRODUCTION AND PLANNING 18

3.1 Storyboard and Shot Planning: Techniques for visualizing scenes, shot types, and shot sequences.
3.2 Casting and Rehearsal: Techniques for selecting actors, organizing auditions, and conducting rehearsals.

3.3 Budgeting and Scheduling: Creating a realistic budget, drafting a shooting schedule, managing resources.
3.4 Location Scouting: Choosing the right setting, acquiring permissions, assessing logistical challenges.
3.5 Production Team and Roles: Overview of the crew roles in a small-scale production

Exercise: *Develop a detailed shooting schedule for your short film, Prepare a basic budget breakdown covering essential expenses like equipment, props, and post-production costs.*

UNIT 4 PRODUCTION TECHNIQUES 18

4.1 Camera and Cinematography Basics: Types of shots, camera angles, composition, and movement.
4.2 Lighting Fundamentals: Types of lighting setups, practical lighting techniques, creating mood and atmosphere.
4.3 Sound Recording: Basics of sound capture, types of microphones, capturing clean dialogue.
4.4 Directing Actors: Techniques for guiding performances, managing the set, communicating vision.
4.5 Working on Set: On-set etiquette, working with a small crew, and troubleshooting common issues

Exercise - *Choose a scene from your short film script and record it. Pay attention to composition, lighting, and sound quality to ensure a visually and aurally engaging result.*

UNIT 5 POST-PRODUCTION AND DISTRIBUTION 18

5.1 Editing Basics: Software introduction, timeline management, assembling scenes.
5.2 Color Correction and Grading: Enhancing visuals, color grading to create mood, using LUTs.
5.3 Sound Editing and Mixing: Syncing audio, adding background score, cleaning dialogue, and sound effects.
5.4 Distribution Channels for Short Films: Film festivals, online platforms, and pitching for streaming platforms.
5.5 Marketing and Promotion: Creating promotional material, leveraging social media, building an audience

Exercise - *Create a comprehensive plan to release and promote your short film.*

Total: 90 Hrs

EVALUATION METHODS

- **Quiz** to assess students' understanding of key concepts, such as the history and types of short films, and elements of screenwriting.
- **Assignment** – Submit a detailed storyboard for one scene of their short film, showcasing visual planning and shot composition.
- **Group Discussion:** Engage in a discussion to critique a selected short film, evaluating its narrative strength, visual quality, and audience impact.
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry.
- Submit a complete short film (5-10 minutes) including promotional materials like posters or trailers.

COURSE OUTCOMES:

CO 1	Students will understand the foundational principles of short filmmaking.
CO 2	Students will develop the skills to create and articulate compelling stories, demonstrating proficiency in script writing, including crafting log lines, synopsis, and structured scripts.
CO 3	Students will gain expertise in using visual and audio storytelling techniques to enhance narrative impact and emotional engagement in their films.
CO 4	Students will acquire practical knowledge of production processes, including cinematography, directing, and sound design, to produce high-quality short films.
CO 5	Students will demonstrate the ability to evaluate and improve their work through effective feedback, and create strategies for distributing and promoting their films across various platforms.

TEXTBOOK:

1. Tom Schroeppel (2020), *"The Bare Bones Camera Course for Film and Video"*, Michael Wiese Productions
2. Clifford Thurlow (2021), *"Making Short Films: The Complete Guide from Script to Screen"*, Focal Press
3. Jonathan R. Bunt (2023), *"Film Production Management: A Guide for the Producer and Director"*, Routledge

REFERENCE BOOKS:

1. Steven D. Katz (2022), *"Shot by Shot: A Practical Guide to Filmmaking"*, Michael Wiese Productions
2. Alexander Mackendrick (2023), *"On Filmmaking: An Introduction to the Craft of the Director"*, Faber & Faber
3. Steven Ascher & Edward Pincus (2021), *"The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age"*, Focal Press

WEB SOURCES

1. https://indiefilmhustle.com
2. https://www.afi.com
3. https://raindance.org

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24SBVC52	WEB DESIGNING	L	T	P	O	Credit
		0	2	0	2	2

COURSE OBJECTIVES:

1. Understand the fundamentals of web design: Grasp basic concepts like website structure, user experience (UX), and visual design principles.
2. Learn essential web technologies: Gain familiarity with HTML, CSS, and JavaScript, and their role in building websites.
3. Develop basic web design skills: Learn to create web pages with text, images, links, and other elements using HTML and CSS.
4. Apply design principles for effective web design: Understand the importance of user-centered design, accessibility, and responsive design.
5. Build a basic website: Plan, design, and develop a simple multi-page website that demonstrates the skills learned throughout the course

UNIT- I INTRODUCTION TO WEB DESIGN AND HTML: 6

- **Tutorial:**

1.1 What is web design? Purpose and scope of web design.
1.2 Website structure: Understanding domains, hosting, and web servers.
1.3 Introduction to HTML: Basic syntax, elements, and attributes.
1.4 Creating web pages with text, headings, paragraphs, and lists.
1.5 Adding images and links to web pages.

- **Practicals:**

o Setting up a basic HTML document.
o Creating a simple web page with text and headings.
o Adding images and links to a web page.
o Using developer tools to inspect and debug HTML code.

Assignment 1: My First Web Page: Create a web page about yourself using basic HTML elements (headings, paragraphs, lists, images, links).

UNIT-II CSS FOR STYLING WEB PAGES: 6

- **Tutorial:**

2.1 Introduction to CSS: Selectors, properties, and values.
2.2 Styling text: Fonts, colors, sizes, and spacing.
2.3 Working with colors: Color codes, palettes, and accessibility.
2.4 Styling boxes: Margins, padding, borders, and backgrounds.
2.5 CSS layout: Introduction to the box model and basic layout techniques.

- **Practicals:**

o Linking a CSS file to an HTML document.
o Styling text and elements with CSS.
o Applying different CSS layout techniques.
o Using CSS to create a responsive design.

Assignment 2: Styling with CSS: Style the web page created in Assignment 1 using CSS to enhance its visual appearance and responsiveness

UNIT-III JAVASCRIPT FOR INTERACTIVITY: 6

- **Tutorial:**

3.1 Introduction to JavaScript: Variables, data types, and operators.
3.2 Basic JavaScript syntax and control flow.
3.3 Adding interactivity to web pages: Event handling and DOM manipulation.
3.4 Working with forms and user input.

- **Practicals:**
  - Adding JavaScript to an HTML document.
  - Writing simple JavaScript functions.
  - Using JavaScript to manipulate HTML elements.
  - Handling user input with JavaScript.

Assignment 3: Interactive Elements: Add interactive elements to your web page using JavaScript (e.g., a button that changes text, a form that validates user input).

UNIT – IV USER EXPERIENCE (UX) AND DESIGN PRINCIPLES 6

- **Tutorial:**

4.1 User-centered design: Understanding user needs and designing for usability.
4.2 Navigation and information architecture: Organizing website content for easy access.
4.3 Visual design principles: Typography, color theory, and visual hierarchy.
4.4 Accessibility: Designing websites for users with disabilities.
4.5 Responsive design: Creating websites that adapt to different screen sizes.

- **Practicals:**
  - Conducting a heuristic evaluation of a website.
  - Creating a user flow diagram for a website.
  - Designing wireframes for a website.
  - Testing a website for accessibility.

Assignment 4: UX Design Exercise: Redesign a poorly designed website to improve its user experience, accessibility, and responsiveness

UNIT-V WEB PROJECT 6

Project: Plan, design, and develop a multi-page website for a fictional client or a personal project. This could be a portfolio website, a small business website, or a website for a hobby or interest.

- **Practicals:**
  - Applying all the skills learned in previous units to create a complete website.
  - Using a code editor and browser to develop and test the website.
  - Implementing design principles and UX considerations.
  - Deploying the website to a web server.
- **Deliverables:**
  - **Website Proposal:** A document outlining the website's purpose, target audience, and key features.
  - **Website Design:** Wireframes and visual mockups of the website's pages.
  - **Developed Website:** A fully functional website built with HTML, CSS, and JavaScript.

- **Project Presentation:** A presentation showcasing the website and explaining the design and development process.

Total: 30 Hours

COURSE OUTCOME:

At the end of this course students will be able to,

CO 1	Students will be able to explain the basic principles of web design and website structure.
CO 2	Students will be able to write basic HTML, CSS, and JavaScript code to create web pages.
CO 3	Students will be able to apply design principles to create user-friendly and visually appealing websites.
CO 4	Students will be able to understand the importance of user experience and accessibility in web design.
CO 5	Students will be able to plan, design, and develop a basic website that demonstrates their skills.

TEXT BOOKS:

1. David DuRocher 2022, "HTML and CSS QuickStart Guide"
2. Paul McFedries 2022 "Web Design Playground: HTML & CSS The Interactive Way"
3. Steve Krug4 2022 Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability.

ONLINE RESOURCES:

1. Online Resources:
2. W3Schools: https://www.w3schools.com/ [invalid URL removed]
3. MDN Web Docs: https://developer.mozilla.org/en-US/docs/Web [invalid URL removed]
4. Codecademy: https://www.codecademy.com/ [invalid URL removed]

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
AUDIT PAPER	Cyber Security	-	-	-	-	-

COURSE OBJECTIVE

- To provide foundational knowledge of cyberspace, web technologies, and the evolving landscape of cyber security and its challenges.
- To familiarize students with the types of cybercrimes, legal frameworks including the IT Act 2000, and organizational measures for mitigating cyber threats.
- To equip students with practical understanding of securing digital devices, social media usage, e-commerce platforms, and digital payment systems.

UNIT I - INTRODUCTION TO CYBER SECURITY 9

Defining Cyberspace and Overview of Computer and Web-technology, Architecture of cyberspace, Communication and web technology, Internet, World wide web, Advent of internet, Internet infrastructure for data transfer and governance, Internet society, Regulation of cyberspace, Concept of cyber security, Issues and challenges of cyber security.

UNIT II - CYBER CRIMEAND CYBER LAW 9

Classification of cyber crimes, Common cyber crimes- cyber crime targeting computers and mobiles, cyber crime against women and children, financial frauds, social engineering attacks, malware and ransomware attacks, zero day and zero click attacks, Cybercriminals modus-operandi , Reporting of cyber crimes, Remedial and mitigation measures, Legal perspective of cyber crime, IT Act 2000 and its amendments, Cyber crime and offences, Organisations dealing with Cyber crime and Cyber security in India, Case studies.

UNIT III - SOCIAL MEDIA OVERVIEW AND SECURITY 9

Introduction to Social networks. Types of Social media, Social media platforms, Social media monitoring, Hashtag, Viral content, Social media marketing, Social media privacy, Challenges, opportunities and pitfalls in online social network, Security issues related to social media, Flagging and reporting of inappropriate content, Laws regarding posting of inappropriate content, Best practices for

the use of Social media, Case studies.

UNIT IV - E – COMMERCE AND DIGITAL PAYMENTS 9

Definition of E- Commerce, Main components of E-Commerce, Elements of E-Commerce security, E-Commerce threats, E-Commerce security best practices, Introduction to digital payments, Components of digital payment and stake holders, Modes of digital payments- Banking Cards, Unified Payment Interface (UPI), eWallets, Unstructured Supplementary Service Data (USSD), Aadhar enabled payments, Digital payments related common frauds and preventive measures. RBI guidelines on digital payments and customer protection in unauthorised banking transactions. Relevant provisions of Payament Settlement Act,2007

UNIT V - DIGITAL DEVICES SECURITY, TOOLS AND TECHNOLOGIES FOR CYBER SECURITY 9

End Point device and Mobile phone security, Password policy, Security patch management, Data backup, Downloading and management of third party software, Device security policy, Cyber Security best practices, Significance of host firewall and Ant-virus, Management of host firewall and Anti-virus, Wi-Fi security, Configuration of basic security policy and permissions.

COURSE OUTCOME

CO1: To explain the architecture of cyberspace, web technologies, and internet infrastructure with respect to cyber security.

CO2: To identify various cybercrimes and evaluate legal remedies under the IT Act 2000 and associated cyber laws in India.

CO3: To Analyse the structure and impact of social media platforms and assess the security risks and legal implications of online content.

CO4: To understand e-commerce and digital payment mechanisms, including associated frauds, security practices, and relevant legal provisions.

CO5: To apply cyber security tools and best practices for securing personal and organizational digital devices, networks, and systems.

SEMESTER VI

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC61	AI IN ENTERTAINMENT AND MEDIA	0	2	4	4	4

COURSE OBJECTIVES

1. To Understand The Role Of Ai In Audio Visual Media
2. To Use Ai Application For Writing Content For Fiction And Non-Fiction Stories
3. To Create Automated Visuals And Audio For Media Using Ai Applications.
4. To Gain Knowledge On The Use Of Ai Applications In The Field Of Journalism
5. To Explore The Application Of Ai In Media Distribution

UNIT: I AI IN FILM, TELEVISION, AND MUSIC 18

1.1 AI in Film and Television Production - Pre-Production Planning and Schedule, AI in Post-Production, AI in Special Effects and Animation,

1.2 AI in Film and Television Distribution - Content Recommendation System, Audience Targeting, Distribution Strategy

1.3 Music Creation and Composition - Composition, Instrumentation and Arrangement,

1.4 Music Production and Mixing - Noise Reduction, Audio Leveling, Audio Enhancement

1.5 Music Distribution and Marketing - AI Powered Recommendation System, Social Media Data Analysis, Optimizing Marketing Campaigns, Enhanced Audience Engagement

UNIT: II AI IN WRITING FICTION AND NON-FICTION 18

2.1 AI as a writing assistant - Idea Generation, Plot Development, Character Creation, Editing, and Research

2.2 AI in Fiction Writing - Collaborating with Human Writing, Dealing with Emotion in Writing, and Overcoming Creative Constraints

2.3 AI in Non-Fiction Writing -

2.4 AI in the Future for Fiction Writing – Advanced AI assistants, collaborative writing Platforms, Personalized Reading Experience

UNIT: III AI IN VR, AR, AND GAMING 18

3.1 Content Generation – Automatic Asset Creation, Real-Time Content Adaptation, AI-Driven Animation and Character Behavior

3.2 Sound Creation – Spatial Audio Generation, and Voice Recognition

3.3 Game Development and Design – Procedural Content Generation, Intelligent Game Design, and Automatic Asset Creation

3.4 Adaptive AI – AI as Opponents, Automated Play Testing and Balancing, and Natural Language Processing

3.5 Game Optimization and Personalization – Customized Game Setting, Dynamic Difficulty Adjustment, Personalized Rewards, Tailored Game Content, and Social Features and Matchmaking

UNIT: IV AI IN JOURNALISM AND NEWS 18

4.1 Content Delivery – Automated News Generation, News Summarization, Fact-Checking and Source Verification, Sentiment Analysis and Audience Engagement

4.2 Content Personalization – Content Recommendation, Trend Detection, Video Analysis, and NLP.

4.3 AI in News Gathering – Identifying New Stories, Social Media Monitoring, Source Verification, and Fact Checking

4.4 Misinformation Handling – Detecting Fake News, Network Analysis and Source Evaluation, Geo-location and Timestamp Verification, User Comment Analysis

4.5 News Reporting – Natural Language Generation, Automated Article Structure, Data-Driven Storytelling, Multilingual Content Generation

UNIT: V AI IN ADVERTISING AND MARKETING 18

5.1 Consumer Data Analysis – Audience Segmentation, Personalized Content Recommendations, Social Media Analysis, Predictive Analytics, and Ad Optimization

5.2 Advertising Content Creation – Dynamic Content Creation, AI-Powered Chatbots, Natural Language Generation

5.3 Advertising Distribution – Channel Selection, Ad Placement and Timing, Ad Targeting and Segmentation, and Ad Creative Optimization

5.4 Ethical Consideration – Potential Risks and Benefits of AI, Optimized Marketing, Bias in AI Algorithms, and Privacy Consideration

5.5 Emerging AI Technologies for Media – AI Driven AR, Content Moderation, Content Analysis and Insights, and AI for Live Event Production and Streaming

EVALUATION COMPONENTS

- **Audio Video Assignment** of Minimum one minute of any kind of AV content
- **Audio Video Assignment** of Minimum one minute of any kind of genre by generating content using AI applications
- **Written Assignment** of fictional story script.
- **Written Assignment** of a news feature.

TOTAL 90 Hrs

COURSE OUTCOMES

CO 1	Students would be able to explore and produce AV content for TV and Film using AI applications that are available for Audio Visual Production
CO 2	Generating scripts with the assistance of AI tools.
CO 3	Yielding Audio Visual content for emerging media using AI applications
CO 4	Analyzing the effectiveness of AI application in journalism
CO 5	Plan marketing strategy for a media content using AI applications

TEXT BOOKS

1. Don Sumner (2023) - AI in Entertainment and Media, Amazon Kindle
2. Apoorva S Shastri, Mangal Singh, Anand J. Kulkarni, Patrick Siarry (2023)- AI-Based Metaheuristics for Information Security and Digital Media (Advances in Metaheuristics), Chapman and Hall

REFERENCE BOOKS

1. Iris H. Tuan (2020), Pop with Gods, Shakespeare, and AI_ Popular Film, (Musical) Theatre, and TV Drama, Springer Singapore,Palgrave Macmillan

WEB SOURCES

1. https://www.morphcast.com/interactive-video platform/#:~:text=It%20offers%20you%20a%20complete,Got%20questions%3F
2. https://www.soopra.ai/
3. https://lsvp.com/stories/generative-ai-and-the-future-of-interactive-media/
4. https://kerv.ai/
5. https://videogen.io/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC61	MEDIA PSYCHOLOGY	4	0	0	0	4

COURSE OBJECTIVES:

1. Understand the foundations of media psychology: Grasp the core concepts, theories, and historical context of this interdisciplinary field.
2. Analyze media effects on individuals and society: Explore the cognitive, emotional, and behavioral impacts of media consumption.
3. Examine the psychology of media use: Investigate motivations, gratifications, and individual differences in media consumption habits.
4. Critically evaluate media content: Develop skills in analyzing media messages, representations, and their potential influence.
5. Apply media psychology principles to real-world issues: Understand the role of media psychology in addressing social issues, media literacy, and ethical considerations.

UNIT I INTRODUCTION TO MEDIA PSYCHOLOGY 12

1.1 Defining media psychology: Scope, history, and key figures.
1.2 Theoretical perspectives: Cognitive, behavioral, social, and evolutionary approaches.
1.3 The relationship between media and psychology: How media influences thoughts, feelings, and behaviors.
1.4 Research methods in media psychology: Experiments, surveys, content analysis, and qualitative approaches.

Assignments:

- Assignment 1.1: Media Psychology Timeline: Create a timeline highlighting key milestones and influential figures in the development of media psychology.
- Assignment 1.2: Analyzing a Media Phenomenon: Choose a current media trend or phenomenon and analyze it from a psychological perspective, applying relevant theories and concepts.

UNIT II MEDIA EFFECTS ON INDIVIDUALS 12

2.1 Cognitive effects: Attention, perception, memory, and learning.
2.2 Emotional effects: Arousal, mood, empathy, and emotional regulation.
2.3 Behavioral effects: Aggression, prosocial behavior, and media addiction.
2.4 Individual differences: Personality, developmental stage, and cultural background.

Assignments:

- Assignment 2.1: Media Violence Analysis: Analyze a media product (film, TV show, video game) for its portrayal of violence and discuss its potential effects on viewers.
- Assignment 2.2: Media and Body Image: Research and discuss the impact of media on body image and self-esteem, particularly among adolescents.

UNIT III PSYCHOLOGY OF MEDIA USE 12

3.1 Uses and gratifications theory: Understanding why people use media and what they get from it.
3.2 Social cognitive theory: Learning from media models and the role of observational learning.
3.3 Cultivation theory: The long-term effects of media exposure on perceptions of reality.
3.4 Media and identity: How media influences self-concept and social identity.

Assignments:

- Assignment 3.1: Media Use Diary: Keep a diary of your own media consumption for a week, analyzing your motivations, gratifications, and emotional responses.
- Assignment 3.2: Social Media and Self-Presentation: Analyze how people present themselves on social media and discuss the psychological motivations behind online self-presentation.

UNIT IV MEDIA CONTENT AND REPRESENTATION 12

4.1 Media representations: Stereotypes, gender roles, and cultural diversity in media.
4.2 Media persuasion: Techniques used in advertising and propaganda.
4.3 Media literacy: Developing critical thinking skills to evaluate media messages.
4.4 The role of media in shaping public opinion and social attitudes.

Assignments:

- Assignment 4.1: Media Representation Analysis: Analyze a media product (film, TV show, advertisement) for its portrayal of a particular social group and discuss the potential implications of this representation.
- Assignment 4.2: Media Literacy Campaign: Design a media literacy campaign aimed at a specific target audience (e.g., children, adolescents, parents) to promote critical media consumption.

UNIT V APPLYING MEDIA PSYCHOLOGY 12

5.1 Media psychology in the real world: Applications in education, health, politics, and entertainment.
5.2 Media and social change: The role of media in promoting social justice and addressing social issues.
5.3 Ethical considerations in media: Privacy, responsibility, and the impact of new technologies.
5.4 Future trends in media psychology: The impact of artificial intelligence, virtual reality, and other emerging media.

Assignments:

- Assignment 5.1: Case Study Analysis: Analyze a real-world case study where media psychology principles were applied (e.g., a public health campaign, a media intervention program).
- Assignment 5.2: Future of Media Psychology: Write an essay exploring the potential impact of emerging media technologies on human psychology and society.

TOTAL 60 Hrs

COURSE OUTCOMES:

1. Students will be able to define media psychology and explain its historical development and theoretical foundations.

2. Students will be able to analyze the cognitive, emotional, and behavioral effects of media on individuals.
3. Students will be able to understand the psychological motivations behind media use and apply relevant theories to explain media consumption habits.
4. Students will be able to critically evaluate media content and identify persuasive techniques and potential biases.
5. Students will be able to apply media psychology principles to real-world issues and understand the ethical implications of media use.

TEXT BOOKS:

1. Media Psychology by David Giles
2. The Media Psychology Handbook edited by Jennings Bryant and Mary Beth Oliver
3. Psychology of the Media by David Gauntlett
4. Media Effects: Advances in Theory and Research edited by Jennings Bryant and Dolf Zillmann
5. The Oxford Handbook of Media Psychology edited by Andrew Przybylski and Netta Weinstein

REFERENCES

1. Arthur A. Raney, Sophie H. Janicke-Bowles, Mary Beth Oliver, Katherine R. Dale, (2020). "Introduction to Positive Media Psychology", Routledge.
2. David Giles, (2008). "Media Psychology", Lawrence Erlbaum Associates, Publishers.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC64	COMICS BOOK PUBLISHING	0	2	4	2	4

COURSE OBJECTIVES

- To equip students with foundational skills in cartoon character design, anatomy, and visual storytelling.
- To develop proficiency in both traditional and digital tools for creating professional-quality illustrations.
- To guide students in the conceptualization and production of a complete cartoon book, emphasizing narrative flow and artistic consistency.
- To foster creativity, critical thinking, and an understanding of the professional aspects of cartooning, including publishing and intellectual property.

UNIT I FUNDAMENTALS OF CARTOONING 18

1.1 Introduction to cartoons: History, evolution, and role in storytelling

1.2 Types of cartoons: Political, comic strips, editorial, and caricatures

1.3 Basics of visual communication and humor

1.4 Principles of character design (shape, proportions, exaggeration, and consistency)

Practical Assignment:

- *Sketch and develop a single-panel cartoon based on a given theme.*
- *Create 3 different character prototypes with unique traits.*

UNIT II ANATOMY, EXPRESSIONS, AND MOVEMENT 18

2.1 Anatomy basics for cartoon characters (human and animals)

2.2 Expressions and emotions: How to exaggerate them for humor and storytelling

2.3 Dynamic poses and gestures to depict motion

2.4 Perspective drawing for cartoon environments

Practical Assignment:

- *Draw a set of 6 facial expressions for a character.*
- *Illustrate a 3-panel sequence showing a character in motion.*

UNIT III STORYBOARDING AND LAYOUT DESIGN 18

3.1 Basics of storyboarding: Panels, framing, and transitions

3.2 Visual storytelling techniques: Sequencing, pacing, and narrative flow

3.3 Creating effective layouts for comic books and graphic novels

3.4 Speech bubbles, typography, and sound effects in cartoons

Practical Assignment:

- *Design a storyboard for a short 1-minute story.*
- *Create a 2-page comic strip with proper paneling and layout.*

UNIT IV INKING, COLORING, AND DIGITAL TOOLS 18

4.1 Traditional inking techniques: Tools, styles, and methods

4.2 Introduction to digital art tools (e.g., Photoshop, Procreate, or Clip Studio Paint)

4.3 Color theory and application in cartoons

4.4 Creating mood and atmosphere through lighting and shading

Practical Assignment:

- *Ink a pencil sketch using traditional tools or digital software.*
- *Create a colored cartoon character using both traditional and digital methods.*

UNIT V CREATING A CARTOON BOOK 18

5.1 Planning a cartoon book: Theme, target audience, and format

5.2 Tips for collaboration: Writers, editors, and publishers

5.3 Self-publishing vs traditional publishing

5.4 Copyright and intellectual property for cartoonists

Practical Assignment:

- *Develop a 6-8 page mini cartoon book on a chosen theme.*
- *Present and critique your project in class.*

EVALUATION

- **Theory Assignments**: 20%
- **Practical Assignments**: 50%
- **Final Project (Cartoon Book)**: 30%

This syllabus balances theory with practical application, fostering creativity and technical skills essential for cartoon book illustration. **TOTAL: 90 Hrs**

TEXT BOOKS:

1. Nijimegen, S. (2021). *Character Design for Mobile Devices*. Nijimegen Press.
   Focuses on designing characters optimized for small screens, balancing readability and appeal.
2. 3DTotal Publishing. (2021). *Beginner's Guide to Digital Painting in Photoshop: Characters*. 3DTotal Publishing.
   Explores digital tools and workflows for creating characters with Photoshop.
3. Hart, C. (2016). *Cartooning: The Ultimate Character Design Book*. Watson-Guptill.
   A comprehensive guide covering the fundamentals of cartooning styles.

REFERENCE BOOKS:

1. Davidson, D., & Saiya, R. (2021). *Manga Art for Intermediates*. Watson-Guptill. Advanced techniques for creating expressive manga-style characters.
2. Leong, S. (2017). *The Complete Guide to Drawing Manga*. Barron's Educational Series. Covers foundational techniques for manga-style cartooning.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24CBVC62	FILM STUDIES	L	T	P	O	Credit
		4	0	0	2	4

COURSE OBJECTIVES:

1. Understand critical thinking skills by analyzing films through various theoretical frameworks such as formalism, feminism, and psychoanalysis.
2. Develop a deep understanding of cinema history by studying key film movements and their cultural, social, and political impacts
3. Gain technical proficiency in film production processes, including cinematography, editing, and sound design, and their role in meaning-making.
4. Apply film theory to analyze contemporary films and media, exploring their reflection of societal issues like identity, race, and gender.
5. Cultivate independent research abilities by engaging with primary and secondary sources to produce well-argued scholarly work on film topics

UNIT 1: INTRODUCTION TO FILM THEORY AND CRITICAL APPROACHES 12

1.1 Overview of film theory: Formalism, Structuralism, Psychoanalysis, Feminism, Postcolonialism.
1.2 Key thinkers in film theory: Eisenstein, Laura Mulvey, Roland Barthes, Bell Hooks.
1.3 Basic concepts of film analysis: Mise-en-scene
1.4 Narrative structure, shot composition, editing.

Assignment: Film Analysis Essay: Choose a film and analyze it using one of the theoretical frameworks discussed (e.g., Psychoanalysis or Feminism). Provide a 1,000-1,500-word analysis.

UNIT-II THE EVOLUTION OF CINEMA AND KEY FILM MOVEMENTS 12

2.1 Major historical periods of cinema: Silent Film Era, Classical Hollywood Cinema
2.2 Post-war European Cinema.
2.3 Key film movements: German Expressionism, Italian Neorealism
2.4 French New Wave, Soviet Montage.
2.5 The role of cinema in reflecting and shaping societal issues

Assignment: Timeline Project: Create a visual timeline of key film movements, with brief descriptions and examples of seminal films. Provide a 500-word explanation of how one of the movements influenced contemporary cinema.

UNIT-III FILM PRODUCTION AND TECHNIQUES 12

3.1 Overview of film production: Pre-production, production, and post-production processes.
3.2 Cinematography: Camera angles, lighting, shot composition, color theory.
3.3 Editing: Montage, continuity editing, jump cuts, cross-cutting.
3.4 Sound design: Diegetic vs. non-diegetic sound, soundscapes, and music.

Assignment: Technical Analysis Presentation: Choose a scene from a well-known film and analyze how cinematography, editing, and sound contribute to its meaning. Present findings in a 10-minute class presentation.

UNIT – IV FILM THEORY AND CONTEMPORARY MEDIA 12

4.1 Contemporary film theory and the study of identity, race, class, and gender in cinema.
4.2 Representation in cinema: How Hollywood and global films represent marginalized communities.
4.3 Case studies: Films that deal with race, gender, and post-colonialism

Assignment1: Case Study Analysis: Choose a recent film and analyze its portrayal of gender, race, or class, using one of the theoretical frameworks studied. Write a 1,500-word essay.

Assignment 2: Panel Discussion: In small groups, debate the representation of a contemporary issue in film. Each group will present an analysis of a film's portrayal of the issue, followed by a class discussion.

UNIT-V RESEARCH METHODS IN FILM STUDIES 12

5.1 Conducting film research: Identifying and using primary sources (films, interviews, archives) and secondary sources (books, articles, critical essays).
5.2 Structuring an academic paper in film studies: Argumentation, thesis formulation, literature review, citation.
5.3 Writing and presenting scholarly research.

Assignment: Research Proposal: Submit a 1,000-word research proposal outlining your topic, research questions, key sources, and methodology for your final paper.

***Final Research Paper** (2,500-3,000 words): Based on the proposal, write a scholarly paper on a specific topic within film studies. The paper should be well-researched, citing primary and secondary sources, and demonstrate critical thinking and analysis.* **TOTAL: 60 Hrs**

COURSE OUTCOME:

At the end of this course students will be able to,

CO 1	Critical Analysis of Film Texts
CO 2	Understanding Film History and Movements
CO 3	Familiarity with Film Production and Techniques
CO 4	Application of Film Theory to Media and Culture
CO 5	Development of Independent Research Skills

TEXT BOOKS:

1. Villarejo, A. (2022). Film Studies: The Basics (3rd ed.). Routledge.
2. Sikov, E. (2020). Film Studies: An Introduction (2nd ed.). Columbia University Press.
3. Elsaesser, T., & Hagener, M. (2020). Film Theory: An Introduction Through the Senses (3rd ed.). Routledge.

REFERENCE BOOKS:

1. Shaviro, S. (2021). The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle. Verso Books.
2. Grant, B. K. (2021). Film Genre Reader V. University of Texas Press.
3. Corrigan, T., & White, P. (2022). The Film Experience: An Introduction (5th ed.). Bedford/St. Martin's.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24CBVC62	DIGITAL MATTE PAINTING	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVES

1. To introduce the fundamentals of digital matte painting techniques.
2. To develop proficiency in industry-standard software for creating digital environments.
3. To explore creative and technical aspects of integrating 2D and 3D elements.
4. To provide hands-on experience in building cinematic compositions.

UNIT I INTRODUCTION TO DIGITAL MATTE PAINTING 18

1.1 History and evolution of matte painting in cinema.
1.2 Key principles of composition, perspective, and color theory.
1.3 Overview of software and tools: Photoshop, Maya, Nuke.
1.4 Types of matte paintings: Static, Parallax, and Dynamic.

Practical Tasks:

- Creating simple static matte paintings.
- Exploring brush techniques and customizations in Photoshop.

UNIT II ENVIRONMENT AND BACKGROUND DESIGN 18

2.1 Designing natural landscapes (mountains, forests, oceans).
2.2 Urban and sci-fi environments.
2.3 Understanding light, shadow, and atmospheric perspective.
2.4 Texturing and blending techniques for seamless integration.

Practical Tasks:

- Developing a complete natural landscape.
- Adding weather effects like fog, rain, and sunsets.

UNIT III INTEGRATION OF 3D AND 2D ELEMENTS 18

3.1 Basics of 3D modeling for matte painting.
3.2 Rendering techniques and integrating 3D renders with 2D elements.
3.3 Camera projection and mapping in After Effects or Nuke.
3.4 Working with multiple passes (lighting, depth, and texture).

Practical Tasks:

- Integrating 3D buildings into a 2D landscape.
- Using 3D camera projections for depth.

UNIT IV ADVANCED TECHNIQUES IN MATTE PAINTING 18

4.1 Photo-bashing techniques for creating realistic textures.
4.2 Advanced masking and blending in Photoshop.
4.3 Adding motion effects to matte paintings.
4.4 Fine-tuning details: Edge work and adding storytelling elements.

Practical Tasks:

- Create an animated matte painting sequence.
- Incorporate realistic details like fire, water, or smoke.

UNIT V PORTFOLIO AND INDUSTRY APPLICATION 18

5.1 Building a professional digital matte painting portfolio.
5.2 Understanding client briefs and working under deadlines.
5.3 Case studies of iconic matte paintings in films and games.
5.4 Preparing for industry practices and job opportunities.

Practical Tasks:

- Final project: Create a cinematic matte painting showcasing learned techniques.
- Presentation and critique sessions.

TOTAL: 90 Hrs

Course Outcome:

At the end of this course students will be able to,

CO 1	Mastery of Digital Matte Painting Techniques
CO 2	Integration of 2D and 3D Elements
CO 3	Advanced Visual Composition and Design
CO 4	Development of Cinematic Matte Painting Sequences
CO 5	Professional Portfolio Development and Industry Application

TEXT BOOKS:

1. David B. Mattingly, (2021), *The Digital Matte Painting Handbook*, 2nd Edition, Sybex Inc.
2. G. Beloeil, A. Riabovitchev, R. F. Castro, (2020), *Art Fundamentals: Color, Light, Composition, Anatomy, Perspective, and Depth*, 3DTotal Publishing.
3. Foster Caddell, (2020), *Keys to Successful Color: A Guide for Landscape Painters in Oil*, Echo Point Books & Media, LLC.

REFERENCES AND SUGGESTED READINGS

1. Marcos Mateu-Mestre, (2021), Framed Perspective: The Rules of Perspective and Visual Storytelling, Design Studio Press.
2. 3DTotal Publishing, (2020), Beginner's Guide to Digital Painting in Procreate, 3DTotal Publishing.
3. James Lee, (2022), Digital Matte Painting Techniques: Integration of 2D and 3D in Cinematic Environments, Routledge.

VELS
KNOWLEDGE IS POWER

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC64	EMERGING MEDIA	0	2	4	4	4

COURSE OBJECTIVES:

1. To provide students with a comprehensive understanding of the emerging media landscape.
2. To introduce students to a variety of emerging media platforms and technologies.
3. To equip students with the essential skills for creating content for emerging media.
4. To foster critical thinking about the ethical and social implications of emerging media.
5. To prepare students for careers in emerging media content creation.

UNIT- I FOUNDATIONS OF EMERGING MEDIA LANDSCAPE 18

Tutorial:

1.1 Defining Emerging Media: Characteristics, evolution, and impact on society.
1.2 Key Concepts: Interactivity, user-generated content, immersion, mobile-first, social media, network culture.
1.3 Platforms and Technologies: Overview of current emerging media platforms (VR/AR, social media, interactive installations, AI-powered media, etc.)
1.4 Content Creation Trends: Identifying and analyzing current trends in content creation across different platforms.
1.5 Ethical Considerations: Responsible use of emerging media, privacy concerns, misinformation, digital divide.

Practicals:

- Emerging Media Exploration: Hands-on experience with various platforms (e.g., creating a basic VR experience, building a simple AR filter, experimenting with AI art generators).
- Trend Analysis: Students research and present on a specific emerging media trend.
- Case Study Analysis: Examining successful and unsuccessful examples of emerging media content.

Assignment 1: Emerging Media Platform Review

- **Objective:** Critically analyze an emerging media platform and its content ecosystem.
- **Task:** Choose a platform (e.g., TikTok, Instagram, a VR platform). Analyze its features, content trends, target audience, and potential for content creation.
- **Deliverables:** A written report with a platform overview, content analysis, and critical evaluation.

UNIT-II FUNDAMENTALS OF CONTENT CREATION 18

Tutorial:

2.1 Storytelling in the Digital Age: Adapting storytelling principles for emerging media, interactive narratives.
2.2 Content Formats and Genres: Exploring various formats (video, audio, text, interactive experiences) and genres (vlogs, podcasts, live streams, immersive experiences).
2.3 Content Strategy and Planning: Developing content strategies for specific audiences and platforms, content calendars, defining goals and objectives.
2.4 Basic Design Principles: Visual hierarchy, composition, color theory, typography (essential for visual content).

2.5 Accessibility and Inclusivity: Creating content that is accessible to diverse audiences.

Practicals:

- Storytelling Exercise: Develop a short interactive narrative or story concept for an emerging media platform.
- Content Planning Workshop: Create a content calendar and strategy for a specific platform and audience.
- Basic Design Exercises: Applying design principles to create visual content (e.g., social media graphics, simple video editing).

Assignment 2: Content Strategy for a New Platform

- **Objective:** Develop a content strategy for a new or emerging platform.
- **Task:** Choose a platform (e.g., a new social media platform, an AR app). Develop a content strategy that includes target audience, content pillars, formats, and a content calendar.
- **Deliverables:** A comprehensive content strategy document and a presentation.

UNIT-III MULTIMEDIA PRODUCTION TECHNIQUES 18

Tutorial:

3.1 Visual Content Creation: Photography, videography, graphic design, animation basics, video editing.
3.2 Audio Content Creation: Sound recording, audio editing, podcast production, sound design.
3.3 Interactive Content Creation: Introduction to interactive storytelling tools and platforms, basic coding concepts (if applicable), game design principles (optional).
3.4 Content Optimization: Optimizing content for different platforms and devices, file formats, SEO considerations.

Practicals:

- Video Production: Creating short videos, experimenting with different shooting and editing techniques.
- Audio Production: Recording and editing audio, creating a short podcast episode.
- Interactive Project: Developing a simple interactive experience using a chosen tool or platform.

Assignment 3: Multimedia Content Production

- **Objective:** Produce a piece of multimedia content for an emerging media platform.
- **Task:** Create a video, podcast, or interactive experience that incorporates the skills learned in the unit.
- **Deliverables:** The final multimedia product and a reflection paper on the production process.

UNIT – IV CONTENT DISTRIBUTION AND ENGAGEMENT 18

Tutorial:

4.1 Content Distribution Channels: Understanding how to distribute content effectively across different platforms.
4.2 Social Media Marketing: Strategies for using social media to promote content and engage audiences.

4.3 Community Building: Creating and managing online communities, fostering engagement and interaction.
4.4 Analytics and Measurement: Tracking content performance, analyzing data to improve content strategy.
4.5 Monetization Strategies: Exploring ways to monetize content on emerging media platforms.

Practicals:

- Social Media Campaign: Plan and execute a small-scale social media campaign to promote a piece of content.
- Community Engagement Activity: Design and facilitate an online activity to engage a specific community.
- Analytics Workshop: Using analytics tools to track content performance and identify areas for improvement.

Assignment 4: Content Promotion and Analysis

Objective: Promote a piece of content and analyze its performance.
Task: Choose a piece of content created in a previous assignment. Develop a promotion strategy, distribute it across relevant platforms, and track its performance using analytics.
Deliverables: A report outlining the promotion strategy, analytics data, and insights gained.

UNIT-V EMERGING MEDIA PROJECT 18

5.1 **Objective:** Apply the knowledge and skills gained throughout the course to a real-world emerging media project.
Task: Students work individually or in teams to develop a comprehensive emerging media project. This may involve creating a series of videos, a podcast series, an interactive experience, or a combination of different formats.

Deliverables:
- Project Proposal
- Content Strategy Document
- Production Plan
- Final Emerging Media Product
- Project Presentation and Demonstration

Important Notes:

- **Platform Focus:** The specific platforms and technologies covered in the syllabus would be updated regularly to reflect the ever-changing emerging media landscape.
- **Software and Tools:** Relevant software and tools for content creation, editing, and distribution would be taught.
- **Guest Speakers:** Industry professionals working with emerging media would be invited to share their experiences and insights.
- **Portfolio Development:** Students would be encouraged to build a portfolio of their work throughout the course.
- **Collaboration:** Students would be collaborating on projects and learn from each other.

Total: 90 Hours

Course Outcome:

At the end of this course students will be able to,

CO 1	**Critically analyze emerging media platforms**
CO 2	**Develop effective content strategies**
CO 3	**Produce multimedia content**
CO 4	**Distribute and promote content**
CO 5	**Engage audiences and foster communities**

Text Books:

- Clarie Fitch. (2022). *Sounding Emerging Medist*. Routledge.
- Niederst, J. (2021). *Web Design Playground: HTML & CSS The Interactive Way*. O'Reilly Media.
- Nael Gebril. (2022). *Journalism and Digital Content in Emerging Media Markets*. Pal grave McMillan

Reference Books:

- Toija Cinqu. (2025). *Emerging Media Ecologies*. Routledge Press.
- Sam Duncan (2020), The Impact of Emerging Media on Sports, News and Journalism, Anthem Press
- Antonio Pizzo, Vincenzo Lombardo, Rossana Damiano - Interactive Storytelling_ A Cross-Media Approach to Writing, Producing and Editing with AI-Routledge (2023)

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC65	PSA ADVERTISEMENT	0	2	4	4	4

COURSE OBJECTIVES:

1. To emphasize the purpose and impact of Public Service Announcements.
2. To enhance and develop impactful concepts with the skills to write effective and engaging scripts for PSAs.
3. To Understand the use of visual and audio elements to enhance and Audience Analysis in PSA messages.
4. To Gain on strategies for distributing PSAs through various media channels.
5. To effectively Develop skills in evaluating the effectiveness of PSAs and incorporating feedback for improvement.

UNIT 1 INTRODUCTION TO PSAs 18

1.1 Definition and Purpose of PSAs
1.2 History and Evolution of PSAs
1.3 Key Elements of an Effective PSA
1.4 Case Studies of Successful PSAs
1.5 Brainstorming Techniques

Exercise : Message Crafting:Write a clear and concise message for a 30-second PSA. Focus on making the message compelling and actionable.

UNIT 2 CONCEPT DEVELOPMENT AND SCRIPTWRITING 18

2.1 Crafting Clear and Concise Messages
2.2 Ethical Considerations in PSA Content
2.3 Developing a Creative Brief
2.4 Writing Persuasive Messages
2.5 Storyboarding Techniques
2.6 Script Review and Refinement

Exercise: Brainstorming Techniques to generate multiple ideas for your PSA. Consider different angles, emotional appeals, and creative approaches.

UNIT 3 VISUAL AND AUDIO TECHNIQUES IN AUDIENCE ANALYSIS 18

3.1 Importance of Visuals in PSAs
3.2 Use of Music and Sound Effects
3.3 Editing and Post-Production Techniques
3.4 Demographic and Psychographic Analysis
3.5 Tailoring Messages to Specific Audiences

Exercise: Research how your target audience consumes media (e.g., TV, social media, radio).

UNIT 4 MEDIA STRATEGY 18

4.1 Traditional vs. Digital Media for PSAs
4.2 Social Media Campaigns
4.3 Partnerships with Media Organizations
4.4 Media Buying Campaigns
4.5 Placement Strategies

Exercise -Define the specific goals of your PSA campaign (e.g., raise awareness, change behavior, encourage donations)

UNIT 5 EVALUATION AND FEEDBACK 18

5.1 Metrics for Measuring PSA Effectiveness
5.2 Collecting and Analyzing Audience Feedback
5.3 Case Studies of PSA Campaigns
5.4 Continuous Improvement
5.5 Adaptation

Exercise -Choose a set of PSAs (either created by classmates or selected examples) to evaluate.

Total: 90 Hours

EVALUATION COMPONENTS

- **Quiz** to check recall memory of students on principles of PSA Advertising.
- **Assignment** –Create a storyboard that outlines each scene of your PSA video.
- Engaging in **group discussion** on evaluating PSA has a strong and clear message with high-quality visuals. The storyline effectively captures attention.
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry.
- Submit a record of work that contains, 30 Seconds of – Raise awareness about the importance of wearing seat belts Or cyberbullying Or Environmental Conservation

.

COURSE OUTCOMES:

CO 1	They understand the fundamental principles and purposes of PSAs.
CO 2	The Operating Skills include the ability for Students to be able to develop and articulate creative concepts for impactful and proficient writing clear and engaging scripts for PSAs.
CO 3	Students will Gain in using visual and audio techniques to enhance PSA messages.
CO 4	To Students to gain effectively understand and apply strategies for effectively distributing PSAs across various media channel
CO 5	Students will be capable of evaluating the effectiveness of PSAs and incorporating feedback for improvement.

TEXTBOOK:

1. Belch, G. E., & Belch, M. A. (2024). *Advertising and promotion: An integrated marketing communications perspective* (11th ed.). McGraw-Hill Education.
2. Rice, R. E., & Atkin, C. K. (2023). *Public communication campaigns* (5th ed.). Sage Publications.
3. Wilcox, D. L., Cameron, G. T., & Reber, B. H. (2024). *Public relations: Strategies and tactics* (12th ed.). Pearson.

REFERENCE BOOKS:

1. Lamb, C. W., & Hair, J. F. (2023). *Advertising strategy: A marketing approach* (8th ed.). Cengage Learning.
2. Kaufmann, J. (2023). *Contemporary advertising* (10th ed.). McGraw-Hill.

WEB SOURCES

https://lazytrader.org/wp-content/uploads/2023/07/9781305334434-p.pdf
https://www.aaf.org
https://www.adcouncil.org/our-work

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
	UDAGAVIYAL	L	T	P	O	Credit
		2	0	0	0	2

நோக்கம்

தமிழ் மொழியின் செம்மையை உணரவைத்தல். ஊடக வகைகளை அறிந்துகொண்டு அவற்றில் தமிழின் பயன்பாட்டை தெரிந்துகொள்ள வைத்தல், ஊடகத்துறைக்கு நிகழ்ச்சி உருவாக்க தயாரித்தல், ஊடகத்துறைவேலைவாய்ப்புக்கு வழிகாட்டல்.

அலகு -1 ஊடகங்கள் தோற்றமும் வளர்ச்சியும்

வரையறைகள் தோற்றமும் வளர்ச்சியும் - தொலைத் தொடர்பின் வரலாறு தொடர்பாடலின் வரலாறு - குகை ஓவியங்கள் - சித்திர எழுத்துக்கள் – எழுத்துருக்கள் - தொலைத் தொடர்பு முறைகள் - ஊடகங்கள் வகைகள்-அச்சு ஊடகங்கள் - மின்னணு ஊடகம்.

அலகு -2 அச்சு ஊடகத் தமிழ்

அறிமுகம்,வரையறை- வகைகள் - அச்சு ஊடகங்களில் தமிழ் - இதழியல் முன்னோடிகள் - இன்றைய இதழியல் - கருத்துப் பரிமாற்றம் - மொழி நடை - மொழி நடையின் தன்மை - எளிய மொழி நடை - கவர்ச்சி மொழி நடை - பேச்சுமொழிப் பயன்பாடு - வேறுபடுத்தும் மொழி நடை.

அலகு -3 மின்னணு ஊடகத் தமிழ்

அறிமுகம், வரையறை, வகைகள், வானொலி மொழி நடை - மொழி – சொல் - தொடர் – ஒலி - பேச்சுத் திறன் – நேர்காணல், தொலைக்காட்சி மொழி நடை, திரைப்பட மொழி நடை.

அலகு - 4 நவீன ஊடகத் தமிழ்

கணினித் தமிழ் அறிமுகம் - தமிழில் மென்பொருள் - தமிழ் வலைப்பூக்கள் - இணையம்- 2.0

அலகு -5 நிகழ்ச்சி உருவாக்கமும் வழங்குதலும்

வரையறை, நிகழ்ச்சிகளின் வகைகள் – கல்வி நிகழ்ச்சி, உழவர் நிகழ்ச்சி, தொழிலாளர் நிகழ்ச்சி, இளைஞர் நிகழ்ச்சி, பெண்களுக்கான நிகழ்ச்சிகள், விளையாட்டு நிகழ்ச்சிகள், கலை இலக்கிய நிகழ்ச்சிகள். வானொலி நிகழ்ச்சிகளின் வடிவங்கள்- தொகுத்தளிக்கும் வடிவம், சித்திர வடிவம், உரையாடல் வடிவம், வாசித்தல் வடிவம், கலந்துரையாடல் வடிவம், நாடக வடிவம். நிகழ்ச்சி எழுதும் முறை.

பார்வை நூல்கள்

1. செ.தயாளன்ரூவ்.ஜெயா – மக்கள் தகவல் தொடர்பியல், ஜெயாபதிப்பகம், கோயம்புத்தூர் 1998.
2. முகனவர் மு.கோமதி – தகவல் தொடர்பு ஊடகவியலில் இலக்கியச் செல்வாக்கு, மோகன் பதிப்பகம், 10, தண்டபாணி நகர், கோண்டூர் கடலூர் -2.
3. வெ.கிருஷ்ணமூர்த்தி – தகவல் தொடர்பியல், மணிவாசகர் பதிப்பபம், சென்னை - 1991.
4. வெ.நல்லதம்பி – தகவல் தொலைக்காட்சிகளும் பிறதகவல்துகறகளும், வள்ளவன் வெளியீட்டகம் திருவாண்மியூர், சென்னை .4 1990.
5. இணையத் தமிழ், மு. அப்பணசாமி, சென்னை, இண்டராக்டிவ் பிசினஸ் சர்வீசஸ் லிமிடெட், சென்னை.
6. தமிழர் வாழ்க்கையும் திரைப்படங்களும் (2016), டிஸ்கவரி புக் பேலஸ், -6 முனுசாமி சாலை, கே.கே.நகர் சென்னை.
7. கோணங்கள் (2018), கேபிள் சங்கர், டிஸ்கவரி புக் பேலஸ், -6 முனுசாமி சாலை, கே.கே.நகர் சென்னை .
8. Mass Communication and Journalism in India, D.S. Mehta, Allied Publishers Ltd. Chennai.
9. Mass Communication in India, Keval J.Kumar, Jaico Publishers, Chennai
10. https://www.tamilvu.org

SEMESTER VII

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC71	MEDIA MANAGEMENT	4	0	0	2	4

COURSE OBJECTIVES:

1. To acquire the knowledge of media landscape skills.
2. To explore the various perspectives of management approaches.
3. To understand the basic structure of management of media companies.
4. To explain the concepts and procedures of management strategy.
5. To explain the satellite landscape and the connectivity to the channels.

UNIT I INTRODUCTION TO MEDIA MANAGEMENT 12

1.1 Media Management – Introduction, the importance of media management, the scope of media management, and overview of the media landscape in India.

1.2 Principles of Media Management – Audience centric approach, innovation and adaptability, sustainability and revenue diversification, ethical and responsible content creation, strategic planning and decision making.

1.3 Functions of Media Management – Planning, organizing, commanding, coordinating, controlling.

1.4 Overview of the media landscape – print media, radio, television, digital media.

EXERCISE: Multiple-choice quiz on media management.

UNIT II MANAGEMENT PROCESS 12

2.1 Levels of Management – upper management, middle management, lower-level management.

2.2 Structure of media organization – newspaper, magazine, radio, television.

2.3 Patterns of media ownership – independent, corporate, state, public, community, cross, digital platforms, and aggregators.

2.4 Trends of media ownership – emerging trends, media integration, structural changes, and influencing factors in India.

EXERCISE: Case study analysis on creating a media plan for a specific target audience.

UNIT III MANAGEMENT THEORIES 12

3.1 Fundamentals of media management – planning, organizing, staffing, leading and controlling.

3.2 Media Ownership Theories: Authoritarian Theory, free press theory, social responsibility theory, communist media theory, development communication theory, democratic participant media theory.

3.3 Media management theories: Scientific management theory, classical management theory, administrative management theory, human relations theory, contingency management theory, bureaucratic management theory, system management theory, Theory X, and Theory Y.

EXERCISE: Analyze any one of the theories and structure any current issue.

UNIT IV MEDIA CONVERGENCE 12

4.1 Media convergence – definition, factors and concept on media convergence

4.2 Entrepreneur – definition, types, characteristics

4.3 Media Market Structures - Monopoly, Oligopoly, and Competition

4.4 Selling and buying space and time on media – introduction, factors, scheduling strategy.

EXERCISE: Group presentation on analyzing audience behaviour and proposing strategies.

UNIT V SATELLITE MANAGEMENT 12

5.1 Satellite channels – overview, characteristics, role and importance, planning process, budgeting, scheduling strategies, media buys.

5.2 Managing satellite channels – Complex satellite workflow, high cost, satellite failure, engineering challenges, full time UHD, global satellite connectivity.

5.3 Digital management – history, types of digital media, challenges, strategies, tools and techniques.

EXERCISE: A visit to a satellite channel – Review the observation.

TOTAL: 60 HOURS

EVALUATION METHODS

- **Quiz** to test recall capacity of students on media management.
- **Assignment** would be given on the structuring of any organization of their choice.
- **Seminar** to be delivered by students based on the media ownership.
- **Project** to prepare a presentation of their own organization structure.

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Students will have an in-depth understanding of the principles of management would be acquired
CO 2	Students will learn the understanding of the approaches to the management strategy.
CO 3	Students will understand the basic structure of the media company.
CO 4	Students will be able to explain the concepts and procedures of market structure.
CO 5	Students will be able to explain the functions and the procedures of the satellite broadcast.

TEXT BOOKS:

1. B.K Chaturvedi (2014), Media Management, Global Vision Publishing House.
2. Albert Fernandes (2023), Media Management, Discovery Publishing House.
3 https://sproutsocial.com/insights/social-media-management/

REFERENCES:

Bernd W. Wirtz, (2020). "Media Management Strategy, Business Models and Case Studies" Springer.
Rizwan Khan, (2021). "Media Management", Scribd.

WEBSITE

1 https://aaftonline.com/blog/what-is-media-management/
2 https://www.wbnsou.ac.in/online_services/SLM/PG/JMC/CC8.pdf

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CVBC72	MEDIA DISTRIBUTION AND LAW	4	0	0	2	4

COURSE OBJECTIVES

1. Understanding the concept and principles of media distribution
2. Explore Distribution strategies for various mediums of media
3. Gain Knowledge on the regulatory framework for media contents
4. Delving into the law and ethics of media
5. Ponder on challenges arising in emerging media trends

UNIT-I MEDIA DISTRIBUTION: CONCEPT AND PRINCIPLES 8

1.1 Media Distribution – Business perspective, Distribution objectives. Consumer-Facing platforms – Time is money, Business to Business (B2B), and Direct to Customer (D2C)
1.2 Systematic Distribution – Indie Distributors, and Commercial Distributors. Selling the Brand
1.3 Approach to Consumers – Buyers take and Sellers Keep, Willingness to Pay, and Content Demand by Consumers.
1.4 Approach to Producers – Idea on Screen, First Move in Funding, Media Devaluing, Relationship as Business Fuel

UNIT-II MEDIA TYPES AND DISTRIBUTION STRATEGIES 12

2.1 Media Types – Traditional Media: News Paper, Radio, Television, and Film. New Media: Blogs, Social Media, and OTT
2.2 Content Distribution – Timing, and Placement, Enhanced Visibility, and Better Engagement
2.3 Distribution Channels – Owned Content Distribution, Earned Content Distribution, and Paid Content Distribution
2.4 Distribution Strategy – Research Target Audience, Audience Analysis, and Tracking Results
2.5 Film Distribution – Theatrical Distribution, Straight-to-Streaming (SVOD), Video-on-Demand (VOD), and Hybrid Distribution

UNIT-III LEGAL AND REGULATORY FRAMEWORK 14

3.1 Print Media - Press and Registration of Books Act 1867, Press Council of India Act 1978, and Self-regulation
3.2 Broadcast Media - Cable Television Networks Act 1995 (Cable TV Act), the Policy Guidelines for Up linking and Downlinking of Satellite Television Channels in India 2022 (Up linking and Downlinking Guidelines 2022), and medium-agnostic laws
3.3 New Media - Information Technology Act 2000, Section 79 of the IT Act and the IT Rules 2023,
3.4 Film - Copyright Act 1957, The Cinematography Act (1952 and (2023).

UNIT-IV MEDIA LAW AND ETHICS 14

4.1 Freedom of speech and expression – Press Freedom, Article 19 (1)(a), Limits of Press Freedom
4.2 Law of Defamation – False Attack, and Journalistic Defences under Law of Defamation
4.3 Contempt Of Legislature - THE CONTEMPT Ethics OF COURTS ACT - 1971,
4.4 CODE FOR TELEVISION - Programme Code, Advertising Code, Electronic Media Monitoring Centre, NBDA's Code of Ethics.
4.5 Media Ethics – Media in Complex Social Milieu, and Media and Social Auditor

UNIT-V CURRENT AND FUTURE CHALLENGES 12

5.1 Privacy and Freedom in Digital Media - Freedom of Expression and Rights in Digital World, and the rise and fall of the 'super-injunction.
5.2 The Internet as Lens – Privacy in Online space, Entrusted personal Information in online media, Statuary Privacy Rights
5.3 Trust and Transparency – Human Dignity Framework, Equality and Fairness, Natural Law and Harm, and Limitations of Ethics
5.4 Best Practices in Social Media – Mobile Media, Radio and Mobile Apps, Top Media Sites in Social Media, Virtual Teams, and Future of Social Media and Information Literacy

EVALUATION COMPONENTS

- **Quiz** to check recall memory of students on Distribution and Law in Media.
- Comparative **analysis report** on traditional and emerging distribution methods and challenges of media.
- Engaging in **group discussions** on evaluating legal and ethical issues of media content across various media platforms
- **Seminar** on any interesting topic or **Interactive Discussion** on impact of media on society

SEM EXAM: THEORY **TOTAL: 60 HRS.**

COURSE OUTCOMES

CO 1	Students could plan their content distribution methods by understanding the concept and principles of distribution methods
CO 2	Students could identify distribution channels for the content they create
CO 3	Students would be able to create content by applying the learned legal framework of media.
CO 4	Students will gain knowledge about laws related to media and mindfully produce content.
CO 5	Students could develop critical thinking on the challenges laid in the media by understanding the media trends.

TEXTBOOKS

1. Smartt, U. (2023). Media & Entertainment Law (5th ed.). Routledge.
2. Belmas, G., & Shepard, C. (2023). Major Principles of Media Law.
3. Ulin, J. C. (2021). The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World (4th ed.). Routledge.

REFERENCE BOOKS

1. Katsirea, I. (2022). Media Pluralism and Online Platforms: Legal Challenges and Opportunities. Bloomsbury.
2. Verhulst, S., & Price, M. (2020). Handbook of Media Law. Routledge
3. Joyce, D. (2021). Informed Publics, Media, and International Law. Bloomsbury

WEB SOURCES

- https://www.meity.gov.in/writereaddata/files/DIA_Presentation%2009.03.2023%20Final.pdf
- https://www.sebi.gov.in/reports-and-statistics/reports/aug-2023/consultation-paper-on-association-of-sebi-registered-intermediaries-regulated-entities-with-unregistered-entities-including-finfluencers-_75932.html
- https://www.presscouncil.nic.in/ViewPdfContent.aspx?Page=DocumentsOfPCI&Title=Norms%20of%20Journalists%20Conduct,%202022

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC73	COMMUNICATION THEORIES AND RESEARCH METHODS	4	0	0	2	4

COURSE OBJECTIVES

1. To acquire critical thinking and analytical skills.
2. To explore the various perspectives and approaches to communication models.
3. To understand the theoretical foundations and their applications in media and society.
4. To explain the concepts and procedures of sampling, data collection, analysis, and reporting.
5. To explain carrying out a literature search, its review, developing theoretical and conceptual frameworks, and writing a review.

UNIT-I CONCEPT OF COMMUNICATION 12

1.1. Basics of communication - Definition and importance of communication, channels of communication, Types of communication: Intrapersonal, interpersonal, group, and mass communication.

1.2. Communication process, the role of context in communication (cultural, social, and mass media context).

1.3. Verbal communication - words, tone, pitch, volume, speed, clarity and pace.

1.4. Non-verbal communication - kinesics, haptics, proxemics, chromatics, facial expressions, Gestures, Paralanguage, Personal appearance, Emotional expression and regulation; non-verbal communication in specific contexts (relationship, public speaking, business).

1.5. Communication Theories and models – definition, scope and importance of communication theory and models, Basic components of communication models: sender, message, channel, receiver, encoding, decoding, and feedback.

EXERCISE: The students will enhance practical skills in personal and professional interactions through non-verbal communication to become more effective communicator

UNIT-II – MODELS OF COMMUNICATION 12

2.1 Linear Models – Aristotle model, Lasswell's model, Shannon-Weaver Model, Berlo's SMCR Model, Wilbur Schramm's Model

2.2 Interactive Models - Osgood-Schramm Model, **The** Westley & Maclean Model, white's model, Gerbner's model, new combe's model,

2.3 Transactional Model - Barnlund's transactional model, **Dance's Helical Model,** Wood model

2.4 Communication Flow Models – one-step flow, two-step flow, multi-step flow

2.5 Other Models – gate keeping model, convergence model

EXERCISE: Take any one of the model of your choice and frame a conceptual frame work of the model.

UNIT-III – THEORIES OF COMMUNICATION 12

3.1 Normative Media Theories - Authoritarian theory, Libertarian theory, social responsibility theory, Soviet Media Theory, framing theory and priming theory.

3.2 sociological theories – cultivation theory, agenda setting theory, uses and gratification theory, dependency theory, audience theories – hypodermic needle theory, Reception theory, active audience theory, spiral of silence; Personal Influence Theory – one step flow theory, two step flow theory, multi step flow theory.

3.3 Psychological theories – attitudinal change theory: selective exposure, selective perception, selective retention; reinforcement theory, persuasion and attitude, theory of social learning.

3.4 Film Theories - Authorship in Films, Auteurs film theory, structuralism film theory, Marxist Film Theories, Feminist Film Theories, Genre Theory, Psychoanalytical film theory, Formalist film theory.

EXERCSE: Any two case study analysis

UNIT-IV – RESEARCH METHODS 12

4.1. Fundamentals of research - Meaning, Objectives, Research process, Methods and Methodology, Criteria of good research

4.2. Types of Research - Pure research, applied research, Exploratory Research, Descriptive research, Diagnostic research, Quantitative and Qualitative research etc.

4.3 Research Design - Types of research design, components of research design and features of good research design.

4.4 Data Collection - Types of data, Methods of data collection- Interview Method, Mailing Method, Observation Method, Survey Method etc.; Primary and secondary sources of data.

4.5 Hypothesis- types, significance level; review of literature.

EXERCISE: List out different types of data collection methods

UNIT-V – DATA ANALYSIS 12

5.1. Sampling Methods – probability and non probability methods.

5.2 Analysis of data - Descriptive statistics, Inferential Statistics, Statistical Graphics, Histograms, Frequency Polygon, Ogive, Bar Graphs, Pareto Charts, Pie Charts, Scatterplots, Boxplots

5.3 Descriptive Analysis, Frequency Distributions, Measures of Central Tendency, Measures of Variation/Dispersion, Skewness and Kurtosis, Coefficient of variation, Correlation.

5.4 Regression Analysis, Chi square test, F test, t test, z test, ANOVA one way and two way, normal distribution, non-parametric statistical techniques, binomial test, discriminate analysis, factor analysis, cluster analysis, content analysis.

5.5 Presentation of Research - Citation Styles- APA, MLA etc., Research ethics and Plagiarism, Report writing steps in report writing, layout of report writing, reference and bibliography.

EXERCISE: List out the references of Review of literature in APA Style

Total: 60 Hrs

EVALUATION METHODS

- **Quiz** to test recall capacity of students on concept of communication skills.
- **Assignment** would be given on the writing an article on any topic of their choice.
- **Seminar** to be delivered by students based on the analysis of their research work.

- **Project** to prepare an article to and publish in an UGC-CARE Journal

COURSE OUTCOMES

CO 1	Students will have a critical thinking and analytical skills in delivering their communication
CO 2	Students will have an in-depth understanding of the models of communication would be acquired
CO 3	Students will learn the responsibility of media theories in the society
CO 4	Students will be able to explain the concepts and procedures of sampling, data collection, analysis, and reporting.
CO 5	Students will be able to explain the functions of the literature review in research, carrying out a literature search, developing theoretical and conceptual frameworks, and writing a review.

TEXT BOOKS

1. Melvin L. DeFleur, and Margaret H. DeFleur (2022) Mass Communication Theories Explaining Origins, Processes, and Effect, Routledge.
2. Sandra L. Faulkner AND Joshua D. Atkinson (2024), Qualitative Methods in Communication and Media, Oxford University Press
3. Reynaldo Gacho Segumpan and Joanna Soraya Abu Zahari (2023), Mixed Methods Perspectives On Communication And Social Media Research, Routledge

REFERENCE BOOKS

4. Hacer Aker, and Mary Aiken (2022), Handbook of Research on Cyberchondria, Health Literacy, and the Role of Media in Society's Perception of Medical Information, IGI Global
5. Lorena Clara Mihăeş (2021), Handbook of Research on Contemporary Storytelling Methods Across New Media and Discipline, IGI Global

WEBSITE

- https://mfs.mkcl.org/images/ebook/Fundamental%20of%20Research%20Methodology%20and%20Statistics%20by%20Yogesh%20Kumar%20Singh.pdf
- https://managementstudyguide.com/communication-models.htm
- https://nibmehub.com/opac-service/pdf/read/McQuail's%20Mass%20communication%20theory.pdf

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC71	DIGITAL STORYBOARDING	0	2	4	4	6

COURSE OBJECTIVES

1. Students will be able to define and apply key storyboarding concepts such as frame composition, shot types, and sequencing to create coherent and effective visual narratives.
2. Students will be able to analyze and interpret scripts, translating written content into visual storyboards
3. Students will create polished, professional-quality storyboards using digital tools.
4. Students will apply advanced visual storytelling techniques, including composition, camera angles, and visual continuity.
5. Students will compile and present a comprehensive portfolio of their storyboard work, adhering to industry standards.

UNIT-I – INTRODUCTION TO STORYBOARDING 18

1.1 Overview of Storyboarding
1.2 Storyboarding Process
1.3 Basic Concepts
1.4 Tools and Software

UNIT-II – NARRATIVE AND SCRIPT DEVELOPMENT 18

2.1 Understanding Narrative Structure
2.2 Script to Storyboard
2.3 Creating a Story Outline
2.4 Dialogue and Action

UNIT-III – VISUAL STORYTELLING TECHNIQUES 18

3.1 Composition and Framing
3.2 Camera Angles and Movement
3.3 Character and Scene Design
3.4 Visual Continuity

UNIT-IV – DIGITAL TOOLS AND TECHNIQUES 18

4.1 Digital Storyboarding Tools
4.2 Layering and Animatics
4.3 Editing and Refining
4.4 Integration with Other Media

UNIT-V INDUSTRY PRACTICES AND PORTFOLIO DEVELOPMENT 18

5.1 Professional Standards
5.2 Feedback and Revisions
5.3 Building a Portfolio
5.4 Career Pathways

PRACTICAL / ASSIGNMENTS / EXERCISES

- Hands-On Exercises to Digital Storyboard Skills
- Mock test , digital portfolio presentation
- Individual And Group Projects
- Practical exam and Viva

TOTAL: 90 HRS.

COURSE OUTCOMES

CO 1	Proficiency in Digital Storyboard Creation and development
CO 2	Understanding Principles of narrative script development
CO 3	Application of Visual Storytelling methods
CO 4	Mastering in Digital Tools and Techniques
CO 5	Collaborative Skills and Professionalism

TEXT BOOKS:

1 Marcos Mateu-Mestre, (2021), *Framed Ink 2: Drawing and Composition for Visual Storytellers*, Focal Press.
2 Stephanie Torta, Vladimir Minuty, (2022), *Storyboarding: Turning Script into Motion*, Mercury Learning & Information.
3 James Bang, (2022), *Digital Storyboarding: Crafting Visual Narratives with Tools & Techniques*, Routledge.

REFERENCE BOOKS:

1. Roché Woodworth, (2023), *The Beginner's Guide to Procreate: Everything You Need to Know to Master Digital Art*, Page Street Publishing.
2. Scott McCloud, (2021), *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, HarperCollins.
3. Giuseppe Cristiano, (2021), *The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising*, 2nd edition, Michael Wiese Productions.

WEB SOURCES

1. https://www.studiobinder.com/blog/storyboard-classes-online/
2. https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/
3. https://boords.com/how-to-storyboard/elearning

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC72	SCREENPLAY WRITING	0	2	4	0	6

COURSE OBJECTIVES:

1. To equip students with the fundamental principles and techniques of screenplay writing.
2. To enable students to develop their creative storytelling abilities and translate them into effective screenplays.
3. To familiarize students with industry standards and expectations in screenplay writing.
4. To encourage students to explore diverse genres and styles of screenplay writing.
5. To provide students with opportunities to workshop their screenplays and receive constructive feedback.

UNIT 1: FUNDAMENTALS OF SCREENWRITING 18

1.1 Short Stories – Review short stories and find the scope for visualization, Novel – Identifying novels that can be adopted for screenwriting, Events – Converting news, articles social events to fictional tales.

1.2 Character development and arc. Background study - Social background, Economic background, and Cultural Background

1.3 Conflict Development – Interconnectivity of characters, Character contrast, Character's ideology and interest, developing conflict

1.4 Dialogue writing and subtext

UNIT 2: THE THREE-ACT STRUCTURE 18

2.1 Scene construction and pacing, Theme and Conflict

2.2 Introduction to screenplay format and structure

2.3 The Setup: Introducing characters, world, and conflict

2.4 The Confrontation: Rising action, obstacles, and turning points

2.5 The Resolution: Climax, resolution, and denouement

UNIT 3: GENRE AND STYLE 18

3.1 Exploration of different genres (drama, comedy, action, thriller, etc.)

3.2 Genre conventions and expectations

3.3 Adaptation of existing works into screenplays

3.4 Developing a unique voice and style

UNIT 4: VISUAL STORYTELLING 18

4.1 The screenplay as a blueprint for film

4.2 Camera shots and angles

4.3 Editing and transitions

4.4 Sound design and music

UNIT 5: THE BUSINESS OF SCREENWRITING 18

5.1 Pitching and marketing your screenplay
5.2 Agents, managers, and producers
5.3 Contracts and legal considerations
5.4 Networking and building relationships

ASSESSMENT:

- Screenplay assignments (short scenes, treatments, full-length screenplay)
- Class participation and peer feedback
- Final screenplay project and presentation

TOTAL: 90 HRS.

COURSE OUTCOMES:

CO 1	Understanding fundamentals of screenplay writing.
CO 2	Identifying three-act-structure and developing a story by applying the three-act-structure
CO 3	Differentiating genre and styles
CO 4	Understanding film language
CO 5	Gaining knowledge on film business

EVALUATION COMPONENTS

- Identify ten stories and write the synopsis of the story
- Elaborate the any 2n identified story to a screenplay

TEXTBOOK:

- Fiske, Adam (2022), Your First Screenplay: The Beginner's Guide To Movie Writing, Author
- James Bang, (2022), Script Analysis: The Beginner Guide to Movie Writing, Routledge

REFERENCE BOOKS:

- Brian Dunnigan, (2020), Screenwriting is Filming, Crowood Press

WEB SOURCES

1. https://BBC Bitesize - Drama
2. http://actorsaccess.com
3. https://thedramateacher.com

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	CREDIT
24PBVC73	ACTING AND BODY LANGUAGE	0	2	4	4	6

Course Objectives:

1. To provide a comprehensive understanding of the fundamental principles of acting.
2. To emphasize the critical role of body language in effective performance.
3. To enhance body awareness and control for authentic acting with vocal and emotional expression.
4. To provide practical experience through scene study and performance.
5. To explore advanced audience engagement and conveying the narrative effectively.

UNIT I INTRODUCTION TO ACTING 18

1.1 Overview of acting techniques.
1.2 Importance of body language in acting
1.3 Basic principles of acting
1.4 Historical context Acting
1.5 Evolution of acting techniques

Exercise: Walk around the room. Call out different emotions (e.g., happy, sad, angry, excited). Must change their walk to reflect the emotion.

Unit 2: FUNDAMENTALS OF BODY LANGUAGE 18

2.1 Types of body language: Facial expressions, gestures, posture.
2.2 The role of body language in communication.
2.3 Exercises to enhance body awareness.
2.4 Identifying personal habits and improving body control.
2.5 Techniques for expressive body language.

Exercise: Spend time in a public place observing people's body language. Take notes on their facial expressions, gestures, and postures. Try to infer their emotions or intentions based on these observations.

UNIT 3: CHARACTER DEVELOPMENT AND INTEGRATING VOICE 18

3.1 Using body language to develop a character.
3.2 Creating a physicality for different characters.
3.3 Research and observation for character development.
3.4 Synchronizing body language with vocal expression.
3.5 Balancing dialogue, emotional expression and physical actions.
3.6 Using breath as a tool to support both vocal expression.

Exercise: Select an animal that represents the character's traits (e.g., a lion for a powerful character, a rabbit for a timid one).

UNIT 4: PERFORMANCE TECHNIQUES FOR DIFFERENT MEDIUMS 18

4.1 Differences in acting style use for stage vs. screen rehearsals
4.2 Techniques for maintaining body language under different conditions.
4.3 Analyzing recorded performances to identify strengths.
4.4 Adapting acting for various genres and styles.
4.5 Rehearsal for stage and screen performances in Dynamics.

Exercise: Perform the same scene twice, once as if for stage and once as if for screen. Focus on the

differences in Body language, Projection, and Movement.

UNIT 5: ADVANCED TECHNIQUES AND FINAL PROJECT 18

5.1 Advanced Understanding and utilizing subtle facial expressions to convey complex emotions and thoughts.
5.2 Using space creatively to enhance the narrative, including proxemics (the study of personal space) and spatial relationships between characters.
5.3 Techniques for modulating energy levels to match the scene's intensity and character's emotional state.
5.4 Techniques for maintaining audience engagement and conveying the narrative effectively.
5.5 Final project presentations and critique.

***Exercises*:** Pair up students for an improvisation game. One student makes a statement (e.g., "I just won the lottery!"), and the other must respond with "Yes, and..." followed by an addition that builds on the first statement (e.g., "Yes, and now we can buy a new car!"). Continue the scene for a few minutes.

Total: 90 Hrs

Evaluation Components

- **Quiz** to check recall memory of students on principles of Acting and Body Language.
- **Video Assignment** –Five minutes of Mock Shoot – specific walk that embodies their personality, age, physical condition, and emotional state. Practice walking around the space, paying attention to posture, speed, and weight distribution.
- Engaging in **group discussion** on evaluating 9 Navarasas: Shringara (Love), Hasya (Laughter), Karuna (Compassion), Raudra (Anger), Veera (Courage), Bhayanaka (Fear), Bibhatsa (Disgust), Adbhuta (Wonder), Shanta (Peace).
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry.
- Submit a record of work that contains, Five minutes silent film – Perform a short scene with a partner without using any spoken dialogue. (Rely entirely on body language, facial expressions, and gestures to convey the narrative and emotions).

Course Outcomes:

CO 1	Identify the Demonstrate a comprehensive understanding of acting principles.
CO 2	The Operating Skills include the ability to Interpret and utilize body language effectively in performances.
CO 3	To Students will Gain Create and sustain compelling characters using with vocal and emotional expression.
CO 4	To Students to gain scene study and rehearsals , different performance mediums.
CO 5	Students would able to audience engagement and conveying the narrative effectively.

Textbook:

1 Robert Cohen, James Calleri (2024), Acting Professionally: An Essential Career Guide for the Actor, Methuen Drama
2 Lisa Peck (editor), Evi Stamatiou (editor) (2024), Critical Acting Pedagogy (Routledge Advances in Theatre & Performance Studies), Routledge
3 Patrick Tucker (2023), Secrets of Screen Acting, Routledge

Reference Books:

1 Pia Campeggiani (2023), Theories of Emotion: Expressing, Feeling, Acting, Bloomsbury Academic

2 David Thomson (2023), Acting Naturally: The Magic in great Performances, Knopf Doubleday Publishing Group

WEB SOURCES

1. https://BBC Bitesize - Drama
2. http://actorsaccess.com
3. https://thedramateacher.com

SEMESTER VIII

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC81	UI & UX DESIGN	L	T	P	O	Credit
		0	2	4	2	6

COURSE OBJECTIVES:

1. Understand the core principles of UI/UX design: Grasp the relationship between UI and UX, learn key terminology, and understand the importance of user-centered design in effective communication.
2. Develop user research skills: Learn methods for gathering insights about user needs, behaviors, and preferences, including user interviews, surveys, and usability testing.
3. Apply design thinking to UI/UX problems: Practice the iterative design process, from ideation and prototyping to testing and refinement, to create user-centered solutions.
4. Gain familiarity with basic UI design principles: Learn about information architecture, visual hierarchy, typography, color theory, and accessibility considerations in interface design.
5. Create basic interactive prototypes: Develop hands-on experience with industry-standard prototyping tools (e.g., Figma, Adobe XD) to bring design ideas to life.

UNIT- I FOUNDATIONS OF UX/UI DESIGN 18

Tutorial:

1.1 Introduction to UI/UX Design: Definitions, core concepts, UI vs. UX, user-centered design principles, design thinking process.
1.2 Understanding Users: User research methods (interviews, surveys, contextual inquiry, usability testing), ethical considerations, user personas, user journey mapping.
1.3 Foundational Readings: Excerpts from "Don't Make Me Think" and "The Design of Everyday Things."
1.4 Case Studies: Analysis of successful and unsuccessful UI/UX designs.

Practical's:

- Heuristic Evaluation: Analyze existing websites or apps using usability heuristics.
- Competitive Analysis: Compare and contrast the UI/UX of similar products.
- Basic Wireframing: Sketch basic layouts and navigation for simple interfaces.
- User Interview Practice: Conduct interviews to understand user needs and preferences.
- Usability Testing Observation: Analyze a usability testing session.
- Create User Personas: Develop personas based on research data.

Assignment 1: User-Centered Design Analysis

- **Objective:** Apply foundational UI/UX principles to analyze and improve an existing product.
- **Task:** Choose a website or app. Analyze its UI/UX based on user-centered design, design thinking, and usability heuristics. Identify strengths, weaknesses, and suggest improvements with a focus on user needs and pain points.
- **Deliverables:** A written report with screenshots, annotations, findings, and recommendations.

UNIT-II INFORMATION ARCHITECTURE AND INTERACTION DESIGN 18

Tutorial:

2.1 Information Architecture: Sitemaps, user flows, navigation design, organizing information effectively.

2.2 Interaction Design: Principles of affordances, feedback, mental models, creating intuitive interactions.
2.3 Wireframing and Prototyping Tools: Introduction and demonstrations of industry-standard tools.

Practicals:

- Card Sorting: Understand how users categorize information.
- Create a Sitemap: Develop a sitemap for a website or app based on user needs.
- Develop Wireframes: Create low-fidelity wireframes for specific task flows.
- Prototyping: Build interactive prototypes to simulate user interactions.

Assignment 2: Interactive Prototype for a Task Flow

- **Objective:** Design the information architecture and interaction flow for a complex user task.
- **Task:** Choose a complex task within a website or app (e.g., booking a flight). Develop a user flow, create wireframes, and build an interactive prototype to demonstrate the flow and gather feedback.
- **Deliverables:** User flow diagram, wireframes, and a clickable prototype.

UNIT-III VISUAL DESIGN AND UI ELEMENTS 18

Tutorial:

3.1 Visual Design Principles: Visual hierarchy, Gestalt principles, typography, color theory, creating aesthetically pleasing and effective interfaces.
3.2 UI Elements: Exploring various UI elements and their functions (buttons, forms, icons, menus).
3.3 Accessibility Guidelines: Designing for users with disabilities, ensuring inclusivity.

Practicals:

- Mood Board Creation: Explore visual styles and aesthetics for a project.
- UI Element Redesign: Improve the design of existing UI elements.
- Style Guide Development: Create a basic style guide for consistency.

Assignment 3: Accessible UI Redesign

- **Objective:** Apply visual design and accessibility guidelines to improve an interface.
- **Task:** Choose a website/app with accessibility issues. Redesign a section to enhance accessibility for users with disabilities.
- **Deliverables:** Before/after screenshots, a written explanation of design choices, and their impact on accessibility.

UNIT – IV UI/UX FOR DIFFERENT PLATFORMS AND EMERGING TRENDS 18

Tutorial:

4.1 Responsive Design: Principles of responsive design, adapting to various screen sizes.
4.2 Mobile-First Design: Designing for mobile devices first, then scaling up.
4.3 Platform Considerations: UI/UX for web, mobile (iOS and Android), wearables.
4.4 Emerging Trends: Current and future trends in UI/UX design (e.g., AR/VR, voice interfaces, AI).

Practicals:

- Responsive Design Exercise: Create a layout that adapts to different screen sizes.
- Mobile App Prototype: Develop a basic interactive mobile app prototype.
- Case Study Presentation: Analyze the UI/UX of a successful product on a specific platform.

Assignment 4: Platform-Specific Design

- **Objective:** Design a user interface considering platform-specific guidelines and best practices.
- **Task:** Choose a concept for a mobile app. Design the UI for iOS or Android, considering platform conventions and user expectations. Develop a high-fidelity prototype.
- **Deliverables:** Design specification (user flows, wireframes, mockups) and a functional prototype.

UNIT-V UI/UX DESIGN PROJECT 18

- **Objective:** Apply learned skills to a real-world design project.
- **Task:** Work individually or in teams to design a UI/UX solution for a client (fictional or real). Conduct user research, define needs, develop information architecture, design the UI, and create a high-fidelity prototype.
- **Deliverables:**

Project proposal
User research report
Design specification document (user flows, wireframes, mockups)
Interactive prototype
Final presentation and demonstration

- **Key Considerations:**
- **Depth vs. Breadth:** This revised structure covers a wide range of topics, but you might need to adjust the depth of coverage for each unit based on the course duration and student level.
- **Hands-on Learning:** Maintain a strong emphasis on practical exercises and assignments to reinforce concepts.
- **Tools and Resources:** Introduce students to relevant UI/UX design tools and resources throughout the course.
- **Flexibility:** Be prepared to adapt the syllabus based on student needs and feedback.
- **Project Guidance:** Provide ample support and guidance during the project phase.

Total: 90 Hours

Course Outcome:

At the end of this course students will be able to,

CO 1	Develop comprehensive media strategies.
CO 2	Create compelling content for digital promotion.
CO 3	Implement and manage social media marketing campaigns.
CO 4	Utilize search engine optimization (SEO) techniques.
CO 5	Analyze and measure digital marketing campaign effectiveness.

Text Books:

1. Fabio Staiano, 2022 Designing and Prototyping Interfaces with Figma: Learn essential UX/UI design principles by creating interactive prototypes for mobile, tablet, and desktop,
2. Pamala Deacon, 2020 UX and UI Strategy: A step-by-step Guide on UX and UI design,
3. Albert Chipman, 2022 UX/UI Design 2022: A Complete Beginners to Pro Step by Step Guide to UX/UI Design and Mastering the Fundamentals of Web Design with Latest Tips & Techniques,

Reference Books:

1. Christopher Harris, 2020, Build Your UX and Ui Design Skills,
2. Cabrera, James, 2017, Modular Design Frameworks: A Projects-based Guide for UI/UX Designers,

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CBVC81	MEDIA STRATEGIES AND DIGITAL PROMOTION	4	0	0	0	4

COURSE OBJECTIVES:

1. Understand the evolving media landscape and its impact on marketing and communication strategies.
2. Analyze target audiences and develop effective media strategies to reach them.
3. Plan and execute integrated media campaigns across various platforms, including digital, social, and traditional media.
4. Create engaging content for digital promotion and optimize it for different channels
5. Measure and analyze the effectiveness of media campaigns and make data-driven decisions.

UNIT- I INTRODUCTION TO MEDIA STRATEGIES 12

1.1 The Evolving Media Landscape: Traditional vs. Digital Media
1.2 Understanding Media Consumption Habits and Audience Behavior
1.3 Media Planning Fundamentals: Objectives, Strategies, and Tactics
1.4 Media Buying and Negotiation: Reach, Frequency, and Impact
1.5 Measuring Media Effectiveness: Key Performance Indicators (KPIs)

Assignment: Case Studies: Analyzing Successful Media Campaigns

UNIT-II CONTENT MARKETING AND STORYTELLING 12

2.1 The Power of Content in Digital Promotion
2.2 Content Strategy and Planning: Aligning with Business Goals
2.3 Creating Engaging Content: Writing, Visuals, and Multimedia
2.4 Content Distribution and Promotion: Reaching the Target Audience
2.5 Content Optimization for Search Engines (SEO)

Assignment: Case Studies: Content Marketing Success Stories

UNIT-III SOCIAL MEDIA MARKETING 12

3.1 The Social Media Landscape: Platforms, Trends, and Best Practices
3.2 Developing a Social Media Strategy: Goals, Objectives, and Target Audience
3.3 Content Creation and Curation for Social Media
3.4 Community Building and Engagement: Interaction and Growth
3.5 Social Media Advertising: Targeting, Budgeting, and Optimization
3.6 Social Listening and Monitoring: Tracking Brand Mentions and Sentiment

Assignment: Case Studies: Effective Social Media Campaign

UNIT – IV SEARCH ENGINE OPTIMIZATION (SEO) 12

4.1 Introduction to SEO: How Search Engines Work
4.2 Keyword Research and Targeting: Identifying Relevant Search Terms
4.3 On-Page Optimization: Content, Structure, and Technical SEO
4.4 Off-Page Optimization: Link Building and Reputation Management
4.5 Local SEO: Optimizing for Local Search Results
4.6 SEO Analytics and Reporting: Measuring and Tracking Performance

Assignment: Case Studies: SEO Success Stories

UNIT-V ADVERTISING AND ANALYTICS 12

5.1 Display Advertising: Banner Ads, Targeting, and Retargeting
5.2 Paid Search Marketing: Google Ads and Search Engine Marketing (SEM)
5.3 Email Marketing: Building Lists, Creating Campaigns, and Measuring Results
5.4 Affiliate Marketing and Influencer Marketing
5.5 Web Analytics: Google Analytics and Data-Driven Decision Making
5.6 Measuring ROI of Digital Marketing Campaigns

Assignment: Case Studies: Effective Digital Advertising Campaign

Total: 60 Hours

COURSE OUTCOMES:

At the end of this course students will be able to,

CO 1	Develop comprehensive media strategies.
CO 2	Create compelling content for digital promotion.
CO 3	Implement and manage social media marketing campaigns.
CO 4	Utilize search engine optimization (SEO) techniques.
CO 5	Analyze and measure digital marketing campaign effectiveness.

Text Books:

1. Dave Chaffey, Fiona Ellis-Chadwick, 2019 - Digital Marketing: Strategy, Implementation And Practice,
2. Simon Kennedy Beames And Patrick T. Maher (Ed), 2024 - Routledge Handbook Of Mobile Technology, Social Media And The Outdoors,
3. Qihao Ji, 2024 - Social Media And Society,

Reference Books:

1. Nripendra P. Rana, Emma L. Slade, Ganesh Prasad Sahu, Hatice Kizgin, Nitish Singh, Bidit Dey, Anabel Gutierrez, Yogesh K. Dwivedi, 2022 Digital And Social Media Marketing: Emerging Applications And Theoretical Development,
2. Michael Kotick, 2017 - Create Brand Attraction: A New Strategy That Uses The Laws Of Human Attraction To Decode Marketing In A Digital And Social Media Age,

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PBVC82	PORTFOLIO CREATION	L	T	P	O	Credit
		0	2	4	2	4

COURSE OBJECTIVES:

1. Synthesize and Integrate: Consolidate knowledge and skills acquired throughout the four-year undergraduate program into a comprehensive portfolio and final project.
2. Demonstrate Mastery: Showcase proficiency in core concepts, theories, and practical skills relevant to the chosen field of study.
3. Apply Knowledge and Skills: Demonstrate the ability to apply knowledge and skills to solve real-world problems or address complex issues within the field.
4. Develop a Professional Portfolio: Create a high-quality portfolio that effectively showcases the student's skills, accomplishments, and potential to prospective employers or graduate schools.
5. Present and Communicate Effectively: Clearly articulate ideas, research findings, and project outcomes through written reports and oral presentations.

UNIT-I PORTFOLIO PROJECT PHASES 18

1.1 Phase 1: Portfolio Planning and Initial Project Proposal (2 Weeks) Review previous coursework and select work for inclusion in the portfolio. Develop an initial project proposal outlining the project's scope and objectives.

1.2 Phase 2: Portfolio Development and Project Research (4 Weeks) Curate and organize the portfolio, ensuring it effectively showcases the student's skills and accomplishments. Conduct in-depth research on the chosen project topic.

1.3 Phase 3: Project Development and Refinement (4 Weeks) Develop and implement the project, incorporating feedback from faculty advisors. Refine the portfolio and project based on ongoing feedback and self-assessment.

1.4 Phase 4: Finalization and Presentation (2 Weeks) Finalize the portfolio and project, ensuring they meet professional standards. Prepare and deliver a final presentation of the project.

UNIT-II PORTFOLIO PROJECT REGULATION 18

2.1 Portfolio Content: The portfolio should include a curated selection of the student's best work, demonstrating a range of skills and competencies.

2.2 Project Selection: Students may choose a project that aligns with their interests and career goals or opt for a comprehensive project that integrates knowledge from multiple courses.

2.3 Originality and Critical Thinking: The project should demonstrate originality, critical thinking, and the ability to analyze and synthesize information.

2.4 Timeline and Milestones: Students must adhere to a clear timeline with established milestones for project proposal, research, development, and final presentation.

2.5 Faculty Guidance: Students will receive guidance and support from faculty advisors throughout the portfolio creation and project development process.

UNIT-III PORTFOLIO PROJECT DESCRIPTION 18

3.1 Brand Development: Explored the creation of a visual identity for a hypothetical or real-world entity. This involved designing core brand elements and demonstrating their application across various touchpoints.

3.2 Digital Interface Design: Focused on designing user-friendly and visually appealing interfaces for digital platforms. Included the process of understanding user needs and creating effective interactive experiences.

3.3 Visual Communication for Information: Demonstrated the ability to translate complex information into engaging visual formats. This involved utilizing graphic design principles to create clarity and impact in conveying data or narratives.

3.4 Narrative and Expressive Visuals: Showcased skills in creating visuals that tell stories or evoke specific emotions. This could involve illustration, animation, or other forms of visual storytelling and artistic expression.

3.5 Visual Media Production: Highlighted the creation of visual content using photography, videography, or other media. This demonstrated technical skills in capturing and editing visuals for various purposes and audiences.

UNIT-IV PORTFOLIO PROJECT REQUIREMENTS 18

4.1 Portfolio: A well-organized and visually appealing portfolio showcasing the student's best work, accompanied by a reflective essay or artist statement.
4.2 Project Proposal: A detailed proposal outlining the project's purpose, objectives, methodology, and expected outcomes.
4.3 Progress Reports: Regular updates on the project's progress, including any challenges encountered and solutions implemented.
4.4 Final Project: A completed project that meets professional standards of quality and demonstrates the student's mastery of the subject matter.
4.5 Final Presentation: A formal presentation of the project to faculty and peers, followed by a question-and-answer session.

UNIT-V PORTFOLIO PRESENTATION 18

5.1 Phase 1: 1. Portfolio as a Showcase of Learning:
Emphasize the portfolio's role as a curated collection of student work demonstrating mastery of program-level learning outcomes.
5.2 Explore different portfolio models, Highlight the importance of showcasing a variety of artifacts, including projects, papers, presentations, and other relevant materials.
5.3 Alignment with Career Goals, encourage students to reflect on their learning journey and articulate the connections between their work and the program's goals.
5.4 Process and Development: Explain that the portfolio is not just a final product but a process of ongoing reflection and development.
5.5 Presentation and Communication:
Devote time to teaching effective presentation skills, including visual design, organization, and clear communication.

Final Viva Voce (Oral Examination)

- Students will present their completed portfolio project to a panel of faculty members.
- The presentation should clearly articulate the project's concept, process, and outcomes.
- Students will answer questions from the panel to demonstrate their understanding of the project and its significance.
- The viva voce will assess the student's ability to communicate effectively, defend design decisions, and reflect on their learning experience.

Assessment Components:

- **Portfolio (40%):** Quality of work, organization, presentation, and reflective essay.
- **Project Proposal (10%):** Clarity, feasibility, and alignment with course objectives.
- **Progress Reports (10%):** Timeliness, thoroughness, and evidence of progress.
- **Final Project (30%):** Quality, originality, and demonstration of knowledge and skills.
- **Final Presentation (10%):** Clarity, organization, and ability to answer questions.

Total: 90 Hours

COURSE OUTCOME

CO 1	Curate and Organize a Professional Portfolio
CO 2	Demonstrate Reflective Practice
CO 3	Articulate Career Goals and Personal Brand
CO 4	Develop Professional Communication Skills
CO 5	Utilize Online Platforms for Self-Promotion

REFERENCE

- **Behance:** (www.behance.net) An online platform showcasing creative work, including visual communication projects, which can provide inspiration and ideas.
- **Communication Arts:** (www.commarts.com) A leading publication showcasing excellent visual communication, offering insights into current trends and best practices.
- **Awwwards:** (www.awwwards.com) A website that recognizes and promotes outstanding web design, providing examples of innovative and effective visual communication.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC83	VFX	0	2	4	2	4

COURSE OBJECTIVES:

1. Understanding the Fundamentals of VFX Production Pipelines
2. Learning the industry-standard VFX software such as Adobe After Effects
3. Applying Motion Tracking and Camera Tracking
4. Motion graphics, Particle Systems and Simulations
5. Creation of special effects such as explosions, fire, water,and creature effects.

UNIT-I FUNDAMENTALS OF VFX PRODUCTION PIPELINES 18

1.1 History and evolution of visual effects in the film and entertainment industries
1.2 Explore the role of VFX in modern filmmaking, television, games, and other media.
1.3 Identify different types of VFX techniques like motion graphics, and simulation
1.4 Principles of Rendering high-quality VFX shots for final output, including resolution and aspect ratio considerations
1.5 **EXERCISE**: Describe the different types of VFX techniques like motion graphics, and simulation

UNIT-II INDUSTRY-STANDARD VFX SOFTWARE 18

2.1 Gain proficiency in industry-standard VFX software such as Adobe After Effects
2.2 Learn to navigate the user interface and basic tools of the software to create visual effects.
2.3 Understand the workflow between different VFX software packages and other media creation tools.
2.4 Principles of Green screen techniques garbage removal
2.5 **EXERCISE:** Garbage removal of a footage shoot with Green screen

UNIT-III MOTION TRACKING AND CAMERA TRACKING 18

3.1 Successfully track moving objects and cameras in live-action footage
3.2 Integrate 3D elements into the scene with precise alignment and interaction
3.3 Utilize motion tracking and stabilization techniques
3.4 Maintain consistency in the placement of visual effects in dynamic scenes
3.5 EXERCISE: Track the motion of an object in footage and add a text on that object

UNIT-IV MOTION GRAPHICS, PARTICLE SYSTEMS AND SIMULATIONS 18

4.1 Developing skills in the creation of text animation
4.2 Creating motion graphics and Flash Ad
4.3 Understand the particle systems for creating effects such as rain, dust, and debris

4.4 Develop skills in fluid, cloth, and dynamic simulations.

4.5 **EXERCISE:** Create a fluid effect like a river in a landscape

UNIT-V SPECIAL EFFECTS SUCH AS EXPLOSIONS, FIRE, WATER, AND CREATURE EFFECTS 18

5.1 Understand the Physics of mass, weight, gravity and speed etc

5.2 Applying physics and chemistry in creating natural VFX

5.3 Create realistic simulations for natural phenomena like fire, smoke, and water

5.4 Creating explosions by using Particle system and Dynamics

5.5 **EXERCISE:** Create an explosion effect from a tyre of a running car

TOTAL:90 Hrs

EVALUATION METHODS

- Storyboard Record Work at various stages of applying visualization skills

COURSE OUTCOMES

CO 1	Students will understand the Fundamentals of VFX Production Pipelines
CO 2	Students will demonstrate proficiency in industry-standard VFX software such as Adobe After Effects
CO 3	Students will apply Motion Tracking and Camera Tracking
CO 4	Students will create Motion graphics, Particle Systems and Simulations
CO 5	Students will expertise in the creation of special effects such as explosions, fire, water, and creature effects.

Text Books:

1. Hrishikesh Andurlekar, 2023, Build Stunning Real-time VFX with Unreal Engine 5: Start your journey into Unreal particle systems to create realistic visual effects using Niagara,
2. Jeffery A. Okun, Susan Zwerman (2010), The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures
3. Lisa Fridsma, Brie Gyncild (2024), Adobe After Effects Classroom in a Book®

Reference Books:

- Eran Dinur (2023), The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers
- Wright, Steve(2018), Digital compositing for film and video: production workflows and techniques,

Online Resources:

- **Adobe After Effects Help:** https://helpx.adobe.com/after-effects.html
- **Video Copilot:** https://www.videocopilot.net/
- **Fxphd:** https://www.fxphd.com/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PBVC85	SHORT FILM- SCIENCE FICTION GENRE	0	2	4	2	4

COURSE OBJECTIVES:

1. Explore the science fiction genre: Understand the history, conventions, and subgenres of science fiction film.
2. Develop compelling sci-fi narratives: Learn how to generate ideas, write scripts, and build worlds grounded in scientific concepts.
3. Translate scientific concepts into visual storytelling: Explore how to visually represent scientific ideas and technologies in a cinematic way.
4. Gain practical filmmaking skills: Acquire hands-on experience in pre-production, production, and post-production processes for short filmmaking.
5. Produce a science fiction short film: Collaborate to create a short film that effectively integrates scientific concepts with compelling storytelling.

UNIT- I INTRODUCTION TO SCIENCE FICTION FILMMAKING 18

Tutorial:

1.1 History of science fiction film: Key films, directors, and movements.
1.2 Genres and subgenres of science fiction: Cyberpunk, space opera, dystopian, etc.
1.3 The role of science and technology in science fiction storytelling.
1.4 Analyzing science fiction films: Narrative structure, themes, visual style.

Practicals:

- Screening and discussion of classic science fiction films.
- Brainstorming science fiction story ideas.
- Researching scientific concepts and emerging technologies.

Assignment 1: Sci-Fi Concept Pitch

- **Objective:** To develop a unique science fiction concept for a short film.
- **Task:** Develop a short pitch for a science fiction short film. Include a logline, a brief synopsis, and a description of the core scientific concept that drives the narrative.
- **Deliverables:** A written pitch document and a short oral presentation.

UNIT-II Worldbuilding and Screenwriting 18

Tutorial:

2.1 Worldbuilding in science fiction: Creating believable and immersive worlds.
2.2 Developing characters, settings, and rules for a sci-fi universe.
2.3 Screenwriting fundamentals: Structure, character development, dialogue.
2.4 Writing for science fiction: Speculative elements, scientific accuracy, thematic depth.

Practicals:

- Developing a detailed worldbuilding document for a sci-fi short film.
- Writing a short screenplay based on the developed concept.
- Script analysis and feedback sessions.

Assignment 2: Sci-Fi Short Screenplay

- **Objective:** To write a compelling screenplay for a science fiction short film.
- **Task:** Write a complete screenplay (5-10 pages) for a science fiction short film based on the concept developed in Assignment 1.
- **Deliverables:** A formatted screenplay and a short oral pitch of the story.

UNIT-III Pre-Production and Production Planning 18

Tutorial:

3.1 Pre-production planning: Storyboarding, shot lists, location scouting.
3.2 Production design for science fiction: Sets, costumes, props, and visual effects.
3.3 Cinematography and lighting for sci-fi: Creating mood and atmosphere.
3.4 Working with actors: Casting, rehearsals, and directing.

Practicals:

- Creating storyboards and shot lists for the short film.
- Developing a production design plan for the film.
- Conducting location scouting and casting sessions.

Assignment 3: Pre-Production Package

- **Objective:** To prepare a comprehensive pre-production package for the short film.
- **Task:** Develop a pre-production package that includes storyboards, shot lists, location scouting reports, casting choices, and a production schedule.
- **Deliverables:** A complete pre-production package document.

UNIT – IV UV UNWRAPPING AND TEXTURING 18

Tutorial:

4.1 On-set filmmaking techniques: Directing actors, camera operation, sound recording.
4.2 Editing for science fiction: Pacing, rhythm, and visual effects integration.
4.3 Sound design and music for sci-fi: Creating immersive audio experiences.
4.4 Film festival strategy: Submission guidelines and best practices.

Practicals:

- Filming the science fiction short film on location or in a studio.
- Editing the film using editing software (e.g., Adobe Premiere Pro).
- Adding sound effects and music to the film.

Assignment 4: Rough Cut Screening

- **Objective:** To present a rough cut of the short film for feedback and critique.
- **Task:** Edit a rough cut of the science fiction short film. Present the rough cut to the class and instructor for feedback and discussion.
- **Deliverables:** A rough cut of the film and a short presentation

UNIT-V FINAL PROJECT AND PRESENTATION 18

Project: Complete the science fiction short film, incorporating feedback from the rough cut screening. This includes:

5.1 Finalizing the edit, sound design, and visual effects.
5.2 Color correction and audio mixing.
5.3 Exporting the film in the appropriate format for screening and distribution.

Presentation: Screen the completed science fiction short film to the class and faculty. Participate in a Q&A session about the filmmaking process.

Total: 90 Hours

Course Outcome:

At the end of this course students will be able to,

CO 1	Students will be able to critically analyze science fiction films and understand the genre's conventions.
CO 2	Students will be able to develop original science fiction narratives that integrate scientific concepts.
CO 3	Students will be able to plan and execute a short film production, from pre-production to post-production.
CO 4	Students will be able to collaborate effectively in a filmmaking team.
CO 5	Students will produce a completed science fiction short film that demonstrates their creative and technical skills.

Text Books:

- Douglas A. Van Belle (2020), Between Science and Society: Charting the Space of Science Fiction,
- J. P. Telotte (2023), Selling Science Fiction Cinema: Making and Marketing a Genre, University of Texas Press
- Pablo Gómez-Muñoz (2022), Science Fiction Cinema in the Twenty-First Century: Transnational Futures, Cosmopolitan Concerns, Routledge

Reference Books:

- Ascher, Steven;Pincus, Edward (2019), The Filmmaker's Handbook: a Comprehensive Guide for the Digital Age,
- Eli Park Sorensen (2022), Science Fiction Film: Predicting the Impossible in the Age of Neoliberalism, Edinburgh University Press

Online Resources:

- FilmmakerIQ: https://filmmakeriq.com/

- No Film School: https://nofilmschool.com/
- IndieWire: https://www.indiewire.com/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24RBVC81	PROJECT II	0	3	6	2	6

COURSE OBJECTIVE:

1. To provide students with hands-on learning experience in various media production disciplines, including UI/UX design, animation, science fiction filmmaking, and VFX.
2. To enable students to integrate their knowledge and skills in these areas to create a comprehensive multimedia project.
3. To foster collaboration and teamwork skills in a project-based learning environment.
4. To develop critical thinking and problem-solving abilities in the context of media production.
5. To enhance students' understanding of the creative and technical challenges involved in producing professional-quality multimedia content.

PROJECT REGULATION

1. **Teamwork:** Projects must be completed in teams of 3-5 students.
2. **Duration:** The project will span one semester.
3. **Guidance:** Each team will have an assigned faculty advisor who will provide guidance and feedback throughout the project.
4. **Industry Collaboration:** Teams are encouraged to collaborate with industry professionals (e.g., animators, VFX artists, UI/UX designers) for mentorship and feedback.

PROJECT DESCRIPTION

Students will work in teams to conceive, design, and produce a multimedia project that integrates UI/UX design, animation, science fiction narrative, and visual effects. The project can take various forms, such as:

- **Interactive Sci-Fi Narrative:** A story-driven experience that combines UI/UX design, animation, and VFX to create an immersive and engaging narrative. This could be a web-based experience, a mobile app, or an installation.
- **Animated Short Film with VFX:** A short film set in a science fiction world, utilizing animation and VFX to bring the story to life. This could involve character animation, environment design, and compositing.
- **Concept Design for a Sci-Fi Game or Film:** Developing UI/UX, characters, environments, and visual effects for a fictional science fiction game or film. This could involve creating concept art, storyboards, and animatics.

PROJECT REQUIREMENTS

- **Concept Development:** Develop a strong concept and narrative for the project, clearly defining the target audience and the intended experience.

- **UI/UX Design:** Design user interfaces and interactions that are appropriate for the chosen platform and enhance the user experience.
- **Animation:** Create animations (2D or 3D) that contribute to the storytelling and visual appeal of the project.
- **VFX:** Utilize visual effects techniques to enhance the realism and impact of the project (e.g., compositing, motion graphics, 3D modeling).
- **Sound Design:** Integrate sound effects and music to create an immersive audio experience.
- **Project Management:** Effectively manage the project timeline, resources, and team dynamics.

MODE OF EVALUATION

- **Project Proposal:** A detailed proposal outlining the project concept, objectives, and plan.
- **Midterm Review:** A presentation showcasing the progress made on the project, including initial designs, animations, and VFX work.
- **Final Presentation:** A final presentation and demonstration of the completed project.
- **Project Report:** A comprehensive report documenting the project process, challenges, and outcomes.
- **Individual Contribution:** Assessment of each team member's contribution to the project.

MODE OF EVALUATION

1. Prepare problem statements with reasonable assumptions and constraints.
2. Carry out literature survey for acquiring in-depth domain knowledge.
3. Develop a suitable solution methodology for the problem.
4. Perform analysis, design and develop solution by iterations and document the results in the form of technical report / presentation.
5. Work in a team, collaborate with teammates and acquire cross-cultural competency

COURSE OUTCOME

CO 1	Students will be able to effectively integrate UI/UX design, animation, and VFX to create a compelling multimedia project.
CO 2	Students will gain practical experience in project management and teamwork in a creative context.
CO 3	Students will develop their critical thinking and problem-solving skills in the context of media production.
CO 4	Students will enhance their technical skills in various media production software and tools.
CO 5	Students will create a portfolio-worthy project that showcases their skills and creativity.