

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

DIPLOMA VISUAL COMMUNICATION

CURRICULUM & SYLLABUS

REGULATION 2024

Choice-Based Credit System (CBCS)

&

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2025 -2026

Department of Visual Communication
School of Mass Communication



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	Foundational Knowledge and Application: To provide students with a strong foundation in the core principles of visual communication and media concepts, enabling them to apply this knowledge in practical, entry-level scenarios.
PEO2	Industry Readiness and Entrepreneurial Skills: To equip students with the necessary technical skills in media production, alongside life skills and digital literacy, preparing them for immediate employment or to undertake small-scale entrepreneurial ventures in the media industry.
PEO3	Ethical and Responsible Practice: To develop a sense of professional ethics, values, and social responsibility, allowing students to work effectively and ethically within a diverse and global media environment.
PEO4	Leadership and Socio-Economic Contribution: To prepare students to grow into leadership roles within their areas of expertise and to contribute positively to the socio-economic development of their communities.
PEO5	Community Engagement and Global Perspective: To cultivate a sense of responsibility and community involvement, preparing graduates to engage with local and global issues from a media and communication perspective. Rephrased Programme Outcomes (POs)

PROGRAMME OUTCOMES (POs)	
PO1	Critical Thinking: Apply fundamental design skills in the visual communication industry and society, with the ability to critically evaluate outcomes.
PO2	Communication Skills: Demonstrate effective creative, written, and verbal communication skills relevant to interpersonal, group, and mass communication contexts.
PO3	Analytical Skill: Observe events, gather information, and create compelling stories and reports from a distinct audience perspective.
PO4	Adopting to new technology: Use current techniques, skills, and tools necessary for Computing practices.
PO5	Employability Skills: Recognize and understand the power of persuasion and the ethical responsibilities of a visual communicator across various mass communication platforms.
PO6	Ethics: Understand the role of communication in fostering interaction and interdependence across diverse genders, races, and cultures, while adhering to ethical standards.
PO7	Self-learning and Self-responsibility: Examine the latest media trends and their role in shaping society.
PO8	Individual and Team Work: Function effectively as an individual and as a member or leader in diverse teams and multidisciplinary settings
PO9	Project Management: Demonstrate knowledge and understanding of project management principles and apply them to personal work.

The Programme Specific Outcomes (PSOs) are rewritten to be more direct and focused on the explicit skills taught in the Diploma in Visual Communication curriculum

PROGRAMME SPECIFIC OUTCOMES (POs)	
PSO1	Comprehensive Knowledge: Gain significant knowledge of fundamental and advanced concepts in Visual Communication.
PSO2	Technical Proficiency: Develop hands-on technical skills in graphic design, 2D and 3D animation, photography, videography, video editing, and audio production through project-based learning.
PSO3	Critical Application: Apply an understanding of current affairs to critically analyze the socio-cultural impact of communication through practical 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

Diploma in Visual Communication

Minimum credits to be earned: 100

Component	I	II	III	3 Yrs. Total Credits
CORE	27	27	28	82
AECC & Languages	8	8	2	18
Total Credits	35	35	30	100

ABBREVIATIONS

AECC	Ability Enhancement Compulsory Courses

CURRICULUM STRUCTURE

Diploma in Visual Communication (Three Years)

Total number of Credits: 100

	Diploma in Visual Communication Minimum Credits to be earned: 100									
	Hours/Week						Maximum Marks			
Semester I										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 1	24LTAM21 24LHIN21	Tamil I Hindi I French I	3	0	0	0	3	40	60	100
ENG 1	24DLENG21	English – I	3	0	0	0	3	40	60	100
CORE 1	24CDVC11	Art of Visual Storytelling - T	2	0	0	0	2	40	60	100
CORE 2	24CDVC12	Fundamentals of Screenwriting - T	2	0	0	0	2	40	60	100
CORE 3	24CDVC13	Introduction to Photography T	2	0	0	0	2	40	60	100
CORE 4	24PDVC11	Drawing Basics - P	0	0	7	0	3	40	60	100
CORE 5	24PDVC12	Typography - P	0	0	6	0	3	40	60	100
			12	**0**	**13**	**-**	**18**	**-**	**-**	**-**

CIA - Continuous Internal Assessment SEE - Semester End Examination

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

Semester - II										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
LANG 2	24LTAM21 24LHIN21 24LFRE21	Tamil II / Hindi II / French II	3	0	0	2	3	40	60	100
ENG 2	25LDHMA1	English II	3	0	0	2	3	40	60	100
CORE 6	24CDVC21	Design Principle - T	2	0	0	4	2	40	60	100
CORE 7	24CDVC22	Introduction to videography T	2	0	0	4	2	40	60	100
CORE 8	24PDVC21	Digital Design & Image Manipulation - P	0	0	6	4	3	40	60	100
CORE 9	24PDVC22	Digital Illustration Basics - P	0	0	4	4	2	40	60	100
CORE 10	24PDVC23	Basic Photography Lab - P	0	0	5	4	2	40	60	100
			10	**0**	**15**	**-**	**17**	**-**	**-**	**-**

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

KNOWLEDGE IS POWER

Semester - III										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
CORE 11	24CDVC31	Communication Theories - T	2	0	0	0	2	40	60	100
CORE 12	24CDVC32	Film Studies - T	2	0	0	0	2	40	60	100
CORE 13	24CDVC33	News writing T	2	0	0	0	2	40	60	100
CORE 14	24PDVC31	Materials & Basic Techniques in Art & Craft - P	0	0	6	0	3	40	60	100
CORE 15	24PDVC32	Computer graphics - P	0	0	5	0	2	40	60	100
CORE 16	24PDVC33	Basic of video editing P	0	0	6	0	3	40	60	100
AECC1	24CDVC31	Environmental Studies T	2	0	0	0	2	40	60	100
			8	**0**	**17**	**-**	**16**	**-**	**-**	**-**

Semester - IV										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
CORE 17	24CDVC41	Understanding Journalism - T	2	0	0	0	2	40	60	100
CORE 18	24CDVC42	Language of Cinema - T	3	0	0	0	3	40	60	100
CORE 19	24PDVC41	Miniature set modelling in art direction - P	0	0	5	0	3	40	60	100
CORE 20	24PDVC42	Mobile Photography and Video Creation - P	0	0	5	0	3	40	60	100
CORE 21	24PDVC43	Digital Storyboarding Tools - P	0	0	5	0	3	40	60	100
AECC2	24PDVC44	Introduction to 2D Animation - P	0	0	5	0	3	40	60	100
			5	**0**	**20**	**-**	**17**	**-**	**-**	**-**

Semester - V										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
CORE 22	24CDVC51	Script writing T	4	0	0	0	4	40	60	100
CORE 23	24PDVC51	3D Modelling Practical - P	0	0	8	0	4	40	60	100
CORE 24	24RDVC51	Industry aligned media production (Mini-Project) - P	0	0	13	0	4	40	60	100
			4	**-**	**21**	**-**	**12**	**-**	**-**	**-**

Semester - VI										
Category	**Code**	**Course**	**L**	**T**	**P**	**O**	**C**	**CIA**	**SEE**	**Total**
CORE 25	24CDVC61	Media Law & Ethics – T	2	0	0	0	2	40	60	100
CORE 26	24PDVC61	Project in Visual Design - P	0	2	5	0	4	40	60	100
CORE 27	24PDVC62	3D Animation - P	0	2	5	0	4	40	60	100
CORE 28	24PDVC63	Audio/Video Production - P	0	2	5	0	4	40	60	100
CORE 29	24PDVC64	Sound Design & Editing - P	0	1	6	0	4	40	60	100
AECC3		Universal Human Values – T	2	0	0	0	2	40	60	100
			4	**-**	**25**	**-**	**20**	**-**	**-**	**-**

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

CORE COURSES

Category	Code	Course	L	T	P	O	C
CORE 1	24CDVC11	Art of Visual Storytelling - T	2	0	0	0	2
CORE 2	24CDVC12	Fundamentals of Screenwriting - T	2	0	0	0	2
CORE 3	24CDVC13	Introduction to Photography & Basic Video - T	2	0	0	0	2
CORE 4	24PDVC11	Drawing Basics - P	0	0	7	0	3
CORE 5	24PDVC12	Digital design and image manipulation - P	0	0	6	0	3
CORE 6	24CDVC21	Fundamentals of Screenwriting - T	2	0	0	4	2
CORE 7	24CDVC22	Introduction to Photography - T	2	0	0	4	2
CORE 8	24PDVC21	Digital Design & Image Manipulation - P	0	0	6	4	3
CORE 9	24PDVC22	Digital Illustration Basics - P	0	0	4	4	2
CORE 10	24PDVC23	Basic Photography Lab - P	0	0	5	4	2
CORE 11	24CDVC31	Communication Theories - T	2	0	0	0	2
CORE 12	24CDVC32	Film Studies - T	2	0	0	0	2
CORE 13	24CDVC33	News writing T	2	0	0	0	2
CORE 14	24PDVC31	Materials & Basic Techniques in Art & Craft - P	0	0	6	0	3
CORE 15	24PDVC32	Computer graphics - P	0	0	5	0	2
CORE 16	24CDVC41	Understanding Journalism - T	2	0	0	0	2
CORE 17	24CDVC42	Language of Cinema - T	3	0	0	0	3
CORE 18	24PDVC41	Miniature set modelling in art direction - P	0	0	5	0	3
CORE 19	24PDVC42	Mobile Photography and Video Creation - P	0	0	5	0	3
CORE 20	24PDVC43	Digital Storyboarding Tools - P	0	0	5	0	3
CORE 21	24CDVC51	Script writing T	4	0	0	0	4
CORE 22	24PDVC51	3D Modelling Practical - P	0	0	8	0	4
CORE 23	24RDVC51	Industry aligned media production (Mini-Project) - P	0	0	13	0	4
CORE 24	24CDVC61	Media Law & Ethics – T	2	0	0	0	2
CORE 25	24PDVC61	Project in Visual Design - P	0	2	5	0	4

CORE 26	24PDVC62	3D Animation - P	0	2	5	0	4
CORE 27	24PDVC63	Audio/Video Production - P	0	2	5	0	4

AECC & LANGUAGES

Category	Code	Course	L	T	P	O	C
LANG 1	24LTAM21 24LHIN21 24LFRE21	Tamil I / Hindi I/ French I	3	0	0	2	3
ENG 1	24DLENG	English I	3	0	0	2	3
LANG 2	24LTAM21 24LHIN21 24LFRE21	Tamil II / Hindi II / French II	3	0	0	2	3
ENG 2	24DLENG	English II	3	0	0	2	3
AECC 1	24PDVC13	Typography - P	0	0	4	2	2
AECC 2		Environmental Studies – T	2	0	0	2	2
AECC3		Universal Human Values - T	2	0	0	2	2

SEMESTER - I

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM21	TAMIL I	3	0	0	2	3

பாடத்திட்ட நோக்கம்: தமிழ்மொழியின் தொன்மைச் சிறப்பினை அறிமுகப்படுத்துதல், தமிழர்தம் வாழ்வியல் நெறிகளையும் பண்பாட்டுச் செழுமைகளையும் இன்றைய தலைமுறையினர் அறியச் செய்தல், அற இலக்கியங்கள் வழி மனிதநேய விழுமியங்களை அறியச் செய்தல். தமிழைத் தவறின்றி எழுதுவதற்குத் தேவையான பயிற்சி அளித்து அவர்களின் மொழித்திறனை மேம்படுத்துதல், மேற்கண்டவழி மாணவர்களை ஆளுமை மிக்கவர்களாக உருவாக்கி, போட்டி தேர்வுகளுக்குத் தயார் செய்து அவர்களுக்கு வேலைவாய்ப்பை உருவாக்குவதும் இப்பாடத்திட்டத்தின் முக்கிய நோக்கமாகும்.

தொகுதி–1: தமிழ் மொழி வரலாறு

மொழிக்குடும்பம் - இந்திய மொழிக்குடும்பங்கள் - இந்திய ஆட்சி மொழிகள் - திராவிட மொழிக்குடும்பங்கள் - திராவிட மொழிகளின் வகைகள் –திராவிட மொழிகளின் சிறப்புகள் - திராவிட மொழிகளின் வழங்கிடங்கள் - திராவிட மொழிகளுள் தமிழின் இடம் - தமிழ்மொழியின் சிறப்புகள் - தமிழ் பிறமொழித் தொடர்புகள்.

தொகுதி–2: சங்க இலக்கியம்

புறநானூறு இரண்டு பாடல்கள் - பாடல் எண்கள் : 182, 183.

குறுந்தொகை இரண்டு பாடல்கள் - பாடல் எண்கள் : 2, 167.

பரிபாடல் இரண்டு பாடல்கள் - திரையிடும் பனிப் பௌவம்(வையை), நின்னிழல் அன்னோர் (முருகன்)

தொகுதி–3: அற இலக்கியங்கள்

திருக்குறள் - வான்சிறப்பு (அறம்), பெருமை (பொருள்), பிரிவாற்றாமை (இன்பம்),. மூன்று அதிகாரங்கள் முழுமையும்.

நாலடியார் இரண்டு பாடல்கள் - வெண்பா 2, வெண்பா 3.

மூதுரை இரண்டு பாடல்கள் – வெண்பா 2, வெண்பா 8.

தொகுதி–4: மொழி இலக்கணம்

பிழை நீக்கி எழுதுதல் - ஒற்றுப்பிழை நீக்கி எழுதுதல் - தொடர்பிழை நீக்கி எழுதுதல் - ஒற்று மிகும் இடங்கள் - ஒற்று மிகா இடங்கள் - பிற மொழிச் சொற்களை நீக்கி எழுதுதல் – பயிற்சிகள்.

கற்றலின் விளைவுகள்:

COC1:தாய்மொழியின் மீது உள்ள ஈடுபாட்டைத் தூண்டச்செய்தல்.

COC2: உயர்ந்த வாழ்வியல் பண்பாட்டு விழுமியங்களைச் செம்மைப்படுதல்

COC3: மாணவர்களின் மனித மாண்புகளை நெறிப்படுதல்

COC4: அவர்களின் நடைமுறை மொழித்திறனை மேம்படுதல்..

பார்வை நூல்கள்

1. **தமிழ் மொழி வரலாறு, டாக்டர் சு.சக்திவேல்** , மணிவாசகர் பதிப்பகம், சென்னை. பதிப்பு-2018
2. **சங்க இலக்கிய உரை – புறநானூறு,** என்.சி.பி.எச், சென்னை, பதிப்பு-2010.
3. **சங்க இலக்கிய உரை – குறுந்தொகை**, என்.சி.பி.எச், சென்னை, பதிப்பு-2010.
4. **சங்க இலக்கிய உரை – பரிபாடல்,** என்.சி.பி.எச், சென்னை, பதிப்பு-2010.
5. **திருக்குறள் தெளிவுரை,** மு. வரதராசன், கழக வெளியீடு, திருநெல்வேலி. பதிப்பு-1994.
6. **நாலடியார்(மூலமும் உரையும்),** வ.த.இராமசுப்ரமணியன், திருமகள் நிலையம் வெளியீடு, சென்னை.
7. **நீதிநூற்கொத்து,** ஔவையார், கழகவெளியீடு, திருநெல்வேலி.
8. **தவறின்றித் தமிழ் எழுதுவோம்**, மா. நன்னன், ஏகம் பதிப்பகம், சென்னை. பதிப்பு-1999.
9. **தவறின்றித் தமிழ் எழுத** - மருதூர் அரங்கராசன், ஐந்திணைப் பதிப்பகம், சென்னை.
10. **நல்ல தமிழ் எழுத வேண்டுமா?,** அ.கி. பரந்தாமனார்,மலர் நிலையம், சென்னை-1.
11. **தமிழ் இலக்கிய வரலாறு**, மு.வரதராசன், புது தில்லி, சாகித்திய அகாதெமி,
12. **புதிய தமிழ் இலக்கிய வரலாறு**, நீல. பத்மநாபன், சிற்பி பாலசுப்ரமணியம், சாகித்திய அகாடெமி,
13. **செம்மொழி தமிழின் சிறப்பியல்புகள்**- முனைவர் மறைமலை இலக்குவனார்; https://www.youtube.com/watch?v=HHZnmJb4jSY
14. **பாடநூல் தேடலுக்கான இணையம் -** https://archive.org/
15.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN21	HINDI I	3	0	0	2	3

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 **6**

मुंशी प्रेमचंद कृत 'बूढी काकी' (कहानी)

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

जयशंकर प्रसाद कृत 'पुरस्कार' (कहानी)

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

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 **6**

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 **6**

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

Total: 30hrs

Course Outcome:

CO1 Know to the human values
CO2 Know the importance of patriotism
CO3 Know the value of hard work in human life
CO4 Journalize in Functional Hindi
CO5 Use in-script 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
24LFRE21	FRENCH I	3	0	0	2	3

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. 4 hours

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
24DLEN	ENGLISH I	3	0	0	2	3

COURSE OBJECTIVE:

- In view of short duration of study stretching only to 2 semesters there is need to infuse seriousness in teaching English Communication. Hence expose practical situations are needed. Hence the syllabus is framed to conform to pragmatic needs

UNIT- I **(12 Hours)**

Definitions

1. Thermometer
2. Obituary
3. Planetarium
4. Radar
5. Glutton
6. Connoisseur
7. Suite
8. Portico
9. Air Conditioner
10. Philately
11. Kaleidoscope
12. Motel
13. Villa
14. Cottage
15. Resort
16. Continental
17. Casino
18. Bell Boy
19. Jacuzzi
20. Kitchenette

UNIT-II **(12 Hours)**

1. Email Communication
2. Note Making
3. Precis Writing

UNIT-III **(12 Hours)**

Conversation Practice together with substitution of words/Expressions

1. At the Airport
2. In a Bank
3. On the Beach
4. At the Customs
5. At the Doctor's
6. In a Flight
7. In a Hotel
8. In a Restaurant
9. In a Shop

10. Tea Time
11. On the Telephone
12. In a Travel-agency
13. On a Country walk
14. At the Theatre

UNIT-IV **(12 Hours)**

Conversation Practice

1. Daily Activities
2. Asking Directions
3. Travel Plans
4. Living in an Apartment
5. Money Problems
6. Weather Conditions
7. Dinner Conversations
8. Common Health Problems
9. Tag Questions
10. Office Conversations.

UNIT-V **(12 Hours)**

a. Words similar in Pronunciation
Meaning of words under (a) above.

Total: 75 Hours

TEXT BOOK:

- For Unit - I,II & V Effective English Communication For You – V. Syamala Emerald Publishers, Chennai- 600 008.
- For Unit - III English Conversation Practice – D.H. Spencer Oxford University Press.
- For Unit – IV English Conversation Practice – Grant Taylor Tata McGraw-Hill Publishing Company Ltd, New Delhi.
- Speak in English You Can! – Lakshminarayanan
- Write Right – Raheem

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC11	ART OF VISUAL STORYTELLING	3	0	4	4	5

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Develop Conceptual Understanding of Visual Narratives.
- Analyze and interpret visual narratives using the images, symbols, and cinematic techniques.
- Explore the relationship between narrative structure and visual composition.
- Develop critical thinking and observational skills to evaluate the effectiveness of visual
- To equip students with storytelling, presentation skills that are valuable in careers such as various media fields,

UNIT- I: INTRODUCTION TO ART OF VISUAL STORYTELLING (21 Hours)

1.1 Definition and scope of visual storytelling
1.2 Art and Emotions
1.3 History of visual storytelling
1.4 Indian art forms and visual narrations
1.5 Western art visual narration

UNIT-II: COMMUNICATING THROUGH COLORS (21 Hours)

2.1 Art and science of color.
2.2 Different perspective on the meanings
2.3 Lands and colors
2.4 Demographic color psychology
2.5 Colors across various visual mediums

UNIT-III: STORY TELLING THROUGH PICTURES (21 Hours)

3.1 Stories in pre historic murals
3.2 Interpreting murals
3.3 Buddha jataka tales
3.4 Decoding symbol's and signs
3.5 Renaissance paintings and stories

UNIT – IV: INDIAN TRADITIONAL VISUAL ART (20 Hours)

4.1 Tanjore paintings
4.2 Puppetry
4.3 Shadow puppetry
4.4 Kathputli string puppetry
4.5 Theru Koothu

UNIT– V: CONTEMPORARY NARATIVES (22 Hours)

5.1 Story telling for cinema
5.2 Story telling for new media
5.3 Changing patterns in story telling
5.4 Graphic Novels & Illustrated books
5.5 AI in Visual Storytelling

Total: 105 Hours

EVALUATION METHODS

- Continuous Internal Assessment (CIA) - 40 Marks:
- Class Participation and Observation of exercises (10 Marks)
- Unit-wise small practical assignments (20 Marks)
- Mini-project (e.g., Short videos, PSA, Documentaries.) (10 Marks)
- Average of CAT I CAT II and Model Exam
- Semester End Examination (SEE) - 60 Marks:
- Basic theory questions on elements of art and visual storytelling concepts (30 Marks)
- A Concepts on Visual art learned create a narration(40 Marks)
- Elaborate answer seeking theory question of 15 marks each (30 Marks)
- Internal: 40 (Average of all internal test and assignment calculated for 40)
- University Exam: 60 (Written for 100 marks)

COURSE OUTCOMES:

CO 1	Identify and explain the core components of visual storytelling including composition, framing, sequence, and visual symbolic
CO 2	Analyze and interpret visual narratives from various media (films, graphic novels, photography, and animation) using appropriate theoretical and aesthetic frameworks.
CO 3	Create original story concepts and translate them into effective visual formats such as storyboards, comics, or short films.
CO 4	Demonstrate proficiency in using visual storytelling tools and techniques including storyboarding software, sketching, and digital editing tools.
CO 5	Evaluate the social, cultural, and emotional impact of visual stories, and reflect critically on their relevance in contemporary media and communication contexts.

TEXT BOOKS:

1. "Children's Picturebooks: The Art of Visual Storytelling" by Martin Salisbury and Morag Styles, first published in 2012
2. Art History for Filmmakers: The Art of Visual Storytelling March 2016
3. Visual Story: Creating the Visual Structure of Film, TV, and Digital Media (3rd Edition)Author:BruceBlockPublisher: Routledge, 2020

REFERENCE BOOKS:

1. A widely respected book that explains the visual components—space, line, shape, tone, color, movement, and rhythm—and how they affect storytelling.
2. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation Author: Francis Glebas, Publisher: Focal Press, 2012

WEB SOURCES:

1. https://www.coursera.org/specializations/the-art-of-visual-storytelling
2. https://nulab.com/learn/design-and-ux/visual-storytelling/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC12	FUNDAMENTALS OF SCREENWRITING	3	0	4	4	5

COURSE OBJECTIVES

- To introduce students to the foundational principles and formatting techniques of screenwriting.
- To develop an understanding of narrative structures and episodic frameworks.
- To enable students to distinguish between plot and story and apply this understanding in script development.
- To train students in developing internal and external character conflicts for compelling storytelling.
- To introduce students to modern screenwriting tools and software for professional script formatting and writing.

UNIT I: INTRODUCTION TO SCREENWRITING (15 Hours)

1.1 Tracing the art of storytelling
1.2 Story skeleton
1.3 Seven-Point Story Structure
1.4 Types of conflicts
1.5 Plots and subplots
1.6 Characterization

Exercise: Write a one-paragraph story idea and convert it into a logline. Then, break it into beginning, middle, and end sections (3-act outline).

UNIT II: NARRATIVE STRUCTURE AND STORY DESIGN (15 Hours)

3.1 Classical Three-Act Structure, Five-Act Structure, and other narrative models
3.2 Linear and Non-Linear Structure
3.3 Designing narrative arcs: establishing world, inciting incident, climax, resolution
3.4 Art of confrontation- goal – Conflict – Disaster- Reaction – Dilemma – Decision
3.5 Understanding scenes as dramatic units with purpose, tension, and progression

Exercise: Choose a popular film and break down its plot using the 3-act structure. Then, try rewriting it using a 5-act breakdown.

UNIT III: CHARACTER AND CONFLICTS (15 Hours)

4.1 Building multi-dimensional characters with goals, flaws, and transformations
4.2 Structuring character arcs to reflect growth, regression, or ambiguity
4.3 Developing both internal conflict and external conflict
4.4 Character dynamics, relationships, and power balance
4.5 Writing authentic, purposeful dialogue and subtext to reveal character and drive story

Exercise: Create two original characters and write a short backstory for each. Define their internal and external conflicts. Write a short scene where these two characters argue, showing their goals, obstacles, and motivations.

UNIT IV: ELEMENTS AND FORMAT OF A SCREENPLAY (15 Hours)

2.1 Standard screenplay format: scene headings, action lines, character names, parentheticals,
2.2 Understanding tone, rhythm, and flow within formatted pages
2.3 Writing compelling stage directions and effective visual descriptions
2.4 Introduction to screenwriting tools (e.g., Final Draft, Celtx, Fade In) and their practical application
2.5 Writing for production: clarity, readability, and collaboration with other departments

Exercise: Write a short 1-page script including a scene heading, character name, dialogue, and parentheticals. Practice formatting using screenwriting software like Celtx or Fade In

UNIT V: WRITING FOR RECORDED ART (15 Hours)

5.1 Principles of showing rather than telling in visual storytelling
5.2 Using visual cues, metaphors, and motifs to enhance narrative depth
5.3 Writing scenes without dialogue: silence, gesture, and atmosphere
5.4 Techniques for transitions, montage sequences, and time manipulation through writing
5.5 Integrating screenwriting with storyboarding and shot planning

Total: 75 Hours

Exercise: Convert a short comic strip or silent film scene into screenplay format. Use screenwriting software to present the visual sequence. Add appropriate transitions, actions, and visual beats without dialogue.

COURSE OUTCOMES:

CO 1	Identify and explain the basic components of screenwriting such as plot, character, structure, and format
CO 2	Analyze screenplay structure using classical 3-act, 5-act, and alternative formats.
CO 3	Develop original screen stories using principles of visual narration, character arcs, and scene progression.
CO 4	Apply screenwriting tools and software to draft properly formatted scripts.
CO 5	Construct internal and external conflicts and build coherent, cinematic storytelling for short or feature formats..

TEXT BOOKS:

1. "The Visual Story: Creating the Visual Structure of Film, TV and Digital Media" by Bruce Block – 3rd Edition, Routledge, 2020
2. "The Science of Writing Characters" by Kira-Anne Pelican – Bloomsbury Academic, 2020
3. "Save the Cat! Writes for TV: The Last Book on Creating Binge-Worthy Content" by Jamie Nash – Michael Wiese Productions, 2021

REFERENCE BOOKS:

1. "Screenwriting is Rewriting: The Art and Craft of Professional Revision" by Jack Epps Jr. – Bloomsbury Academic, 2022
2. "Mastering the Scene: The Ultimate Guide to Scene Writing" by Chris Abbott – Routledge, 2021
3. "Directing the Story" by Francis Glebas – Focal Press, 2012

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC13	INTRODUCTION TO PHOTOGRAPHY AND BASIC VIDEO	3	0	4	4	5

COURSE OBJECTIVES

- Understand the core principles of photography, including exposure settings and basic composition techniques.
- Learn about camera lenses, image sensors, and their effects on image formation and quality.
- Master various lighting techniques to effectively control mood and visual aesthetics in both photography and video.
- Acquire basic skills in video production, including camera operation, sound recording, and visual storytelling.
- Develop the ability to plan, script, shoot, and manage video projects from inception through post-production.

UNIT 1: FUNDAMENTALS OF PHOTOGRAPHY (15 Hours)

1.1 History and Evolution of Photography
1.2 Understanding Camera Types and Structures
1.3 Basic Camera Operations: Aperture, Shutter Speed, ISO
1.4 Composition Techniques: Rule of Thirds, Leading Lines, Framing
1.5 Introduction to Lighting: Natural and Artificial Light Sources

Assessment:

Take 3 photographs demonstrating different camera settings (vary aperture, shutter speed, and ISO). Write a short description for each photo explaining how the settings affected the exposure and the overall image.

UNIT 2: CAMERA OPTICS AND IMAGE FORMATION (15 Hours)

2.1 Types of Camera Lenses and Their Uses (Prime, Zoom, Wide, Fisheye)
2.2 Lens Properties and Aberrations
2.3 Image Sensors: Types and Working Principles
2.4 Depth of Field and Focus Techniques
2.5 White Balance and Color Theory in Photography

Assessment:

Using any available camera, experiment with two different lenses (or focal lengths if lenses are fixed). Capture the same subject with both lenses and note the differences in perspective, depth of field, and image sharpness. Submit the photos with your observations.

UNIT 3: LIGHTING TECHNIQUES AND PATTERNS (15 Hours)

3.1 Nature and Properties of Light in Photography
3.2 Lighting Patterns: Split, Loop, Rembrandt, Butterfly
3.3 Creative Use of Light: Hard vs. Soft Light
3.4 Studio Lighting Instruments and Setups
3.5 Flash Photography and High-Speed Synchronization

Assessment:

Set up a portrait shoot using two different lightings. Use available light sources - natural or artificial.

UNIT 4: BASICS OF VIDEO PRODUCTION (15 Hours)

4.1 Introduction to Video Cameras and Formats
4.2 Frame Rates, Resolution, and Video Quality
4.3 Basic Video Composition and Storyboarding
4.4 Lighting for Video: Differences from Photography
4.5 Audio Basics for Video Production

Assessment:

Plan and shoot a 1-minute video clip that tells a simple story or conveys a message. Use basic composition rules and ensure proper lighting and clear audio. Submit the video along with a brief storyboard or shot list.

UNIT 5: VIDEO PRODUCTION AND PROJECT MANAGEMENT (15 Hours)

5.1 Script Writing Fundamentals: Fiction and Nonfiction
5.2 Basic Editing Techniques: Cropping, Color Correction, Transitions
5.3 Camera Operation in Video Shoots: Composition, Movement, and Lens Use
5.4 Lighting and Sound Techniques for Video Production
5.5 Post-Production Workflow: Editing Footage, Sound Sync, and Final Review

Assessment:

Prepare a simple production plan outlining the steps you took from planning, shooting, to editing the video.

Total: 75 Hours

COURSE OUTCOMES:

CO 1	Understand and apply fundamental photography concepts including camera settings and composition.
CO 2	Demonstrate knowledge of camera optics, lens types, and image formation techniques.
CO 3	Apply various lighting techniques and patterns to enhance photographic and video quality.
CO 4	Utilize basic video production skills including camera operation, framing, and audio capture.
CO 5	Plan, script, shoot, and manage video projects through pre-production to post-production stages.

TEXTBOOKS:

1. Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera, Bryan Peterson, Amphoto Books, 2016
2. The Photographer's Eye, Michael Freeman, Focal Press, 2007
3. How to Shoot Video That Doesn't Suck: Advice to Make Any Amateur Look Like a Pro, Steve Stockman, Workman Publishing, 2011

REFERENCE BOOKS:

1. The Technique of Film and Video Editing, Ken Dancyger, Focal Press, 2018
2. Lighting for Cinematography, David Landau, Bloomsbury, 2014
3. Cinematography: Theory and Practice, Blain Brown, Routledge, 2016

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC11	DRAWING BASICS	0	3	6	4	6

COURSE OBJECTIVES

- To introduce students to fundamental drawing tools and materials and their proper use.
- To develop basic hand-eye coordination and control for drawing lines and shapes.
- To enable students to observe and represent simple objects accurately.
- To introduce the foundational concepts of light, shadow, and basic texture in drawing.
- To encourage regular sketching practice and build confidence in visual expression.

UNIT- I: DRAWING BASICS (15 Hours)

1.1 Introduction to Elements of drawing
1.2 Line practicing
1.3 Free hand line practice
1.4 Space handling
1.5 Blocking technique

UNIT-II: DRAWING FROM OBSERVATION: SIMPLE OBJECTS (15 Hours)

2.1 Importance of Observation
2.2 Perspective in lines
2.3 Organic study in different angle
2.4 Inorganic objects study
2.5 Drapery study

UNIT-III: UNDERSTANDING FORM AND BASIC SHADING (15 Hours)

3.1 Understanding light and dark
3.2 Tonal values
3.3 Different style of shading techniques
3.4 Image creation using shadings
3.5 Texture creation using shadings

UNIT – IV: MOVEMENT STUDY (15 Hours)

4.1 Basic human form
4.2 Static human form study
4.3 Human in movement forms
4.4 Line of action
4.5 Static and dynamic pose

UNIT– V: HYPER REALISTIC PORTRAIT TECHNIQUE (15 Hours)

5.1 Portrait basics
5.2 Shading
5.3 Texturing methods

5.4 Skin stone differentiation
5.5 Hair detailing

Total: 135 Hours

COURSE OUTCOMES:

CO 1	Develop foundational drawing skills by understanding line, shape, proportion, and composition through structured practice with drawing basics.
CO 2	Improve observational drawing abilities by accurately depicting simple objects, focusing on spatial relationships, light, and perspective.
CO 3	Understand and apply the principles of form, light, and shadow to create three-dimensional effects through basic shading techniques.
CO 4	Analyze and represent gesture and movement in the human figure to capture dynamic poses and action through line and rhythm.
CO 5	Apply advanced techniques in portrait drawing to create hyper-realistic representations, emphasizing detail, texture, and tonal precision.

TEXT BOOKS:

1. Drawing and Painting Hyperrealism in the Human Face Author: Patrick J. Jones Publisher: Korero Press, 2017
2. The Realism Challenge: Drawing and Painting Secrets from a Modern Master of Hyperrealism Author:MarkCrilley Publisher: Watson-Guptill, 2015

REFERENCE BOOKS:

1. Force: Dynamic Life Drawing for Animators (2nd Edition) Author: Michael D. Mattesi Publisher: Routledge, 2015
2. Figure Drawing: Design and Invention (2nd Edition) Author: Michael Hampton Publisher: Michael Hampton, 2011

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC13	TYPOGRAPHY	0	0	4	2	2

COURSE OBJECTIVES

- To train students in the accurate construction of letterforms by hand
- To cultivate an eye for typographic details
- To provide hands-on experience with classic tools such as calligraphy pens, ruling pens.
- To encourage experimentation with type in layouts, including posters, logos.
- To instill patience, precision, and a deep respect for typographic craft through repeated practice

UNIT- I: BASIC TYPOGRAPHY (12 Hours)

1.1 Basic Stroke Practice
1.2 Uppercase Alphabet Construction
1.3 Lowercase Alphabet Practice
1.4 Spacing and Kerning Practice
1.5 Type Style Replication

UNIT-II: FONTS BASICS (12 Hours)

2.1 Font Anatomy Tracing
2.2 Typeface Style Reproduction
2.3 Uppercase/Lowercase Proportion Practice
2.4 Creative Font Design
2.5 Spacing & Kerning Practice

UNIT-III: TRADITIONAL CALLIGRAPHY (12 Hours)

3.1 Basic Strokes Practice
3.2 Letter Formation
3.3 Spacing and Layout Practice
3.4 Pressure and Pen Angle Control
3.5 Writing words in calligraphy

UNIT – IV: GRAFFITI FONTS (12 Hours)

4.1 Understand Letter Structure and Flow
4.2 Master Tagging and Hand styles
4.3 Use Layering and 3D Effects
4.4 Incorporate Color Theory
4.5 Drop Shadows, Bevels, and Color Transitions

UNIT– V: EXPRESSIVE TYPOGRAPHY (12 Hours)

5.1 Understand the Message and Emotion
5.2 Manipulate Form Creatively
5.3 Integrate Type with Image and Motion
5.4 Experiment with Materials and Mediums
5.5 Handmade type

Total: 60 Hours

COURSE OUTCOMES:

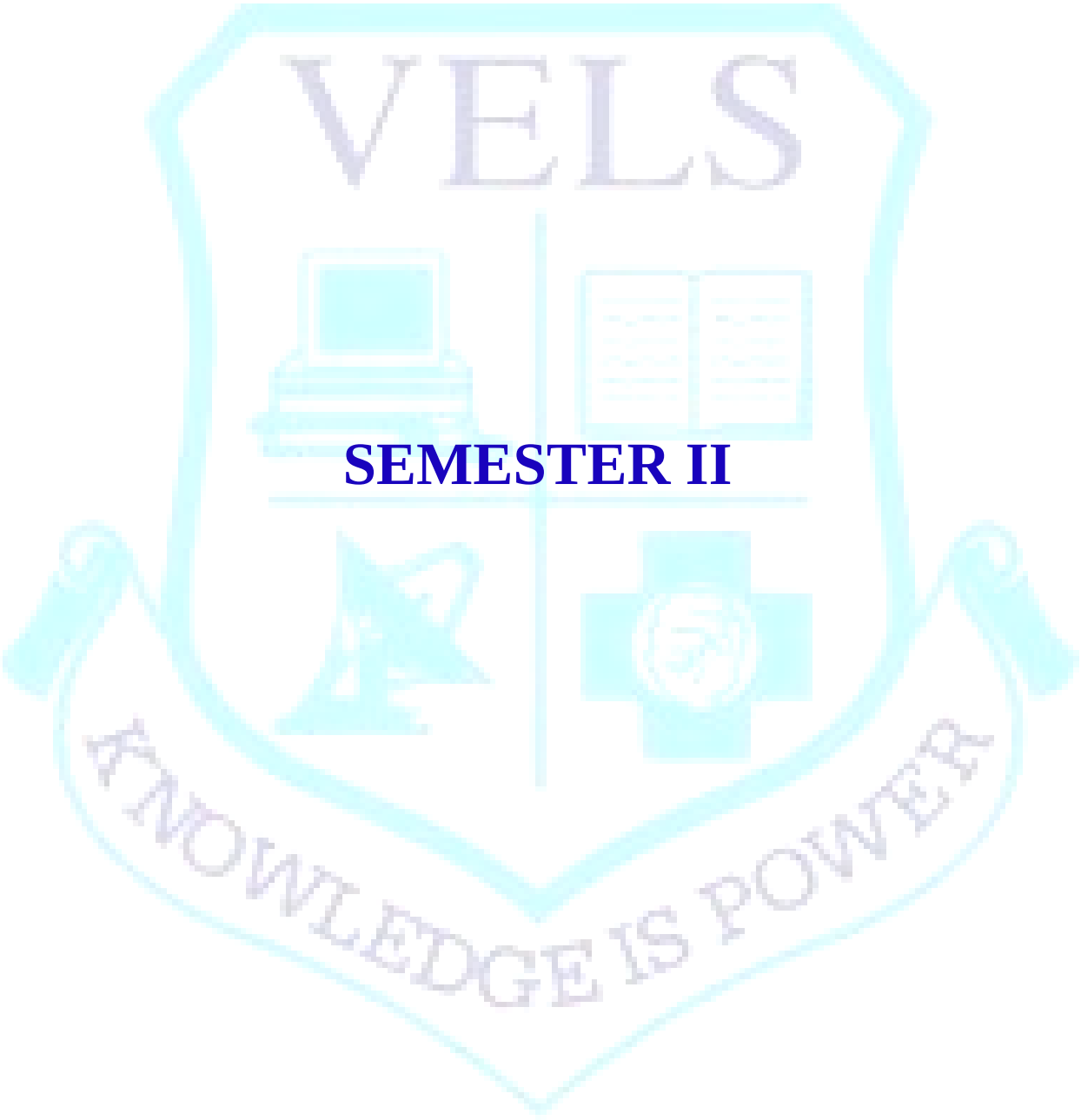
CO 1	Demonstrate foundational knowledge of typography principles
CO 2	Analyze and categorize typefaces based on historical and functional characteristics
CO 3	Create hand-rendered typographic compositions using traditional calligraphy techniques
CO 4	Design original letterforms inspired by graffiti and urban lettering styles
CO 5	Develop expressive typographic layouts that communicate emotion and narrative

TEXT BOOKS:

1. "Typographic Design: Form and Communication" (6th Edition) By Rob Carter, Ben Day, Philip Meggs (2014)
2. "Hand Lettering for Designers: Decorative Alphabets and Initials "By Gail Anderson (2013)
3. "The Golden Secrets of Lettering "By Martina Floor (2017)

REFERENCE BOOKS:

1. "In Progress: Inside a Lettering Artist's Sketchbook and Process" By Jessica Hische (2015)
2. "Calligraphy and Hand Lettering for Beginners: A Step-by-Step Guide" By Maureen Peters (2020)
3. "Modern Calligraphy: Everything You Need to Know to Get Started in Script Calligraphy" By Molly super Thorpe (2013)



SEMESTER II

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LTAM21	TAMIL - II	0	0	4	2	2

பாடத்திட்ட நோக்கம்:

மாணவர்களின் இலக்கிய நாட்டத்தை மேம்படுத்துதல், காப்பியங்கள், பக்தி இலக்கியம் ஆகியவற்றை அறிமுகப்படுத்துதல், தமிழர் தம் கலைகள், நாகரிகம் பண்பாடு ஆகிய பாடப்பகுதிகளை அறிமுகம் செய்து மாணவர்களை ஆளுமை மிக்கவர்களாக உருவாக்கி, போட்டி தேர்வுகளுக்குத் தயார் செய்து அவர்களுக்கு வேலைவாய்ப்பை உருவாக்குவதும் இப்பாடத்திட்டத்தின் முக்கிய நோக்கமாகும்.

பிரிவு-1: காப்பியங்கள்

சிலப்பதிகாரம்- கனாத்திறம் உரைத்தக் காதை முழுவதும்.

மணிமேகலை- மலர்வனம் புக்க காதை முழுவதும்.

கம்பராமாயணம் - குகப் படலம் (பாடல் எண்1989 முதல்1997 வரை தேர்ந்தெடுக்கப்பட்ட ஒன்பது பாடல்கள்).

பிரிவு-2: பக்தி இலக்கியம்

1. **மாணிக்கவாசகர் - திருவாசகம் – மூன்று பாடல்கள்**
   புல்லாகி பூடாகி (**சிவபுராணம்**), **எல்லாப் பிறப்பும்** (**சிவபுராணம்**),
   உற்றாரை யான் வேண்டேன் (**திருப்புலம்பல்**)
2. **ஆண்டாள் - திருப்பாவை – மூன்று பாடல்கள்** (1, 3, 4)
   மார்கழித் திங்கள் ... (**பாசுரம்** 1), **ஓங்கி உலகளந்த**... (**பாசுரம்** 3),
   ஆழிமழைக் கண்ணா... (**பாசுரம்** 4)
3. **வீரமாமுனிவர் - தேம்பாவணி – வளன் சனித்தப் படலம்**
4. **சீறாப்புராணம்- மானுக்கு பிணை நின்ற படலம்**

பிரிவு-3: கலைகள்

சிற்பம் - ஓவியம் - இசை - கூத்து - ஒப்பனை – ஆடை அணிகலன்கள்.

பிரிவு-4: நாகரிகம், பண்பாடு

சொற்பொருள் விளக்கம் - பண்டைத் தமிழர் வாழ்வியல் - அகம் - களவு - கற்பு - குடும்பம் - விருந்தோம்பல் - உறவு முறைகள் - சடங்குகள் - நம்பிக்கைகள் - பொழுதுபோக்கு - புறம் - போர் முறைகள் - நடுகல் வழிபாடு - கொடைப்பண்பு.

கற்றலின் விளைவுகள்:

COC1:மாணவர்களுக்குத் தமிழ்க்காப்யிங்கள் மீது ஆர்வத்தைத் தூண்டல்

COC2: மாணவர்களிடம் அமைதியான மனநிலையை உருவாக்குதல்.

COC3: மாணவர்களிடம் கலை ஈடுபாட்டைத் துலங்கச் செய்தல்.

COC4: மாணவர்களிடம் நற்பண்புகளை வளர்த்தல்.

பார்வை நூல்கள்

1. **தமிழர் நாகரிகமும் பண்பாடும்,** டாக்டர் அ. தட்சிணாமூர்த்தி, ஐந்திணைப் பதிப்பகம், **சென்னை**. பதிப்பு -2001.
2. **திருவாசகம்,** அருணா பப்ளிகேஷன், சென்னை, பதிப்பு- 2007.
3. **திருப்பாவை,** வர்த்தமானன் பதிப்பகம், சென்னை, பதிப்பு -2009.
4. **சிலப்பதிகாரம், ஸ்ரீ சந்திரன் உரை,** வர்த்தமானன் பதிப்பகம், சென்னை, பதிப்பு- 2009.
5. **மணிமேகலை மூலமும் உரையும, உத்தமதானபுரம் வே.சாமிநாதையர் எழுதிய அரும்பதவுரையும்** (**பதிப்பாசிரியர்**: **உ.வே**. **சாமிநாதையர்**; **வெளியீடு**: **வெ.நா**. **ஜூபிலி அச்சுக்கூடம்**, **சென்னை**.
6. **கம்பராமாயணம் மூலமும் உரையும், அ.ச.ஞானசம்பந்தன் உரை**, **கங்கை நிலையம்**, **தி.நகர்**, **சென்னை**-17.
7. பாடநூல் தேடலுக்கான இணையம் - https://archive.org/

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24LHIN21	HINDI - II	0	0	4	2	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. 6hrs.
Introduction to Inscript Keyboard
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:

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
24LFRE21	FRENCH II	0	2	0	0	2

Course Objectives:

The lessons are being chosen:

- to express his / her where about and to ask seek direction
- to express obligation and restriction
- to describe a place
- to narrate and to question
- to describe someone
- to express his desire and to speak about the future

Units:

1) C'est où

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

2) N'oubliez pas

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

3) Belle vue sur la mer --

Les adjectifs démonstratifs, Y- pronom complément. 4 hours

4) Quel beau voyage!

Les verbes pronominaux, En- pronom complément. 4 hours

5) Oh ! joli

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

6) 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
24LENG21	ENGLISH II	2	0	0	1	2

COURSE OBJECTIVES:

- To read and understand different types of prose, poetry, and fiction.
- To think critically about texts and express ideas clearly.
- To recognize and discuss key themes and styles in literary works
- To learn and use grammar rules correctly in writing and speaking
- 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
24CDVC21	DESIGN PRINCIPLE	2	0	0	4	2

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Understand and articulate foundational concepts of design including elements, principles, and history.
- Analyze and apply color theory, typography, and composition in visual communication.
- Demonstrate practical skills in creating visual messages through varied design projects.
- Evaluate design using principles such as balance, hierarchy, and proximity with cultural and contextual sensitivity.
- Explore emerging design fields, ethical considerations, and digital practices in professional contexts.

UNIT- I: INTRODUCTION TO DESIGN (10 Hours)

1.1 Definition, Purpose, and Importance of Design
1.2 History and Evolution of Design
1.3 Brief Overview of Design History from Traditional to Modern Design
1.4 Elements of Visual Messages: Symbols, Signs, Images, Text
1.5 Role of Visual Language in Communication

UNIT-II: ELEMENT OF DESIGN (10 Hours)

2.1 Line: Definition and Types
2.2 Shapes: Geometric and Organic
2.3 Form: Difference between Shape and Form (3D Aspect),
2.4 Color: Basic Color Theory, Emotional and Psychological Effects
2.5 Pattern: Repetition, Rhythm, and Harmony
2.6 Texture: Visual and Tactile
2.7 Value: Lightness, Darkness, Contrast, and Focus

UNIT-III: TYPE DESIGN (10 Hours)

3.1 Typeface and Fonts: Definition and Differences
3.2 Categories of Typefaces: Serif, Sans-serif, Script, Display
3.3 Kerning, Tracking, Hierarchy
3.4 Alignment: Left, Right, Center, Justified, Leading (Line Spacing)
3.5 Color in Typography
3.6 Consistency and Hierarchy in Typography

UNIT – IV: PRINCIPLE OF DESIGN (10 Hours)

4.1 Balance: Symmetrical, Asymmetrical, Radial
4.2 Contrast and Harmony
4.3 Repetition
4.4 Hierarchy
4.5 Proximity
4.6 Emphasis
4.7 Movement

UNIT– V: DESIGN FIELDS AND PRACTICES (10 Hours)

5.1 Design Thinking
5.2 Branding and Identity Design
5.3 Designs in Media and Advertising
5.4 Emerging Trends in Design
5.5 Digital and Interactive Design

Total: 50 Hours

COURSE OUTCOMES:

CO : 1	Understand and explain foundational design concepts, including elements and principles of design.
CO : 2	Analyze and apply color theory, typography, and composition techniques to create effective visual communications.
CO : 3	Demonstrate proficiency in practical design projects such as business cards, posters, brochures, and digital layouts using appropriate design principles.
CO : 4	Critically evaluate visual messages and design works using principles of balance, hierarchy, proximity, and emphasis considering cultural and contextual factors
CO : 5	Recognize emerging trends and digital practices in design fields and incorporate ethical considerations into professional design projects.

TEXT BOOKS:

1. Fundamentals of Graphic Design, Gavin Ambrose, Paul Harris, Nigel Ball, Bloomsbury Academic, 2019
2. The Elements of Graphic Design, Alex W. White, Allworth Press, 2011
3. Thinking with Type, Ellen Lupton, Princeton Architectural Press, 2010

REFERENCE BOOKS:

1. The Layout Book, Gavin Ambrose, Paul Harris, Bloomsbury Publishing, 2015

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC22	INTRODUCTION TO VIDEOGRAPHY	2	0	0	4	2

COURSE OBJECTIVES

By the end of this course, students will be able to:

- To introduce the fundamentals of videography and the operation of video equipment.
- To develop understanding of visual composition, framing, and camera movement.
- To provide knowledge of lighting techniques used in video production.
- To familiarize students with basic sound recording and integration for video.
- To enable practical learning by engaging students in simple video shooting and editing exercises.

UNIT- I: FUNDAMENTALS OF VIDEOGRAPHY

1.1 Definition and scope of videography
1.2 Different types of video cameras (DSLR, camcorders, cinema cameras)
1.3 Basic camera components and their functions
1.4 Understanding video resolutions (HD, Full HD, 4K)
1.5 Frame rates and video formats explained

UNIT-II: CAMERA OPERATIONS AND COMPOSITION

2.1 Basic camera handling techniques: focus, zoom, and exposure
2.2 Using tripods and stabilizers for smooth shots
2.3 Camera movements: pan, tilt, Dolly, and handheld techniques
2.4 Principles of composition: rule of thirds, framing, and balance
2.5 Common shot types: wide, medium, close-up, and cutaways

UNIT-III: LIGHTING FOR VIDEOGRAPHY

3.1 Role and importance of lighting in video production
3.2 Sources of light: natural vs artificial lighting
3.3 Introduction to key light, fill light, and backlight (3-point lighting)
3.4 Techniques for lighting indoors and outdoors
3.5 Controlling shadows and creating mood with lighting

UNIT – IV: SOUND FOR VIDEOGRAPHY

4.1 Importance of sound quality in video production
4.2 Types of microphones and their uses (built-in, lapel, shotgun)
4.3 Basics of audio recording and monitoring

4.4 Techniques for reducing ambient noise during shooting
4.5 Syncing and integrating sound with video footage

UNIT– V: VIDEO EDITING AND PRODUCTION WORKFLOW

5.1 Overview of beginner-friendly editing software
5.2 Basic editing concepts: trimming, cutting, and transitions
5.3 Adding text, titles, and simple effects to videos
5.4 Incorporating background music and audio adjustments
5.5 Producing and exporting a short video project (2–3 minutes)

Total: 45 Hours

COURSE OUTCOMES:

CO 1	Identify and explain the basic components of video production.
CO 2	Demonstrate skills in handling cameras, tripods, and related accessories.
CO 3	Apply basic lighting and sound techniques in videography.
CO 4	Create simple video sequences using appropriate composition and framing.
CO 5	Edit and present short video content effectively with basic storytelling.

TEXT BOOKS:

1. Cinematography: Theory and Practice, Blain Brown, Routledge, 2016
2. Video Production Handbook, Gerald Millerson, Focal Press, 2017
3. Voice & Vision: A Creative Approach to Narrative Film and DV Production, Mick Hurbis-Cherrier, Routledge, 2018

REFERENCE BOOKS:

1. Introduction to Media Production, Robert B. Musburger, Gorham Kindem, Focal Press, 2015
2. Grammar of the Shot, Christopher J. Bowen, Roy Thompson, Focal Press, 2013
3. Grammar of the Edit, Roy Thompson, Christopher J. Bowen, Routledge, 2019

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC42	DIGITAL DESIGN & IMAGE MANIPULATION	0	0	4	0	2

COURSE OBJECTIVES:

- Introduce students to the fundamental principles of digital design and image manipulation using contemporary software tools.
- Develop practical skills in creating, editing, and enhancing raster and vector graphics for diverse media applications.
- Train students to apply color theory, typography, composition, and design aesthetics in digital environments.
- Enable learners to integrate advanced editing techniques such as masking, compositing, retouching, and digital effects.
- Prepare students for professional workflows in advertising, branding, multimedia production, and digital content creation.

UNIT I: INTRODUCTION TO DIGITAL DESIGN (6)

1.1 Principles of design: balance, contrast, hierarchy, alignment, repetition
1.2 Raster vs. vector graphics – applications and differences
1.3 Overview of industry tools (Adobe Photoshop, Illustrator,
1.4 GIMP, Affinity Photo)
1.5 File formats: PSD, TIFF, PNG, JPEG, SVG, PDF – uses and limitations
1.6 Introduction to digital design workflow

UNIT II: IMAGE EDITING AND RETOUCHING (6)

2.1 Image resolution, color modes (RGB, CMYK, Grayscale)
2.2 Selection tools and techniques (lasso, pen tool, quick selection)
2.3 Image correction: brightness, contrast, curves, levels
2.4 Retouching techniques: skin correction, background cleanup, object removal
2.5 Cropping, resizing, and resolution optimization for print and web

UNIT III: CREATIVE COMPOSITING AND MANIPULATION (6)

3.1 Layers and blending modes
3.2 Masking techniques (layer mask, clipping mask, vector mask)
3.3 Combining multiple images into a single composition
3.4 Creating surreal and conceptual photo manipulations
3.5 Adding shadows, reflections, and lighting effects

UNIT IV: TYPOGRAPHY AND DIGITAL DESIGN ELEMENTS (6)

4.1 Basics of typography: fonts, hierarchy, readability
4.2 Using text in image compositions

4.3 Vector shapes and paths
4.4 Designing with grids and guides
4.5 Logo design fundamentals and digital branding

UNIT V: ADVANCED TECHNIQUES AND OUTPUT (6)

5.1 Smart objects and non-destructive editing
5.2 Filters, effects, and plug-ins for creativity
5.3 Color grading and digital painting basics
5.4 Exporting for web, print, and multimedia
5.5 Professional workflow, file management, and portfolio preparation

Total: 30 Hours

COURSE OUTCOMES

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

CO 1	Demonstrate knowledge of digital design principles and industry-standard image manipulation software.
CO 2	Apply image correction, retouching, and enhancement techniques to produce visually appealing outcomes.
CO 3	Create complex image compositions using advanced tools like masks, layers, and blending modes.
CO 4	Integrate typography, vector graphics, and layout principles into professional digital design projects.
CO 5	: Develop a portfolio of creative digital works, applying professional workflows for print and digital media outputs.

TEXTBOOKS

1. The Adobe Photoshop CC Book for Digital Photographers, Scott Kelby, New Riders, 2017
2. Graphic Design: The New Basics (2nd ed.), Ellen Lupton & Jennifer Cole Phillips, Princeton Architectural Press, 2015
3. Adobe Photoshop Classroom in a Book (2020 release), Andrew Faulkner & Conrad Chavez, Adobe Press, 2020

REFERENCE BOOKS

1. Foundation Photoshop CC: Learn by Video, Andy Wood, Peachpit Press, 2016
2. Adobe Illustrator CC: Visual QuickStart Guide, Elaine Weinmann & Peter Lourekas, Peachpit Press, 2019
3. Digital Design Essentials: 100 Ways to Design Better Desktop, Web, and Mobile Interfaces, Rajesh Lal, HOW Books, 2021

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC22	DIGITAL ILLUSTRATION BASICS	0	0	4	4	2

COURSE OBJECTIVES:

- Understand the fundamentals of digital illustration tools and techniques.
- Apply principles of design and composition in digital artwork.
- Create digital illustrations using raster and vector-based software.
- Develop a personal style and portfolio of digital illustrations.
- Critically evaluate and provide constructive feedback on digital artworks.

UNIT 1: INTRODUCTION TO DIGITAL ILLUSTRATION 10HRS

1.1 Overview of digital illustration
1.2 Introduction to raster and vector graphics
1.3 Basic tools and interfaces in Adobe Photoshop and Illustrator
1.4 Setting up a digital canvas and workspace and evolution of photography Raster vs. vector graphics – applications and differences.

Assessment: Create a basic digital sketch

UNIT II: DESIGN PRINCIPLES IN DIGITAL MEDIA 10HRS

2.1 Elements and principles of design (line, shape, color, texture, balance, contrast, rhythm)
2.2 Composition techniques (rule of thirds, focal points, hierarchy)
2.3 Color theory and its application in digital media triangle: aperture, shutter speed, ISO.

Assessment: Redesign a given artwork applying learned design principles

UNIT 3: RASTER-BASED DIGITAL ILLUSTRATION 10HRS

3.1 Advanced tools in Adobe Photoshop (brushes, layers, masks, filters)
3.2 Techniques for digital painting and texturing
3.3 Working with references and photo manipulation of thirds and framing techniques.

Assessment: Create a digital painting using Photoshop

UNIT 4: VECTOR-BASED DIGITAL ILLUSTRATION 10HRS

4.1 Introduction to Adobe Illustrator tools (pen tool, pathfinder, gradients)
4.2 Creating scalable vector illustrations
4.3 Typography and its integration in vector art photography basics.

Assessment: Design a logo using Illustrator

UNIT 5: PORTFOLIO DEVELOPMENT 10HRS

5.1 Assembling a digital portfolio
5.2 Techniques for presenting digital artwork professionally
5.3 Peer review and critique methods to photo editing software (e.g., Lightroom, Photoshop)
Assessment: Final Project: Submit a digital portfolio with at least five original works

TOTAL - 50HRS

EVALUATION COMPONENT

- **Quiz**: Short quizzes covering theoretical concepts such as camera features, composition rules, and basic editing principles.
- **Assignments**: Practical tasks including photo shoots, video creation, and editing exercises submitted digitally with brief explanations.
- **Workshop**: Interactive workshop sessions focused on hands-on practice of mobile photography and videography techniques, including shooting and basic editing.
- **Practical Record:** A compiled portfolio/logbook documenting all practical work done during the course, including photos, videos, editing steps, and reflections.

COURSE OUTCOMES:

CO 1	Students will be able to apply knowledge of design principles to create aesthetically pleasing and functional artworks.
CO 2	Students will be able to utilize modern digital tools and technologies in the creation of visual content
CO 3	Students will learn to Communicate ideas effectively through visual media.
CO 4	Students will Engage in lifelong learning to adapt to evolving artistic practices
CO 5	Students will acquire demonstrate ethical and professional practices in the field of visual arts

TEXTBOOKS:

1. Digital Illustration: A Comprehensive Guide, 2025
2. Mastering Digital Art: Tools and Techniques, 2025

REFERENCE BOOKS:

1 "The Art of Digital Illustration, 2025

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC42	BASIC PHOTOGRAPHY	0	0	5	4	2

COURSE OBJECTIVES:

- Develop a foundational understanding of camera types, components, and essential photography terminology.
- Apply knowledge of camera settings such as aperture, shutter speed, ISO, and focusing techniques to capture well-exposed images.
- Utilize composition rules and lighting techniques to create visually appealing and technically sound photographs.
- Demonstrate practical photography skills in various contexts including portrait, landscape, action, macro, and candid shots.
- Perform basic post-processing edits and organize images to prepare a professional digital or print photography portfolio.

UNIT 1: INTRODUCTION TO PHOTOGRAPHY 10HRS

1.1 History and evolution of photography Raster vs. vector graphics – applications and differences.
1.2 Understanding types of cameras (DSLR, mirrorless, compact).
1.3 Components of a camera and their functions.
1.4 Basic photography terminology (aperture, shutter speed, ISO, exposure).
1.5 Handling and care of photographic equipment.

Assessment: Short quiz on camera types and parts, and a practical demo on handling a camera safely.

UNIT 2: CAMERA SETTINGS AND CONTROLS 10HRS

2.1 Exposure triangle: aperture, shutter speed, ISO.
2.2 White balance and color temperature.
2.3 Focusing techniques: manual vs autofocus.
2.4 Using different shooting modes (auto, manual, priority modes).
2.5 Understanding metering modes.

Assessment: Hands-on exercise adjusting exposure settings to capture correctly exposed shots under different lighting conditions.

UNIT 3: COMPOSITION AND LIGHTING 10HRS

3.1 Rule of thirds and framing techniques.
3.2 Leading lines, symmetry, and patterns.
3.3 Depth of field and background control.

3.4 Introduction to natural and artificial lighting.
3.5 Golden hour and low-light photography basics.

Assessment: Submission of a photo series applying at least three composition rules with different lighting situations.

UNIT 4: PRACTICAL PHOTOGRAPHY SKILLS 10HRS

4.1 Portrait photography basics.
4.2 Landscape and nature photography.
4.3 Action and movement photography.
4.4 Close-up and basic macro techniques.
4.5 Street and candid photography fundamentals.

Assessment: Quiz on practical photography concepts (portrait, landscape, action, macro, candid techniques) including both objective and short descriptive questions.

UNIT 5: POST-PROCESSING AND PRESENTATION 10HRS

5.4 Introduction to photo editing software (e.g., Lightroom, Photoshop)
5.5 Basic edits: cropping, exposure correction, color adjustments
5.6 Understanding file formats (JPEG, RAW, PNG)
5.7 Organizing and storing digital images
5.8 Preparing photographs for presentation (print and digital portfolios)

Assessment: Editing assignment on RAW images, followed by preparation of a digital mini-portfolio with at least five edited photographs.

TOTAL - 50HRS

EVALUATION COMPONENT

- **Quiz**: Short quizzes covering theoretical concepts such as camera features, composition rules, and basic editing principles.
- **Assignments**: Practical tasks including photo shoots, video creation, and editing exercises submitted digitally with brief explanations.
- **Workshop**: Interactive workshop sessions focused on hands-on practice of mobile photography and videography techniques, including shooting and basic editing.
- **Practical Record:** A compiled portfolio/logbook documenting all practical work done during the course, including photos, videos, editing steps, and reflections.

COURSE OUTCOMES:

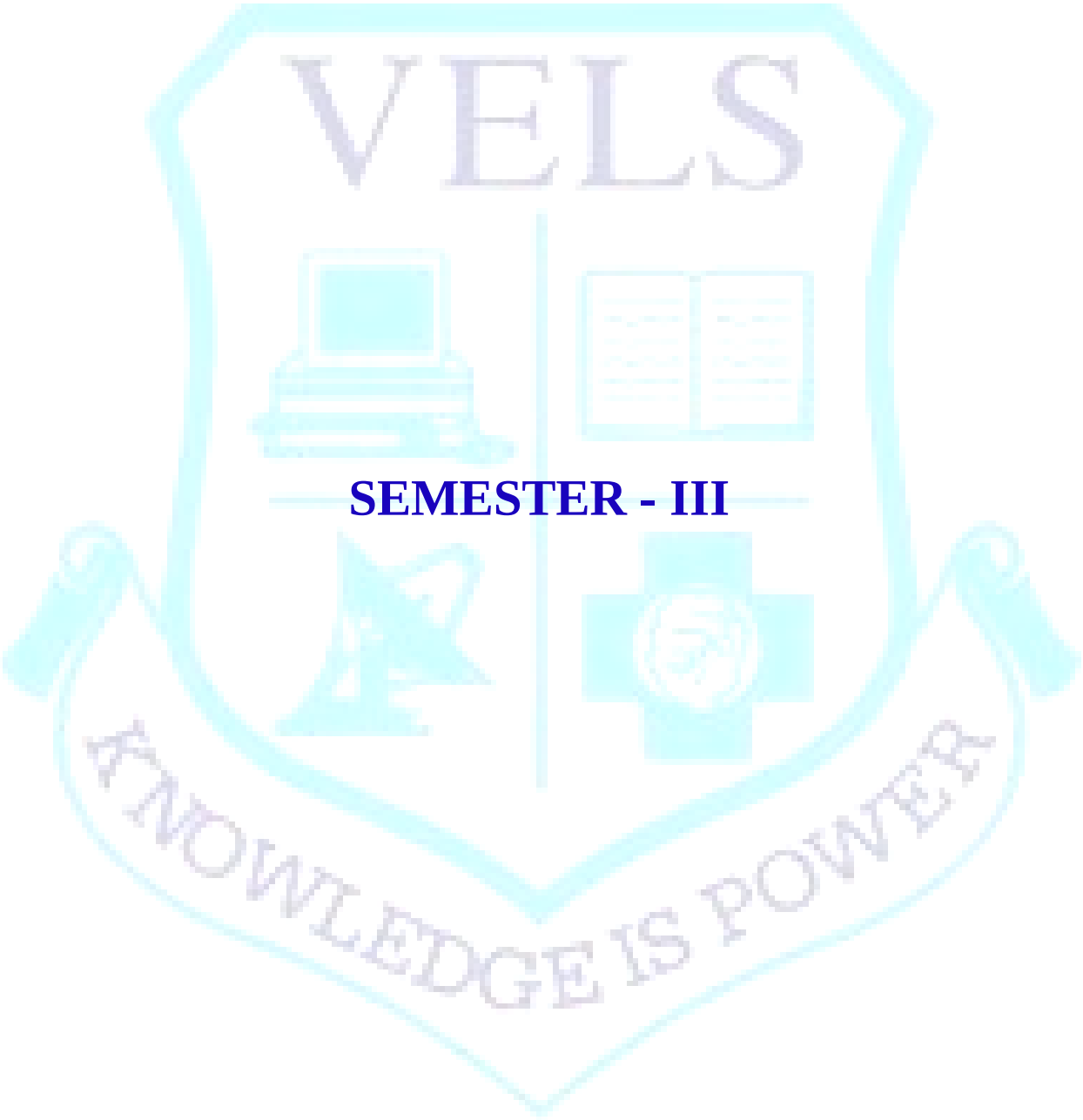
CO 1	Students will gain the ability to recognize camera types, understand their parts, and use correct photography terminology confidently.
CO 2	Students will be able to adjust and apply camera settings such as aperture, shutter speed, ISO, and focus to capture technically balanced images.
CO 3	Students will learn to apply composition techniques and manipulate lighting conditions to produce visually appealing photographs.
CO 4	Students will develop hands-on skills to capture images across multiple genres including portrait, landscape, action, macro, and candid photography.
CO 5	Students will acquire the skills to perform basic photo editing, organize digital work, and present a polished mini-portfolio.

TEXTBOOKS:

1. Photography Basics for Beginners, Dan Zafra, Capture the Atlas LLC.
2. Digital Photography with Adobe Tools, Thomas Payne.
3. Photography 101: Pocket Guide, Rocky Nook

REFERENCE BOOKS:

1. Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera, Bryan Peterson, Amphoto Books, 2016
2. The Photographer's Eye: Composition and Design for Better Digital Photos, Michael Freeman, Focal Press, 2007
3. Digital Photography Complete Course: Learn Everything You Need to Know in 20 Weeks, David Taylor, DK Publishing,



SEMESTER - III

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC31	COMMUNICATION THEORIES	2	0	0	0	2

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Understand the fundamental concepts, models, and history of communication theories.
- Apply various communication theories and their applications in mass communication contexts.
- Analyse the key communication theories in real-world communication scenarios.
- Evaluate the role of communication theories in understanding cultural, social, and mediated communication processes.
- Demonstrate critical thinking skills by assessing and comparing different communication theories.

UNIT- I: COMMUNICATION (10 Hours)

1.1 Types of Communication
1.2 Purpose of Communication
1.3 Characteristics of Communication
1.4 Functions of Communication
1.5 Effects of Communication

UNIT- II: MODELS OF COMMUNICATION (10 Hours)

2.1 Linear Models of Communication
2.2 Lasswell's Model
2.3 Shannon-Weaver Model
2.4 Aristotle's Model
2.5 Berlo's SMCR Model

UNIT-III: MEDIA EFFECTS THEORIES (10 Hours)

3.1 Agenda-Setting Theory
3.2 Cultivation Theory
3.3 Uses and Gratifications Theory
3.4 Spiral of Silence Theory
3.5 Framing Theory

UNIT – IV: PRESS THEORIES (10 Hours)

4.1 Authoritarian Theory
4.2 Libertarian Theory
4.3 Social Responsibility Theory
4.4 Soviet Communist Theory
4.5 Democratic Participant Theory

UNIT– V: AUDIENCE THEORIES (10 Hours)

5.1 Active and Passive audience
5.2 Hpodermic Needle Theory
5.3 Two step flow theory
5.4 Uses and Gratification Theory
5.5 Reception Theory

Total: 50 Hours

COURSE OUTCOMES:

CO 1	Understand and explain the fundamental concepts, types, purposes, characteristics, functions, and effects of communication in various contexts.
CO 2	Analyze and differentiate between major models of communication including Lasswell's, Shannon-Weaver, Aristotle's, and Berlo's SMCR model.
CO 3	Evaluate key media effects theories such as Agenda-Setting, Cultivation, Uses and Gratifications, Spiral of Silence, and Framing theories, and their relevance to media communication.
CO 4	Describe and critically assess different press theories including Authoritarian, Libertarian, Social Responsibility, Soviet Communist, and Democratic Participant theories.
CO 5	Apply audience theories such as Active and Passive audience concepts, Hypodermic Needle, Two-Step Flow, Uses and Gratification, and Reception theory in analyzing communication interactions and media consumption.

TEXT BOOKS:

1. "Mass Communication Theory: Foundations, Ferment, and Future" by Stanley J. Baran and Dennis K. Davis, Routledge, 2020.
2. "McQuail's Media and Mass Communication Theory (7th Edition)" by Denis McQuail, updated by Mark Deuze, Sage Publishing, 2023.
3. "Handbook of Visual Communication" by Sheree Josephson, James Kelly, Ken Smith, Routledge, 2020.

REFERENCE BOOKS:

1. "An Integrated Approach to Communication Theory and Research"Editors: Don W. Stacks, Kristen Campbell Eichhorn, Michael B. Salwen, Routledge, 2019
2. "Mass Communication Theories", Melvin L. DeFleur, Taylor & Francis, 2021.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24CDVC32	FILM STUDIES	L	T	P	O	Credit
		2	0	0	0	2

COURSE OBJECTIVE:

1. Understand the fundamental concepts, terminology, and techniques of film language and analysis.
2. Gain an overview of world and Indian cinema history, key movements, and major filmmakers.
3. Develop skills in critical viewing, film criticism, and writing about cinema.
4. Explore the formal elements of cinema: narrative, genre, mise-en-scène, cinematography, editing, and sound.
5. Recognize cinema's social, cultural, and ideological functions.

UNIT I INTRODUCTION TO FILM STUDIES 6

1.1 What is cinema?
1.2 Film as art, industry, and technology
1.3 Basic terminology of film studies

Assignment: Write a short reflection on a memorable film-viewing experience and define five key film terms

UNIT-II FILM FORM AND NARRATIVE 6

2.1 Narrative structure: story vs. plot
2.2 Mise-en-scène
2.3 Basics of cinematography, editing, and sound

Assignment: Scene analysis: Examine a selected film scene, focusing on narrative structure and film form elements

UNIT-III HISTORY OF CINEMA 6

3.1 The Silent Era and Classical Hollywood
3.2 World cinema movements: French New Wave, Italian Neorealism, Indian Parallel Cinema
3.3 Major filmmakers and milestones

Assignment: Timeline project: Create a visual timeline of key developments in world and Indian cinema

UNIT – IV GENRE, AUTHORSHIP, AND IDEOLOGY 6

4.1 Genre analysis: comedy, thriller, musical, documentary
4.2 Auteur theory and authorship
4.3 Cinema as ideology and cultural representation

Assignment: Short essay comparing two genres and a brief presentation on a notable filmmaker

UNIT-V FILM IN THE DIGITAL ERA AND CONTEMPORARY ISSUES 6

5.1 Digital technology and cinema
5.2 Women in cinema
5.3 Diversity and representation
5.4 Global cinema in the Internet age

Assignment: Group discussion + written report on a contemporary film addressing a social issue

Total: 30 Hours

EVALUATION METHODS

- Continuous Internal Assessment (CIA) - 20 Marks
- Average of CAT I, CAT II and Model Exam
- Internal: 40 (Average of all internal tests and assignments calculated for 40)
- University Exam: 60 (Written for 100 marks)

COURSE OUTCOME:

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

CO 1	Students will be able to explain the scope of film studies and basic film terminology
CO 2	Students will identify film form elements and apply them in scene analysis
CO 3	Students will summarize major periods, movements, and figures in film history
CO 4	Students will critique films based on genre, authorship, and ideological significance
CO 5	Students will recognize cinema's contemporary relevance and assess films in relation to current issues

TEXT BOOKS:

1. Film Art: An Introduction (11th Edition), David Bordwell & Kristin Thompson, McGraw-Hill, 2017.
2. Film: A Critical Introduction (5th Edition), Maria Pramaggiore & Tom Wallis, Laurence King Publishing, 2017.
3. How to Read a Film: Movies, Media, and Beyond, James Monaco, Oxford University Press, 2013.

REFERENCE BOOKS:

1. Writing about Movies (5th Edition), Kristin Thompson, Richard Barsam & Dave Monahan, W. W. Norton & Company, 2018
2. Film Genre Reader V, Barry Keith Grant (Ed.), University of Texas Press, 2019
3. Introduction to Documentary (3rd Edition), Bill Nichols, Indiana University Press, 2017

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC11	NEWS WRITING	3	0	4	4	5

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Develop Conceptual Understanding of News Writing
- Analyze and interpret News Writing for Radio Television and Newspapers.
- Explore the relationship between narrative structure and visual composition.
- Develop critical thinking and observational skills to evaluate the effectiveness of visual
- To equip students with storytelling, presentation skills that are valuable in careers such as various media fields,

UNIT- I: NEWS WRITING (15 HOURS)

1.1 Concept of News, Elements and structure of news writing
1.2 Types of news: Hard and Soft, News Leads and their types,
1.3 Inverted pyramid style, feature style, sand clock style and nut graph
1.4 Covering press conferences and writing from press releases, events and meets.

UNIT-II: NEWS SET UP (15 HOURS)

2.1 Writing department in newspapers, magazines, agencies, radio and TV
2.2 Role, function and qualities of a News Writer, Chief Writer and Bureau Chief
2.3 Role and importance of news sources, attribution
2.4 Cultivating, verifying and dealing with sources of news
2.5 Ethical aspect of sourcing News and Writing

UNIT-III: SPECIALIZED REPORTING AND BEATS (15 HOURS)

3.1 Understanding Beats and their categories
3.2 City reporting: City and local news, Crime Reporting: sources and related laws,
3.3 Reporting Political Parties and Politics, Legislative (covering Assembly and
3.4 Parliament), Legal Reporting
3.5 Interview: types and techniques, Opinion writing: Editorial, Op-ed page and Middle, Special articles, Weekend pull-outs, Supplements

UNIT – IV: SPECIALIZED WRITING (15 HOURS)

4.1 Writing features and human interest stories, backgrounders
4.2 Editorials
4.3 Articles

4.4 Columns

4.5 Op-ed Articles

UNIT– V: PHOTO JOURNALISM (15 HOURS)

5.1 Photo feature

5.2 News Photography

5.3 Photo essay

5.4 News Photos (5 nos)

Total: 75 Hours

COURSE OUTCOMES:

CO 1	Identify and explain the core components of visual storytelling including composition, framing, sequence, and visual symbolic
CO 2	Analyze and interpret visual narratives from various media (films, graphic novels, photography, and animation) using appropriate theoretical and aesthetic frameworks.
CO 3	Create original story concepts and translate them into effective visual formats such as storyboards, comics, or short films.
CO 4	Demonstrate proficiency in using visual storytelling tools and techniques including storyboarding software, sketching, and digital editing tools.
CO 5	Evaluate the social, cultural, and emotional impact of visual stories, and reflect critically on their relevance in contemporary media and communication contexts.

TEXT BOOKS:

1. "Children's Picturebooks: The Art of Visual Storytelling" by Martin Salisbury and Morag Styles, first published in 2012
2. Art History for Filmmakers: The Art of Visual Storytelling March 2016
3. Visual Story: Creating the Visual Structure of Film, TV, and Digital Media (3rd Edition)Author:BruceBlockPublisher: Routledge, 2020

REFERENCE BOOKS:

1. A widely respected book that explains the visual components—space, line, shape, tone, color, movement, and rhythm—and how they affect storytelling.
2. Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation Author: Francis Glebas, Publisher: Focal Press, 2012

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24TDVC12	MATERIALS & BASIC TECHNIQUES IN ART & CRAFT	0	0	4	4	4

LEARNING OBJECTIVES:

- To introduce students to a variety of common art and craft materials.
- To teach basic handling, safety, and care of tools and materials.
- To enable students to explore fundamental techniques for working with paper, clay, paints, and recycled items.
- To develop foundational skills in cutting, joining, shaping, and surface decoration.
- To encourage experimentation and creative expression through different material explorations.

UNIT- I: BASICS OF ART (12 Hours)

1.1 Elements of drawing.
1.2 Freehand drawing.
1.3 Material handling and understanding
1.4 Blocking technique
1.5 Shading technique

UNIT-II: CLAY MODELING (12 Hours)

2.1 Drawing for clay modeling
2.2 Floor tiles making(floral design)
2.3 Clay modeling and finishing
2.4 Poetry making
2.5 Painting and texturing

UNIT-III: EXPLORING COLORS & PAINTS (9 Hours)

3.1 Color theory, color mixing technique,
3.2 Poster color, watercolor
3.3 Basic Painting Techniques - cut color wet on wet technique
3.4 Landscape paintings
3.5 Still life paintings

UNIT – IV: JUNK ART (12 Hours)

4.1 Collage mural art
4.2 Paper mesh sculpture

4.3 Balloon puppet making
4.4 Junk sculpture
4.5 Installation art

UNIT– V: MINIATURE SET MODELING (12 Hours)

5.1 Drawing and measurement
5.2 Scaling technique
5.3 Details sketching
5.4 Set making
5.5 Painting and detailing

COURSE OUTCOMES:

CO 1	Develop creative thinking and tactile skills by exploring fundamental and advanced techniques in clay modeling, fostering an understanding of form, volume, and texture.
CO 2	Promote sustainability and eco-conscious artistic expression through the creation of three-dimensional paper mâché sculptures using recycled materials and indigenous practices.
CO 3	Encourage visual storytelling and conceptual thinking by constructing narrative-based collage artworks, integrating elements of composition, color theory, and symbolism.
CO 4	Strengthen spatial awareness and design principles through the construction of miniature set designs that replicate real or imagined environments for artistic or theatrical purposes.
CO 5	Cultivate innovation and problem-solving abilities by transforming discarded and everyday objects into expressive junk art, emphasizing environmental responsibility and artistic reinterpretation.

TEXT BOOKS:

1. The Figure in Clay: Contemporary Sculpting Techniques by Master Artists by Suzanne J. E. Tourtillott (Reprint Edition, 2011)

2. Papier-Mâché Monsters: Turn Trinkets and Trash into Magnificent Monstrosities by Dan Reeder (2010)

REFERENCE BOOKS:

1. Paper Mache Design: Paper Mache Projects for Kids and Adults by Kate Beyer (2021)
2. Collage Techniques: A Guide for Artists and Illustrators by Gerald Brommer (Updated edition, 2013)

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC32	COMPUTER GRAPHICS	2	0	0	4	2

COURSE OBJECTIVES

- Provides a comprehensive introduction to core principles, tools, and practices of Computer graphic design.
- Covers technical and theoretical foundations like image types, color theory, and design concepts.
- Teaches mastery of industry-standard software, Adobe Photoshop and Illustrator.
- Equips students with skills to produce professional-grade graphics for various media.
- Develops a professional workflow: best practices for file management, non-destructive editing, and asset preparation.
- Enables students to apply skills to real-world projects such as logos, advertisements, and branding materials. This course provides a comprehensive introduction to the core principles, tools, and practices of computer graphic design.

UNIT- I: INTRODUCTION TO COMPUTER GRAPHICS

1.1 Definition and History of Computer Graphics
1.2 The Role of Computer Graphics in Modern Communication
1.3 Introduction to Image Types: Raster vs. Vector
1.4 Image File Formats: PSD, JPEG, TIFF, PNG, GIF, RAW; Choosing the Right Format
1.5 Resolution Fundamentals: PPI (Screen) vs. DPI (Print), Image Size, and Quality

UNIT-II FOUNDATIONS OF GRAPHICS DESIGN

2.1 Elements of Design: Line, Shape, Form, Space, Texture, Value
2.2 Principles of Design: Balance, Unity, Contrast, Emphasis, Movement, Rhythm, Pattern
2.3 Layout Techniques: Proximity, Alignment, Repetition, White Space, Negative/Positive Space.
2.4 Introduction to Typography: Type Terminology (Serif, Sans-serif, Kerning, Leading, Tracking), Choosing and Pairing Fonts
2.5 Logo Design Fundamentals: Purpose, Characteristics of a Good Logo,

UNIT-III: COLOR THEORY & APPLICATION

3.1 The Nature of Color: Light and Perception
3.2 Color Models: RGB (Digital), CMYK (Print), Pantone (Spot)
3.3 The Color Wheel: Primary, Secondary, Tertiary Colors
3.4 Color Harmonies: Analogous, Complementary, Split-Complementary, Triadic, Monochromatic

3.5 Techniques of Basic Color Correction and Adjustment Types of Colours- primary, secondary and tertiary Colour

3.6 Colour psychology and theory Techniques of colour correction

UNIT– IV: IMAGE EDITING & RASTER GRAPHICS (PHOTOSHOP)

4.1 Introduction to the Photoshop Interface and Workspace Customization

4.2 Essential Tools: Selection Tools

4.3 Layer Management: Layers, Groups, Layer Styles, Blending Modes

4.4 Image Editing and Retouching: Cropping, Healing Brush, Clone Stamp, Masking

4.5 Color Adjustments: Levels, Curves, Hue/Saturation, Black & White Conversion

4.6 Creative Effects: Filters, Smart Filters, Liquify Tool

UNIT-V: VECTOR GRAPHICS & ILLUSTRATOR

5.1 Introduction to the Illustrator Interface: Vector vs. Raster Revisited

5.2 Essential Vector Tools: Pen Tool, Shape Builder, Pathfinder, Type Tools

5.3 Working with Vector Shapes, Paths, and Anchor Points

5.4 Advanced Typography: Creating and Manipulating Text on a Path, Converting Text to Outlines

5.5 Logo Design Project: Applying design principles to create a vector-based logo from concept to final art.

Practical Works

Logo Design - Create memorable brand logos using vector tools.

Letterhead Design - Design professional letterheads integrating branding elements.

Visiting Card Design - Craft effective and creative business cards.

Brochure Design - Design multi-panel brochures with compelling layouts.

Banner Design - Develop striking banners for digital or print media.

Advertisement Design - Create posters or ads conveying clear marketing messages.

Digital Photo Manipulation - Use software to retouch and transform photos.

Digital Illustration - Produce original digital artwork and illustrations.

COURSE OUTCOMES:

CO1	Apply color theory, color models, harmonies, and color correction techniques for print and digital media.
CO2	Gain proficient skills in Adobe Photoshop for image editing, retouching, and creative effects using layers, masks, and filters
CO3	Develop vector graphics expertise in Adobe Illustrator, including advanced typography and

	logo design from concept to final output.
CO4	Create a professional portfolio through practical projects including logo design, letterhead, visiting cards, brochures, banners, advertisements, digital photo manipulation, and digital illustration.
CO5	The best practices for digital workflows such as file management, non-destructive editing, and optimized asset preparation for multiple media formats.

TEXT BOOKS:

1. Fundamentals of Graphic Design, Gavin Ambrose, Paul Harris, Nigel Ball, Bloomsbury Publishing, 2019
2. The Elements of Graphic Design, Alex W. White, Allworth Press, 2011
3. Thinking with Type, Ellen Lupton, Princeton Architectural Press, 2010
4. The Designer's Dictionary of Color, Sean Adams, Collins Design, 2013
5. Adobe Photoshop Classroom in a Book, Adobe Creative Team, Adobe Press, latest editions available 2012.

REFERENCE BOOKS:

1. The Layout Book, Gavin Ambrose, Paul Harris, Bloomsbury Publishing, 2015
2. How to Be a Graphic Designer Without Losing Your Soul, Adrian Shaughnessy, Laurence King Publishing, 2005
3. Designing Brand Identity, Alina Wheeler, Wiley, 2017
4. Graphic Design School: A Foundation Course for Graphic Designers, David Dabner, Sandra Stewart, Abbie Vickress, Wiley, 2017

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC33	BASICS OF VIDEO EDITING	0	0	6	0	3

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Understand the foundations of video editing and its role in shaping visual narratives.
- Analyze and interpret editing techniques that influence continuity, rhythm, pacing, and audience engagement.
- Develop critical and creative thinking skills by experimenting with different editing techniques, transitions, and storytelling approaches.
- Gain technical proficiency in editing software for organizing, cutting, and integrating text, graphics, and audio.
- Apply editing skills in practical projects, producing short-form videos that demonstrate effective storytelling and aesthetic quality.

UNIT- I: INTRODUCTION TO EDITING AND STORYTELLING (10 Hours)

1.1 Definition and scope of video editing
1.2 Role of editing in visual storytelling
1.3 History and evolution of editing techniques
1.4 Basics of narrative structure: continuity, rhythm, pacing
1.5 Case studies of classic editing styles
1.6 Introduction to editing software interface

Assessment: Write a short note (500 words) on the importance of editing in storytelling, with examples from one Indian and one Western film.

UNIT-II: ORGANIZATION AND WORK FLOW (10 Hours)

2.1 Importing and managing media files
2.2 Project setup and timeline organization
2.3 File formats, codecs, and resolutions
2.4 Workspace customization and shortcuts
2.5 Rough cut to fine cut: process of refinement

Assessment: Organize given raw footage into bins/folders, create a timeline, and submit a screenshot of your editing workspace setup with a brief explanation of your workflow.

UNIT-III: EDITING TECHNIQUES AND TRANSITIONS (10 Hours)

3.1 Basic cuts: straight cut, jump cut, L-cut, J-cut, match cut, cross cut, eyeline match
3.2 Continuity editing and montage editing
3.3 Transition types: dissolve, wipe, fade, motion transitions

3.4 Split edits and cutaway shots

3.5 Maintaining rhythm and emotional impact through cuts

Assessment: Edit a 1-minute sequence using at least three different types of cuts (straight cut, jump cut, L-cut/J-cut). Export the video and submit with a note on why you chose each cut.

UNIT – IV: TEXT, GRAPHICS AND AUDIO INTEGRATION (10 Hours)

4.1 Adding and animating titles, subtitles, and lower thirds

4.2 Typography principles for screen

4.3 Integrating motion graphics & simple VFX

4.4 Basics of sound editing: trimming, syncing, mixing

4.5 Using sound effects, ambience, and background score

Assessment: Create a 30–45 second video with text (titles/subtitles) and add background music or sound effects. Submit the exported video along with a written explanation of your design choices.

UNIT– V: ADVANCED VISUAL STORYTELLING (10 Hours)

5.1 Creative storytelling approaches in editing

5.2 Non-linear narratives and experimental editing styles

5.3 Color correction and grading basics

5.4 Export settings for different platforms (TV, Web, Social Media)

5.5 Planning and executing a final short video project (2–3 mins)

Assessment: Produce a final short video project (2–3 minutes) using all learned techniques (cuts, transitions, text, audio, and color correction). Submit the final export and present it in class for peer review.

Total: 50 Hours

COURSE OUTCOMES:

CO 1	Understand the fundamentals of video editing and explain its role in shaping narrative structure and visual storytelling.
CO 2	Organize and manage media files efficiently, applying professional workflows within non-linear editing (NLE) software.
CO 3	Apply editing techniques such as cuts, transitions, and pacing to construct coherent and engaging video sequences.
CO 4	Integrate text, graphics, sound, and effects into edited projects to enhance clarity, mood, and audience engagement.
CO 5	Create complete short-form edited projects that demonstrate technical proficiency, creative storytelling, and readiness for professional media applications.

TEXT BOOKS:

1. "The Technique of Film Editing" by Karel Reisz & Gavin Millar, Focal Press, Revised Edition, 2010
2. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch, Silman-James Press, 2nd Edition, 2001
3. "Video Editing: A Postproduction Primer" by Steven E. Brown, Routledge, 2nd Edition, 2021

REFERENCE BOOKS:

1. "Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know" by Gael Chandler, Michael Wiese Productions, 2009
2. "Grammar of the Edit" by Roy Thompson & Christopher J. Bowen, Routledge, 3rd Edition, 2013
3. "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation" by Francis Glebas, Focal Press, 2012

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
AECC	ENVIRONMENTAL STUDIES	2	0	0	0	2

COURSE OBJECTIVE

To inculcate the importance of environmental pollution, preservation of nature and environmental management for human welfare.

UNIT-I MULTIDISCIPLINARY NATURE OF ENVIRONMENTAL STUDIES, NATURAL RESOURCES 06

Definition, scope and importance, need for public awareness.
Renewable and non-renewable resources - Natural resources and associated problems. a) Forest resources: Use and over-exploitation, deforestation, case studies. Timber extraction, mining, dams and their effects on forest and tribal people. b) Water resources: Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems. c) Mineral resources: Use and exploitation, environmental effects of extracting and using mineral resources, case studies. d) Food resources: World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies. e) Energy resources: Growing energy needs, renewable and non renewable energy sources, use of alternate energy sources. Case studies. f) Land resources: Land as a resource, land degradation, man induced landslides, soil erosion and desertification - Role of an individual in conservation of natural resources- Equitable use of resoureces for sustainable lifestyles.

UNIT-II ECOSYSTEMS, BIODIVERSITY AND ITS CONSERVATION 06

Concept of an ecosystem. - Structure and function of an ecosystem Producers, consumers and decomposers. -Energy flow in the ecosystem. Ecological succession. - Food chains, food webs and ecological pyramids. Introduction, types, characteristic features, structure and function of the following ecosystem: a) Forest ecosystem b) Grassland ecosystem c) Desert ecosystem d) Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries)
Introduction–Definition,genetic, species and ecosystem diversity. Biogeographical classification of India, Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values - Biodiversity at global, National and local levels. Inida as a mega-diversity nation. Hot-sports of biodiversity. Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts. Endangered and endemic species of India. Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity.

UNIT-III ENVIRONMENTAL POLLUTION 06

Definition, Cause, effects and control measures of a) Air pollution b) Water pollution c) Soil pollution d) Marine pollution e) Noise pollution f) Thermal pollution g) Nuclear hazards. Solid waste Management. Causes, effects and control measures of urban and industrial wastes. Role of an individual in prevention of pollution. Pollution case studies. Diaster management- floods, earthquake, cyclone and landslides.

UNIT-IV SOCIAL ISSUES AND THE ENVIRONMENT 06

From Unsustainable to Sustainable development, Urban problems related to energy - Water conservation, rain water harvesting, watershed management- Resettlement and rahabilitation of people; its problems and concerns. Case Studies - Environmental ethics: Issues and possible solutions. Climate change, global warming, acid rain, ozone layer depletion, nuclear accidents and holocaust. Case Studies. Wasteland reclamation. Consumerism and waste products. Environment Protection Act, Air (Prevention and Control of Pollution) Act, Water (Prevention and control of Pollution) Act, Wildlife Protection Act, Forest Conservation Act - Issues involved in enforcement of environmental legislation. Public awareness.

UNIT-V HUMAN POPULATION AND THE ENVIRONMENT 06

Population growth, variation among nations. Population explosion – Family Welfare Programme. Environment and human health. Human Rights. Value Education. HIV/AIDS. Women and Child Welfare. Role of Information Technology in Environment and human health. Case Studies.
Field work - Visit to a local area to document environmental assetsriver/forest/grassland/hill/mountain, Visit to a local polluted site-Urban/Rural/Industrial/Agricultural, Study of common plants, insects, birds, Study of simple ecosystems-pond, river, hill slopes, etc.

Total: 30 hrs

COURSE OUTCOME

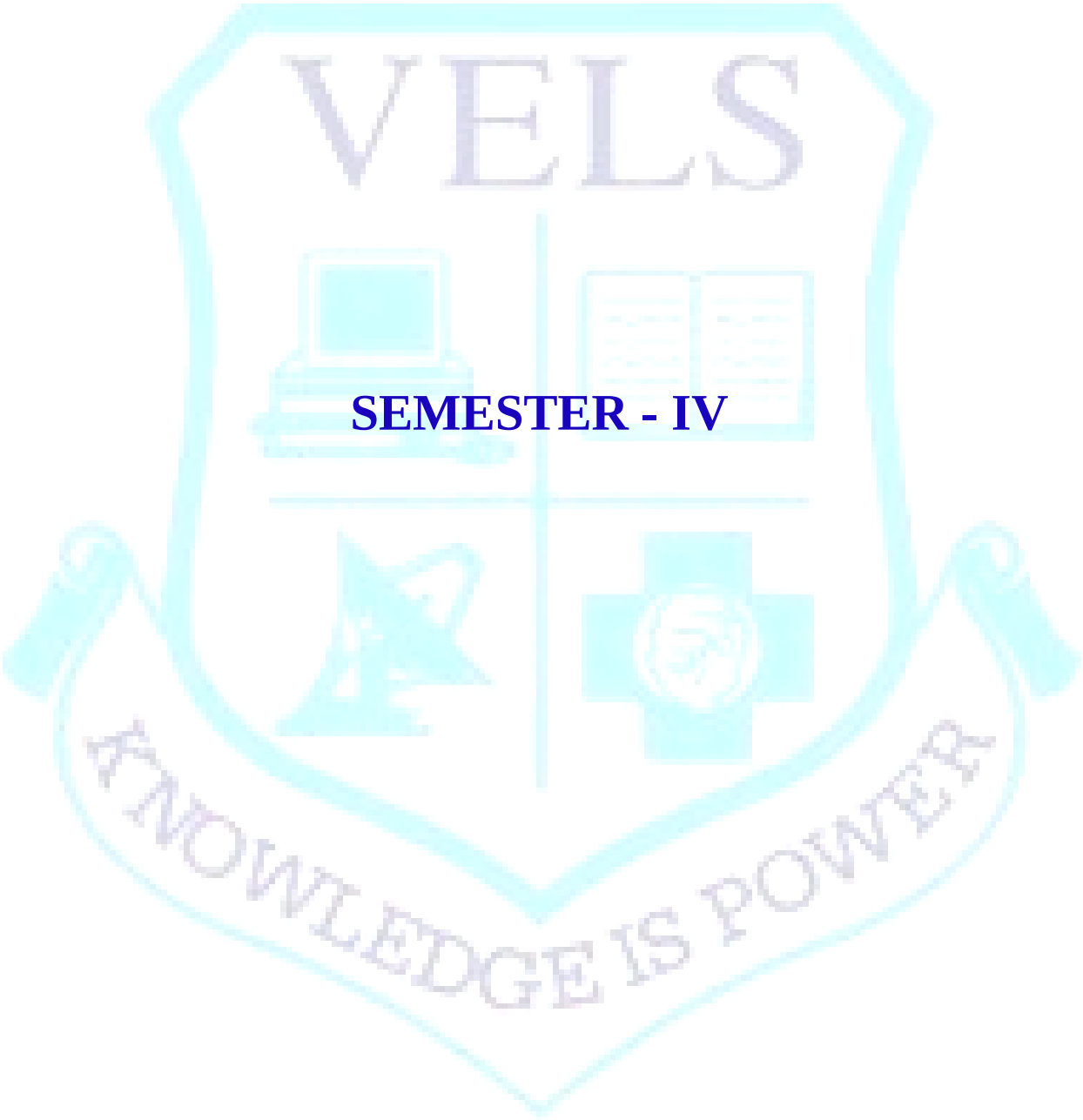
- To understand the nature and facts about environment.
- To find and implement scientific, technological, economic solutions to environmental problems.
- To know about the interrelationship between living organisms and environment.
- To understand the integrated themes and biodiversity, natural resources, pollution control and waste management.
- To appreciate the importance of environment by assessing its impact on the human world.

TEXT BOOKS

1. Environmental Chemistry, A. K. De, Wiley Eastern Ltd., 1990
2. The Biodiversity of India, Erach Bharucha, Mapin Publishing Pvt. Ltd, 2003
3. Hazardous Waste Incineration, R. C. Brunner, McGraw Hill Inc., 1989
4. Marine Pollution, R. S. Clark, Clanderson Press, Oxford.

REFERENCE BOOKS

1. Environmental Biology, K. C. Agarwal, Nidi Publishers Ltd., 2001
2. Water in Crisis, H. P. Gleick, Pacific Institute for Studies in Development, Environment and Security, Oxford University Press, 1993
3. Global Biodiversity Assessment, V. H. Heywood & R. T. Watson, Cambridge University Press, 1995
4. Environmental Protection and Laws, H. Jadhav & V. M. Bhosale, Himalaya Publishing House, 1995
5. Environmental Science, T. G. Miller Jr., Wadsworth Publishing Co. (Textbook)



SEMESTER - IV

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC41	UNDERSTANDING JOURNALISM	2	0	0	0	2

COURSE OBJECTIVE:

1. Equip students with a comprehensive understanding of journalism's history, functions, and ethical principles within a democratic society.

2. Enable students to identify what constitutes news, understand news values, and analyze the processes involved in news gathering, writing, and dissemination across different media platforms.

3. Train students to critically evaluate news content, detect bias or misinformation, and understand the role of media ownership, regulation, and public interest in shaping journalism.

4. Familiarize students with various journalistic formats such as news reports, features, editorials, and interviews, and help them develop basic reporting and writing skills.

5. Examine the impact of digital technologies, social media, and citizen journalism on traditional journalistic practices and media consumption habits.

UNIT 1: INTRODUCTION TO JOURNALISM 6

1.1 Definition and nature of journalism
1.2 History and evolution of journalism (global and Indian context)
1.3 Functions of journalism in a democratic society
1.4 Press freedom and the role of the Fourth Estate
1.5 Core ethical principles: objectivity, accuracy, fairness, and accountability

***Assignment**:* Essay on the Role of Journalism in a Democracy- Write a 1000–1200-word research paper discussing how journalism contributes to democratic societies. Include examples from both global and Indian contexts. Highlight historical developments and ethical responsibilities of journalists.

UNIT-II NEWS AND NEWS VALUES 6

2.1 What is news?
2.2 Types of news: hard news, soft news, and infotainment
2.3 News values: timeliness, proximity, impact, conflict, novelty, etc.
2.4 Newsroom hierarchy and workflow
2.5 The process of news gathering and sourcing

***Assignment**: News Analysis and Classification- Collect five different news stories from newspapers or news websites. For each, identify:*

- *The type of news (hard/soft/infotainment)*
- *Key news values present (e.g., timeliness, proximity, conflict)*
- *A brief summary (150–200 words each) explaining why it's newsworthy*

UNIT-III MEDIA LITERACY AND CRITICAL PERSPECTIVES 6

3.1 Understanding media bias, propaganda, and misinformation
3.2 Media ownership and its influence on content
3.3 Role of media regulation bodies (e.g., Press Council of India)
3.4 Journalism and the public interest
3.5 Case studies on media ethics and controversies

Assignment: *Case Study on Media Bias or Ethical Breach- Choose a real-life case (Indian or international) involving media bias, misinformation, or an ethical controversy. Write a 1000-word report analyzing:*

- *What happened*
- *How it affected public perception*
- *What ethical principles were violated*
- *Your evaluation of the media's role*

UNIT – IV JOURNALISM GENRES AND WRITING TECHNIQUES 6

4.1 Overview of journalistic genres: news reports, features, interviews, editorials, reviews
4.2 Basics of reporting: research, verification, interviewing
4.3 Introduction to news writing style: inverted pyramid, leads, headlines
4.4 Writing exercises: short news stories, headlines, and captions
4.5 Editorial judgment and gatekeeping

Assignment: *News Writing and Feature Drafting*

Submit two original writing samples:

- *A short news report (250–300 words) based on a real or imagined local event, written in inverted pyramid style.*
- *A feature article (400–500 words) on a topic of human interest (e.g., a community story, profile of a local figure, etc.).*

UNIT-V JOURNALISM IN THE DIGITAL AGE 6

5.1 Impact of the Internet on journalism
5.2 Rise of digital and multimedia journalism
5.3 Social media's role in news dissemination and verification
5.4 Citizen journalism: potential and pitfalls
5.5 Emerging trends: podcasts, newsletters, data journalism, and AI in journalism

Assignment: *Digital Media Observation Diary*

Over one week, maintain a diary/log where you:

- *Track how you consume news (platforms, formats, frequency)*
- *Note the role of algorithms or trends (e.g., viral stories, sponsored content)*
- *Reflect on the credibility and quality of digital news sources*

Submit a 500–700-word reflection summarizing your observations and insights.

Total: 30 Hours

EVALUATION METHODS

- Continuous Internal Assessment (CIA) - 20 Marks
- Average of CAT I, CAT II and Model Exam
- Internal: 40 (Average of all internal tests and assignments calculated for 40)
- University Exam: 60 (Written for 100 marks)

COURSE OUTCOME:

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

CO 1	Demonstrate a foundational understanding of journalism, including its history, role in democratic societies, and ethical principles.
CO 2	Analyze and evaluate news content by identifying different types of news and applying key news values in diverse media formats.
CO 3	Critically assess media content for bias, misinformation, and ethical concerns, with awareness of media ownership and regulatory frameworks.
CO 4	Apply journalistic writing techniques to produce clear, accurate, and engaging content across various genres and formats.
CO 5	Examine the impact of digital transformation on journalism and reflect on evolving trends in news consumption, dissemination, and citizen participation.

TEXT BOOKS:

1. Journalism: Principles and Practice, Tony Harcup, SAGE Publications, 2015
2. Introduction to Journalism, Chris Frost Fleming, Routledge, 2019
3. Journalism in the Digital Age, Janet Herbert, Routledge, 2012

REFERENCE BOOKS:

1. The Elements of Journalism: What Newspeople Should Know and the Public Should Expect, Bill Kovach & Tom Rosenstiel, Crown Publishing Group, 2021
2. Digital Journalism: Emerging Media and the Changing Horizons of Journalism, Kei Kawamoto (Ed.), Rowman & Littlefield, 2013

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC42	LANGUAGE OF CINEMA	3	0	0	0	3

COURSE OBJECTIVE:

1. Understand the fundamental concepts, forms, and terminology of cinema as a medium of communication and art.
2. Analyze cinematic techniques (such as mise-en-scene, editing, cinematography, and sound) in shaping meaning.
3. Explore how cinema reflects culture, society, and ideology through narrative and visual style.
4. Develop skills to engage with films from different genres and traditions critically.
5. Apply the acquired knowledge in short written reviews, presentations, and practical assignments.

UNIT 1 INTRODUCTION TO CINEMA AS LANGUAGE 9

1.1 Origin and evolution of cinema.
1.2 Cinema as visual language – signs, symbols, and meaning.
1.3 Film vs. other narrative forms (literature, theatre).

Assignment: *Write a short essay (500 words) comparing a scene from a novel and its film adaptation.*

UNIT-II ELEMENTS OF FILM FORM 9

2.1 Mise-en-scene: setting, costume, lighting, performance.
2.2 Cinematography: camera angles, framing, movement.
2.3 Editing: continuity, montage, pace.
2.4 Sound: diegetic vs. non-diegetic, silence, music.

Assignment*: Analyze a 3 to 5-minute scene from a chosen film, identifying at least two techniques used.*

UNIT-III NARRATIVE AND GENRE 9

3.1 Story vs. plot.
3.2 Classical Hollywood narrative.
3.3 Genre conventions (comedy, thriller, horror, romance, documentary).

Assignment*: Pick a favourite film and classify it into a genre and explain how conventions are followed or subverted.*

UNIT – IV CINEMA AND SOCIETY 9

4.1 Representation of gender, class, and culture in films.
4.2 National cinemas (Bollywood, Hollywood, World Cinema).
4.3 Role of cinema in shaping identity and ideology.

Assignment: Group presentation on how a selected film portrays a social theme (e.g., gender, caste, nationalism).

UNIT-V INTRODUCTION TO FILM CRITICISM & PRACTICE 9

5.1 Basics of film criticism and review writing.
5.2 Approaches: formalist, realist, feminist, postcolonial.
5.3 Practical introduction to short film making (concept, script, storyboard).

Assignment: Write a 700 – 800 word review of a recent film OR create a 2 to 3-minute short film using a mobile phone.

TOTAL: 45 HOURS

COURSE OUTCOME:

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

CO 1	Students will be able to explain cinema as a distinct narrative and communication medium.
CO 2	Students will be able to identify and describe basic film techniques.
CO 3	Students will be able to classify films by genre and discuss narrative structures.
CO 4	Students will be able to interpret how cinema reflects and influences society.
CO 5	Students will be able to write a critical review and/or demonstrate basic creative practice.

TEXT BOOKS:

1. Bordwell, D., & Thompson, K. (2017). *Film Art: An Introduction* (11th Edition). McGraw-Hill.
2. Monaco, J. (2013). *How to Read a Film: Movies, Media, and Beyond*. Oxford University Press.
3. Nichols, B. (2017). *Introduction to Documentary* (3rd Edition). Indiana University Press.

REFERENCE BOOKS:

1. Pramaggiore, M., & Wallis, T. (2017). *Film: A Critical Introduction* (5th Edition). Laurence King Publishing.
2. Gocsik, K., Barsam, R., & Monahan, D. (2018). *Writing about Movies* (5th Edition). W. W. Norton & Company.
3. Grant, B. K. (Ed.). (2019). *Film Genre Reader V*. University of Texas Press.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC12	MINIATURE SET MODELING IN ART DIRECTION	0	2	8	4	6

COURSE OBJECTIVES:

- Analyze key architectural styles such as Modern and Dravidian architecture to understand their historical, cultural, and aesthetic significance in the context of visual storytelling and set design.
- Explore traditional miniature painting techniques and their influence on spatial composition, narrative detailing, and visual scale in both historical and contemporary art and design practices.
- Apply principles of Dravidian architecture in the creation of miniature set models, focusing on temple design elements, iconography, and symbolic spatial arrangements.
- Demonstrate proficiency in measurement and scaling methods used in the translation of architectural forms into accurate and proportionate miniature models and set designs.
- Develop foundational set design concepts, including spatial layout, style referencing, and historical adaptation, to create compelling physical or digital environments for theatrical or film productions.

UNIT- I: INTRODUCTION TO SET DESIGN (10 HOURS)

1.1 Set design introduction
1.2 Important of miniature set design
1.3 Scope of the set design
1.4 History of miniature art
1.5 Masters of miniature art

UNIT-II: MEASUREMENT AND SCALING METHODS (10 HOURS)

2.1 Important of scaling in miniature art
2.2 Precision and Proportion
2.3 Detail Management
2.4 Scale Consistency
2.5 Blue print drawing

UNIT-III: DRAVIDIAN ARCHITECT MINIATURE SET (10 HOURS)

3.1 Pallavas architect
3.2 Pillars
3.3 Structural proportions
3.4 Monolithic architect
3.5 Coloring and texturing

UNIT – IV: MINIATURE PAINTING (10 HOURS)

4.1 Mughal miniature painting
4.2 Detailed and Fine Brushwork
4.3 Natural and Mineral-Based Colors
4.4 Cultural and Historical Themes
4.5 Layered Painting Process

UNIT– V: MODERN ARCHITECT (10 HOURS)

5.1 Contemporary set design making
5.2 Thematic Integration
5.3 Sustainable Cities
5.4 Futuristic Living Spaces
5.5 Architecture and Nature Integration

COURSE OUTCOMES:

CO 1	**Demonstrate foundational knowledge of architectural styles** by identifying key features of Modern and Dravidian architecture and analyzing their influence on contemporary set design practices.
CO 2	**Apply traditional and digital miniature painting techniques** to enhance the aesthetic detailing of scaled set models in visual and performance media.
CO 3	**Design and construct accurate miniature sets** that reflect architectural styles, incorporating historical research, material selection, and spatial planning.
CO 4	**Employ measurement and scaling methods** effectively to translate real-world architectural dimensions into scaled-down models for use in film, theater, or exhibition contexts.
CO 5	**Create basic set design concepts and layouts** that integrate visual storytelling principles, spatial composition, and historical influences to support narrative environments.

TEXT BOOKS:

1. *Journalism: Principles and Practice, Tony Harcup, SAGE Publications, 2015*
2. *Introduction to Journalism, Chris Fleming, Routledge, 2019*
3. *Journalism in the Digital Age, Janet Herbert, Routledge, 2012*

REFERENCE BOOKS:

1. *Measurement Theory and Applications for the Social Sciences, Deborah L. Bandalos, Guilford Press, 2018*
2. *The Handbook of Set Design, Colin Winslow, Nick Hern Books, 2006*

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC42	MOBILE PHOTOGRAPHY AND VIDEO CREATION	0	0	5	0	3

COURSE OBJECTIVES:

1. Understand and utilize the fundamental features of mobile device cameras for effective photography and videography.
2. Apply basic composition, lighting, and framing techniques to capture visually appealing photos and videos using a mobile device.
3. Develop practical skills in shooting photos and videos with attention to exposure, focus, stabilization, and creative perspectives.
4. Gain proficiency in beginner-level mobile photo and video editing tools to enhance and finalize visual content.
5. Plan, create, and share simple mobile photography and video projects suitable for social media and everyday storytelling.

UNIT I: INTRODUCTION TO MOBILE PHOTOGRAPHY AND VIDEOGRAPHY

1.1 Overview of Mobile Photography and Videography

1.2 Understanding Your Mobile Device Camera Features

1.3 Basics of Composition and Framing for Mobile Shots

1.4 Introduction to Lighting Techniques for Mobile Photography

1.5 Introduction to Video Shooting on Mobile Devices

Assessment: Create a short presentation explaining mobile photography basics and camera features.

UNIT II: MOBILE PHOTOGRAPHY TECHNIQUES

2.1 Exposure Settings: Aperture, Shutter Speed, ISO on Mobile
2.2 Focus and Depth of Field in Mobile Photography
2.3 Using Composition Rules: Rule of Thirds, Leading Lines, Symmetry
2.4 Creative Use of Angles and Perspectives
2.5 Using Filters and Effects in Mobile Photography Apps
Assessment: Capture and submit photos demonstrating key mobile photography techniques.

UNIT 3: MOBILE VIDEOGRAPHY TECHNIQUES

3.1 Basics of Video Shooting: Frame Rate, Resolution, and Stabilization
3.2 Using Smartphone Gimbals and Accessories for Smooth Video
3.3 Cinematic Camera Moves and Transitions with Mobile

3.4 Techniques for Shooting Different Types of Videos
3.5 Lighting Setup for Mobile Video Recording
Assessment: Shoot and submit a short video showcasing basic mobile videography skills.

UNIT 4: MOBILE EDITING AND POST-PRODUCTION

4.1 Introduction to Mobile Photo Editing Apps and Tool
4.2 Basic Photo Editing Techniques: Cropping, Brightness, Contrast Adjustments
4.3 Applying Filters and Looks for Quick Enhancements
4.4 Introduction to Mobile Video Editing Basics: Cutting and Trimming Clips
4.5 Combining Photos and Videos for Social Media Content
Assessment: Edit and submit photos using a mobile app with basic adjustments and filters.

UNIT 5: PROJECT WORK AND PRACTICAL APPLICATIONS

5.1 Planning a Basic Mobile Photography Project
5.2 Shooting Short Video Clips for Social Media
5.3 Simple Photo Edits and Video Compilation
5.4 Sharing Your Work on Social Media Platforms
5.5 Exploring Basic Creative Ideas for Mobile Content
Assessment: Create and share a simple mobile photo and video project for social media.

COURSE OUTCOMES:

CO 1	Demonstrate fundamental knowledge of mobile camera features and basic photography and videography concepts.
CO 2	Apply essential composition, lighting, and framing techniques to capture high-quality photos and videos.
CO 3	Execute practical mobile photography and videography skills including exposure, focus, and stabilization.
CO 4	Perform basic editing of photos and videos using mobile applications to enhance visual content.
CO 5	Plan and create simple mobile-based photography and video projects suitable for social media sharing.

TEXTBOOKS:

1. The Beginner Photography eBook, Marc Newton, Octopus Books, 2023
2. Single-Camera Video Production, Robert B. Musburger & Michael R. Ogden, Focal Press, 2012
3. Digital Filmmaking for Beginners: A Practical Guide to Video Production, Michael Hughes, Michael Wiese Productions, 2017

REFERENCE BOOKS:

1. The Five C's of Cinematography, Bruce Block, Silman-James Press, 2001
2. The Digital Filmmaking Handbook (5th Edition), Sonja Schenk & Ben Long, Allworth Press, 2016
3. Video Production Handbook, Gerald Millerson & Jim Owens, Focal Press, 1999

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC31	DIGITAL STORYBOARDING TOOLS	0	3	6	4	6

COURSE OBJECTIVES:

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

UNIT-I – INTRODUCTION TO STORYBOARDING (10 Hours)

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,

UNIT-II – PRINCIPLES OF VISUAL STORYTELLING (10 Hours)

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

UNIT-III – STORYBOARD CREATION PROCESS (10 Hours)

3.1 Pre-production- scriptwriting and concept development
3.2 Planning and organizing the storyboard
3.3 Shot division
3.4 Thumbnails and rough sketches

UNIT-IV – CAMERA ANGLE AND MOVEMENTS (10 Hours)

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

UNIT-V STORYBOARDS FOR SCRIPT (10 Hours)

5.1 Graphic novel
5.2 Comic
5.3 Newspaper episodes
5.4 Storybook
5.5 Types of camera shots

Total: 50 Hours

Practical / Assignments / Exercises

- Hands-On Exercises to Storyboard Skills
- Model Exams, Storyboard Record Book Submission
- Individual And Group Projects
- Showcasing Storyboard Record Work Or Project Work -Viva

COURSE OUTCOMES

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. "Storyboarding Essentials: SCAD Creative Essentials" by David Harland Rousseau (2009)
2. "The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" by Giuseppe Cristiano (2013)
3. "Framed Ink: Drawing and Composition for Visual Storytellers" by Marcos Mateu-Mestre (2010)

REFERENCE BOOKS:

1. "The Complete Printmaker: Techniques, Traditions, Innovations" by John Ross and Clare Romano (2009)
2. "Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels" by Scott McCloud (2006)
3. “The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" by Giuseppe Cristiano (2013)

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	CREDIT
24PDVC44	INTRODUCTION TO 2D ANIMATION	0	0	4	4	4

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Understand the fundamental principles and history of 2D animation.
- Explore classical animation techniques such as squash & stretch, anticipation, and timing.
- Gain proficiency in sketching, storyboarding, and keyframing for 2D animated sequences.
- Develop practical skills using both traditional (hand-drawn) and digital 2D animation tools.
- Create short animated projects applying learned principles and storytelling techniques.

UNIT- I: BASICS OF 2D ANIMATION (10 Hours)

1.1 Definition, scope, and applications of 2D animation
1.2 History and evolution of animation (traditional to digital)
1.3 Classical animators and their contributions
1.4 Introduction to the 12 Principles of Animation
1.5 Overview of traditional and digital workflows

Assessment: Write a short essay comparing classical hand-drawn animation and modern digital animation with examples.

UNIT-II: PRINCIPLES OF 2D ANIMATION (10 Hours)

2.1 Squash & Stretch, Anticipation, Staging
2.2 Straight Ahead vs. Pose-to-Pose Animation
2.3 Timing & Spacing
2.4 Exaggeration, Appeal, and Secondary Action
2.5 Arcs, Follow-through, and Overlapping Action

Assessment: Animate a bouncing ball sequence demonstrating squash & stretch and timing.

UNIT-III: CHARACTER DESIGN & STORYBOARDING (10 Hours)

3.1 Basics of character design: shape, proportion, silhouette
3.2 Model sheets and turnarounds
3.3 Storyboarding techniques and panel design
3.4 Visual storytelling in animation
3.5 Expressions and character emotions

Assessment: Create a simple storyboard for a 30-second animation sequence.

UNIT – IV: TRADITIONAL & DIGITAL WORKFLOWS (10 Hours)

4.1 Rough animation and clean-up
4.2 Keyframes, in-betweens, and tweening
4.3 Background and layout design
4.4 Introduction to digital 2D animation software (e.g., Toon Boom Harmony, Adobe Animate, Krita)
4.5 Importing assets and creating animated sequences

Assessment: Produce a 10–15 second looping animation using either traditional or digital tools.

UNIT– V: FINAL PROJECT & CONTEMPORARY APPLICATIONS (10 Hours)

5.1 Short film pipeline: from idea to final output
5.2 Sound design and lip-sync basics in 2D animation
5.3 Motion graphics and 2D animation in media
5.4 Animation for games, advertising, and social media
5.5 Trends: Hybrid, AI-assisted, and VR-based 2D animation

Assessment: Develop a short animated clip (30–60 seconds) integrating character, movement, and sound.

COURSE OUTCOMES:

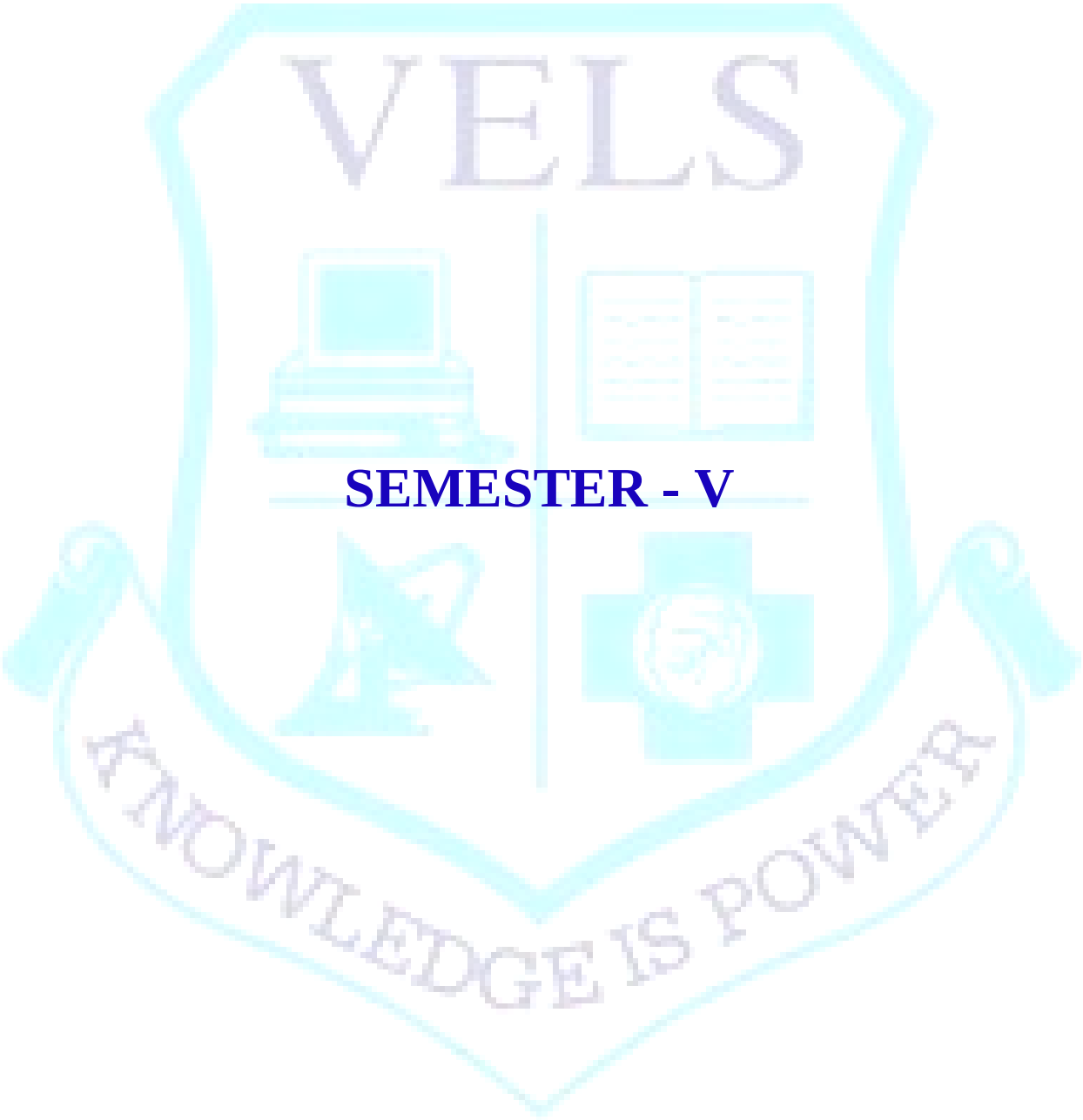
CO1 Identify and explain the fundamental principles and processes of 2D animation.
CO2 Demonstrate knowledge of animation history, techniques, and tools.
CO3 Apply animation principles in character design, storyboarding, and keyframing.
CO4 Create original 2D animated sequences using both traditional and digital methods.
CO5 Evaluate and critique animation works in terms of creativity, storytelling, and technical execution.

TEXT BOOKS:

1. Richard Williams, The Animator's Survival Kit (Faber & Faber, 2009).
2. Tony White, Animation from Pencils to Pixels: Classical Techniques for Digital Animators (Focal Press, 2012).
3. Preston Blair, Cartoon Animation (Walter Foster Publishing, 1994).

REFERENCE BOOKS:

1. Eric Goldberg, Character Animation Crash Course! (Silman-James Press, 2008).
2. Thomas & Johnston, The Illusion of Life: Disney Animation (Hyperion, 1981).
3. Ellen Besen, Animation Unleashed: 100 Principles Every Animator, Comic Book Writer, Filmmaker, Video Artist, and Game Developer Should Know (Michael Wiese Productions, 2008).



SEMESTER - V

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24CDVC51	SCRIPT WRITING	4	0	0	0	4

COURSE OBJECTIVES

- Understand principles and forms of scriptwriting for film, television, and digital media.
- Develop and structure original stories using industry-standard script formats.
- Critically analyze narrative techniques and utilize cinematic language in script writing.
- Apply creative and technical skills for developing characters, dialogue, and scenes.
- Prepare, pitch, and revise scripts through a process of feedback and self-editing.

UNIT– I: INTRODUCTION TO SCRIPT WRITIN (10 Hours)

1.1 Scriptwriting: Definitions, scope, and history
1.2 Types of scripts: Film, TV, animation, and web series
1.3 Elements of storytelling: Theme, premise, genre
1.4 The writing process: From idea to logline and synopsis
1.5 Industry formats and conventions

UNIT– II: STORY STRUCTURE AND NARRATIVE (10 Hours)

2.1 The three-act structure and other narrative models
2.2 Building plot, conflict, and pacing
2.3 Scene construction and transitions
2.4 Hero's journey and alternative structures
2.5 Adaptation: From source material to screen

UNIT– III: CHARACTER AND DIALOGUE DEVELOPMENT (10 Hours)

3.1 Crafting compelling characters: Goals, backgrounds, arcs
3.2 Character relationships and motivations
3.3 Techniques for writing authentic dialogue
3.4 Subtext, tone, and voice
3.5 Integrating visual storytelling with dialogue

UNIT– IV: SCREENPLAY FORMATTING AND TECHNIQUES (10 Hours)

4.1 Industry-standard screenplay formatting and software
4.2 Visual description: Action, setting, and direction
4.3 Writing actionable scenes for directors and actors
4.4 Storyboarding and sequencing scripts
4.5 Revising, rewriting, and workshop feedback

UNIT– V: APPLICATIONS AND EMERGING TRENDS (10 Hours)

5.1 Scripting for digital media, web series, and new platforms
5.2 Collaborative writing and writers' rooms
5.3 Pitching scripts: Logline, treatment, and presentation

5.4 AI and digital tools in scriptwriting
5.5 Building a script portfolio and career perspectives

EVALUATION METHODS

Continuous Internal Assessment (CIA) – 40 Marks:

- Class participation and scripting exercises (10 Marks)
- Unit-wise scriptwriting assignments (20 Marks)
- Mini-project (e.g., short scripts, webisode, screenplay scene) (10 Marks)

Semester End Examination (SEE) – 60 Marks:

- Theory questions on script elements and formats (30 Marks)
- Applied scriptwriting tasks (40 Marks)
- Critical discussion and analysis of scripts (30 Marks)

COURSE OUTCOMES

CO 1	Understand and explain the fundamental principles and formats of scriptwriting for various media.
CO 2	Analyze and critique scripts for narrative, structure, and character development.
CO 3	Create and present original scripts demonstrating mastery of structure, character, and dialogue.
CO 4	Use industry-standard scriptwriting tools (software, format) to develop ready-for-production scripts.
CO 5	Reflect critically on contemporary trends and technological developments in scriptwriting.

TEXT BOOKS

1. Field, Syd. Screenplay: The Foundations of Screenwriting, Dell, 2005.
2. The Screenwriter's Bible, 7th Edition: A Complete Guide to Writing, Formatting, and Selling Your Script, David Trottier, Silman-James Press, 2024
3. McKee, Robert. Story: Substance, Structure, Style and the Principles of Screenwriting, Harper, 1997.

REFERENCE BOOKS

1. Seger, Linda. Making a Good Script Great, Samuel French Trade, 2010.
2. Vogler, Christopher. The Writer's Journey: Mythic Structure for Writers, Michael Wiese Productions, 2007.
3. Cowgill, Linda J. Writing Short Films: Structure and Content for Screenwriters, Lone Eagle Publishing, 1999.
4. Maras, Steven. Screenwriting: History, Theory and Practice, Wallflower Press, 2009.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC51	3D MODELLING PRACTICAL	0	0	8	0	4

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Understand the basic tools and interface of a 3D software.
- Create and manipulate primitive 3D objects.
- Perform simple modeling techniques such as polygon extrusion, lofting, and revolving.
- Explore basic brush tools and default object manipulations.
- Gain confidence in building simple 3D models for practice projects,

UNIT- I: INTRODUCTION TO 3D SOFTWARE INTERFACE (15 Hours)

1.1 Introduction to 3D workspace and interface layout
1.2 Understanding viewports and navigation controls
1.3 Creating and managing primitive objects (cube, sphere, cone, cylinder)
1.4 Applying transformations: move, rotate, scale
1.5 Saving and managing project files

UNIT-II: POLYGON MODELING BASICS (15 Hours)

2.1 Introduction to polygon primitives
2.2 Polygon extrusion (monitor modeling exercise)
2.3 Using edge loop and subdivision tools
2.4 Combining and separating polygon objects
2.5 Adding simple details to polygon models

UNIT-III: CURVE-BASED MODELING (15 Hours)

3.1 Creating curves and paths
3.2 Basics of Loft tool for simple surfaces
3.3 Revolve tool for creating bottles, cups, and round objects
3.4 Difference between NURBS and polygon modeling
3.5 Editing curve-based models for refinement

UNIT – IV: BRUSH TOOLS & BASIC OBJECTS (15 Hours)

4.1 Introduction to Sculpting and Brush tools
4.2 Get Brush tool basics and applications
4.3 Modifying default objects using brush tools
4.4 Applying simple materials, colors, and shaders
4.5 Organizing objects in Outliner and naming conventions

UNIT– V: MINI MODELING PROJECT (15 Hours)

5.1 Combining primitives to create a simple 3D scene (table, chair, monitor, bottle)
5.2 Using polygon extrusion, loft, and revolve together
5.3 Applying transformations and scaling for proportionate models
5.4 Adding basic textures and colors to the final model
5.5 Exporting, saving, and presenting the final project

Total: 75 Hours

EVALUATION METHODS

- Continuous Internal Assessment (CIA) - 40 Marks:
- Class Participation and Observation of exercises (10 Marks)
- Unit-wise small practical assignments (20 Marks)
- Mini-project (e.g., Short videos.) (10 Marks)
- Average of CAT I CAT II and Model Exam
- Semester End Examination (SEE) - 60 Marks:
- Internal: 40 (Average of all internal test and assignment calculated for 40)
- University Exam: 60 (Practical exam for 100 marks)

COURSE OUTCOMES:

CO 1	Identify and use 3D software's basic interface and tools.
CO 2	Create and manipulate polygon primitives.
CO 3	Apply extrusion, loft, and revolve techniques in basic modeling..
CO 4	Use brush tools and modify default objects.
CO 5	Build and present a simple 3D modeling project.

TEXT BOOKS:

1. Learning Autodesk Maya 2020: Foundation by Autodesk Official Press, Wiley, 2020
2. Introducing Autodesk Maya 2016 by Dariush Derakhshani, Sybex, 2015
3. Autodesk Maya Basics Guide by Kelly L. Murdock, SDC Publications, 2021

REFERENCE BOOKS:

1. Maya Visual Effects: The Innovator's Guide by Eric Keller, Sybex, 2013
2. Polygonal Modeling: Basic and Advanced Techniques by Mario Russo, 3DTotal Publishing, 2017
3. Digital Modeling by William Vaughan, New Riders, 2011

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24RDVC51	INDUSTRY ALIGNED MEDIA PRODUCTION (MINI-PROJECT)	0	3	6	4	6

COURSE OBJECTIVE:

- To understand the role of visual communication in addressing real-life local community issues aligned with Sustainable Development Goals (SDGs).
- To develop skills in community-based research and empathetic design thinking for socially relevant visual communication.
- To enable students to conceptualize and produce creative solutions using various media formats like photography, video, print, and digital.
- To encourage collaboration and community participation in content creation for social awareness and impact.
- Guide students through the process of conceptualizing, planning, producing, and presenting a mini-project based on real-world local needs.

PHASE I: LOCAL NEEDS THROUGH VISUAL COMMUNICATION

1.1 Introduction to community-based communication
1.2 Identifying local challenges and opportunities
1.3 Role of design and media in social change
1.4 Introduction to SDGs (with focus on SDG 3, 4, 5, 6, 11, 13)
1.5 Case studies of local visual campaigns (e.g., sanitation, education, health)

PHASE II: RESEARCH AND FIELD WORK

2.1 Conducting primary and secondary research
2.2 Tools for field documentation: observation, interviews, surveys
2.3 Mapping local problems, people, and cultural insights
2.4 Developing project concepts based on field data
2.5 Preparing a creative brief

PHASE III: VISUAL CONCEPT DEVELOPMENT

3.1 Ideation techniques and mind mapping
3.2 Mood boards, sketches, and concept visualization
3.3 Storyboarding for visual storytelling (video/print/social media)
3.4 Design thinking applied to local communication
3.5 Peer feedback and refinement of the concept

PHASE IV: PRODUCTION & EXECUTION

4.1 Selecting medium: poster, photo story, video, info graphic, animation, or campaign
4.2 Basics of production: layout, shooting, editing, compositing

4.3 Use of tools/software (e.g., Photoshop, Premiere Pro, Canva, etc.)
4.4 Working with available resources and local settings
4.5 Field-based production and documentation

PHASE V: PRESENTATION AND REFLECTION

5.1 Final output submission (mini-project)
5.2 Public/peer presentation (e.g., exhibition, screening, online showcase)
5.3 Project documentation and design process journal
5.4 Reflective report: challenges, impact, learnings
5.5 Evaluation based on originality, relevance, and execution

Total: 75 Hours

COURSE OUTCOME:

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

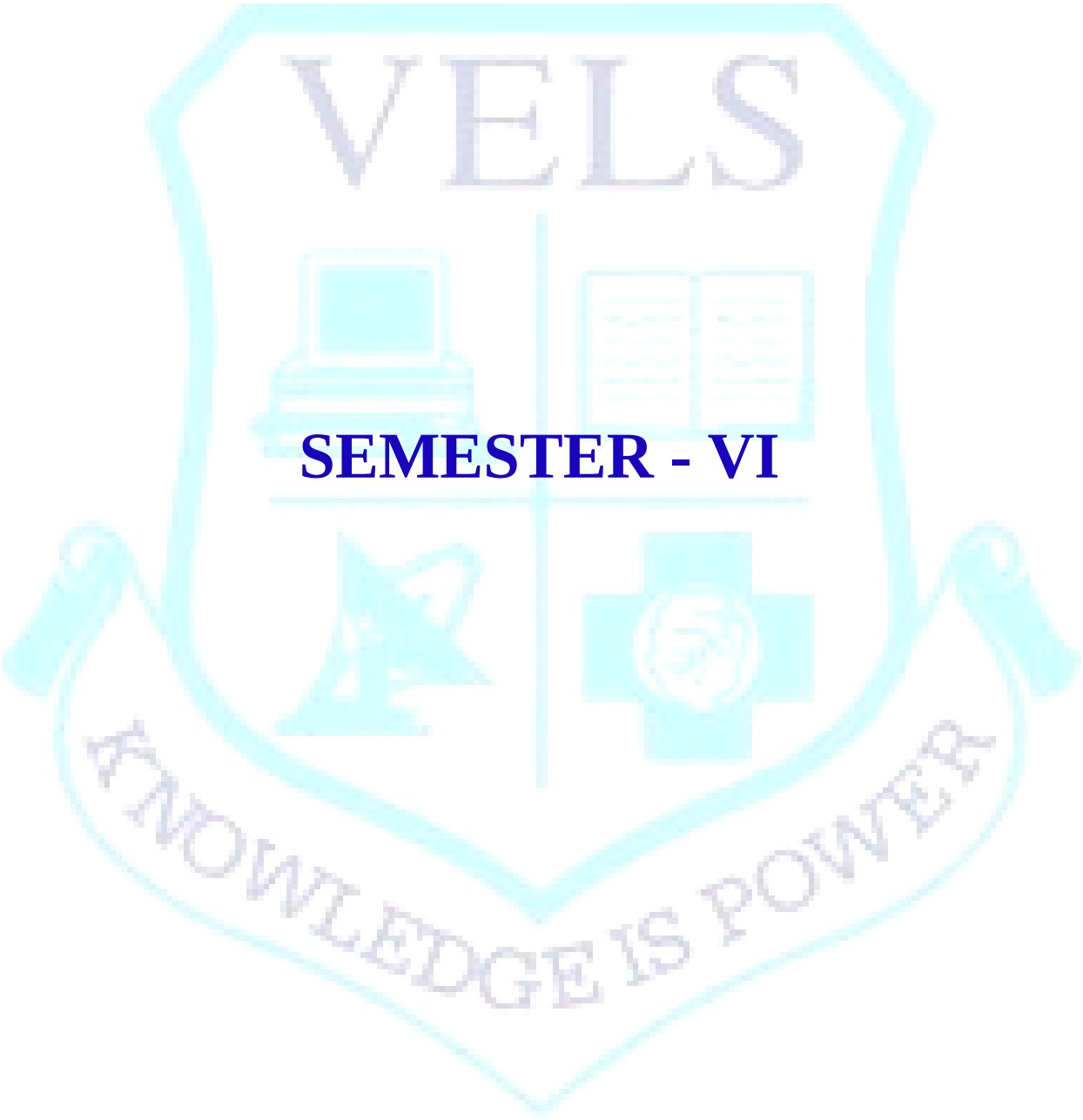
CO 1	Demonstrate an understanding of local community issues and their alignment with relevant Sustainable Development Goals (SDGs), and articulate the role of visual communication in addressing these challenges.
CO 2	Apply community-based research methods and empathetic design thinking to identify, analyze, and interpret social issues for creative problem-solving.
CO 3	Conceptualize and visually communicate socially relevant messages using appropriate storytelling techniques, formats, and media platforms (print, video, digital, etc.).
CO 4	Collaborate with peers, stakeholders, and local communities to create inclusive and culturally sensitive visual solutions aimed at positive social impact.
CO 5	Develop, execute, present, and reflect on a mini-project that responds to a specific local need, demonstrating creativity, originality, and awareness of real-world design practices.

TEXT BOOKS:

1. Harrell, J. M., & Wetzel, D. R. (2016). Visual storytelling: Inspiring a new visual language. BIS Publishers.
2. Lupton, E. (2017). Design is storytelling. Princeton Architectural Press.
3. Davis, M. (2012). Designing for the social impact: Innovation in the real world. Cooper Hewitt, Smithsonian Design Museum.

REFERENCE BOOKS:

1. Norman, D. A. (2013). The design of everyday things (Revised & expanded ed.).
2. Basic Books Armstrong, H. (2016). Graphic design theory: Readings from the field (2nd ed.). Princeton Architectural Press.
3. IDEO.org. (2015). The field guide to human-centered design. IDEO.



SEMESTER - VI

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	CREDIT
24CDVC61	MEDIA LAW & ETHICS	2	0	0	0	2

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Identify and explain key national and international laws regulating media content and practices.
- Examine the role of ethics in journalism, broadcasting, advertising, and digital media.
- Apply ethical codes (e.g., Press Council of India, Society of Professional Journalists) to real-world media scenarios.
- Evaluate the role of self-regulation in digital and print journalism.
- Analyse the media's role in promoting democracy, human rights, and social justice.

UNIT 1: INTRODUCTION TO MEDIA AND SOCIETY (9 Hours)

1.1 What is Media? (Print, TV, Radio, Internet)
1.2 Role of Media in Society
1.3 Importance of Freedom of Speech
1.4 Media and Democracy
1.5 Media's Responsibility to the Public

UNIT II: BASIC MEDIA LAWS IN INDIA (9 Hours)

2.6 Freedom of speech under the Indian Constitution
2.7 Media Conglomeration
2.8 Media Agenda
2.9 Basics of defamation
2.10 What is contempt of court?

UNIT III: MEDIA AND LEGAL BODIES (9 Hours)

3.1 Press Council of India
3.2 Role of government in controlling media (censorship)
3.3 RTI (Right to Information)
3.4 Press Council Act for newspapers, TV, films, and online platforms
3.5 The Copyrights Act

UNIT IV: INTRODUCTION TO MEDIA ETHICS (9 Hours)

4.1 Media ethics? And its importance
4.2 Importance of journalism, ethics and principles
4.3 people's privacy and reporting techniques
4.4 Journalist as Gate keeper
4.5 News values

UNIT– V: CURRENT ISSUES AND CASE STUDIES (9 Hours)

5.1 New media and traditional media problems (trolling, fake news)
5.2 Censorship in films and TV
5.3 Roles and powers of Press council
5.4 Film censor board and its practices
5.5 Media Responsibilities of Advertising Standards

Total: 45 Hours

COURSE OUTCOMES:

CO 1	Demonstrate an understanding of the concept of media, its role in society, freedom of speech, democracy, and public responsibility.
CO 2	Explain the fundamental media laws in India, including constitutional provisions, media ownership, agenda setting, defamation, and contempt of court.
CO 3	Analyze the role of legal and regulatory bodies such as the Press Council of India, RTI, censorship authorities, and copyright frameworks in regulating media.
CO 4	Apply media ethics and principles of journalism in relation to privacy, gatekeeping, and news values to ensure responsible reporting.
CO 5	Evaluate current media issues and case studies related to fake news, trolling, censorship, press councils, film boards, and advertising responsibilities.

TEXT BOOKS:

1. Mass Communication Principles and Concepts by Seema Hasan, CBS Publishers New Delhi 2021.
2. Ravindran, R. K. *Media Ethics and Laws*. Anmol Publications,2006.

REFERENCE BOOKS:

1. Agarwal, Vir Bala and Gupta, V. S. - Handbook of Journalism and Mass Communication-Concept (2001)
2. Chaturvedi, B. K. *Press and Media Law Manual*. Orient Publishing, 1993.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC33	PROJECT IN VISUAL DESIGN	0	2	5	0	4

COURSE OBJECTIVES:

- Plan and carry out creative design projects efficiently by comprehending the foundations of design thinking and visual communication.
- Use primary and secondary methodologies to conduct and apply design research, as well as visual aids for ideation such as thought maps and mood boards.
- Gain practical design skills by producing high-quality visual outputs with software programs like CorelDRAW, Adobe Photoshop, and Illustrator.
- Use quality control and feedback procedures to improve design solutions, guaranteeing technical precision and preparedness for presentations.
- Use comprehensive reports, portfolios, and viva voce to document and present design projects, illustrating the full design process from inception to conclusion.

PHASE I: OVERVIEW OF DESIGN THINKING

1.1 Comprehending Project Planning and Visual Design.
1.2 Visual design project types include digital media, packaging, posters, branding, and more.
1.3 Selecting a theme or subject based on a societal issue or area of interest
1.4 creating a design brief that outlines the goals and target audience
1.5 Establishing milestones and a project timeline

PHASE II: RESEARCH'S SIGNIFICANCE IN DESIGN

2.1 Conceptualization, Analysis, and Research.
2.2 Research: primary versus secondary
2.3 Mind mapping, mood boards, and visual references
2.4 Ideation, wireframes, and sketching
2.5 Creating preliminary idea

PHASE III: DESIGN DEVELOPMEN

3.1 Overview of color schemes, grid systems, and layout.
3.2 Purposeful design: using images to communicate ideas.
3.3 Fundamentals of typography and iconography.
3.4 Using design software (CorelDraw, Adobe Photoshop, and Illustrator).
3.5 Client feedback and design iterations.

PHASE IV: QUALITY CONTROL AND FINALIZATION

4.1 Design iteration and refinement
4.2 Iteration and feedback from mentors and clients
4.3 Getting files suitable for printing or viewing

4.4 Creation of the finished product and rendering of the mock-up.
4.5 Technical accuracy and proofreading

PHASE V: VIVA PRESENTATION, REPORT

5.1 Documentation of the design process
5.2 Creating the project report: Overview, Method, Resources, and Results
5.3 Creating a portfolio: structure, organization, and narrative
5.4 Making a pitch deck or presentation
5.5 Final review and preparation for the viva voce

Total: 75 Hours

COURSE OUTCOMES:

CO1	Apply design principles to solve real-world communication problems visually.
CO2	Conduct independent research and conceptualize a comprehensive design project.
CO3	Develop creative visual content using standard design software and tools.
CO4	Document the design process from concept to execution.
CO5	Present and justify the final project through professional-level documentation and viva.

TEXT BOOKS:

1. The Foundations of Graphic Design, Gavin Ambrose and Paul Harris, AVA Publishing, 2015.
2. Graphic Design Solutions, Robin Landa, Cengage Learning, 2010.
3. Graphic Design: The New Fundamentals, Ellen Lupton, Princeton Architectural Press, 2020.

REFERENCE BOOKS:

1. Making and Breaking the Grid, Timothy Samara, Rockport Publishers, 2022.
2. Principles of Two-Dimensional Design, Wucius Wong, Wiley, 2020.
3. 100 Things Every Designer Should Know About People, Susan Weinschenk, New Riders, 2020.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC62	3D ANIMATION	0	2	5	0	4

COURSE OBJECTIVES

- By the end of this course, students will be able to:
- Understand and apply fundamental animation tools.
- Create and animate basic objects and text.
- Perform key frame, scale, and path-based animations.
- Use motion paths, walkthroughs, and camera animations.
- Apply basic lighting and animated brushes in projects

UNIT- I: BASIC OBJECT & TEXT ANIMATION (15 Hours)

1.1 Creating basic models and primitive shapes for animation
1.2 Adding and animating text objects
1.3 Introduction to timeline and playback controls
1.4 Applying transformations (move, rotate, scale) with animation
1.5 Saving and managing animated projects

UNIT-II: KEYFRAME & SCALE ANIMATION (15 Hours)

2.1 Understanding key frame concepts
2.2 Setting key frames for object movement
2.3 Scale animation techniques
2.4 Editing key frames using Graph Editor
2.5 Creating smooth transitions and easing

UNIT-III: PATH-BASED ANIMATION (15 Hours)

3.1 Creating motion paths for objects
3.2 Attach to Motion Path tool
3.3 Animating objects along a predefined curve
3.4 Path animation for text and primitives
3.5 Walkthrough animation for scene navigation

UNIT – IV: CAMERA & LIGHT ANIMATION (15 Hours)

4.1 Introduction to cameras in 3D software
4.2 Creating and animating camera movements
4.3 Path animation of cameras

4.4 Basics of light animation (intensity, color, and position)
4.5 Combining camera and light animation in a scenes

UNIT– V: ADVANCED BASICS WITH BRUSH & LAYOUTS (15 Hours)

5.1 Introduction to default Get Brush animated objects
5.2 Animating brush-based elements
5.3 Creating 2D to 3D layout conversions and elevations
5.4 Elevation animation for simple models
5.5 Final project: Combine text, camera, light, and motion path animation

Total: 75 Hours

COURSE OUTCOMES:

CO 1	Create and animate basic objects and text in 3D Animation software.
CO 2	Apply key frame and scale animation techniques.
CO 3	Perform path-based animation using motion paths and walkthroughs.
CO 4	Animate lights and cameras for dynamic scenes.
CO 5	Develop a mini project combining multiple animation techniques.

TEXT BOOKS:

3. Autodesk Maya 2020 Basics Guide by Kelly L. Murdock, SDC Publications, 2021
4. Learning Autodesk Maya 2020: Foundation by Autodesk Official Press, Wiley, 2020
5. Introducing Autodesk Maya 2016 by Dariush Derakhshani, Sybex, 2015

REFERENCE BOOKS:

3. Maya Visual Effects: The Innovator's Guide by Eric Keller, Sybex, 2013
4. Digital Lighting and Rendering by Jeremy Birn, New Riders, 2013
5. 3D Animation Essentials by Andy Beane, Wiley, 20121

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC63	AUDIO/VIDEO PRODUCTION	0	2	5	0	4

COURSE OBJECTIVES

By the end of this course, students will be able to:

- Technical aspects of video production such as camera hardware, lens controls, video capture, and editing software.
- Knowledge in Audio production, sound concept, recording, editing, mixing, and equipment.
- Pre-production activities including scripting, storyboarding, budgeting, and production design.
- Post-production including video editing, color correction, dubbing, mastering, and distribution.
- Practical lab aspects of capturing, editing, mixing, dubbing, and Delivering multimedia.,

UNIT- I: Audio Production Fundamentals (10 Hours)

1. Concept and types of sound & Audio its range and characteristics
2. Audio equipment overview: microphones, recorders, mixers, cables, and connectors
3. Recording process: capturing, Editing , mixing, and sound processing techniques
4. Audio editing, dubbing, and voice-over production steps
5. Fundamentals of audio file formats, digital audio, and editing software

UNIT 2: VIDEO PRODUCTION - PRE-PRODUCTION (10 Hours)

1. Concepts of pre-production including conceptuation, scripting, and storyboarding
2. Roles of people involved in pre-production and their responsibilities
3. Set design, Art work, music , budget planning & Essentials
4. Production design, location scouting, and equipment and crew hiring
5. Planning for shoots including shot lists and schedule creation

UNIT 3: VIDEO PRODUCTION – PRODUCTION (10 Hours)

1. Understanding and handling camera equipment and accessories
2. Lighting techniques and camera angles ,shot ideas for effective shooting
3. Use and handling of clapboards, sound equipment, and field monitors
4. On-set activities: blocking, rehearsing, lighting setups, and actual shooting
5. Maintaining continuity and problem-solving during production

UNIT 4: VIDEO PRODUCTION - POST-PRODUCTION (10 Hours)

1. Compiling raw footage into final edited version according to concept
2. Roles and equipment involved in editing and post-production workflow
3. Video editing techniques including color correction and sound mixing

4. Adding graphics, titling, and effects to enhance the visual content
5. Preparing final master, distribution, and broadcasting concepts

UNIT 5: PRACTICAL EXCERCISES AND PROJECTS (10 Hours)

1. Multi-track audio recording, mixing, and editing exercises
2. Budget making and screenplay/script writing for short video programs
3. Shooting and editing short videos such as news, music videos, documentaries
4. Introduction to video distribution platforms and marketing basics
5. Final project: producing a complete audio-video program from concept to delivery

Total: 50 Hours

COURSE OUTCOMES:

CO 1	Develop proficiency in operating audio and video equipment, including cameras, microphones, mixers, and editing software to produce professional-grade content.
CO 2	Gain skills in various stages of production such as scripting, storyboarding, shooting, sound recording, and post-production editing.
CO 3	Understand and apply principles of digital audio and video editing to create polished final products with effects, transitions, dubbing, and color correction.
CO 4	Acquire the ability to manage and execute complete audio-video projects from conceptualization through final delivery, meeting technical and creative requirements.
CO 5	Prepare for industry-related roles by developing technical expertise, creativity, teamwork, problem-solving, and communication skills essential for multimedia production careers.

TEXT BOOKS:

1. Video Production, Vasuki Belavadi, Oxford University Press, New Delhi, 2013 (2nd Edition)
2. Digital Filmmaking for Beginners: A Practical Guide to Video Production, Michael Hughes, Michael Wiese Productions, 2017
3. Video Production Techniques: Theory and Practice From Concept to Screen, Donald L. Dieffenbach

REFERENCE BOOKS:

1. Audio Production Techniques for Video, David Miles Huber, Focal Press
2. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema, David Sonnenschein
3. The Technique of Audio Post-production in Video and Film, Tim Amyes,

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PDVC64	SOUND DESIGN & EDITING	0	1	6	0	4

COURSE OBJECTIVES

- Practical training for students in fundamental and technical skills of sound recording, design, mixing, editing, and post-production for media such as film, television, radio, and digital platforms.
- Develop proficiency in using digital audio workstations, sound hardware and editing software
- Enable creative sound design that enhances narrative and emotional impact in visual and audio media.
- Understand and apply Sound tools, acoustics, audio devices, psychoacoustics, and multimedia sound concepts.
- Prepare students for professional roles in sound design, audio production, and media editing industries.

UNIT I: FUNDAMENTALS OF SOUND AND ACOUSTICS (10 HOURS)

1.1 Nature and properties of sound waves: frequency, amplitude, wavelength
1.2 Principles of sound in acoustics and psychoacoustics
1.3 Types and characteristics of microphones and speakers
1.4 Analog vs digital audio fundamentals
1.5 Basics of audio signal flow and processing
Assessment: Quizzes on audio theory, practical mic placement exercises, acoustic environment analysis, and short written assignments on sound and audio deices and uses.

UNIT 2: INTRO TO DAW, AUDIO RECORDING & EDITING (10 Hours)

2.1 Operating Digital Audio Workstations (DAWs) such as Pro Tools, Cubase
2.2 Techniques for multi-track sound recording
2.3 Editing principles, Sound editing tools & techniques
2.4 Sync of sound, Equalisation, Tone control, compression, Dyanmics, DSP, and Audio Effects
2.5 Exporting audio files in various delivery formats
Assessment: Hands-on DAW projects editing dialogue voice equalisations practice, synchronization tasks with video and music clips, Tone controls and Dynamics, equalization.

UNIT 3: SOUND DESIGN AND MIXING (10 Hours)

3.1 Designing soundscapes for film, TV, and animation
3.2 Foley sound and Sound EFX
3.3 Multi-track mixing and automation, Using plugins and audio processors for creative effects
3.4 Introduction to surround sound and spatial audio
3.5 Preparing final mixes for different media platform
Assessment: Project work on creating Foley sounds, group mixing project, review of sound design.

UNIT 4: INTRODUCTION TO SOUND EDITING TECHNIQUES (10 Hours)

4.1 Automated Dialogue Replacement (ADR) techniques
4.2 Noise reduction and audio processing techniques
4.3 Foley and Re Recording sessions and techniques
4.4 Audio editing workflow and project management
4.5 Format standards and delivery specifications

UNIT V: SOUND IN MEDIA APPLICATIONS AND PRACTICES (10 Hours)

5.1 Sound design considerations for various media (broadcast, OTT, live)
5.2 Radio production and voice-over techniques
5.3 Live Sound and Studio sound .
5.4 Sound branding and audio identity creation
5.5 Trends and innovations in sound technology
Assessment: Hands-on exercises to build competence in sound design and editing

Total: 50 Hours

EVALUATION METHODS

- Audio Recording and Editing Excercises(10 Marks)
- Design a sound session for Short film (10 Marks)
- Unit-wise small practical assignments (10 Marks)
- Mini-project (e.g., cover song, Sound EFX for Video) (10 Marks)
- Semester End Examination (SEE) - 60 Marks:
- Internal: 40 (Average of all assignment , Shooting excercises , creative activity are calculated for 40)
- University practical Exam

COURSE OUTCOMES:

CO 1	Develop a strong understanding of sound principles and audio technology, including analog and digital audio.
CO 2	Gain practical skills in operating digital audio workstations (DAWs) and sound editing software for recording, mixing, and mastering
CO 3	Acquire the ability to design and create sound effects, Foley, and immersive soundscapes for various media such as film, television, animation, and games.
CO 4	Learn post-production sound workflows including ADR, noise reduction, audio restoration, and synchronization with visuals.
CO 5	Prepare a professional portfolio demonstrating creative and technical proficiency, ready for employment in the media and entertainment industry.

TEXTBOOKS:

1. The Sound Effects Bible, Ric Viers, Michael Wiese Productions, 2014
2. Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema, David Sonnenschein, Michael Wiese Productions, 2001

3. Audio Post Production for Film and Video, Jay Rose, Focal Press, 2016
4. Modern Recording Techniques, David Miles Huber, Focal Press, 2017

REFERENCE BOOKS:

1. Principles of Digital Audio, Ken C. Pohlmann, McGraw-Hill, 2010
2. Mixing Secrets, Mike Senior, Focal Press, 2011
3. Film Sound: Theory and Practice, Elisabeth Weis & John Belton, Columbia University Press, 1985
4. Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One, Simon Langford, Focal Press, 2017

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
	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:

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