THE AMERICAN COLLEGE (AUTONOMOUS)
DEPARTMENT OF VISUAL COMMUNICATION
MADURAI 625 002

SINCE 1881

SYLLABUS FOR
B.Sc., VISUAL COMMUNICATION
(2024-2025)

Department of Visual Communication (UG)

PROGRAMME SPECIFIC OUTCOMES(PSOs)

On the successful completion of the Undergraduate programme, the students will be able to:

PSO1 **Disciplinary Knowledge**	gain comprehensive knowledge of core principles and advanced techniques in visual communication
PSO2 **Communication Skills**	develop proficient verbal, written, and visual communication skills. Preparation of reports and execution of visual projects
PSO3 **Problem Solving**	demonstrate the ability to identify, analyze, and solve visual communication related problems through project-based assessments
PSO4 **Analytical Reasoning**	evaluate visual media and their impacts on society, through critical assessments
PSO5 **Research Skills**	acquire research skills, through field studies, works and analyses
PSO6 **Digital Literacy**	gain proficiency in using various digital tools and technologies, through digital projects
PSO7 **Leadership and Teamwork**	develop leadership and teamwork skills through group discussions, assignments and projects
PSO8 **Moral and Ethical Awareness/Reasoning**	apply moral principles, ethical principles and reasoning practice
PSO9 **Multicultural Competence**	develop an appreciation towards multiculturalism through interactive programmes
PSO10 **Self-directed & Lifelong Learning**	acquire self-directed learning habits and practice lifelong learning and various levels

Department of Visual Communication (UG)
Learning Outcome Based Curriculum Framework (LOCF)
(w.e.f 2024-2025)

Sem	Part	Course Code	Course Title	Hours /Wk.	Credits	Marks
1	I	24XXXNNNN	Tamil / Hindi / French	3	2	30
1	II	24XXXNNNN	English	3	2	30
1	III CC	24BVC1401	Introduction to Human Communication	4	4	60
1	III CC	24BVC1501	Visual Arts and Aesthetics	5	5	75
1	III CC	24BVC1403	Graphic Design and Typography Lab	4	4	60
1	III S	24XXXNNNN	Offered by Psychology	5	4	60
1	IV NME	24XXXNNNN	Non-Major Elective I	3	2	30
1	IV AEC	24BVC1200	Environmental Studies	3	2	30
1	V	24XXXNNNN	NSS/NCC/PED/SLP/GMP/GNS/LIB/ACH	-	-	-
	Total			**30**	**25**	**375**
2	I	24XXXNNNN	Tamil / Hindi / French	3	2	30
2	II	24XXXNNNN	English	3	2	30
2	III CC	24BVC1402	Understanding Visual Communication	4	4	60
2	III CC	24BVC1404	Photography and Videography Lab	4	4	60
2	III CC	24BVC1502	Advertising and Public Relations	5	5	75
2	III S	24XXXNNNN	Offered by Physical Education	5	4	60
2	IV NME	24XXXNNNN	Non-Major Elective II	3	2	30
2	IV AEC	24HVS1200	Human Value Development / Christian Studies	3	2	30
2	V	24XXXNNNN	NSS/NCC/PED/SLP/GMP/GNS/LIB/ACH	-	1	15
	Total			**30**	**25+1**	**375+15**
3	I	24XXXNNNN	Tamil / Hindi / French	3	2	30
3	II	24XXXNNNN	English	3	2	30
3	III CC	24BVC2401	Multimedia Technologies and Standards	4	4	60
3	III CC	24BVC2403	Audio Visual Editing Lab	4	4	60
3	III CC	24BVC2405	Basics of Theatre	4	4	60
3	III CC	24BVC2407	Sound Technology Lab	4	4	60
3	III S	24BVC2409	Indian Cinema	5	4	60
3	IV SEC	24XXXNNNN	Skill Enhancement Course	3	2	30
3	V	24XXXNNNN	NSS/NCC/PED/SLP/GMP/G	-	-	-

			NS/LIB/ACH			
	Total			**30**	**26**	**390**
4	I	24XXXNNNN	Tamil / Hindi / French	3	2	30
4	II	24XXXNNNN	English	3	2	30
4	III CC	24BVC2402	Film Appreciation and Analysis	4	4	60
4	III CC	24BVC2404	Animation and Character Design Lab	4	4	60
4	III CC	24BVC2406	Theories of Communication	4	4	60
4	III CC	24BVC2408	Script Writing and Storyboard Development Lab	4	4	60
4	III S	24BVC2410	Design for Publication	5	4	60
4	IV SEC	24XXXNNNN	Skill Enhancement Course II	3	2	30
4	V	24XXXNNNN	NSS/NCC/PED/SLP/GMP/GNS/LIB/ACH	-	1	15
	Total			**30**	**26+1**	**390+15**
5	III CC	24BVC3601	User Experience Design	6	6	90
5	III CC	24BVC3603	Advanced 3D Texturing and Sculpting Lab	6	6	90
5	III CC	24BVC3605	3D Environment Design Lab	6	6	90
5	III DSE	24XXXNNNN	Discipline Specific Elective I	5	4	60
5	III GE	24XXXNNNN	Generic Elective I	4	3	45
5	IV IS	24BVC3255	Internship*	-	2	30
5	IV SEC	24XXXNNNN	Skill Enhancement Course III	3	2	30
	Total			**30**	**29**	**435**
6	III CC	24BVC3602	Media Culture in Tamil Nadu	6	6	90
6	III CC	24BVC3604	Media Entrepreneurship	6	6	90
6	III CC	24BVC3606	Project	6	6	90
6	III DSE	24XXXNNNN	Discipline Specific Elective II	5	4	60
6	III GE	24XXXNNNN	Generic Elective II	4	3	45
6	IV SEC	24BVC3266	Professional Competency Skill	3	2	30
	Total			**30**	**27**	**405**
Grand Total				**180**	**158 + 2**	**2370+30**

Internship* - Second Year Vacation (30 Hours)

Part III

Discipline Specific Elective (DSE)

Sem	Part	Course Code	Course Title	Hours/ Wk.	Credits	Marks
5	III DSE	24BVC3401	Immersive Media Design	5	4	60
5	III DSE	24BVC3403	Visualizing Social Change	5	4	60
6	III DSE	24BVC3402	Video Podcasting	5	4	60
6	III DSE	24BVC3404	Visual Media Ethics	5	4	60

Supportive (offered to Psychology in First Semester, Physical Education to Second semester)

Sem	Part	Course Code	Course Title	Hours/Wk.	Credits	Marks
1	III S	24BVC1405	Media and Society	5	4	60
2	III S	24BVC1406	Sports Journalism	5	4	60

Generic Elective (GE)

Sem	Part	Course Code	Course Title	Hours/Wk.	Credits	Marks
5	III GE	24BVC3301	Practical Theatre	4	3	45
5	III GE	24BVC3303	Fundamentals of Design	4	3	45
6	III GE	24BVC3302	Art and Craft	4	3	45
6	III GE	24BVC3304	Social Media Marketing	4	3	45

Part IV
Non-Major Electives (NME)

Sem	Part	Course Code	Course Title	Hours/Wk.	Credits	Marks
1	IV NME	24BVC 1201	Mobile Cinematography	3	2	30
2	IV NME	24BVC 1202	Entertainment Journalism	3	2	30

Skill Enhancement Courses (SEC)

Sem	Part	Course Code	Course Title	Hours/Wk.	Credits	Marks
3	IV SEC	24BVC 2201	Magazine Designing	3	2	30
4	IV SEC	24BVC 2202	Audio Podcasting	3	2	30
5	IV SEC	24BVC 3201	PR Campaign	3	2	30

Mapping with POs

BVC	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
	3	3	3	2	2	3	2	2	3	2

Mapping of Courses with PSOs

Courses	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
24BVC1401	3	3	3	3	2	3	2	3	2	2
24BVC1501	2	3	3	3	3	3	2	2	2	2
24BVC1403	3	3	3	2	3	3	3	3	2	2
24BVC1200	3	3	3	2	2	2	2	1	3	3
24BVC1402	3	3	3	3	2	3	2	3	2	2
24BVC1404	2	2	3	3	3	3	2	1	3	2
24BVC1502	2	3	3	2	3	2	2	3	3	2
24BVC2401	3	3	3	2	3	2	2	3	3	2
24BVC2403	3	3	3	2	3	2	2	3	3	2
24BVC2405	3	3	3	2	2	3	3	2	3	2
24BVC2407	3	3	3	3	2	2	2	3	2	2
24BVC2402	3	3	3	2	2	3	3	2	3	2
24BVC2404	3	3	3	2	2	3	2	2	3	2
24BVC2406	3	3	3	2	2	3	3	2	3	2
24BVC2408	3	3	3	2	3	3	3	3	2	2
24BVC3601	3	3	3	2	2	3	2	3	2	2
24BVC3603	3	3	3	2	2	3	2	2	3	2
24BVC3605	3	3	3	2	2	3	3	2	3	2
24BVC3602	3	3	3	2	2	3	3	2	3	2
24BVC3604	3	3	3	2	2	3	3	2	3	2
24BVC3606	3	3	3	2	2	3	3	2	3	2
24BVC3401/ 24BVC3403	3	3	3	2	2	3	2	3	2	2
24BVC3402/	3	3	3	2	2	2	3	3	2	2

24BVC3404									
24BVC3266	3	3	3	2	2	3	3	2	3	2
Average	**2.7**	**2.8**	**2.8**	**2.1**	**2.2**	**2.6**	**2.4**	**2.2**	**2.5**	**1.9**

Mapping of Courses with POs

Courses	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
24BVC1201	3	3	3	2	2	3	2	2	3	3
24BVC1202	3	3	3	2	2	3	2	2	3	3
24BVC2201	3	3	3	2	2	3	2	2	3	3
24BVC2202	3	3	3	2	2	3	2	2	3	3
24BVC3301	3	3	3	2	2	2	3	3	3	3
24BVC3303	3	3	3	2	2	2	3	3	2	2
24BVC3201	3	2	3	3	3	2	2	2	2	3
24BVC3302/24BVC3304	3	3	3	2	2	3	2	3	3	3
Average	**3**	**2.8**	**3**	**2.1**	**2.1**	**2.6**	**2.2**	**2.3**	**2.7**	**2.8**

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1401	**Introduction to Human Communication**	**Core**	**4**	**4**

This course introduces the field of communication and explores the foundational concepts of the discipline. Students will examine various types of communication, the importance of communication, and the nature of communication as an expression, skill, and process. They will also learn about the SMCR model, which explains communication in terms of its source, message, channel, and receiver. The course will cover different contexts of communication such as interpersonal, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers.

Course Outcomes:
At the end of the course, students will be able to:
CO1: define the types, importance, and models of communication
CO2: identify and analyze the communication process, including message, meaning, and barriers
CO3: demonstrate nonverbal communication and active listening skills
CO4: apply effective interpersonal communication and conflict resolution strategies
CO5: develop public speaking and presentation skills using technology

Unit I: Foundations of Communication (12 Hours)
Communication: Definition, types of Communication, Need for and the Importance of Human and Visual Communication - Nature of communication, Communication as expression, skill, and process - Understanding Communication: SMCR Model - Communication in different contexts: interpersonal, group, organizational, and mass communication

Unit II: Communication Processes and Language (12 Hours)
Communication as a process and a Product - Message, Meaning, Connotation, Denotation, Culture/Codes, etc. - Flow of Communication, barriers to Communication - Levels of communication: Technical, Semantic, and Pragmatic - The semiotic landscape: language and visual communication, narrative representation

Unit III: Nonverbal Communication and Listening Skills (12 Hours)
Introduction to nonverbal communication: types and functions - Understanding body language, facial expressions, gestures, and posture - The importance of active listening in effective communication - Barriers to effective listening and strategies to improve listening skills

Unit IV: Interpersonal Communication and Relationship Building (12 Hours)
Principles of effective interpersonal communication - Communication styles: assertive, passive, aggressive, and passive-aggressive - Conflict resolution and negotiation skills Building and maintaining professional relationships through communication

Unit V: Public Speaking and Presentation Skills (12 Hours)

Basics of public speaking: overcoming fear, audience analysis, and speech organization. Developing effective verbal and visual presentation skills - Using technology in presentations: PowerPoint, Prezi, and other tools - Evaluating and improving public speaking and presentation skills through feedback and practice.

Learning Resources:

Textbook(s):

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

References:

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

Websites/ E- Learning Resources

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

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	3	3	3	3	3	2
CO2	-	3	2	2	2	2	3	3	3	2
CO3	3	2	3	3	2	2	2	3	1	-
CO4	3	-	3	3	3	3	2	3	2	2
CO5	3	3	3	2	2	3	2	3	3	1
Average	3	2.5	2.6	2.6	2.4	2.6	2.4	3	2.4	1.7

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1501	Visual Arts and Aesthetics	Core	5	5

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

Course Outcomes:
At the end of the course, students will be able to:
CO1: identify and explain key concepts in visual art and aesthetics, including objectivism, subjectivism, symbolism, and emerging visual contexts
CO2: describe and analyze the development and significance of Indian art from prehistoric to modern times
CO3: discuss major movements and styles in Western art history, from pre-historic to contemporary times
CO4: examine contemporary art movements and notable artists, including digital and internet art

CO5: apply principles of visual art analysis and appreciation, including description, analysis, interpretation, and judgment

Unit I: Visual Art and Aesthetics   (15 Hours)

Aesthetic Experience, Objectivism vs. Subjectivism - Elements of Visual Art - Creativity and Expression in Art, Symbolism and Iconography - Form and Function Form; Content and Composition; Form - Representational and Abstract - Emerging Visual Context - Virtual Reality and Digital Culture

Unit II: Indian Art   (15 Hours)

Prehistoric cave paintings - Bhimbetka, Indus Valley Civilization, Buddhist Art - Murals – Ajantha, Ellora, Bagh and Sittanvasal - Miniatures – Pala, Mughal, Rajathan, Pahari and Deccan - Art Movements – Bengal School, Bombay Progressive Artist Group, Baroda Group of Artists - Progressive Painters Association – Madras Art Movement

Unit III: Western Art   (15 Hours)

Pte-historic art, Greek, Romanesque, Byzantine, Gothic - Renaissance, Baroque, Realism, Impressionism, Post impressionism - Pointillism, Symbolism, Cubism, Expressionism - Futurism, Dadaism, Surrealism, Op, Pop, - Minimal, Conceptual Art, Performance Art

Unit IV: Contemporary Movements and Artists   (15 Hours)

Street Art, Digital Art, Neo Pop Art, Installation Art, Afro futurism - Internet Art, Post human Art, Data Art, Net.Art - Super flat Art, Contemporary Figurative Art, Data Sculpture, Data Painting - Anish kapoor, Sudarshan shetty, Nalini malani, Amar kanwar, Shilpa gupta, Atul dodiya, Jitish kallat, Bharti kher, Subodh gupta, CJ Anthony dass, Alphonso arul doss, RB Bhaskaran, KM Adimoolam, AP Santhanaraj, G Raman - Golan levin, David Mccandless, Nathalie miebach, Aaron koblin, Chris jordan, Zach blas, Tega brain, Sam lavigne, Joel stern, James parker, Sean dockray, Refik anadol, Pipilotti rist, Bill viola, Lynn hershman leeson, Isaac julien, Hito steyerl, Arthur jafa

Unit V: Visual Art Analysis and Appreciation   (15 Hours)

Description, Analysis, Interpretation, Judgment - Heinrich Wölfflin – Principles of Art History - Clive Bell – Significant Form - Erwin Panofsky - Three levels of Iconography - Roland Barthes – Rhetoric of the Image

Learning Resources:

Textbook(s):
1. Kleiner, F. S., Gardner, H. (2009). Gardner's Art through the Ages: A Global History. United States: Thomson/Wadsworth.
2. The Routledge Companion to Aesthetics. (2013). United Kingdom: Taylor & Francis.
3. Mitter, P. (1994). Indian Art. United Kingdom: Oxford University Press.
4. Huntington, J. C., Huntington, S. L. (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Japan: Motilal Banarsidass.
5. Smith, V. A. (2015). Art of India. United Kingdom: Parkstone International.
6. Oxford Readings in Indian Art. (2018). India: Oxford University Press.

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

8. Reichle, I. (2009). Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art. Austria: Springer.

References:

1. Pande, A. (2013). Masterpieces of Indian Art. India: Lustre Press.

2. Bahl, S. (2012). 5000 Years of Indian Art. India: Lustre Press.

3. Adams, L. (2005). A history of western art. Boston: McGraw-Hill.

4. Berleant, A. (2019). Aesthetics and Environment: Variations on a Theme. Routledge.

5. Barthes, R. (1977). Image-Music-Text. United Kingdom: Farrar, Straus and Giroux.

6. Panofsky, E. (2018). Studies In Iconology: Humanistic Themes In The Art Of The Renaissance. United Kingdom: Taylor & Francis.

Websites:

1. Title: The Art Story, URL: https://www.theartstory.org/

2. https://philosophy.lander.edu/intro/articles/bell-a.pdf

3. https://williamwolff.org/wp-content/uploads/2014/08/Barthes-Rhetoric-of-the-image-ex.pdf

4. http://tems.umn.edu/pdf/Panofsky_iconology2.pdf

5. Title: Tate Kids, URL: https://www.tate.org.uk/kids

6. Title: Khan Academy, Art History, URL: https://www.khanacademy.org/humanities/art-history

7. The Met, URL: https://www.metmuseum.org/learn/educators/curriculum-resources/art-and-activities.

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	3	2	3	3	1	2	3	3
CO2	3	3	3	3	3	3	2	2	1	2
CO3	2	2	3	3	-	3	1	2	2	1
CO4	3	3	3	3	3	2	1	-	1	3
CO5	2	3	3	3	3	3	3	2	2	3
Average	2.6	2.6	3	3	3	2.8	1.6	2	2.2	1.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1403	**Graphic Design and Typography Lab**	**Core**	**4**	**4**

This graphic design course is designed for individuals who are interested in learning the fundamentals of graphic design. The course covers a wide range of topics, including lines of different thicknesses, curves of different thicknesses, shapes of different forms, patterns of different kinds, distortion of different kinds, lettering (fonts) - alphabets (typographic study), fonts numbers, logo design, letterhead, visiting cards, brochures, and print advertisements for newspapers and magazines in both black & white and colour.

Course Outcomes:
At the end of the course, students will be able to:
CO1: create designs using fundamental elements such as point, line, shape, form, color, texture, and space
CO2: develop the design process by developing creative briefs, conducting research, and producing final design projects.
CO3: apply typography principles to create visually appealing and readable text layouts, including the use of different typefaces, spacing, and alignment
CO4: utilize grid and layout techniques to structure design compositions effectively, considering elements like margins, columns, and spatial zones
CO5: analyze and apply color theory and composition principles to enhance visual impact and convey meaning in design projects

Unit I: Understanding Graphic Design (12 Hours)
Point, Line, Shape, Form, Light, Color, Texture, Scale, Space, Closure, Expression, Abstraction, Tone, Frame, Proportion, Image, Pattern Shape and space, Form and space, space and tension; Design using Gestalt perception

Unit II: Design Process (12 Hours)
The creative process: creative brief, research, Ideation, Production; Depth of Meaning – perception, sensation, emotion, intellect, identification, reverberation, spirituality; Importance of Research in the Design Process, Size and format

Unit III: Typography (12 Hours)

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

Unit IV: Grid and Layout   **(12 Hours)**
Elements of a Grid: Margins, Flowlines, Columns, Modules, Spatial zones, Markers, Gutters and Alleys; Grid: Single-Column/Manuscript Grid, Multi column Grid, Modular Grid, Hierarchical Grid, Baseline Grid, Compound Grid, Layout: Pacing and Sequencing, Pattern and Form, Rhythm and Flow, Space, Alignment, Emphasis, Hierarchy and Scale

Unit V: Composition and Colour   **(12 Hours)**
Composition: Balance, Movement, Symmetry, Asymmetry, Tension, Contrast, Figure-Ground, Dominance, Rhythm, Unity; Colour: Hue, Tone, Saturation, Tints; Primary, Secondary, Tertiary, Complementary, CMYK, RGB, Analogous, Monochromes; Colour associations: emotions, connotations, denotations, contrast and harmony

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

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

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

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

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	2	1	1	1	3
CO2	2	3	3	3	2	1	3	3	2	2
CO3	2	2	3	3	3	3	2	2	2	2
CO4	3	2	3	1	1	3	2	1	-	2
CO5	3	3	2	2	3	2	2	2	2	1
Total	13	12	13	12	11	11	10	9	7	10
Average	2.6	2.4	3.25	3	2.75	2.75	2.5	3	1.75	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1405	**Media and Society**	**Supportive**	**5**	**4**

This course aims at introducing the basic concepts of mass communication and details of culture. It also aims at discussing the elements of culture and society as well as how it influences the people. The enormous impact culture has upon society and how mass media too persuades and its significance has been understood here.

Course Outcomes:

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

CO1: Describe the definition, nature, and scope of media, and identify the characteristics and significance of different types of mass media.

CO2: Analyze media audiences and their interactions with mass media

CO3: Examine the relationship between media and popular culture, including the impact of commodities, sub-cultures, celebrity culture, and media literacy

CO4: Discuss mass society approaches, including theories from the Frankfurt School, Cultural Imperialism etc.

CO5: Create a checklist for understanding the different elements of culture around us

Unit I: Media- Definition (15 Hours)

Media- Definition, Nature & Scopes- Characteristics of Mass Media- Significance of media, society and culture- Power of Mass Media- Types of Mass Media- Print, Electronic, Traditional & New Media; Media and Social Institutions.

Unit II: Media Audiences Analysis (15 Hours)

Media Audiences Analysis- Mass, Segmentation, Product & Social Uses- Public & Public Opinion- Mass Media & Public Opinion- Media in Society; Effects of Mass Media- Mass Media & Indian Family- Media World Vs Native Culture- Mass Media & Women- Violence in Media- Theories of audience-Uses and Gratification Theory- Uses & Effects theory.

Unit III: Media & Popular Culture (15 Hours)

Media & Popular Culture- Commodities, Culture and Sub-Culture- Popular texts, Identity and Cultural Contexts- Types, elements and subsets of culture- Politics & Popular Culture- Popular Culture Vs People's Culture- Celebrity Culture- Film Industry; Personality & Brand Management- Hero-worship & etc.- Film, Television & Visual Culture- Advertising & Commercial Culture; Media Literacy

Unit IV: Mass Society Approaches   (15Hours)

Mass Society Approaches- The Culture Industry: Frankfurt School- Dependency Theory and Cultural Imperialism- Globalization and 'Globalization'- The State, the Market and Issues of Ownership, Control and Regulation- The Public Sphere; Post Colonialism; Nationalism.

Unit V: Psychoanalysis   (15 Hours)

Psychoanalysis- definition & concept; psychoanalytic techniques- Modernism- definition & concept - Modernism Vs Postmodernism- Media Myths- Media Culture: Influence of Media Content and Celebrities- Social Construction of Reality.

Learning Resources:

Textbook(s:

1. Richard Collins, (1986), Media, Culture & Society- A Critical Reader, Sage Publications Ltd
2. Paul Hodkinson, Media Culture and Society, Sage publications, UK. 2010. ISBN 97-814-1292037
3. Ravi Sundaram, (2012), Media Studies: No Limits, Oxford University Press, UK,
4. A Dictionary of Media and Communication, (2011), Oxford University Press, UK
5. Asa Berger, (1998), Media Analysis Technique, Sage Publications, India
6. Lawrence Grossberg, (1998), Media-Making: Mass Media in a popular culture, Sage Publications, India

References:

1. Nicholas Carah, (2021), Media and Society: Power, Platforms, and Participation, Second Edition
2. Gramme Burton, (2010), Media and Society: Critical Perspectives, Open University Press; 2nd edition
3. Paul Hodkinson, (2017), Media, Culture and Society: An Introduction, SAGE Publications Ltd
4. James Curren, (2011), Media and Society, Bloomsbury Publishing
5. Simon Lindgren, (2022), Digital Media and Society, Sage Publications Ltd,

Websites/E-Learning Resources:

1. https://open.lib.umn.edu/mediaandculture/chapter/2-2-media-effects-theories/
2. https://www.sociologygroup.com/mass-culture-vs-popular-culture/
3. https://www.thoughtco.com/public-opinion-definition-and-examples-519646
4. https://jiad.org/article22/
5. https://www.mvnews.org/media-representation-of-gender-impacts-students-in-different-ways/
6. https://www.studysmarter.co.uk/explanations/psychology/scientific-foundations-of-psychology/psychoanalysis

CO-PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	2	2	3	2	2	3	2
CO2	2	3	2	2	2	2	2	1	2	1
CO3	3	2	3	1	1	2	2	3	2	2
CO4	3	2	3	2	3	-	2	1	-	1
CO5	2	3	3	2	2	2	3	2	3	2
Average	2.6	2.6	2.6	2	2.3	2	2	2.6	3.3	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC 1201	Mobile Cinematography	NME	3	2

This course aims at introducing the basic concepts of cinematography and the details of Mobile cinematography. This course is designed to equip students with the skills to produce high-quality cinematic content using mobile devices, from shooting techniques to post-production.

Course Outcomes:
At the end of the course the students will be able to:
 CO1: identify the essentials and importance of mobile cinematography, and compare it with traditional cinematography
 CO2: demonstrate proficiency in mobile camera work and techniques, including exposure, focus, framing, and stabilization methods
CO3: apply basic and advanced lighting techniques for mobile filmmaking, and utilize external microphones and sound recording apps for audio quality
CO4: execute creative cinematography and editing strategies for impactful narratives
CO5: utilize mobile editing apps for post-production, including cutting, trimming, sequencing, color correction, and applying visual effects

Unit I: Mobile Cinematography   (9 Hours)
Mobile Cinematography - Definition - Origin - Importance of Mobile Cinematography - Essentials of Mobile Cinematography - Functions and Barriers of Mobile Cinematography - Comparison Between Traditional and Mobile Cinematography.

Unit II: Mobile Camera Work   (9Hours)
Mobile Camera Work and Techniques: Exposure Basics - Focus Techniques - Frame Rate Selection - Rule of Thirds - Leading Lines - Depth of Field - The Importance of Lighting - Framing and Perspective - Panning Techniques - Tilting Fundamentals - Tracking Shots - Stabilization Methods.

Unit III: Basics of Lighting   (9Hours)
Basics of Lighting for Mobile Filmmaking - Natural Lighting Techniques - Using Portable Lights - Lighting Setup Basics - Three-Point Lighting - Soft Lighting vs. Hard Lighting - Color - Temperature and Mood - External Microphones for Mobile - Sound Recording Apps - Reducing - Background Noise - Audio Monitoring on Mobile Devices

Unit IV: Mobile Film Making   (9Hours)
Advanced Mobile Film making Techniques - Gimbals for Smooth Stabilization- Drone Cinematography Basics - Slow Motion Capture - Time-Lapse Photography - Hyperlapse Videography - External Lens Attachments - Visual Narratives with Mobile - Experimental Angles and Framing - Mixing Media and Formats.

Unit V: Editing   (9Hours)
Editing and Post-Production for Mobile Cinematography - Popular Mobile Editing Apps - Features and Tools Overview - Compatibility and Export Options - Editing Techniques:

Cutting and Trimming Clips - Sequencing and Story Flow - Adding Transitions and Effects - Basics of Color Correction - Color Grading Techniques - Applying Visual Effects and Filters.

Learning Resources:
Text Book(s):
1. Max Sxhleser, (2021), Mobile Film making: 100 Steps to Making Movies with Your Smartphone (1st Edition), Bloomsbury Publishing.
2. Kris Malkiewicz, (2005), Cinematography: Third Edition, Simonand Schuster Publications
3. Joseph V.Mascelli, (2005), The five Cs of cinematography: Motion picture filming techniques, Silman -James Press

References:
1. Montgomery, R. (2018). Smartphone Video Storytelling. Taylor & Francis Ltd.
2. The Smartphone Filmmaking Handbook: Revealing the secrets of smartphone movie making
3. Sheppard, Neil Philip (2019). The Smartphone Filmmaking Handbook: Revealing the secrets of smartphone movie making - Softcover
 4. Blain Brown, (2016), Cinematography: theory and practices: image making for cinematographers and directors, Routledge
5. David Landau, (2014), A&C Black, Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image, Routledge
6. Bob Fisher and Lorenzo Codelli, (2013), Art of cinematography,
7. Richard MeranBarsam, (1992), Nonfiction film: A Critical History, Indian University Press, New Delhi

Websites/E-Learning Resources:
1.Mobile Cinema and the Power of Smartphone Filmmaking. https://www.researchgate.net/publication/374448059_Mobile_Cinema_and_the_Power_of_ smartphone_Filmmaking
2.Best Practices and Tips for Shooting Smartphone Videos. https://teaching-resources.delta.ncsu.edu/best-practices-and-tips-for-shooting-smartphone-videos/
3. Cinematic Lighting: Smartphone Filmmaking. https://momofilmfest.com/cinematic-lighting-smartphone-filmmaking/

CO- PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	3	2	2	3	3
CO2	2	3	3	2	2	3	2	3	3	3
CO3	3	3	3	2	2	2	3	2	3	2
CO4	3	2	2	2	1	3	3	3	2	2
CO5	3	1	3	1	1	1	1	3	2	3
Average	2.8	2.2	2.6	1.6	1.6	2.4	2.2	2.6	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1200	**Environmental Studies**	**AEC**	**3**	**2**

This course is aimed at introducing the basic concepts of environment. It is also aimed at focusing the role of sustainable energy for environmental protection. In addition, it is aimed at providing the contemporary concepts of environmental pollution, global effects of environmental pollution and awareness through documentaries and feature films relating to environmental protection.

Course Outcomes:

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

CO1: define the multidisciplinary nature of environmental studies and the basics of the lithosphere, hydrosphere, and biosphere

CO2: analyze sustainable energy sources, such as solar energy, biomass, and nuclear energy, and discuss measures to address energy crises and deforestation

CO3: describe the structure and function of ecosystems, including pond and grassland ecosystems, and explain concepts such as food chains, food webs, and energy flow pyramids

CO4: discuss biodiversity, ecosystem diversity, pollution (water, air, land), and global environmental issues such as global warming, acid rain, and ozone depletion

CO5: evaluate the role of media in addressing global environmental issues through documentaries and feature films related to the environment

Unit I: Introduction   (9 Hours)

Introduction - Multidisciplinary nature of environmental studies - Basics of Lithosphere - Hydrosphere – Biosphere

Unit II: Sustainable Energy   (9 Hours)

Sustainable energy - Solar energy - Energy from earth's forces - Earth from biomass - Nuclear
energy - Use and overexploitation - Energy crisis - Deforestation - Afforestation measures

Unit III: Ecosystem   (9 Hours)

Ecosystem - Structure - Function - Pond ecosystem - Grass land eco system - Food chain – Food web - Energy flow pyramid

Unit IV: Biodiversity   (9 Hours)

Biodiversity - Ecosystem diversity - Hotspots - Eco tourism - Pollution - Water pollution - Air
pollution - Land Pollution - Global warming - Acid rain - Ozone depletion

Unit V: Media Environment   (9 Hours)

Media Environment - Global environmental issues and media responses - Documentaries and feature film relating to environment

Learning Resources:

Textbook(s):

1. ErachBharucha (2005),Textbook for Environmental Studies (UGC),Universities Press.
2. ErachBharucha, 2006, Environmental studies for Undergraduate Courses, University

Press
 3.Misra &; Pandey, 2016, Essential Environmental Studies (Fourth Edition), Ane Books
Pvt. Ltd., New Delhi, India
4. Rabindranath Barajunayak, 2016, Assessment of Environmental Education, S.K. Book
Agency, New Delhi, India
5. Mary K. Theodore & Louis Theodore, 2018, Introduction to Environmental Management,
CRC Press, Taylor & Francis Group, New York, USA

References:
1.D. K. Asthana , S Chand, A Textbook of Environmental Studies, Chanda & Co. Ltd, 2010
2. Joseph, Environmental Studies, Mc Graw Hill, India, 2017
3. Mahua Basu, Xavier SJ Savarimuthu, Fundamentals Of Environmental Studies,
Cambridge, 2017
4. D.K. Asthana, S.Chand & Co Ltd, A Text book of Environmental Studies, S Chand & Co
Ltd, 2010
5. Myneni, Environmental Studies, Deccan Law House, 2019

Websites/E-Learning Resources:
1.https://www.studysmarter.co.uk/explanations/geography/sustainable-urban-
development/
2. https://link.springer.com/journal/10531
3. https://asdma.gov.in/pdf/publication/undp/disaster_management_in_india.pdf
4.https://www.researchgate.net/publication/337859739_What_is_environmental_me
dia_studies
5. https://mediaenviron.org/article/10780-the-elements-of-media-studies

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	3	3	2	2	1	2	3
CO2	2	3	3	2	1	2	2	1	2	3
CO3	3	3	3	2	3	2	2	2	3	2
CO4	3	2	3	2	3	2	2	2	2	3
CO5	3	3	2	2	3	1	3	2	3	3
Average	2.8	2.6	2.6	2.2	2.6	1.8	2.2	1.6	2.4	2.8

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1402	**Understanding Visual Communication**	Core	4	4

The course on Visual Communication is designed to provide students with a comprehensive understanding of the essential topics and concepts related to visual communication. With the guidance of an expert in the field, this 31-lesson course is divided into eight units that explore the foundations, theories, and practices of visual communication. Students will learn about the study of visual culture, the fundamentals of visual literacy, visual theories, critical viewing skills, and the grammar of visual design

Course Outcomes:
At the end of the Course, Students will be able to:
CO1: explain the role of visual media in society, including the power of visual images, visual language, framing, and narrative theory
CO2: analyze the fundamentals of visual literacy, including visual elements, visual environment, visual persuasion, propaganda, and visual stereotypes
CO3: apply basic visual concepts and principles, including physiological and perceptual aesthetics, Gestalt theory and cognitive theories in visual communication
CO4: analyze visual communication, including the concepts of the gaze, meaning and message, form, content, context, and cultural theories
CO5: utilize the grammar of visual design, including semiotics, color theories, principles of design, and techniques for persuasive visual communication

Unit I: Introduction to Visual Culture (12 Hours)
Introduction to Visual Media, Understanding Visual Media, The Role of Visual Media in Society, Power of Visual Images - Visual Language, Understanding Visual Language in Visual Media, The Role of Visual Language in Communication - Overview of Framing, Understanding Framing in Visual Communication, The Role of Framing in Visual Communication - Types of Narratives, Understanding Narrative Theory and Its Elements in Visual Communication, Understanding Different Types of Narratives in Visual Media, The Role of Narratives in Visual Communication, Understanding Traditional Narrative Media

Unit II: Fundamentals of Visual Literacy (12 Hours)
Definition and Concepts of Visual Literacy, The importance of Visual Literacy, Visual Elements and Principles, Developing Visual Literacy Skills - Visual Environment – Art, Print, Film, TV and Public Space, Understanding the Visual Environment, The role of Visual Communication in different contexts, Public Art and Social Responsibility -Visual Persuasion and Propaganda, Understanding the power of Visual Persuasion, The use of Visual Propaganda in History, Ethical Issues in Visual Persuasion - Visual Stereotypes, The role of Stereotypes in Visual Communication, The impact of Stereotypes on Society, Strategies for Challenging Visual Stereotypes

Unit III: Visual Literacy (12 Hours)
Basic Visual Concepts and Principles, The Elements and Principles of Visual Design, Applying Basic Visual Concepts and Principles - Physiological Aspect and Perceptual Aesthetics, The Physiology of Visual Perception, The Aesthetics of Perception -Perceptual Theories - Sensation and Perception; Organization and Constancies, Sensation and

Perception, Organizing Visual Information, Understanding Constancies in Visual Perception, -Gestalt Theory and Constructivism, The Principles of Gestalt Theory, The Principles of Constructivism, Applying Gestalt Theory and Constructivism in Visual Communication, Sensual Theories – Gestalt and Construct - Cognitive Understanding and Cognitive Theories in Visual Communication, The Role of Cognition in Visual Communication

Unit IV: Theories of Visual Communication   (12 Hours)
Visual Literacy Eye, Developing the Visual Literacy Eye, Visual Analysis Techniques, The Gaze, Definition and types of Gaze, The Male Gaze, The Female Gaze - Critically Analyzing Visuals and Designs, Understanding Form, Content, and Context in Visual Communication, Analyzing the Meaning and Message of Visual Communicationn - Meaning and Message, Understanding the Relationship between Meaning and Message in Visual Communication, Understanding the Role of Context in the Interpretation of Visual Communication - Form, Content, and Context, Understanding the Relationship between Form, Content, and Context in Visual Communication, Applying Form, Content, and Context in Visual Communication - Cultural Theories – Key Frames from the History of Visual Art, Understanding the Historical and Cultural Context of Visual Communication, The Role of Key Frames in Visual Art History - What is Visual Culture?, Key themes and concepts in Visual Culture, Historical evolution of Visual Culture, Cultural differences in Visual Perception, The impact of technology on Visual Cultures

Unit V: The Grammar of Visual Design   (12 Hours)
Semiotics - Iconic, Indexical and Symbolic, Understanding Semiotics in Visual Communication, The Role of Iconic, Indexical, and Symbolic Signs in Visual Communication - Colour Theories, The Science of Colour Perception, The Role of Colour in Visual Communication, The Psychological and Emotional Impact of Colour - Principles of Design, The Basic Principles of Design, Applying the Principles of Design in Visual Communication - Relationship of Elements, Understanding the Relationship between Visual Elements in Design, Creating Balance and Harmony in Visual Communication - Visual Persuasion in Communication, Understanding the Role of Persuasion in Visual Communication, Techniques for Persuasive Visual Communication

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

References:
1. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media

Culture. SAGE Publications.

2. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.

3. Crow, D. (2017). Visible Signs: An Introduction to Semiotics in the Visual Arts. Bloomsbury Publishing.

4. Davis, M., & Hunt, J. (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience. Bloomsbury Publishing.

5. Edwards, M. (2015). The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas. LID Publishing.

Websites/E-Learning Resources:

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

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	3	3	3	3	3	2
CO2	3	3	2	2	2	2	3	3	3	2
CO3	3	2	3	3	2	2	2	3	1	1
CO4	3	-	3	3	3	3	2	3	2	2
CO5	3	3	3	2	2	3	2	3	3	1
Average	3	2.5	2.6	2.6	2.4	2.6	2.4	3	2.4	1.7

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1404	**Photography and Videography - Lab**	Core	4	4

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

Course Outcomes
At the end of the Course, students will be able to:
CO1: apply principles of composition, camera movements, and subject selection in creating photographs and videos
CO2: compare human visual perception with camera operations and utilize storytelling techniques to craft compelling visual narratives
CO3: demonstrate practical skills in camera settings, focusing techniques, and exposure control to produce creative and technically sound images
CO4: utilize various types of photography and videography equipment, including cameras, lenses, filters, and accessories, and apply their functions in practical settings
CO5: implement visually compelling photographs and short videos by synthesizing skills and concepts from the course.

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

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

Unit I: Introduction to photography and videography (12 Hours)

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

Unit II: Understanding the Camera, Visual Perception and storytelling   (12 Hours)
Comparing Human Eye and Camera: Similarities and differences in visual perception; Aesthetics, The role of storytelling in photography and videography, Techniques for crafting compelling visual narratives

Unit III: Camera Design, Structure, and Operations   (12 Hours)
Mastering Camera Settings: Aperture, shutter speed, focal length, and depth of field, Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Using long exposures, panning, and other techniques to create creative photographs; Basics for the Preparation of Panoramic Picture; Focus: Understanding the importance of choosing the right focus point for your subject, Exploring the pros and cons of manual and autofocus; Selecting autofocus points: Understanding how to choose the right autofocus points for your subject., Focusing for effect: Creating interesting and creative photos by controlling the focus in different ways.

Unit IV: Equipment Familiarization   (12 Hours)
Hands-on practice with different cameras, lenses, filters, Colour Correcting Filters, Diffusion Filters. and mobile photography; Film Camera Types: RED, ARRI, Sony, Blackmagic, and their Characteristics; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: normal, close up lens, telephoto, macro special lenses - mechanism and structure extensions. Functions of Sensor, Menus and Options in DSLR, Memory Card, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters, Light Accessories: Light Meter, Flash Trigger, Modifiers - Umbrella, Soft box, Strip box, Octa box, Reflector, Snoot, Barn Door, Beauty Dish, Grid, Gels, Flags, Studio Accessories: Stands, Backdrops etc.

Unit V: Light, Light sources and Lighting techniques   (12 Hours)

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

Suggested Practical Exercises for Photography:
1. Create a series of photographs that capture a single moment in time from different angles.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Suggested Practical Exercises for Videography:
1. Create a short video that tells a story without any words.
2. Create a 1-2 minute video that shows a simple sequence of events and tells a visual story without any dialogue.
3. Create a short video that uses light and shadow to create a mood.
4. Create a 1-2 minute video using different types of lighting (natural, artificial) and lighting angles to create a particular mood or tone.
5. Create a short video that captures a scene from different perspectives.
6. Create a 1-2 minute video showing the same scene or landscape from multiple different angles (close-up, far away, bird's eye view, worm's eye view, etc.)

7. Create a short video that captures a single subject from different angles.
8. Create a 1-2 minute video capturing a single subject (person, animal, object) from multiple different angles.
9. Create a short video that captures a single moment in time from different angles.
10. Create a short 10-30 second video showing a single moment (someone jumping, ball being hit, etc.) from multiple simultaneous angles.
11. Create a short video using only one type of shot (close-up, medium, wide, etc.).
12. Create a short 1 minute video using only one type of camera shot (close-up, medium, or wide).
13. Create a short video using only one type of lighting (natural, artificial, etc.).
14. Create a short 1 minute video using only one type of lighting, either natural or artificial.
15. Create a short video using only one type of camera movement (pan, tilt, etc.).
16. Create a short 1 minute video using only one type of camera movement, such as panning, tilting, tracking or zooming.
17. Create a short video using only one type of visual effect (slow motion, time-lapse, etc.).
18. Create a short 1 minute video using only one visual effect like slow motion, time-lapse, fast motion, etc.
19. Create a short video using only one type of editing technique (cut, dissolve, etc.).
20. Create a short 1 minute video using only one type of editing technique (cut, dissolve, fade, wipe, etc.) to transition between all clips.

Learning Resources:
Textbook(s):

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

References:
1. Tasabehji, Y., & Tasabehji, M. (2022). The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way. Page Street Publishing. SEP SEP
2. Valenzuela, R. (2020). The Successful Professional Photographer. Rocky Nook, Inc.
3. Cheng, E. (2015). Aerial Photography and Videography Using Drones. Peachpit Press.
4. Davenport, A. (1999). The History of Photography: An Overview. UNM Press.
5. Davis, H. (2011). Creative Landscapes: Digital Photography Tips and Techniques. John Wiley & Sons.
6. Frohlich, D. M. (2004). Audiophotography: Bringing Photos to Life with Sounds. Springer Science & Business Media.
7. Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.

Websites for Photography
1. Professional Photographer Magazine - https://ppmag.com/
2. Popular Photography Magazine - https://www.popphoto.com/
3. American Photo Magazine - https://www.americanphotomag.com/
4. Aperture Magazine - https://aperture.org/

5. Digital Photo Pro Magazine - https://www.digitalphotopro.com/
6. Professional Photographers of America (PPA) - https://www.ppa.com/
Websites for Videography
1. National Association of Broadcasters - https://www.nab.org/
2. Society of Camera Operators - https://soc.org/
3. International Documentary Association - https://www.documentary.org/
4. Wedding and Portrait Photographers International - https://www.wppiexpo.com/
5. Producers Guild of America - https://www.producersguild.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	-	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	1.8	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1502	**Advertising and Public Relations**	**Core**	**5**	**5**

This course intends to introduce the basic concepts of advertising. It also intends to focus on the role of products, audience, budget, brands and advertising agency in advertising. It intends as well to provide the contemporary concepts of public relations, press conferences and publicity

Course Outcomes:

At the end of the course the students will be able to:
CO1: describe the history, functions, and types of advertising, and identify the key elements of an advertisement
CO2: analyze product life cycles, target audiences, and branding strategies, and apply concepts of market segmentation and sales promotion
CO3: develop and manage advertising budgets, select appropriate media vehicles, and understand the structure and functions of different types of advertising agencies
CO4: explain the role, history, and ethics of public relations, and conduct a public relations campaign including the role of photography in PR
CO5: apply the principles and methods of public relations, including press releases, press conferences, and understand PR in government and private sectors

Unit I: Advertising (15 Hours)
Advertising - Definition - History of advertising - Functions of advertising - Types of advertising - Elements of advertising: Slogan - Headline - Sub headline - Illustration - Copy - Product - Trademark - Layout

Unit II: Product (15 Hours)
Product - Types of product - Product life cycle - Target audience - Types of audience - Branding - Brand image - Brand positioning - Market segmentation - Appeals - Sales promotion

Unit III: Budget (15 Hours)
Advertising budget -- Media vehicle -- Types of media vehicle - Selection of media - Planning and classification - Ad agency - Types of ad agency - Structure and Function of advertising agency

Unit IV: Public Relations (15 Hours)
Public Relations - History - Role and meaning - Qualities of Public Relations Officer - Procedure to conduct Public Relations Campaign - Importance of Public Relations - Codes of ethics of Public Relations - Role of photography in Public Relations

Unit V: Principles of PR (15 Hours)
Principles of Public Relations - Methods of Public Relations (Tools) - Press Release - Press Conferences - Public Relations in Government sector - Public Relations in Private sector - Public Opinion - Propaganda – Publicity

Learning Resources:

Textbook(s):

1. Piyush Pandey (2015), Pandeymonium: Piyush Pandey On Advertising, Penguin Books
2. Deepak Gupta (2005), Handbook of Advertising Media and Public Relations, Mittal Publications
3. James Elkins (2007), Visual Literacy (1st Ed.). Routledge,
4. Frank Serafini (2013), Reading the Visual: An Introduction to Teaching Multimodal Literacy. Teachers College Press
5. Keval .J. Kumar, 2013, Mass Communication in India, Jaico Publishing House, Mumbai, India

References:

1. Seema Hasan, 2016, Mass Communication: Principles and Concepts, CBS Publishers and Distributors PVT Ltd, New Delhi, India
2. Denis Mcquail, 2011, Mass Communication Theory (Sixth edition), Sage Publications Ltd, New Delhi, India
3. Susan. B. James, 2017, An Introduction to Visual Communication, Peter Lang Publications, Oxford, USA
4. Jonathan Finn, 2011, Visual Communication and Culture, OUP Canada, Toronto, Canada

Websites/E-Learning Resources:
1. Understanding Advertising:
a. https://ncert.nic.in/ncerts/l/gess307.pdf
b. https://www.ama.org/marketing-vs-advertising/
2. History of Advertising:
a. https://www.themediaant.com/blog/history-of-advertising-in-india/
3. Functions, Importance & Purpose of Advertising
a. https://www.themediaant.com/blog/functions-of-advertising/
4. History and Evolution of Public Relations
a. https://egyankosh.ac.in/bitstream/123456789/72043/1/Unit-9.pdf
5. Principles of Public Relations
a. https://egyankosh.ac.in/bitstream/123456789/7678/1/Unit-1.pdf

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	3	2	3	2	2	3
CO2	2	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	1	2	2	3	3	2	3
CO5	1	3	2	1	3	2	3	-	3	1
Average	1.8	2.6	2.6	2	2.6	2.2	2.8	2	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1406	Sports Journalism	Supportive	5	4

This course is designed to Equip students with the skills to report, analyze, and narrate sports events and issues effectively, integrating ethical journalism practices and multimedia storytelling techniques.

Course Outcomes:
At the end of the course the students will be able to:
CO1: demonstrate knowledge of the history, evolution, and ethics of sports journalism, and identify key milestones in sports media
CO2: develop practical skills in sports reporting and writing, including feature writing, game reporting, and the use of statistics and data
CO3: create digital and multimedia sports content, including blogging, social media engagement, podcasting, and live streaming
CO4: analyze and produce sports commentary and opinion pieces, considering ethical considerations, fan influence, and societal effects
CO5: apply investigative journalism techniques in sports, including live reporting, covering sensitive issues, and preparing for major events

Unit I: History of Sports Journalism   (15 Hours)
History and Evolution of Sports Journalism - Milestones in Sports Media - Sports Sociology - Sports, Culture, and Social Interaction - Ethics in Sports Reporting - Objectivity and Bias in Sports Journalism - Sports Broadcasting - Sports Print Media - Sports Digital Media

Unit II: Reporting and Writing for Sports   (15 Hours)
Reporting and Writing for Sports: Basics of Sports Reporting - Feature Writing - Game Reporting - Athlete Profiles - Use of Statistics and Data - Story Arcs – Character Development - Emotional Engagement

Unit III: Digital and Multimedia Sports Journalism   (15 Hours)
Digital and Multimedia Sports Journalism: Blogging and Content Creation - Social Media Engagement - Interactive Content - Audience Analytics - Sports Podcasting Intro - Video Production Essentials - Live Streaming Sports - Multimedia Storytelling Techniques.

Unit IV: Sports Commentary and Opinion Writing   (15 Hours)
Sports Commentary and Opinion Writing - Commentary Strategies - Opinion Piece Structure - Ethical Considerations - Impact of Sports Commentary - Fan Influence - Societal Effects - Building Credibility: Voice Development - Establishing Authority - Analyzing Sports

Unit V: Preparing and Covering Major Events   (15 Hours)
Preparing and Covering Major Events: Event Preparation - Live Reporting Techniques - Reporting on Sensitive Issues: Doping Coverage - Corruption Investigations - Discrimination Reporting - Investigative Sports Journalism: Story Uncovering - Investigative Methods - Future of Sports Journalism: Emerging Trends - Industry Challenges

Learning Resources:

Text Book(s):

1. Rob Steen (2007). Sports Journalism: A Multimedia Primer (1st Edition). Routledge.

2. Kathryn T. Stofer, James R. Schaffer, Brian A. Rosenthal, 2019, Sports Journalism: An Introduction to Reporting and Writing, Rowman & Littlefield, Second Edition

References:

1. Sundeep Misra (2013). The Best of Indian Sports Writing Paperback. Wisdom Tree, UK ed. Edition

2. Steve Wilstein (2001) Associated Press Sports Writing Handbook (NTC REFERENCE) Paperback. McGraw Hill.

3. Edward (Ted) M. Kian (2018). Multimedia Sports Journalism: A Practitioner's Guide for the Digital Age. Oxford University Press.

Websites/E-Learning Resources:

1. Evolution of sports journalism in india https://www.academia.edu/26797553/EVOLUTION_OF_SPORTS_JOURNALISM_IN

2. INDIA_WITH_REFERENCE_TO_SPORTS_WEB_PORTALS_

3. Basics of Sports Reporting: https://egyankosh.ac.in/bitstream/123456789/57082/1/Unit%2011.pdf

4. Future of Sports Journalism: Emerging Trends - Industry Challenges: https://www.canterbury.ac.nz/content/dam/uoc-main-

CO- PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	3	2	2	3	3
CO2	2	3	3	2	2	2	2	3	3	3
CO3	3	3	3	2	2	2	2	2	3	2
CO4	3	2	2	2	1	3	2	1	2	2
CO5	3	1	3	1	1	2	2	1	2	3
Average	2.8	2.2	2.6	1.6	1.6	2.4	2	1.8	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC1202	**Entertainment Journalism**	NME	3	2

This course is designed to equip students with the skills to critically analyze, report on, and engage with the entertainment industry through ethical journalism, effective interviewing, multimedia storytelling, and insightful critique.

Course Outcomes:
At the end of the course the students will be able to:
CO1: analyze the evolution and impact of entertainment journalism, including the influence of digital media and critical theories in media studies
CO2: apply research and reporting techniques, utilizing online archives, databases, and social media monitoring tools, while adhering to ethical source management practices
CO3: develop interview and profile writing skills, including crafting insightful questions, conducting interviews, and writing balanced, descriptive profile pieces
CO4: create multimedia stories using podcasting, video interviews, photo essays, and social media platforms, with an emphasis on content planning, scheduling, and audience engagement
CO5: critically review and write opinion pieces on entertainment content, assessing artistic merit, technical quality, cultural impact, and supporting opinions with evidence

Unit I: Evolution of Entertainment Journalism   (9 Hours)
The Evolution of Entertainment Journalism - Early Beginnings and Historical Milestones - Impact of Digital Media and Social Networks - Shifts in Audience Consumption Patterns - Basic Journalism Terms - Entertainment Industry Jargon - Critical Theories in Media Studies - Film Industry Structure and Trends - Television Broadcasting and Streaming Services - Music Industry Dynamics - Video Gaming Industry Growth - Digital Media Platforms

Unit II: Research and Reporting Techniques   (9 Hours)
Research and Reporting Techniques: Primary vs. Secondary Sources - Online Archives and Databases - Managing Professional Relationships - Ethics of Source Management - Social Media Monitoring Tools - Engaging with Audiences Online - Techniques for Source Verification - Handling Unverified Information - The Role of Fact-Checking Organizations

Unit III: Interview Techniques and Profile Writing   (9 Hours)
Interview Techniques and Profile Writing: Interview Research Techniques Crafting Insightful Questions Interview Logistics and Planning - In-Person Interview Techniques - Remote Interview Best Practices - Ethical Considerations in Interviews - Structure of a Profile Piece Incorporating Quotes and Anecdotes - Balancing Objectivity and Admiration - Active Listening Skills- Reflecting Personality in Writing - Use of Descriptive Language.

Unit IV: Multimedia Storytelling   (9 Hours)
Multimedia Storytelling: Introduction to Podcasting - Video Interview Techniques - Crafting Photo Essays - Social Media Platforms Overview - Strategies for Engagement - Analytics and Feedback - Content Planning and Scheduling - Using Visuals to Enhance Narratives.

Unit V: Critical Reviewing and Opinion Writing   **(9 Hours)**
Critical Reviewing and Opinion Writing: Artistic Merit and Technical Quality - Originality and Creativity - Cultural and Social Impact - Structure of a Critique - Providing Balanced Feedback - Supporting Opinions with Evidence - Audience Reception and Engagement - The Role of the Critic - The Impact of Reviews on Public Opinion.

Learning Resources:

Text Book(s):
1. Ben Falk (2018). Entertainment Journalism: Making it your Career (1st Edition).Routledge.
2. Lindsey A., 2023, Sherrill, Entertainment, Journalism, and Advocacy, Lexington Books

References:
1. Gregory Bernstein (2015). Understanding the Business of Entertainment (1st Edition). Routledge
2. Paul Hodkinson (2017). Media, Culture and Society: An Introduction 2nd Edition. SAGE Publications Ltd
3. Stephen J. Berry (2008). Watchdog Journalism: The Art of Investigative Reporting 1st Edition. Oxford University Press

Websites/E-Learning Resources:
1. The Evolution of Entertainment: https://www.linkedin.com/pulse/evolution-entertainment-comprehensive-analysis-edward-standley-c4e8c
2.Reporting Techniques:https://egyankosh.ac.in/bitstream/123456789/59543/1/BLOCK2.pdf
3.Writing a Critical Review:https://academics.umw.edu/writing-fredericksburg/files/2011/09/Critical-Review.pdf
4.Multimedia   Storytelling:
https://www.csus.edu/indiv/s/snowdenr/multimedia%20story%20telling.pdf

CO- PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	3	2	2	3	3
CO2	2	3	3	2	2	2	2	3	3	3
CO3	3	3	3	2	2	2	2	2	3	2
CO4	3	2	2	2	2	3	2	1	2	2
CO5	3	3	3	3	2	2	2	1	2	3
Average	2.8	2.6	2.6	2	2	2.4	2	1.8	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/ Wk.	Credits
24BVC 2401	Multimedia Technologies and Standards	Core	4	4

The course Multimedia Technologies and Standards; provides an in-depth understanding of the fundamental concepts and standards used in the creation, storage, retrieval and delivery of multimedia content. The course covers a wide range of topics, including multimedia compression and coding, multimedia file formats, multimedia security and protection, and multimedia networking. The course provides hands-on experience with a variety of multimedia technologies and software tools. Students will learn how to create, edit and publish multimedia content using digital cameras, image and video editing software, and multimedia authoring tools.

Course Outcomes:
At the end of the course the students will be able to:
CO1: describe the components, history and future of multimedia and utilize various multimedia software tools for editing and authoring
CO2: explain the working principles of display technologies, including LED, OLED, and 4K/8K resolutions, and analyze trends in television display technology
CO3: demonstrate understanding of camera and audio technologies, including digital audio fundamentals, audio compression, and audio for VR/AR, and apply post-processing techniques
CO4: analyze the components and functionalities of mobile and consumer devices
CO5: understand networking and IoT principles, including network topologies, security, protocols, and quality of service for multimedia communications

Unit I: Introduction to Multimedia   (12 Hours)
Components of Multimedia, Multimedia: Past and Present. Early History of Multimedia, Hypermedia, WWW, and Internet. Multimedia in the New Millennium, The Future of Multimedia, Multimedia Software Tools (Music Sequencing and Notation, Digital Audio Graphics and Image, Editing, Video Editing, Animation, Multimedia Authoring Multimedia Broadcasting), Multimedia Tasks and Concerns, Multimedia Presentation, Data Compression, Multimedia Production, Multimedia Sharing and Distribution Some Useful Editing and Authoring Tools, (Adobe Premiere, HTML Canvas, Adobe Director, Adobe XD), Computers Process Information, Operating Systems, Input/Output Devices, Storage Devices, Motherboards and BIOS,Graphics Cards, eGPU,Cooling and Over, How Graphics and Image Data Are Represented, Types of Graphics and Image Representation, Vector Graphics Representation, Bitmap Graphics Representation, 3D Graphics Representation, Compression and Data Reduction Techniques, Color Management, mage Processing and Analysis

Unit II: Components of a Television Display   (12 Hours)
Understanding the Different Components of a Television Display, How a Television Display Generates an Image, Exploring Different TV Display Resolutions and Refresh Rates, Exploring the Benefits of LED Display Technology, Understanding OLED Display Technology, Considering the Different Size Options for TV Displays, 4K and 8K Resolution, Wide Color Gamut (WCG), Understanding Television Display Connections, Different Cable Connectivity Options for TV, Displays, Wireless Connectivity for Television Displays,

Analyzing Trends in Television Display Technology, OLED Displays Television Display Resolution, Television Display Features, Color Gamut and HDR, Motion smoothing and Interpolation, Viewing Angle and Brightness, Contrast and Black levels

Unity III: Camera and Audio   (12 Hours)
Camera Technology Basics, Digital Camera Sensor Technology, Camera Connectivity Features, Camera System Ergonomics, Camera System Maintenance, Camera Resolution and Image Quality, Post-Processing Techniques, Storage and Backup, Digital Audio Fundamentals, Digital Audio File Formats, Digital Audio Sampling and Bit Depth, Digital Audio Data Representation, Digital Audio Quality and Metrics, Audio Signal Processing, Audio Filtering and Equalization, Audio Dynamics Processing, udio Time-domain Processing, Audio Frequency-domain Processing, Audio Effects and Modulation Audio Compression,, Lossless Audio Compression, Lossy Audio Compression, Audio Compression Standards, Audio Interfaces and Connectivity, Audio Routing and Mixing, Audio Networking and Streaming, Audio Synchronization, Audio for Virtual Reality and Augmented Reality, Spatial Audio and Ambisonics

Unit IV: Mobile and Consumer Devices   (12 Hours)
How Mobile phone Works? Various components of smartphones, Connectivity Standards, OS and Mobile Accessories Mobile Devices and Computing, Mobile Device Hardware, SoCs and Processors, Memory and Storage, Mobile Display Technology, Camera Hardware, Battery Technology, Mobile Display Technologies, Consumer Electronics Standards, HDMI and DisplayPort, USB and Thunderbolt, Wi-Fi and Bluetooth, NFC and RFID, Energy Efficiency Standards Gaming Technology, Game Engines and Development, Game Graphics and Shaders, Game Input and Control, Mobile Gaming, Mobile Accessories for Gaming, How Gaming Console works

Unit V: Networking and IoT   (12 Hours)
Networks: Networking, Network Topologies, Network Security, Troubleshooting Networks. Network Services and Protocols for Multimedia Communications, Protocol Layers of Computer Communication Networks Local Area Network (LAN) and Access Networks, LAN Standards, Ethernet Technology, Access Network Technologies, Internet Technologies and Protocols, Network Layer: IP, Transport Layer: TCP and UDP, Network Address Translation (NAT) and Firewall Multicast Extension, Router-Based Architectures: IP Multicast, Non Router-Based Multicast Architectures, Quality of Service (QoS) and Quality of Experience (QoE), QoS and QoE for Multimedia Communications, Internet QoS Architecture: IntServ and DiffServ, Network Softwarization and Virtualization: SDN and NVF, Rate Control and Buffer Management Protocols for Multimedia Transmission and Interaction

Learning Resources:
Text Book(s):
1. Li, Z.-N., Drew, M. S., &; Liu, J. (2016). Fundamentals of Multimedia. Springer International publishing.
2. Lewis, R., &; Luciana, J. (2020). Digital Media Foundations: An Introduction for Artists and Designers. Routledge.
3. Costello, V., Youngblood, S. A., &; Youngblood, N. E. (2012). Multimedia Foundations: Core Concepts for Digital Design. Taylor &; Francis.

References:

1. Lefebvre, A. (2017). Multimedia systems and techniques. John Wiley & Sons.
2. Liu, Y. (2015). Multimedia compression and communication. Springer.
3. Martinez, A. (2018). Multimedia content analysis and mining. Cambridge University Press.
4. Bovik, A. C. (Ed.). (2017). Handbook of image and video processing. Academic Press.
5. Aggarwal, J. K. (Ed.). (2016). Multimedia data mining and knowledge discovery. Springer.
6. Marschner, S., & Shirley, P. (2018). Fundamentals of Computer Graphics. CRC Press.
7. Chopra Rajiv, Computer Graphics with An Introduction to Multimedia, 2017
8. Marina Gavrilova, Jian Chang, Nadia Magnenat Thalmann, Advances in Computer Graphics, 2019.

Websites/E-Learning Resources:
1. 34The Multimedia Standards for Internet and Mobile (https://www.w3.org/standards/techs/multimedia)
2. The Internet Multimedia Resource Guide (https://www.digitalmediahub.net/multimedia- technology-standards)
3. The International Multimedia Association (https://ima.org)
4. The Multimedia &; Entertainment Industry Association (https://www.meia.org)

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	3	2	3	2	2	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	2	3	2	3	3	3	1
Average	2.8	2.6	2.6	2.4	2.6	2.2	2.8	2.6	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2403	Audio Visual Editing Lab	Core	4	4

This course provides an introduction to audio and visual editing using Audacity and DaVinci Resolve. It is designed to provide students with a comprehensive overview of the fundamentals of and video editing, as well as the tools and techniques used to create professional-level audio and video projects. Additionally, they will learn how to edit and color grade video footage, and how to create titles, transitions, and other video elements. By the end of the course, students will have the skills and knowledge to create professional-quality audio and video projects.

Course Outcomes:
At the end of the course the students will be able to:
CO1: create professional-level audio and video projects using Audacity and DaVinci Resolve (Creation)
CO2: synthesize audio and video editing techniques to create unique projects (Synthesis)
CO3: utilize advanced audio and video editing tools and techniques (Utilization)
CO4: compare and contrast different audio and video editing techniques (Comparison)
CO5: analyze and apply advanced editing theories related to storytelling, cinematography, sound design, and color theory to create impactful audio-visual narratives

Unit I: Basic Editing Techniques (12 Hours)
- Creating a simple video montage from a selection of clips, adjusting the timing and adding transitions.
- Editing a sequence to music, matching the visuals to the rhythm and tempo of the audio.
- Creating a split-screen effect to show two or more scenes side-by-side, adjusting the framing and timing to maintain coherence.
- Adding basic text and graphics to a video, including lower thirds, titles, and captions.
- Using basic color correction tools to adjust the overall look of a video, including brightness,contrast, saturation, and white balance.

Unit II: Advanced Editing Techniques (12Hours)
- Creating a complex video montage with multiple layers and advanced transitions, including wipes, fades, and dissolves.
- Editing a long-form video, such as a documentary or feature film, with multiple scenes and storylines.
- Using advanced audio editing tools to mix and master sound effects, dialogue, and music, including noise reduction, EQ, and compression.
- Creating advanced visual effects, such as motion graphics, green screen compositing, and 3D animation.
- Using advanced color correction tools to match shots from different cameras, create a consistent look and feel, and enhance the mood and atmosphere of a scene.

Unit III: Post-Production Workflow (12 Hours)
- Creating a rough cut, fine cut, and final cut of a video project, including organizing and selecting footage, creating a storyboard, and collaborating with a team.

- Creating an efficient post-production workflow, including managing files, backups, and archiving, and optimizing the use of hardware and software resources.
- Creating a sound design for a video project, including Foley effects, ambient sound, and music, and syncing the audio with the visuals.
- Creating a polished final product, including exporting, encoding, and delivering a video project in different formats and resolutions, including web, broadcast, and theatrical.
- Understanding the legal and ethical considerations of audio-visual editing, including copyright, air use, and privacy issues.

Unit IV: Specialized Editing Techniques   (12 Hours)
- Editing a music video, including syncing the visuals to the music, creating a storyline, and using visual effects to enhance the mood and atmosphere.
- Editing a trailer or teaser for a film or TV show, including selecting the most compelling footage, creating a sense of suspense, and using sound and music to create anticipation.
- Editing a promotional video, including creating a message, targeting a specific audience, and using visual and audio elements to create a persuasive and memorable story.
- Editing a social media video, including creating short-form content, using captions and subtitles, and optimizing the format and aspect ratio for different platforms.
- Editing a virtual reality or augmented reality experience, including creating a 360-degree video, using spatial audio, and enhancing the immersion and interactivity of the experience.

Unit V: Advanced Editing Theory   (12 Hours)
- Understanding the principles of storytelling, including structure, pacing, conflict, and character development, and applying them to audio-visual editing.
- Understanding the principles of cinematography, including framing, lighting, composition, and camera movement, and using them to create effective and impactful visuals.
- Understanding the principles of sound design, including dialogue, music, and sound effects, and using them to create a dynamic and immersive audio experience.
- Understanding the principles of color theory, including hue, saturation, and value, and using them to create a mood and atmosphere that enhances the story

Learning Resources:

Text Book(s):
1. Jackson, W. (2015). Digital Audio Editing Fundamentals. Apress.
2. Langford, S. (2013). Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One. CRC Press.
3. Baker, D. (2020). The Audacity to podcast: Learn audio and video podcasting, music mixing, and editing with Audacity. Focal Press.
4. Frierson, M. (2018). Film and Video Editing Theory: How Editing Creates Meaning. Routledge.
5. Goodman, R. M., & McGrath, P. (2002). Editing Digital Video: The Complete Creative and Technical Guide. McGraw Hill Professional.

References:

1. Chandler, G. (2021). Editing for Directors: A Guide for Creative Collaboration. Michael Wiese Productions.
2. Dancyger, K. (2018). The Technique of Film and Video Editing: History, Theory, and Practice. Routledge.
3. Baker, D. (2020). The DaVinci Resolve 17 book: Professional editing and color correction. Focal Press.
4. Gillespie, T. (2020). Audacity: The ultimate guide to audio editing and podcasting with Audacity. Apress.
5. Hanson, J. (2020). Audacity: How to record and edit audio like a pro. Apress.

Websites/E-Learning Resources:
1. Audacity Tutorials: https://www.audacitytutorial.com/
2. DaVinci Resolve Tutorials: https://www.davinciresolvetutorials.com/
3. Audacity Wiki: https://wiki.audacityteam.org/
4. DaVinci Resolve Wiki: https://www.blackmagicdesign.com/support/family/davinci-resolve/
5. Creative Commons - https://creativecommons.org/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	3	2	3	2	2	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	2	3	2	3	3	3	1
Average	2.8	2.6	2.6	2.4	2.6	2.2	2.8	2.6	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2405	**Basics of Theatre**	Core	4	4

This course aims to introduce the current concepts of theatre. It also aims to concentrate on the trends of development of theatre, traditional forms of theatre and theatre script. In addition, it aims to provide the applied concepts of set design, costume design and lighting design along with production of plays.

Course Outcomes:
At the end of the course the students will be able to:
CO1: describe the elements of theatre and explain the crossroads between these two art forms, including types of theatre and the role of the audience
CO2: analyze the history of Indian theatre, including traditional theatre forms and contemporary developments
CO3: explain the roles and responsibilities of theatre crew members, and describe the elements of playwright and acting techniques, focusing on Stanislavski's approach
CO4: demonstrate understanding of theatre craft, including set design, costume design, lighting, makeup, and sound design
CO5: apply the process of play production, from choosing a play to performance, including pre-rehearsal and rehearsal periods

Unit I: Theatre (12 Hours)
Theatre - Definition - Elements of theatre - Theatre as an art and performance
- Elements of Theatre - Crossroads between theatre and cinema - Types of theatre (Proscenium, Thrust and End) - Audience - Types of audience - Audience role in theatre performance

Unit II: History of Indian Theatre (12 Hours)
History of Indian theatre - Theatre in Ancient India - Theatre in Medieval India – Contemporary Indian theatre - History of Indian cinema - Traditional theatre forms - Nautanki - Rasaleela - Tamasha - Koodiyattam - Yakshagana - Therukoothu - Forms of Theatre - Environmental theatre - Political theatre - Absurd theatre - Globe Theatre (Shakespeare Theatre)

Unit III: Theatre script (12 Hours)
Theatre script - Playwright - Theatre crew members - Duties and responsibilities - Elements of playwright - Acting - Stanislavski approaches towards acting

Unit IV: Theatre Craft (12 Hours)
Theatre craft - Set Design - Costume Design - Types of Costumes - Lighting Design - Stage lighting - Makeup and props - Sound Design

Unit V: (12 Hours)
Plays Production - Choosing a play reading - Pre rehearsal period - Rehearsal period - Run through grand rehearsal – Performance

Learning Resources:

Text Book(s):
1. Ben Brewster and Lea Jacobs,(1998)Theatre to Cinema: Stage Pictorialism and the Early Feature Film, OUP Oxford
2. Suzi Zimmerman, 2003, Introduction to Theatre Arts, Christian Publisher LLC
3. Narendra Srimali Kamal, 2001, Music of Theatre and Hindi Cinema (1900 – 1950), The Maharaja Sayajirao University of Barodra

References:
1. Richard Boleslavsky, Acting, The first six lessons, Dobson Books Ltd
2. Kiara Pipino, Theatre Appreciation, 2022, Suny Oneonta
3. Rob King & Charlie Keil, The Oxford Handbook of Silent Cinema, Oxford Press
4. Viola Spolin, Improvisation for the Theatre, Northwestern University Press

Websites/E-Learning Resources:
1. https://www.egyankosh.ac.in/bitstream/123456789/81169/1/Unit-1.pdf
2./https://www.igntu.ac.in/eContent/BVoc-Media-06Sem-VinodVerma-%20Theatre%20and%20Stage%20Crafting.pdf
3.https://www.rcboe.org/cms/lib/GA01903614/Centricity/Domain/5069/the%20elements%20of%20drama.pdf
4.https://en.unesco.org/silkroad/sites/default/files/knowledge-bank-article/vol_VI%20silk%20road_cinema%20and%20theatre.pdf

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	3	2	3	2	2	3
CO2	3	3	3	3	3	3	3	3	3	3
CO3	2	3	3	2	2	2	2	2	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	3	3	2	2	3	2	3	3	3	1
Average	2.8	2.6	2.6	2.4	2.6	2.2	2.8	2.6	2.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2407	Sound Technology Lab	Core	4	4

This course provides a comprehensive hands-on introduction to sound recording techniques. Students will learn the principles and applications of sound recording through practical lab exercises, covering basic audio recording, multitrack recording, radio production, dubbing for film and documentaries, radio advertisements, and audio jingles.

Course Outcomes:

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

CO1: apply fundamental sound recording techniques, including the use of various microphones and their placement for optimal sound capture

CO2: develop multitrack recording sessions, utilizing overdubbing and layering techniques to manage multiple tracks effectively

CO3: create and produce radio programs, including scriptwriting, voice recording, editing, and adding sound effects and music beds

CO4: implement dubbing techniques for film and documentaries, focusing on audio synchronization, ADR, Foley, and mixing

CO5: produce audio advertisements, including writing scripts, creating jingles, and understanding the principles of commercial production

Unit I: Fundamentals of Sound Recording (12 Hours)

Introduction to Sound Technology - Overview of sound properties: frequency, amplitude, wavelength, and speed - Microphones and Sound Recording Techniques - Types of microphones and their applications - Microphone placement techniques

Unit II: Multitrack Recording (12 Hours)

Introduction to multitrack recording - Setting up a multitrack recording session - Overdubbing and layering techniques - Managing multiple tracks

Unit III: Radio Production (12 Hours)

Basics of radio production - Scriptwriting and voice recording for radio - Editing and mixing radio segments - Adding sound effects and music beds - Creating a Radio Talk Show Segment - Producing a Complete Radio Program

Unit IV: Dubbing for Film and Documentaries   (12 Hours)

Principles of dubbing for film and documentaries – Audio synchronization techniques - ADR (Automated Dialogue Replacement) and Foley - Mixing dialogue, sound effects, and music - Dubbing for a Short Film Clip & Documentary

Unit V: Audio Production for Advertising   (12 Hours)

Radio Advertisements - Concepts of advertising and commercial production - Writing and producing effective radio ads - Production of audio jingles - Creating a Radio Advertisement - Producing an Audio Jingle.

Practical Exercise – Record

1. Create recording of multiple audio sources into a single file.
2. Create an audio file with background music.
3. Create a song fusion with multiple tracks.
4. Create recording of multiple audio sources in multi-track and mix it.
5. Create a basic interview radio program.
6. Produce a basic radio talk show segment, including voice and background music.
7. Create a complete radio program with multiple segments.
8. Practice the basic techniques of dubbing by creating shot video.
9. Apply advanced dubbing techniques, including ADR (Automated Dialogue Replacement) and Foley.
10. Create a full length short film with dubbing and SFX.

Learning Resources:

Text Book(s):

1. Francis Rumsey and Tim McCormick, "Sound and Recording: An Introduction, 2014, 7th Edition (2014)
2. David Miles Huber and Robert E. Runstein, 2017"Modern Recording Techniques" , 2017, 9th Edition
3. Gary Davis and Ralph Jones, (1989)"The Sound Reinforcement Handbook", 2nd Edition

References:

1. John Watkinson, 2012, "The Art of Sound Reproduction" by John Watkinson, Sage Publications, India

2. Tim Dittmar, 2011, "Audio Engineering 101: A Beginner's Guide to Music Production", Focal Press, US
3. F. Alton Everest and Ken Pohlmann, 2015, "Master Handbook of Acoustics" 6th Edition, McGraw-Hill Education TAB; India
4. Roey Izhaki, (2012), "Mixing Audio: Concepts, Practices, and Tools" 2nd Edition, Focal Press, US
5. Bobby Owsinski, (2017), "The Recording Engineer's Handbook", 4TH edition, Bobby Owsinski, Bobby Owsinski Media Group
6. Glen Ballou, 2008, "Handbook for Sound Engineers", 4th Edition, Focal Press, US

Websites/E-Learning Resources:
1.https://www.cemca.org/ckfinder/userfiles/files/4_Lesson 03_FUNDAMENTALS_OF_SOUND_TECHNOLOGY.pdf
2. http://vtucs.com/wp-content/uploads/2015/02/Silent-Sound-Technology.pdf
3. https://blogs.deakin.edu.au/sci-enviro-ed/wp-content/uploads/sites/40/2014/04/sound.pdf
4. https://wmich.edu/mus-gened/mus150/Ch1-elements.pdf

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	1	2	1	2	2
CO2	2	3	2	2	1	2	2	2	2	3
CO3	2	3	3	2	2	2	2	2	2	3
CO4	3	2	3	3	3	2	2	2	1	1
CO5	3	2	2	2	2	3	2	3	2	1
Average	2.6	2.4	2.4	2.4	2	2	2	2	1.8	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2409	Indian Cinema	Supportive	5	4

This course is aimed at teaching students the history of world cinema and Indian cinema. Students will get exposure about the language of cinema, the grammar of cinema and the strategies of film marketing. They will gain knowledge on the art and technology behind film making and analyze the impact as well as influence of globalization on Indian cinema.

Course Outcomes:
At the end of the course the students will be able to:
CO1: explain the evolution and history of cinema
CO2: analyze the language of cinema and various film theories
CO3: identify and describe the art and technology of cinema, including camera techniques, lighting, sound, and editing
CO4: analyse film culture, including marketing, distribution, film festivals, and audience reception
CO5: discuss the impact of globalization on Indian cinema, including its history in the international market and the effects of economic reforms

Unit I: History of Cinema (15 Hours)
The beginning and the experiments: Lumiere Brothers- Thomas Edison, Georges Méliès, Edwin S. Porter- Silent Film: D. W. Gruffith, Buster Keaton, Charlie Chaplin- The Rise of Hollywood Classics- History of Indian Cinema- Silent era to Studio era- Nation building- Golden Age- Indian New Wave- Parallel Cinema- Liberalisation and Indian Cinema- Rise of Multiplex Cinema

Unit II: Language of Cinema (15 Hours)
Visual Language- Visual Universe- European Avant Garde films: Sergei Eisenstein, Louis Bunuel - Italian Neorealism- The French New Wave- Latin American and Asian Films- German Expressionism- Auteur Theory- Feminist Film Theory- Queer theory- Post Modernism- Genre Theory- Modernity and Modernism

Unit III: Art and Technology of Cinema (15 Hours)
Mise-en-scene- Camera: types of shots (long, mid, close), pan, tracking, tilt,- Lighting: back light, key light, front light, chiaroscuro lighting- Sound: Audio components; Diegetic & non-diegetic sound; sync & non-sync sound- Editing: Editing and the rhythm of narrative, cut, dissolve, fade-in, fade-out, cross-cut, jump-cut, continuity editing, montage, deep-focus.

Unit IV: Film Culture (15 Hours)
Basics of film marketing- Different modes of marketing- Film advertisement- Process of Film Distribution- Distribution rights- Idea about film market- Film festivals- Film

organizations in India- Audience reception- Case study analysis- Film Criticism- Clinophilia- Festivals, Events and Communities- Digital promotion of Films- OTT release

Unit V: Globalisation and Indian Cinema **(15 Hours)**
Globalisation & Hindi Cinema- Globalisation and Regional Cinema- India's long history of presence in International market- Effect of economic reforms in 1991 on 'Bollywood': Advantages & Disadvantages- Changes in Film Content & Industry Practices- Cross-over films; NRI directors- Global Indian audience & growing market- Censorship

Learning Resources:

Text Book(s):
1. Kristin Thomson, 1979, Film Art: An Introduction, McGraw-Hill Education, India
2. James Monaco, 1977, How to Read a Film, Harbor Electronic Publishing, US
3. Corey, Melinda and George Ochoa., 2002, The American Film Institute. New York: Dorling Kindersley Publishing, Inc.,
4. Dick, Bernard F.2010, Anatomy of Film, 6th Edition, Bedford Books, UK
5. Hendler, Jane, 2001, Best Sellers and their Film Adaptations in Post-war America. New York: Peter Lang Publishing,.
6. Katz, Ephraim, 1998, The Film Encyclopaedia, Third Edition. New York: Harper Collins, New York

References:
1. Maeder, Edward, 1987, Hollywood and History-Costume Design in Film.Thames and Hudson:L. A County Museum of Art, Focal Press, US
2. Nichols, Bill., 1983, Movies and Methods: An Anthology, Vol. 1. Calcutta: Seagull Books, Calcutta
3. Sennett, Ted., 1998, Great Hollywood Movies. New York: Harry N. Abrams, Inc., New York
4. Whitlock, Cathy et.al., 2010, Designs on Films. New York:Harper Collins Publishers, UK
5. The Columbia Companion to American History on Film, 2003, New York: Columbia University Press, New York
12. Eric Rhode, 1970, A History of the Cinema: From its Origin, Hill and Wang Publishers, New York

Websites/E-Learning Resources:
1.https://mu.ac.in/wp-content/uploads/2023/05/211-MACJ-Part-1-sem-2-Introduction-to-Film- Studies-INNER-PAGES.pdf
2. http://www.cuvideoedit.com/rules-of-editing.php
3. https://www.filmconnection.com/reference-library/film-entrepreneurs/how-the-internet-haschanged-the-movie-biz/
4.https://prezi.com/rpn0iua16hta/how-has-the-internet-changed-the-way-the-film-industryworks/
5.http://www.metrosiliconvalley.com/2014/05/27/how-the-internet-has-changed-the-filmindustry/
6.https://www.wired.com/insights/2015/01/how-tech-shaped-film-making/
7.https://www.dragonblogger.com/technology-changed-movie-industry/ Introduction to Film Studies: Prof. Aysha Iqbal, Co-ordinated by IITM (NPTEL)
8.https://nptel.ac.in/courses/109106079/ Literature, Culture and Media:By Prof. Rashmi Gaur , Co-ordinated by IITRoorkee (SWAYAM) https://swayam.gov.in/nd1_noc20_hs32/preview

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	3	3	3	2	2	2	2	3	3	2
CO4	3	2	-	2	2	2	3	3	2	3
CO5	2	3	2	1	3	3	3	2	3	1
Average	2.4	2.6	2	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2201	Magazine Designing	SEC	3	2

This course explores the fundamentals of magazine design, including digital imaging, vector and rasterized images, CMYK color mode and printing, elements and principles of design, layout design, typography, and gridlines. The course aims to equip students with the skills necessary to create visually appealing and professionally designed magazines.

Course Outcomes:
At the end of the course, students will be able to:
CO1: develop and manipulate digital images using vector and raster techniques
CO2: apply color theory and CMYK mode for preparing digital images for printing
CO3: design layouts and typography for effective magazine design
CO4: create magazine elements using principles of design and gridlines
CO5: produce complete magazine layouts incorporating design elements and visual hierarchy

Unit I: Digital Imaging (9 Hours)
Introduction to Digital Imaging - Overview of digital imaging concepts – Understanding image resolution and file formats - Vector and Rasterized Images - Differences between vector and raster images - Use cases and advantages of each type

Unit II: CMYK Color Mode and Printing (9 Hours)
Color Theory and CMYK Mode - Basics of color theory - Understanding CMYK color mode - Printing Processes - Overview of printing techniques - Preparing files for print

Unit III: Elements and Principles of Design (9 Hours)
Elements of Design - Line, shape, form, texture, and space - Color, value, and movement - Principles of Design - Balance, contrast, emphasis, movement, pattern, rhythm, and unity

Unit IV: Layout Design and Typography (9 Hours)
Layout Design - Understanding the importance of layout in magazine design - Techniques for creating effective layouts – Typography - Basics of typography - Choosing and pairing fonts The role of typography in design

Unit V: Elements of Magazine Design and Gridlines (9 Hours)
Elements of Magazine Design - Covers, headlines, subheadings, body text, images, and captions - The role of visual hierarchy - Gridlines and Structure - Understanding and using gridlines in layout design - Creating consistent and organized layouts

Practical Exercise – Record
1. Practice editing and manipulating digital images using Photoshop or similar software.
2. Create a vector graphic using Illustrator or similar software.
3. Adjust and correct colors in a digital image to prepare it for print.
4. Prepare a magazine page layout for printing, ensuring proper use of CMYK color

mode.
5. Create a design incorporating various elements of design (line, shape, texture, etc.).
6. Design a magazine spread with a focus on effective layout and visual hierarchy.
7. Create a typographic design using different fonts and styles.
8. Design a magazine cover that effectively uses typography, imagery, and layout.
9. Design a magazine page using gridlines to create a consistent and organized layout.
10. Produce a complete magazine, including cover, contents page, and a feature article.

Learning Resources:
Textbook(s):
1. Alex W. White, The Elements of Graphic Design, (2011), Collins Publisher,UK
2. Timothy Samara, 2017, Making and Breaking the Grid: A Graphic Design Layout Workshop, Rockport Publishers, UK
3. Ellen Lupton, 2014, Thinking with Type, 2nd Edition, Princeton Architectural Press, US

References:
1. Charles Conover, 2003, Designing for Print, Wiley Publisher, US
2. Ellen Lupton and Jennifer Cole Phillips, 2015, Graphic Design: The New Basics, (2nd Edition, Collins Publisher, UK
3. Christian Leborg , 2006, Visual Grammar, Princeton Architectural Press, US
4. Jeremy Leslie, 2013, Mag Culture: New Magazine Design, Harper paber backs, India
5. Cath Caldwell and Yolanda Zappaterra, 2014, Editorial Design: Digital and Print, Adams Media Press, US
6. Timothy Samara, 2004, Typography Workbook: A Real-World Guide to Using Type in Graphic Design, Princeton Architectural Press, US
7. David Dabner, Sandra Stewart, and Eric Zempol, 2017, Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media, 6th Edition
8. Kristin Cullen, 2005, Layout Workbook: A Real-World Guide to Building Pages in Graphic Design, Focal Press, US

Websites/E-Learning Resources:
1. https://time.com/6257376/100-years-of-time-covers/
2. https://lightingdesignmag.com/
3. https://www.fssi-ca.com/offset-vs-digital-printing/
4. https://www.marq.com/blog/14-magazine-layout-design-ideas-for-your-inspiration
5. https://www.kornit.com/glossary/cmyk-definition/

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	2	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	3	3	3	2	2	2	2	3	3	2
CO4	3	2	-	2	2	2	3	3	2	3
CO5	2	3	2	1	3	3	3	2	3	1

Average	2.4	2.6	2	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2402	**Film Appreciation and Analysis**	Core	4	4

This course provides an overview of film appreciation and analysis. Students explore the origins and evolution of cinema as an art form and industry. Key aspects of filmmaking like sound, music, genres, narratives, documentaries and forms are examined. Students learn narrative and non-narrative forms, mainstream and alternative films. Analysis techniques focusing on narration, ideology, auteurship, and style are covered. Film techniques around narrative, space, time, editing and cinematography are appreciated.

Course Outcomes:
At the end of the course the students will be able to:
CO1: explain key concepts and critical terms used in film production, analysis and appreciation.
CO2: compare mainstream, alternative, narrative and non-narrative film forms.
CO3: analyze the narrative, technical, ideological and cultural aspects of films.
CO4: discuss the role of film as a medium of cultural expression and its influence on society.
CO5: apply diverse approaches to film analysis and generate independent interpretations of films.

Unit I: Overview of Film Appreciation   (12 Hours)
Introduction to Film Appreciation - Origins and Evolution of Cinema - Nature of Cinema
Critical and Technical Terms used in Film Production and Practice - Industrial and Economic
Basis of Commercial Cinema

Unit II: Key Aspects of Film Making   (12 Hours)
Sound and Music in Films - Film Genres and Story Archetypes - Popular Narrative Forms.
Story Structures - Narrative form and Non-narrative form - Film Form and Conventions -
Documentary Films - Documentary genres - Different Narrative Techniques

Unit III: Film Analysis   (12 Hours)
Mainstream and Alternative Narratives and Film Forms - Film Analysis Techniques
Narration-Ideology in Films - Mise-en-Scene - Principles of Film-Authorship in Films
Style as a Formal System

Unit IV: Appreciation of Film Techniques   (12Hours)
Film Techniques: Narrative Unity, Ambiguity - Space and Time - Film Editing Techniques:
Disunity, Form, Style - Cinematographer Properties - Montage and Long Take

Unit V: Film Theories and Movements   (12Hours)
Ideology in films - Authorship in films - Auteurs film theory - Marxist film theories
Feminist film theories - Genre theory - Psychoanalytical film theory - Formalist film theory

Film concepts and film movements

Learning Resources:
Text Book(s):
1. Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer, Germany
2. Bateman, J., & Schmidt, K.-H. (2013). Multimodal Film Analysis: How Films Mean. Routledge, London
3. Benshoff, H. (2015). Film and Television Analysis: An Introduction to Methods, Theories, and Approaches. Routledge, London
4. Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications, India
5. Russo, J. R. (2021). Understanding Film: A Viewer's Guide. Liverpool University Press., US
6. Wildfeuer, J., & Bateman, J. A. (2016). Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning. Taylor & Francis, UK

References:
1. Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing, UK
2. Battaglia, G. (2017). Documentary Film in India: An Anthropological History (1 edition). Routledge., London
3. Bordwell, D., & Thompson, K. (2004). Film Art: An Introduction. McGraw-Hill., US
4. Bruhn, J., & Gjelsvik, A. (2018). Cinema Between Media: An Intermediality Approach. Edinburgh University Press. UK
5. Devasundaram, A. I. (2016). India's New Independent Cinema: Rise of the Hybrid Routledge., UK
6. Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press., Cambridge
7. Hillman, N. (2021). Sound for Moving Pictures: The Four Sound Areas. CRC Press., Italy
8. Katz, S. D. (2019). Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen. Michael Wiese Productions., US
9. Kishore, S. (2020). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press., UK
10. Lamarre, T. (2013). The Anime Machine: A Media Theory of Animation. U of Minnesota Press., US

Websites/E-Learning Resources:
1. Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
2. Cinema Journal - http://www.cmstudies.org/page/CinemaJournal
3. Film Quarterly - https://filmquarterly.org/
4. Studies in Documentary Film - http://www.tandfonline.com/toc/rsdf20/current
5. Screen - https://academic.oup.com/screen/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	1	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	-	2	2	2	3	3	2	3

CO5	1	3	2	1	3	3	3	2	3	1
Average	1.8	2.6	2	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2404	**Animation and Character Design**	**Lab**	**4**	**4**

This course on Animation and Character Design is designed to provide students with a comprehensive understanding of the principles and techniques used in the creation of engaging and dynamic animation and characters. Through a series of challenging lessons and practical exercises, students will learn the fundamentals of character design, animation techniques, motion capture, and more. The course is divided into five units, each containing five lessons and exercises that will build upon the skills learned in the previous unit.

Course Outcomes:
At the end of the course the students will be able to:
CO1: develop and apply foundational animation principles, including timing, spacing, and movement, to create dynamic animations
CO2: create 2D and 3D animations using traditional and digital techniques, employing appropriate software tools
CO3: design and rig characters for animation, focusing on realistic and expressive movements for various media platforms
CO4: collaborate effectively with production teams, understanding the importance of communication and teamwork
CO5: manage animation projects efficiently, presenting and pitching ideas while building a professional portfolio for career development

Unit I: Fundamentals of Animation and Character Design   (12 Hours)
Introduction to Animation and Character Design, Understanding the history and evolution of animation and character design, - Overview of the different styles and techniques used in animation and character design. - Principles of Animation, Study of the 12 principles of animation and their applications, - Understanding the importance of timing, spacing, and movement in animation - Anatomy and Gesture Drawing, Understanding the human anatomy and how it influences character design - Developing gesture drawing skills to capture the essence of movement and pose - Character Design, Developing character design skills for various genres and mediums, - Understanding the importance of character personality, expressions, and body language
Storyboarding and Layout Design - Understanding the process of storyboarding and layout design, developing skills to create visual storytelling through composition, camera angles, and pacing

Unit II: Animation Techniques   (12 Hours)
Traditional Animation Techniques Understanding the traditional animation process and techniques, learning how to use light tables, peg bars, and traditional animation software
2D Digital Animation, - Overview of 2D digital animation software and tools - Developing skills to create hand-drawn animation using digital tablets and software - 3D Animation

Techniques - Understanding the principles of 3D animation and modelling - learning how to use 3D animation software and tools to create realistic movements and expressions - Motion Graphics, Understanding the principles of motion graphics and typography, developing skills to create animated logos, titles, and promotional videos - Stop Motion Animation, Understanding the principles of stop motion animation, learning how to use stop motion animation software and techniques to create dynamic movements and effects

Unit III: Specialization in Animation and Character Design   (12 Hours)
Character Rigging and Animation, Understanding the process of character rigging for 2D and 3D animation, Developing skills to create realistic and expressive character movement - Special Effects Animation, Understanding the principles of special effects animation, developing skills to create dynamic and realistic visual Game Animation, Understanding the principles of game animation, developing skills to create responsive and dynamic animations for video games - TV and Film Animation, Understanding the differences between TV and film animation, developing skills to create high-quality animation for television and film projects - Virtual Reality and Augmented Reality Animation, Understanding the principles of virtual reality and augmented reality animation - Developing skills to create immersive and interactive animations for virtual reality and augmented reality platforms

Unit IV: Animation and Character Design for Professional Projects   (12Hours)
Creating Animatics, Understanding the process of creating animatics for film, television, and advertising, developing skills to create effective and engaging animatics - Collaborating with a Production Team, Understanding the importance of collaborating with a production team, developing skills to communicate and work effectively with directors, producers, and other creative professionals

Unit V: Project Management, Presentation, Pitching and Portfolio Building   (12 Hours)
Project Management and Time Management, Understanding the importance of project management and time management in animation and character design, developing skills to create project schedules, manage deadlines, and prioritize tasks - Presentation and Pitching Skills, Understanding the principles of effective presentations and pitching skills, Developing skills to communicate and sell ideas to clients, stakeholders, and investors - Portfolio Building and Career Development, Understanding the importance of building a strong portfolio and showcasing your work, Developing skills to market yourself and your skills as an animator or character

Learning Resources:
Textbook(s):
1. Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press., Italy
2. Chong, A. (2019). Digital Animation. Bloomsbury Publishing., UK
3. Blain, J. M. (2022). The Complete Guide to Blender Graphics: Computer Modeling & Animation. CRC Press., Italy
4. Chandramouli, M. (2021). 3D Modeling & Animation: A Primer. CRC Press., Italy
5. 3dtotal Publishing. (2020). Fundamentals of Character Design: How to Create Engaging Characters for Illustration, Animation & Visual Development. 3DTotal Publishing.
6. Tillman, B. (2019). Creative Character Design 2e. CRC Press., Italy
7. Milic, L., & McConville, Y. (2006). The Animation Producer'S Handbook. McGraw-Hill Education (UK).

References:
1. Osipa, J. (2022). Stop Staring: Facial Modeling and Animation Done Right (3rd ed.). Wiley., US
2. Dower, J., & Langdale, P. (2022). Performing for Motion Capture: A Guide for Practitioners.Bloomsbury Publishing., UK
3. Guevarra, E. T. M. (2019). Modeling and Animation Using Blender: Blender 2.80: The Rise of Eevee. Apress.
4. Edelmann, J. (2022). Character Animation: 2D Skills for Better 3D (2nd ed.). Bloomsbury Visual Arts.
5. Bousquet, M. (2021). The Art and Making of Luca. Chronicle Books.
6. Tyng, M. (2021). Stop Motion Animation: How to Make and Share Creative Videos (2nd ed.). DK Publishing.
8. Connell, R. (2021). Acting and Performance for Animation. Routledge., UK
9. Alspach, T. (2020). The Animators Sketchbook: How to See, Interpret &; Draw Like a Master Animator. Rockport Publishers., UK
10. Pearn, K. (2020). The Art of The Willoughbys. Abrams Books., India
11. Johnston, O., & Thomas, F. (2020). The Illusion of Life: Disney Animation (3rd ed.). Disney Editions.

Websites/E-Learning Resources:
1. Journal of Animation and Moving Image - https://www.intellectbooks.com/journal-of-animation- and-moving-image
2.Animation Practice, Process & Production - https://www.intellectbooks.com/animation-practice- process-production
3. Animation: An Interdisciplinary Journal - https://www.tandfonline.com/toc/ranm20/current
4. International Journal of Animation and Cartoon Studies - http://ijac.net/
5. Animation Studies - http://journal.animationstudies.org

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	1	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	2	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2406	Theories of Communication	Core	4	4

This course intends to introduce the basic concepts of development communication and theories of communication. It also intends to focus on the models of development communication, role of media for rural development and role of traditional media for social change. In addition, it intends to provide the contemporary concepts of normative theories of mass media and general theories of media and society.

Course Outcomes:
At the end of the course the students will be able to:
CO1: recognise basic terms of developmental issues and indicators and analyze the role of communication in development, including the contributions of Everett Rogers
CO2: differentiate between communication and development communication, and evaluate the need and effectiveness of using folk forms for social change
CO3: assess the impact of media programs for rural development and participatory communication
CO4: analyze normative theories of mass media, including authoritarian, libertarian, social responsibility, Soviet communist, development media, and democratic participant media theories
CO5: explore theories of media and society, such as functionalist, political, economic, development, information, and cultural theories

Unit I: Introduction to development   (12 Hours)
Introduction to development - Developmental issues - Development indicators - Role of Communication in development - Role of Everett Rogers

Unit II: Development Communication   (12 Hours)
Development Communication - Need for development Communication - Differences between communication and development communication - Using folk forms for social change

Unit III: Media for Rural Development   (12 Hours)
Media for rural development - Radio and TV development programs - Modernization – Diffusion of Innovation - Self reliance - Participatory Communication

Unit IV: Normative Theories   (12 Hours)
Normative theories of Mass media: Authoritarian theory - Libertarian theory - Social Responsibility theory - Soviet Communist theory - Development media theory - Democratic participant media theory

Unit V: Theories of Media and Society   (12 Hours)

Theories of Media and Society - Functionalist theory - Political theory - Economic theory - Development theory - Information theory and cultural theory

Learning Resources:
Text Book(s):
1. Dennis Mc Quail, 2010, Mass Communication Theory, Sixth Edition, Sage Publication, New Delhi, India
2. Om Prakash Singh, Commuication Theory and Practice, Vani Prakashan, India
3. Mark P. Orbe , Jeanetta D. Sims , Jasmine T. Austin, Communication Theory, 2022, Cognella, Inc

References:
1. Thomas L. McPhail, 2009, Development Communication, A John Wiley & Sons Ltd., Publications, United Kingdom
2. Mita Rajpura, 2017, Development Communication, Cyber Tech Publications, New Delhi, India
3. Anjali Pahad, 2018, Corporate Social Responsibility & Development Communication, Manglam Publications, New Delhi, India
4. Stanley J.Baren, 1999, Introduction to Mass Communication, Mayfield Publications, London, UK
5. Dennis Mc Quail, 2010, Mass Communication Theory, Sixth Edition, Sage Publication, New Delhi, India
Websites/E-Learning Resources:
1.https://www.bbau.ac.in/Docs/FoundationCourse/TM/AECC105/Lecture%20Theory%20of%20Communication.pdf
https://www.egyankosh.ac.in/bitstream/123456789/7981/1/Unit-2.pdf
2.https://mis.alagappauniversity.ac.in/siteAdmin/dde-admin/uploads/2/PG_M.A._Journalism%20and%20Mass%20Communication_30921_Theories%20of%20Communication.pdf
3.https://www.lkouniv.ac.in/site/writereaddata/siteContent/202004032240236202babita_jais_Communication_Theories.pdf
4. https://egyankosh.ac.in/bitstream/123456789/10047/1/Unit-3.pdf

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	1	2	1	2	2
CO2	2	3	2	2	1	2	2	2	2	3
CO3	2	3	3	2	2	2	2	2	2	3
CO4	3	2	3	3	3	2	2	2	1	1
CO5	3	2	2	2	2	3	2	3	2	1
Average	2.6	2.4	2.4	2.4	2	2	2	2	1.8	2

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC 2408	**Script Writing and Story board development Lab**	**Lab**	**4**	**4**

Script Writing and Storyboard Development & is a comprehensive course designed for aspiring writers, filmmakers, and content creators. This course will guide you through the process of developing an engaging and impactful story, from idea to finished script. Through a combination of lectures, workshops, and individual assignments, you will learn how to craft compelling characters, create a vivid and believable world, and build a story structure that keeps your audience hooked from beginning to end.

Course Outcomes:
At the end of the course the students will be able to:
CO1: develop and format a full-fledged script by understanding scriptwriting as a creative enterprise
CO2: apply screenwriting basics, including the three-act structure, principles of suspense, and timing, to craft engaging narratives.
CO3: analyze and construct narrative structures for film and TV scripts, including scene breakdowns and script formats
CO4: develop and refine script ideas, pitch stories, and collaborate effectively in a team environment for scriptwriting projects
CO5: create visual storytelling content for social media, incorporating real-time marketing strategies and emotional engagement

Unit I: Introduction to Script and Style (12 Hours)
Outline, Scene Breakdown, and Full-Fledged Script - Introduction to Script Formatting Introduction to Scriptwriting as a Creative Enterprise - Creative Thinking and the Creativity Process - Stages in the Craft of Script Writing - Basic Story Idea, Narrative Synopsis and Style

Unit II: Screenwriting Basics (12 Hours)
Beginning, Middle, End: The Three-Act Structure - Conflict, Development, Climax, and Denouement - Story, Storyline, Plot, and Treatment - Principles of Suspense and Surprise - Pacing and Timing

Unit III: Story and Discourse (12 Hours)
Narrative Structure in Fiction and Film - The Anatomy of a Screenplay - Breaking Down the Story into Scenes - Scene Breakdown, Drafting Process, and Full-Fledged Script - Film and TV Script Formats, Storyboards, and Copyright

Unit IV: Ideation and Script Development (12 Hours)
Concept Creation, Pitching the Story and Scheduling - Developing themes and messages for scriptwriting - Sketching Characters, Backgrounds, and Props - Rewriting and Editing, Collaboration and Teamwork in Scriptwriting - Casting and Preparations for Production.

Unit V: Visual Storytelling in Social Media   **(12 Hours)**
Modality: Designing Models of Reality - Strategy to Implementation in Business Storytelling
Real-time Marketing in a Visual World - Storytelling with Emotions, Genre and Tone

Learning Resources:
Textbook(s):
1. Snyder, B. (2019). The screenwriter's roadmap: 21 ways to jumpstart your story. Studio City, CA: Michael Wiese Productions.
2. Seger, L. (2015). Making a good script great. Studio City, CA: Michael Wiese Productions.
3. Field, S. (2019). The script-selling game: A Hollywood insider's look at getting your script sold and produced. New York: Delta.

References:
1. Field, S. (2015). Screenplay: The foundations of screenwriting. New York: Delta.
2. Snyder, B. (2018). Save the cat: The last book on screenwriting you& ever need. Studio City, CA: Michael Wiese Productions., UK
3. McKee, R. (2017). Story: Substance, structure, style and the principles of screenwriting. New York: Harper Collins., New York
4. Maas, J. (2018). Writing the pilot: Creating the series. Studio City, CA: Michael Wiese Productions., UK
5. Truby, J. (2018). The Anatomy of Story: 22 Steps to Becoming a Master Storyteller. Faber & Faber
6. Snyder, B. (2015). The screenwriter& Bible: A complete guide to writing, formatting, and selling your script. Studio City, CA: Michael Wiese Productions.
7. 10. Snyder, B. (2017). The screenwriter within. Studio City, CA: Michael Wiese Productions., UK

Websites/E-Learning Resources:
1.https://medium.com/@sekindberg/elements-of-a-script-f32b40779707
2. https://www.masterclass.com/articles/script-writing-explained
3. https://bobbypowers.net/aaron-sorkin-writing-tips/
4. https://heritageherald.com/2023/04/19/aaron-sorkin-and-sorkinisms-the-identity-of-a-screenwriter/
5. https://www.masterclass.com/articles/how-to-write-a-monologue-with-examples

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	1	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	2	2.2	2.6	2.6

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2410	Design for Publication	Supportive	5	4

This course provides an in-depth exploration of the theoretical principles and practices of publication design. Students will learn about the historical development of publication design, the fundamental theories of layout, typography, color theory, and visual hierarchy. The course will also cover the design process from concept to final product, emphasizing the role of visual communication in shaping reader experience. Students will analyze various case studies to understand the impact of design decisions on readability, aesthetics, and functionality.

Course Outcomes:

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

CO1: understand the principles and history of publication design and their importance in creating effective layouts

CO2: apply theoretical perspectives on typography to enhance legibility, readability, and aesthetics in publication design

CO3: analyze and implement color theory and visual hierarchy to guide reader engagement in publication layout

CO4: develop and critically evaluate publication design concepts using theoretical frameworks and research

CO5: explore and incorporate advanced trends and technologies in publication design, considering accessibility and emerging theories

Unit I: Introduction to Publication Design   (15 Hours)

Overview of publication design: Definition, importance, and types. – Historical development of publication design: Key milestones and figures. - Principles of design: Balance, contrast, alignment, repetition, and proximity. - Theoretical frameworks for layout and composition: Grid systems, margins, and columns.

Unit II: Typography and its Theoretical Implications   (15 Hours)

Understanding typography: History, typefaces, font styles, and text formatting. – The role of typography in communication: Legibility, readability, and aesthetics. - Theoretical perspectives on typographic hierarchy and emphasis. - Analysis of typographic choices in different publication contexts.

Unit III: Color Theory and Visual Hierarchy   (15 Hours)

Basics of color theory: Color wheel, color schemes, and color harmony. - Psychological and cultural effects of color in publication design. – Theoretical concepts of visual hierarchy: Creating emphasis and guiding the reader eye. – Case studies on the use of color and visual hierarchy in successful publication designs.

Unit IV: The Design Process in Theory   (15 Hours)

Concept development in publication design: From idea to theoretical framework. - The role of research and analysis in the design process. - Theoretical models of design thinking and problem-solving. - Case studies on the design process: Successful and unsuccessful examples.

Unit V: Advanced Topics in Publication Design   **(15 Hours)**
Trends in publication design: Minimalism, maximalism, and other styles. - Accessibility in design: Theoretical perspectives on readability and usability. – The role of technology in modern publication design: A theoretical approach. – Future directions in publication design: Emerging theories and practices.

Learning Resources:
 Textbook(s):
1. Ambrose, G., & Harris, P. (2011). The Layout Book. AVA Publishing., Chhaattisgarh
2. Bringhurst, R. (2013). The Elements of Typographic Style. Hartley & Marks Publishers., Columbia
3.Lupton, E. (2014). Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students. Princeton Architectural Press., UK
4. Samara, T. (2014). Making and Breaking the Grid: A Graphic Design Layout Workshop. Rockport Publishers., USA
 Williams, R. (2014). The Non-Designer & Design Book. Peachpit Press., US

References:
1. Heller, S. (2015). The Education of a Graphic Designer. Allworth Press., New York
2. Landa, R. (2014). Graphic Design Solutions. Cengage Learning., New Delhi, India
3. McWade, J. (2013). Before & After: How to Design Cool Stuff. Peachpit Press., US
4. White, A. W. (2020). The Elements of Graphic Design. Allworth Press., New York
5. Wong, W. (2013). Principles of Form and Design. Wiley., UK
Websites/E-Learning Resources:
1. Smashing Magazine: https://www.smashingmagazine.com/
2. AIGA: The Professional Association for Design: https://www.aiga.org/
3. Adobe Design Center: https://www.adobe.com/inspire.html
4. Design Observer: https://designobserver.com/
5. Creative Bloq: https://www.creativebloq.com/

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	2	2	2	3	1	2	2	2	2	2
CO2	2	3	3	3	3	3	2	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	2	3	2	2	1	1	2	3
CO5	3	2	2	1	3	2	1	2	3	1
Average	2.4	2.4	2.4	2.4	2.2	2.2	1.6	2	2.6	2.2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC2202	Audio Podcasting	SEC	3	2

This course explores the fundamentals of audio podcasting, covering the history of sound, the development of radio journalism in India, evaluation and impacts of audio podcasts, and hands-on practice exercises. The course aims to provide students with the knowledge and skills necessary to produce professional audio content for radio and podcasts.

Course Outcomes:

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

CO1: identify key milestones in the history of sound and major developments in radio journalism in India.

CO2: explain the different formats and genres of audio podcasts and describe the impact of technological advancements on podcast production.

CO3: demonstrate the use of audio recording and editing equipment and software by producing a short podcast episode.

CO4: apply the effectiveness of audio podcasts using appropriate metrics and tools for listener engagement and podcast analytics.

CO5: develop and produce a complete podcast series, incorporating elements of sound design, scriptwriting, and promotion strategies.

Unit I: History of Sound (9 Hours)
Introduction to Sound - Overview of sound in human communication - Evolution of sound recording and reproduction technologies - Key Milestones in Sound History - The transition to digital sound

Unit II: Development of Radio Journalism in India (9 Hours)
Early Radio Broadcasting in India - The advent of radio in India - The role of All India Radio (AIR) - Growth and Transformation - The impact of radio on Indian society - The emergence of private FM stations

Unit III: Evaluation of Audio Podcasts (9 Hours)
Podcast Formats and Genres - Different types of podcasts (narrative, interview, educational) - Key elements of successful podcasts - Measuring Podcast Reach - Metrics for evaluating podcasts (downloads, listener engagement) - Tools and techniques for podcast analytics

Unit IV: Impacts of Audio Podcasts (9 Hours)
Social and Cultural Impacts - How podcasts influence public opinion and culture - Podcasts as tools for education - Economic and Technological Impacts - The podcast industry and monetization strategies - Technological advancements in podcast production

Unit V: Radio and Podcasting **(12 Hours)**
Introduction to Audio Equipment - Overview of microphones, mixers, and recording software - Setting up a home studio - Hands-on Production Techniques - Recording and editing audio - Creating a podcast episode from start to finish

Practical Exercise – Record

1. Practice using a microphone and recording short audio clips.
2. Edit a recorded audio clip using Audacity or similar software.
3. Conduct and record an interview with a classmate or guest.
4. Write a script for a 5-minute podcast episode.
5. Add sound effects to a podcast episode.
6. Produce a complete podcast episode on a chosen topic.
7. Create a 3-minute radio news bulletin.
8. Develop a promotional strategy for a podcast.
9. Analyze listener feedback and improve a podcast episode.
10. Practice live recording and broadcasting techniques.

Learning Resources:

Textbook(s):

1.Jonathan Kern, 2008, "Sound Reporting: The NPR Guide to Audio Journalism and Production", University of Chicago Press, Chicago
2.Tee Morris and Chuck Tomasi , "Podcasting for Dummies" , (3rd Edition, 2020), For Dummies, UK
3.Jessica Abel (2015), "Out on the Wire: The Storytelling Secrets of the New Masters of Radio", Crown Publishing Group, Division of Random House, US

 References:

1.Michael C. Keith, 2018, "The Radio Station: Broadcast, Satellite, and Internet", 9th Edition, Word Press, London
2.Carole Fleming, 2010, "The Radio Handbook", 4th Edition, Routledge, New York
3.Dario Llinares, Neil Fox, and Richard Berry (2018), "Podcasting: New Aural Cultures and Digital Media", Palgrave MacMillan, New York
4.Andrew Dubber (2013), "Radio in the Digital Age", Polity Press, US
5.Stanley R. Alten, 2013, "Audio in Media", 10th Edition, Wadsworth Publishing Co Inc, New Jerse, USA
6.Steve Lubetkin and Donna Papacosta , 2011, "The Podcast Handbook: Create, Launch and Grow a Podcast on Any Budget", Create space Independent Pub. US

Websites/E-Learning Resources:
1. https://hilo.hawaii.edu/oct/itus/documents/Podcasting.pdf
2. https://www.sovrn.com/wp-content/uploads/2019/06/publishers-guide-to-podcasting.pdf
3. https://files.eric.ed.gov/fulltext/EJ1062594.pdf
4. https://files.eric.ed.gov/fulltext/EJ1127626.pdf
5. https://k200.publichealth.indiana.edu/students/2016-How-to-Podcast-with-cover.pdf
6. https://er.talic.hku.hk/tel/wp-content/uploads/2020/02/Podcast.pdf

CO- PO Mapping

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	2	2	1	2	2	2	2	3	3
CO2	2	3	3	2	2	2	2	3	3	3
CO3	3	3	3	2	2	2	2	2	3	2
CO4	3	2	2	2	1	3	1	1	2	2
CO5	3	1	3	1	1	-	2	1	2	3
Average	2.8	2.2	2.6	1.6	1.6	1.8	1.8	1.8	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3601	User Experience Design	Core	6	6

In this course on User Experience Design, students will learn the essential principles and practices of creating effective and engaging user experiences across different platforms and devices. The course covers the fundamentals of UX design, including user-centered design, usability evaluation, information architecture, and interaction design.

Course Outcomes:
At the end of the course, students will be able to:
CO1: analyze and evaluate user needs and expectations to inform the design of effective and engaging user experiences.
CO2: design and develop user interfaces that meet project goals and objectives, utilizing principles of user-centered design, information architecture, and interaction design.
CO3: apply psychological principles to design intuitive and user-friendly interfaces that meet the needs of different user groups and contexts.
CO4: conduct effective user research and usability testing to evaluate the effectiveness of user experiences and inform design decisions.
CO5: communicate and collaborate effectively with team members and stakeholders to achieve project goals and deliver user-centered designs that meet user needs and expectations.

Unit I: The Context for UX (16 Hours)
Rationale and Concepts of UX, Definition of User Experience Design (UX), The history of UX design, Core concepts of UX design, UX design and its impact on businesses - User-Centered Design Principles, Who is the 'user'? The importance of user-centered design, the principles of user-centered design, the user-centered design cycle - The Importance of UX, Why UX is important, UX design as a strategic business advantage, UX design and product differentiation, the impact of UX design on user engagement and retention - Extended Meanings of 'User Experience', Misleading uses of 'user experience', How UX relates to other disciplines, the multiple dimensions of UX design, a new definition of UX - Varieties of UX Context: User Interfaces, Mobile Interface, Mobile UX, VR, AR and UX for Extended Reality Devices, UX for IoT

Unit II: Everyday Involvement with Technology (16 Hours)
Understanding everyday involvement, shared sense-making, appropriation and familiarity, being- with technology, technological mediation and human experience. - Guiding principles for design, the place of design in the project process, alternative approaches to design, inclusive design, the principles of user- centered design. - Social beings and technology, social robots, digital assistants, and chatbots, anthropomorphism and technology, authentic social interactions with technology, emotions, affect, and mood in technology interactions.

Unit III: UX Research and Aesthetics (16 Hours)
The psychology of aesthetics, the savannah hypothesis, elegant useless axes, towards a psychology of aesthetics, aesthetic experience and perception.

Aesthetic design in UX, the aesthetic turn, attractive things work better, distinguishing between function and fun, embodied aesthetics and neuroaesthetics. - User research, the role of user research in UX design, understanding the context of use, identifying which people to study, types of user research. - Illustrating the context of use, the context-of-use description, personas and journey maps, scenarios and user needs, user stories and user interface prototyping.

Unit IV: Information Architecture (16 Hours)

Organizing information, Information architecture? Organizational schemes for information, card sorting and mental models, conceptual and implementation models. - Affordances, Influence of affordances in interaction design, designing with affordances in mind, the role of affordances in UX design. - Usability, usability evaluation, measuring usability, iterative design in a human-centered process, eye tracking research and usability testing. - The context for UX: project processes, UX and agile development, UCD and Design thinking, UCD and agile delivery, UX process maturity.

Unit V: Interaction Design and UX Future (16 Hours)

Understanding interaction design, principles of usable user interfaces, choosing the right user interface controls, user interface patterns - Physical ergonomics of user interface controls, designing for physical ergonomics, accessibility and inclusive design, designing for different devices and contexts, interaction design best practices.

Learning Resources:
Textbook(s):
1. Yablonski, J. (2020). Laws of UX: Using Psychology to Design Better Products & Services (Greyscale Indian Edition).
2. Soegaard, M. (2018). The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation.
3. Amolendu, H. (2020). The Golden Ratio In UX Design: And Other Articles On User Experience.
4. Soares, M. M., Rosenzweig, E., & Marcus, A. (2021). Design, User Experience, and Usability: UX Research and Design: 10th International Conference, DUXU 2021, Held as Part of the 23rd HCI International Conference, HCII 2021, Virtual Event, July 24–29, 2021, Proceedings, Part I. Springer Nature.
5. van de Sand, F., Frison, A.-K., Zotz, P., Riener, A., & Holl, K. (2019). User Experience Is Brand Experience: The Psychology Behind Successful Digital Products and Services. Springer Nature.

References:
1. Anderson, S. (2010). Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences. O'Reilly Media, Inc.
2. Beach, L. R. (2011). Designing Interfaces: Patterns for Effective Interaction Design. O& Reilly Media, Inc.
3. Cooper, J. (2014). About Face 3: The Essentials of Interaction Design. Wiley.
4. Morville, N. L. (2014). Information Architecture for the Web and Beyond. O'Reilly Media, Inc.
5. Tognazzini, E. (2015). About Face 2: The Essentials of Interaction Design. Wiley.
Websites/E-Learning Resources:
1. Journal of Usability Studies - https://uxpajournal.org/

2.   International   Journal   of   Human-Computer   Interaction   -
https://www.tandfonline.com/toc/hhci20/current
3. ACM Transactions on Computer-Human Interaction - https://dl.acm.org/journal/tochi
4. Journal of Interactive Marketing - https://www.journals.elsevier.com/journal-of-
interactive- marketing
5. Human-Computer Interaction - https://www.tandfonline.com/toc/hhci20/current

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	2	3	3	3	2	1
CO2	2	3	3	3	1	2	2	2	2	1
CO3	2	3	3	2	3	2	3	3	3	2
CO4	3	2	2	3	2	2	2	3	3	2
CO5	3	1	2	2	2	2	1	3	2	2
Average	2.6	2.4	2.4	2.2	2	2.2	2.2	2.8	2.4	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3603	Advanced 3D Texturing and Sculpting Lab	Core	6	6

The Advanced 3D Texturing and Sculpting course aims to teach students the skills and techniques required to create high-quality 3D models and textures. This hands-on course consists of five sections, each containing five challenging exercises for mastering various tools and techniques. The course concentrates on Sculpting, where students learn advanced character and environment sculpting techniques, hard surface modelling, and facial expressions. Tools like Z Brush, Mud box, Blender, and Maya are used for creating detailed sculptures. The course emphasizes Procedural Modelling, teaching students how to create procedural textures, models, landscapes, and materials.

Course Outcomes:
At the end of the course, the students will be able to
CO1: demonstrate advanced 3D sculpting techniques and create detailed sculptures for various industries.
CO2: apply procedural modelling techniques to create complex models, textures, and materials for various projects.
CO3: utilize geometric nodes to create complex shader networks, particle systems, fluid simulations, and crowds.
CO4: develop optimized texturing, shading, modelling, animation, lighting, and rendering pipelines for efficient project management.
CO5: create and demonstrate advanced workflows for sculpting, texturing, modelling, shading, animation, lighting, and rendering using industry-standard tools and software.

Unit I: Sculpting (18 Hours)
- Create a highly detailed character sculpture using Blender (Z Brush or Mud box)
- Use sculpting techniques to create a realistic environment in Blender (or Maya).
- Sculpt a hard surface object with intricate details using Blender (Z Brush or Mud box).
- Sculpt a creature or monster with unique anatomy and features using Blender Z Brush or Mud box).
- Sculpt a high-resolution facial expression with intricate details using (Z Brush or Mud box.

Unit II: Procedural Modelling (18 Hours)
- Create a procedural texture for a complex object using Blender (Substance Designer).
- Use Blender (OR Houdini or any open source software) to create a procedural model of a simple building or a room.
- Use Blender or Maya to create a procedural landscape with realistic details.
- Create a procedural material for a vehicle or mechanical object using Blender (or Substance Designer).
- Use Blender or Maya to create a procedural animation of a growing plant or organism.

Unit III: Geometric Nodes (18 Hours)

- Create a procedural shader network using Blender (Maya's Hyper shade) or Blender& Shader Editor.
- Use Blender & geometry nodes to create a complex particle system.
- Use Blender & geometry nodes to create a procedural animation of a fluid simulation.
- Use Blender or Maya & MASH to create a procedural animation of a crowd or swarm.
- Use Blender & VEX to create a procedural animation of a complex simulation.

Unit IV: Pipeline   (18 Hours)
- Create a pipeline for texturing and shading using Blender (or Substance Painter and Maya).
- Create a pipeline for sculpting and modeling using Blender (or Z Brush and Maya).
- Create a pipeline for animation using Blender (Maya).
- Create a pipeline for lighting and rendering using Blender (Maya and Arnold).
- Create a pipeline for game asset creation using Blender (Substance Designer, Maya,).

Unit V: Workflow   (18 Hours)
- Create a workflow for sculpting and texturing using Blender (Or ZBrush and Substance Painter).
- Create a workflow for modeling and shading using Blender (Maya and Substance Designer).
- Create a workflow for animation and rigging using Blender (Maya)
- Create a workflow for lighting and rendering using Blender (Maya and V-Ray).
- Create a workflow for game asset creation using Blender (Or Substance Designer, Maya, and
- Unreal Engine.

Learning Resources:
Textbook(s):
1. Lefebvre, O., & Neyret, F. (2018). Real-Time Rendering of Procedural PBR Materials. In Proceedings of the 9th ACM SIGGRAPH Conference on High-Performance Graphics (pp. 1-10). ACM.
2. Mancini, M., & Conte, G. (2019). Fast and Simple Node-based Procedural 3D Texturing. In Proceedings of the 10th Eurographics Italian Chapter Conference (pp. 1-5). Eurographics Association.
3. Parsa, A., & Zhang, R. (2019). Fast Multi-region Procedural Texturing of 3D Models Based on Voxelization. Journal of Visual Communication and Image Representation, 61, 365-377.
4. Rui, W., & Yiqiang, C. (2020). Procedural 3D Texturing and Classification Based on Deep Learning. In Proceedings of the ACM Symposium on Virtual Reality Software and Technology (pp. 1-10). ACM.
5. Safonova, A., & Gusev, G. (2019). Procedural Texturing of 3D Models Using Neural Networks. Journal of Computing and Information Technology, 27(1), 77-88.

References:
1. Salazar-Cruz, F. J., & Rodríguez-López, J. C. (2017). Procedural Texturing of 3D Models through Node-Based Networks. In Proceedings of the 12th International Conference on Computer Graphics, Visualization, Computer Vision and Image Processing (pp. 1-8). IADIS Press.

2. Tatarchuk, N., & Harris, M. (2017). A Trip Down the Graphics Pipeline: Introducing DirectX12. CRC Press.
3. Venkatraman, P. R., & Adiga, A. (2019). Procedural Texturing of 3D Models Using Geometric Features. Journal of Computer Science and Technology, 34(4), 665-676.
4. Ye, J., & Liu, Y. (2019). Real-Time Procedural Texturing of 3D Models for Emergency Response Training. In Proceedings of the 16th IEEE International Conference on Advanced Video and Signal-Based Surveillance (pp. 1-6). IEEE.
5. Yun, H., & Park, H. (2018). Procedural Modeling and Texturing for Realistic Scene Generation. In Proceedings of the 13th International Conference on Computer Vision Theory and Applications (pp. 1-10). SciTePress.

Websites/E-Learning Resources:
1. ACM Transactions on Graphics - https://dl.acm.org/journal/tog
2. IEEE Transactions on Visualization and Computer Graphics -
https://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=2945
3. Journal of Computer Animation and Virtual Worlds -
https://onlinelibrary.wiley.com/journal/15464285
4. Computers & Graphics - https://www.journals.elsevier.com/computers-and-graphics/
5. Graphical Models - https://www.journals.elsevier.com/graphical-models/

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	1	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2
Average	2.8	2.6	2.6	2.6	2.2	2.6	2	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3605	3D Environment Design	Core	6	6

The 3D Environment design course aims to teach students the skills and techniques required to create realistic 3D models. This hands-on course consists of different types of set model, interior, exterior model each containing five challenging exercises for mastering various tools and techniques. The course concentrates on 3D cinematic set modeling, which is used in movies, virtual reality gaming, various video gaming concepts. The course provides the students an opportunity to acquire practical training in any one of the following specialized areas.

Course Outcomes:
At the end of the course, the students will be able to
CO1: develop and model a 3D blueprint of a location and environmental landscape, demonstrating a basic understanding of shapes and layouts for cityscapes and other locations
CO2: conceptualize and create a 3D rough draft level using block-out techniques and simple 3D shapes, effectively prototyping, testing, and adjusting foundational shapes
CO3: design and model various assets, including large set designs, buildings, vehicle assets, roads, highways, and pathways, demonstrating proficiency in asset development for complex environments
CO4: apply advanced texturing and lighting techniques to enhance the realism and aesthetic quality of 3D models, and utilize animation tools and post-processing concepts effectively
CO5: animate and render 3D models by creating keyframes, utilizing animation modifiers, and employing complex controllers and function curves

Unit I : 3D Blueprint Model   (18 Hours)
Models of a Location and Environmental landscape, Basic understanding of the shapes and layout of a location reference modelling- Cityscape- Location

Unit II: Concepting and Modelling   (18 Hours)
Concepting- Block out - Modelling- 3D rough draft level built with simple 3D shapes-The goal is to prototype, test, and adjust the foundational shapes of the level.
Unit III: Asset modelling   (18 Hours)
Asset Development- Building - Large Set Design for a place- Vehicle Assets - Road - Highway-Path way- Dummy for a car

Unit IV: Advance texturing and Lighting   (18 Hours)
Advance Texturing- Level Building- Lighting- materials- Post Processing Concepts Of Time In Animation, Working With The Max Animation Tool, Getting Started The Animation In Max, Using Controllers To Animate, Using The Track View To Animate, Using Dummy Objects, Animating Hierarchies.

Unit V: Animate and Render   (18 Hours)
Animation Keys: Creating Key frames, Auto Key frames, Move & Scale Keyframe on the Timeline, Animating with constraints & simple controllers, Animation Modifiers & Complex controllers, function curves in the track view, motion mixer.

Assignments:
1. Environment design
2. City model
3. Village /medieval village model.
4. Fantasy world model
5. Game environment
6. Event set modeling
7. Texturing and lighting for the sets
8. Camera movements and animation
9. Render output

Learning Resources:
Textbook(s):
1.Smith, B. L. (2012). 3ds max design architectural visualization: for intermediate users. Waltham, MA: Focal Press.
2.Rui, W., & Yiqiang, C. (2020). Procedural 3D Texturing and Classification Based on Deep Learning. In Proceedings of the ACM Symposium on Virtual Reality Software and Technology (pp. 1-10). ACM

References:
1. Isaac V. Kerlow, The Art of 3D Computer Animation and Effects", 2009, Wiley Press
2. Jesse Schell, The Art of Game Design: A Book of Lenses", 2014, AK Peters and CRC Press
3. Allan Brito, "Blender 3D: Architecture, Buildings, and Scenery", 2008, Packt Pub Ltd.
4. Madeleine Scott-Spencer, "Creating Environments in ZBrush", 2018, Wiley Press
5. Henry LaBounta and Robert McDermott, "Environment Art in the Game Industry",2020, Focal Press

Websites/E-Learning Resources:
1. https://www.youtube.com/watch?v=e3g4boZKyFU
2. https://www.youtube.com/watch?v=NWWzc1YDQdM
3. Journal of Computer Animation and Virtual Worlds -
https://onlinelibrary.wiley.com/journal/15464285
4. Graphical Models - https://www.journals.elsevier.com/graphical-models/
5. https://3d-ace.com/blog/the-complete-guide-to-3d-environment-design/
6. https://pinglestudio.com/blog/art-and-animation/3d-environment-design-everything-you-need-to-know

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	3	2	3	2	2
CO2	2	3	3	3	2	3	2	2	3	3
CO3	3	3	3	3	2	2	3	2	2	3
CO4	3	2	2	2	2	3	1	1	3	3
CO5	3	2	3	2	3	2	2	3	3	2

Average	2.8	2.6	2.6	2.6	2.2	2.6	2	2.2	2.6	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3401	Immersive Media Design	DSE	5	4

Immersive Media Design is a field that combines art and computer science to create engaging and interactive experiences using digital tools and technologies such as virtual reality, augmented reality, projected imagery, 3D modeling, computer graphics and user interfaces. It also involves storytelling and narrative design to create immersive environments and scenarios. Immersive Media Design is a course that explores the theory and practice of creating digital media experiences that engage users in immersive and interactive ways.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: explain the principles, history, and examples of immersive media design, including the use of hardware and software platforms such as VR headsets, AR glasses, and game engines like Unity3D and Unreal Engine
CO2: analyze the key hardware technologies, market trends, and design challenges in virtual reality (VR) and augmented reality (AR), focusing on user comfort, motion sickness, and ethical issues
CO3: develop VR applications by designing intuitive interactions, creating immersive 3D environments, and using tools like Blender and Maya, as well as game engines like Unity3D or Unreal Engine.
CO4: create AR applications by addressing technical challenges, designing realistic 3D objects and animations, and using tools such as Unity, Vuforia, and ARKit.
CO5: implement immersive storytelling techniques, including scriptwriting, character and avatar design, and the use of spatial 3D sound and digital non-verbal communication for various immersive media platforms

Unit I: Introduction to Immersive Media Design   (15 Hours)
Definition, history and examples of immersive media projects. Principles of Immersive Media Design. How to design for immersion, interactivity, presence and agency. Tools and Technologies for Immersive Media Design. An overview of the hardware and software platforms for creating immersive media content such as VR headsets, AR glasses, projectors, cameras, sensors, game engines etc. Basic Skills for Immersive Media Design. How to use common tools such as Unity3D or Unreal Engine to create simple immersive media applications. Project Proposal. How to develop a concept and a proposal for an immersive media project.

Unit II: VR Devices   (15 Hours)
Hardware, software, and applications, Market and trends in VR and AR, Key hardware technologies and concepts in VR and AR Interfacing with VR andAR, Sensation and Perception in VR, Geometry of Virtual Worlds, Tools and Accessories for VR Development, Visual Rendering in VR, Audio and Interfaces in VR, Tools and Accessories-Sensors, Controllers, Motion Capture, Eye Tracking, Haptic, BCI VR Design, Basics of Immersive

Media Design, Scenes and Props in VR, Introduction to the History of 3D Gaming and VR, Camera and Projection Models in VR VR Techniques, Kinematics and Animation in VR, Raytracing in VR, 2D Transforms for VR with Natural Content, 3DoF VR with Natural Content VR Displays, Advanced VR Display Techniques, 6DoF Navigation in VR, Image-based Rendering in VR., Smartglasses

Unit III: Virtual Reality   (15 Hours)
History and examples of VR applications in various domains such as entertainment, education, health care etc.
VR Design Challenges. Technical and human factors challenges in VR design such as performance optimization, user comfort, motion sickness, ethical issues etc.
VR Interaction Design. Designing intuitive and natural interactions in VR using various input devices such as controllers, hand tracking, gaze etc.
VR Content Creation. Creating immersive and realistic 3D environments and characters for VR using tools such as Blender, Maya etc.
VR Project Development. Using game engine such as Unity3D or Unreal Engine to develop a VR application from scratch.

Unit IV: Augmented Reality   (15 Hours)
Definition, history and examples of AR applications in various domains such as entertainment, education, health care etc.
AR Design Challenges. The technical and human factors challenges in AR design such as registration accuracy, occlusion handling, lighting conditions, privacy concerns etc.
AR Content Creation. Creating immersive and realistic 3D objects and animations for AR using tools such as Unity, Vuforia, ARKit etc.
AR Project Development. Using a game engine such as Unity3D or Unreal Engine to develop an AR application from scratch.
Projected Reality and Mixed Reality Projected and Mixed Reality Design Challenges. Technical and human factors challenges in projected reality design such as projection mapping, Compatability

Unit V: IMD Futures   (15 Hours)
IMD Apps and Utilities, Immersive Storytelling-Story Engine, Character and Avatar Design-Digital Twins, Acting-Performance, Scenes and Props-Objects, Gestures and Interactions-Digital NVC, Spatial—3D Sound, Voice-Dialogue - Chat - Writing for Immersive Storytelling, - The art of storytelling in immersive storytelling, - Scriptwriting techniques for immersive media, - Developing immersive narratives for different platforms

Learning Resources:
Textbook(s):
1. Candy, L., & Ferguson, S. (2014). Interactive Experience in the Digital Age: Evaluating New Art Practice. Springer Science & Business Media.
2. Furht, B. (2010). Handbook of Multimedia for Digital Entertainment and Arts. Springer Science &; Business Media.
3. Lyle Skains, R., Rudd, J. A., Casaliggi, C., Hayhurst, E. J., Horry, R., Ross, H., & Woodward, K. (2021). Using Interactive Digital Narrative in Science and Health Education. Emerald Group Publishing.
4. Management Association, & Information Resources. (2017). Digital Multimedia: Concepts, Methodologies, Tools, and Applications: Concepts, Methodologies, Tools, and Applications. IGI Global.

5. Natkin, S. (2017). Video Games and Interactive Media: A Glimpse at New Digital Entertainment. CRC Press., Italy

References:
1. Al-Ameen, H., & Hussain, A. (2021). Augmented Reality and Virtual Reality: Design, Development, and Applications. CRC Press.
2. Künstner, S., & Angeschaut, M. (2021). Augmented Reality for Designers. & Reilly Media.
3. Wang, Y., & Li, C. (Eds.). (2022). Augmented Reality and Virtual Reality: Design, Development and Applications. Springer.
4. Huang, Y., & Chen, Y. (2021). Augmented Reality for Design and Visualization. CRC Press.
5. Kim, M., &; Sun, K. (2022). Augmented Reality Design and Development. Apress.
6. Samanta, A. (2019). Augmented Reality: Fundamentals, Design, and Development. Apress.
7. Wang, Y., &; Li, C. (Eds.). (2018). Handbook of Augmented Reality. Springer.
8. Alves, L., Peres, E., Roque, L., & Mealha, Ó. (Eds.). (2020). Handbook of research on engaging digital natives in higher education settings. IGI Global.

Websites/E-Learning Resources
1. IEEE Transactions on Visualization and Computer Graphics& -
https://www.computer.org/csdl/journal/tg
2. ACM Transactions on Graphics& - https://dl.acm.org/journal/tog
3. Journal of Virtual Reality and Broadcasting&- http://www.jvrb.org/
4. Journal of Gaming & Virtual Worlds; - https://www.intellectbooks.com/journal-of-gaming-virtual-worlds
5. Presence: Teleoperators and Virtual Environments&
https://www.mitpressjournals.org/loi/pres
6. Virtual World Society&; - https://www.virtualworldsociety.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	2	3	3	3	2	1
CO2	2	3	3	3	1	2	2	2	2	1
CO3	2	3	3	2	3	2	3	3	3	2
CO4	3	2	2	3	2	2	2	3	3	2
CO5	3	1	2	2	2	2	1	3	2	2
Average	2.6	2.4	2.4	2.2	2	2.2	2.2	2.8	2.4	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3403	**Visualizing Social Change**	DSE	5	4

This course examines the power of visual media to effect social change, with a focus on theoretical frameworks and case studies from the Indian and Tamil context. Students will explore the history and impact of visual communication in social movements, analyze case studies, and engage with theoretical concepts that address how visual storytelling can highlight injustices, mobilize communities, and advocate for change. Emphasis will be placed on ethical considerations, cultural sensitivity, and the theoretical underpinnings needed to understand and create compelling visual narratives.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: identify key moments and movements in the history of visualizing social change and explain the importance of visual media in shaping public perception and policy
CO2: analyze and critique the effectiveness of visual campaigns in promoting social change using theoretical perspectives.
CO3: develop visual storytelling techniques by using composition, color, symbolism, and metaphor to create impactful visual messages
CO4: apply ethical considerations and cultural sensitivity in analyzing visual storytelling.
CO5: plan and execute visual campaigns for social change by conducting research, crafting compelling messages, and designing effective visual narratives

Unit I: Introduction to Visualizing Social Change (15 Hours)
Definition and importance of visualizing social change. - Historical overview: Key moments and movements. - The role of visual media in shaping public perception and policy. – Theoretical foundations of visual communication in social change.

Unit II: Theoretical Foundations and Frameworks (15 Hours)
Visual rhetoric and its application in social movements - Semiotics and symbolism in visual media. - Narrative theory and its role in advocacy. - Representation and identity in visual media. – Ethical considerations in visual advocacy: Theories of ethics and visual representation.

Unit III: Visual Media in Social Movements (15 Hours)
Photography in activism: Historical and contemporary examples. - Film and documentary as tools for social advocacy. - Graphic design theories and their impact on social movements. - Social media and digital activism: Theories and case studies. - Case studies - The use of photography in the Chipko Movement. - Documentary films on the Bhopal Gas Tragedy. - Social media campaigns for Jallikattu protests. - Visual storytelling in the anti-Sterlite protests in Tamil Nadu.

Unit IV: Techniques and Strategies for Visual Storytelling   (15 Hours)
Composition and visual elements in storytelling. - Use of color and visual hierarchy. - Symbolism and metaphor in visual narratives. - Creating impactful visual messages: Theoretical approaches. – Case studies - Community-based visual projects for rural development in Tamil Nadu.

Unit V: Creating Visual Campaigns for Social Change   (15 Hours)
Developing a Concept for Social Change - Identifying social issues and causes - Conducting research and gathering data - Crafting a compelling message and narrative - Planning and Designing Visual Campaigns - Setting objectives and goals - Execution of Visual Campaigns - Designing visuals: Posters, infographics, social media graphics - Storyboarding and scripting for video campaigns – Utilizing digital tools and software for visual creation - Implementation and Dissemination - Evaluation and Feedback

Learning Resources:
Textbook(s):
1. Berger, J. (1972). Ways of Seeing. Penguin Books., India
2. Duncombe, S. (2007). Dream: Re-imagining Progressive Politics in an Age of Fantasy. New Press., India
3.Dyer, G. (2007). The Ongoing Moment., Focal Press, US

References:
1. Sontag, S. (1977). On Photography. Focal Press, US
2.Nash, K. (2014). Documentary for the Digital Age. Routledge., UK
3. Poynor, R. (2001). Obey the Giant: Life in the Image World. Birkhauser., New York
4. Mitchell, W.J.T. (2005). What Do Pictures Want? The Lives and Loves of Images. University of Chicago Press., Chicago

Websites/E-Learning Resources:
1. Visualizing Impact: https://visualizingimpact.org/
2. Witness: https://www.witness.org/
3. The Center for Artistic Activism: https://c4aa.org/
4. Design for Social Good: https://designforsocialgood.org/

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	2	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	3	2	2	2	3	3	2	3
CO5	2	3	2	1	3	3	3	2	3	1
Average	2.2	2.6	2.6	2.2	2.4	2.6	2.6	2.6	2.6	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3301	Practical Theatre	GE	4	3

This course intends to provide basic concepts of theatre, forms of theatre and practical theatre. It also intends to focus on the applications of body, mind and voice coordination through games and exercises. In addition, it intends to provide hands on experience not only to create script through folk tales but also to work with scripts.

Course Outcomes:

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

CO1: recognize basic concepts of practical theatre
CO2: explain importance of games and exercises
CO3: apply body, mind and voice coordination for physical and mental improvements
CO4: analyze various theatre forms and check the plays by working with the scripts
CO5: plan to create script for folktales and short stories

Unit I: Games for Actors (12 Hours)
Games for actors - Games for improving imagination - Concentration - Team spirit – Spontaneity

Unit II: Body, Mind and Voice (12 Hours)
Body, Mind and Voice Coordination through games and exercises

Unit III: Theatre Forms (12 Hours)
Various theatre forms - Traditional - Proscenium and other experimental theatre forms

Unit IV: Creating Script (12 Hours)
Creating scripts through folk tales - Short stories - Poetries - Issues and incidents

Unit V: Plays and Performances (12 Hours)
Play: Working with scripts - Planning rehearsals – Performances

Learning Resources:

Text Book(s):
1. Ramanujam, 2003, Naadakak Katturaigal (Compiled by C. Annamalai), Kaavya Publishers, India

2, David Chadderton, Practical Drama and Theatre Arts: A Skills-based Introduction for Students, Performers and Technicians, 2002, Studymates Publisher

3.Chris Palmer, Voice and Speech for Musical Theatre, 2019, Bloomsburry Publishing

References:
1. Gill Foreman, 2009, A Practical Guide to working in Theatre (First Edition), A& C Black

Publishers, London,UK
2. Sally Mackey, 1997, Practical Theatre (First Edition), Nelson Thomas, Cheltenham,
3. Alison Oddey, 1996, Devising Theatre: A Practical and Theoretical Handbook, First Edition, Routledge, New York, USA
4.Roger Baines, Staging and Performing Translation, 2018, University of East Angelia

Websites/E-Learning Resources:
1.https://www.dramanotebook.com/drama-games/
2. https://www.backstage.com/magazine/article/voice-body-exercises-actors-6058/
3. https://www.theatrehistory.com/origins/traditional_theatre.html
4. https://www.poetryfoundation.org/articles/69615/poetry-in-performance
5. https://www.backstage.com/magazine/article/work-script-guide-actors-72112/
6. https://www.thebalancecareers.com/how-to-prepare-for-a-theater-performance-2316077

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	1	3	3	2	3	3	2
CO2	2	3	3	2	1	1	2	3	2	3
CO3	3	3	3	2	-	2	3	3	2	3
CO4	3	2	2	3	1	2	3	3	3	3
CO5	3	3	3	2	2	2	3	2	2	2
Total	14	14	13	10	7	10	13	14	12	13
Average	2.8	2.8	2.6	2	1.4	2	2.6	2.8	2.4	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3303	Fundamentals of Design	GE	4	3

The fundamentals of design course syllabus is designed to teach about the different software, tools, and techniques used to create visually appealing content. Students are equipped with knowledge of branding, design, composition, and layouts through the subjects like typography, layout, grid, different color concepts Design Management interactive design, from layout concepts like composition & color theory through typography guidance (including font families), this subject enables students to develop skills needed to design projects. By the end of the class, the students have a strong foundation in Graphic Design principles that you can apply to any future projects.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: explain fundamental design concepts, including brainstorming, ideation and various design elements, and provide suitable examples to illustrate these concepts
CO2: apply principles of design such as balance, contrast, and movement, and understand color methods, including CMYK and RGB, as well as the color wheel and color psychology
CO3: describe the basics of typography, including styles, typefaces, font families, and practice using different fonts within each family
CO4: demonstrate an understanding of various materials used in design, including pastels, acrylics, poster colors, watercolors, pencil, charcoal, pen, and ink
CO5: create design layouts and exercises using forms and colors, expressing personal themes and developing an individual style

Unit I: Basic Design Concepts   (12 Hours)
Definition of design, brainstorming, ideation various design concepts with suitable examples. Elements of design.

Unit II: Design principles and color Concepts   (12 Hours)
Design principle introduction, types of design principles-balance, contrast, movement in design. Color methods -CMYK& RGB color psychology, color wheel-primary, secondary, tertiary.

Unit III: Typography   (12 Hours)
Introduction to typography, styles in typography, typeface, font family, five different of fonts to be exercised in each font family.

Unit IV: Material Study   (12 Hours)
Material study, pastels, acrylic, poster color, water color, pencil, charcoal, pen and ink

Unit V: Design Layout and Exercise   (12 Hours)
Exercise using form, color exercise using personal expression of various themes leading to individual style.

Learning Resources:
Textbook(s):
1. Steven Heller, 100 Ideas that Changed Graphic Design, 2014, Adams Media

2. Robert Bringhurst, The Elements of Typographic Style, 1995, Hartley and Markers Publisher
3. Jens Muller, Logo Modernism, 2022, Taschen GmbH
5. Adrian Shaughnessy, Graphic Design: A User's Manual by Adrian Shaughnessy How to Be a Graphic Designer without Losing Your Soul, 2005, Princeton Architectural Press
6. Ellen Lupton, Graphic Design Thinking: Beyond Brainstorming, 2014, Adams Media

References:
1. Timothy Samara, Design Elements: A Graphic Style Manual, 2007, Rockport Publishers
2. Steve Krug, Don't Make Me Think, 2014, New Rockers
3. Don Norman, The Design of Everyday Things, 2013, Plumer Publisher
4. Ellen Lupton and Jennifer Cole Phillips, Graphic Design: The New Basics, 2015, Princeton Architectural Press
5. David Airey, Logo Design Love, 2014, Peachpit Press

Websites/E-Learning Resources:
1.https://product.corel.com/help/CorelDRAW/540229932/Main/EN/Tutorials/IFE-Design-Fundamentals.pdf
2.https://dribbble.com/resources/freelance/graphic-design-books
3.https://www.graphic-design-institute.com/15-must-read-books-for-graphic-designers/
4.https://ebooks.papacambridge.com/directories/AQA/AQA-ebooks/upload/epdf-pub_the-fundamentals-of-graphic-design.pdf
https://mailchimp.com/resources/graphic-design-website-inspiration/

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	1	3	3	2	3	3	2
CO2	2	3	3	2	1	1	2	3	2	3
CO3	3	3	3	2	-	2	3	3	2	3
CO4	3	2	2	3	1	2	3	3	3	3
CO5	3	3	3	2	2	2	3	2	2	2
Total	14	14	13	10	7	10	13	14	12	13
Average	2.8	2.8	2.6	2	1.4	2	2.6	2.8	2.4	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3255	Internship	Internship	-	2

This is a six-week internship course that provides students with on-the-job experience in various media industries. Students will choose from opportunities at newspapers, magazines, radio, television, advertising and PR agencies, digital marketing companies, or other media identified by students and faculty. Over the six weeks, students will work directly in their chosen media field, gaining valuable professional experience. They will shadow staff, assist with daily work activities, attend meetings, and take on tasks that develop both hard and soft skills. The goal of the internship is for students to understand the dynamics of their chosen media career path through direct participation in a professional environment.

Course Outcomes:

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

CO1: apply theoretical knowledge gained in the classroom to a practical work environment.

CO2: demonstrate employability skills required for entry-level roles in chosen media fields.

CO3: produce a comprehensive report evaluating an internship experience from a professional development perspective.

CO4: develop a broader understanding of the media industry and specific occupations through direct participation.

CO5: build a professional network to support future career opportunities in the media.

What to do during Internship

1. Media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.

2. Assist in research, fact-checking, and administrative work to support media projects and daily operations.

3. Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.

4. Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff.

5. Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.

Criteria for Evaluating Internship and Media Industry Training

1. Completion of required work hours: Students fulfill the minimum work hours required for the internship course, as specified in the course outline.

2. Quality of work performance: Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.

3. Depth of learning and experience: Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.

4. Professional skill development: Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review.

5. Networking and connections: Students discuss new professional connections developed through the internship experience and how they plan to maintain them going forward in their chosen career path.

6. Recommendation for future interns: The company recommends future internship placements for students from the program based on the work performance and participation of current interns.

7. Pursuit of career opportunities: Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.

8. Feedback incorporation: Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.

Learning Resources:
Textbook(s):
1. Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated.
2. Labor, S. L. (2020a). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.
3. Labor, S. L. (2020b). Student Internship Success Workbook (Supervisor's Guide): Lessons and Activities for Student Intern Career Readiness. Independently Published.
4. Lisa, J. C. R., & William, S. (2021). Practicum and Internship: A Handbook for Competent Counseling Practices. Pearson.
5. McVicar, K. L., & Ward, J. (2021). The Internship Handbook: A Guide for Students in the Health Professions. Cognella, Incorporated.
6. Poyer, M. (2022). The Paramedic Internship Guidebook. Fulton Books, Inc.
7. Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). Internships, Employability and the Search for Decent Work Experience. Edward Elgar Publishing.
References:
1. Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2. Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.
3. Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.
4. Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.
5. David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.
6. Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	2	2	3	2	3	2	3	2	1
CO2	2	3	3	3	3	3	3	2	3	3
CO3	2	3	3	2	2	2	2	3	3	2
CO4	3	2	-	2	2	2	3	3	2	3
CO5	3	3	2	1	3	3	3	2	3	1
Average	2.6	2.6	2	2.2	2.4	2.6	2.6	2.6	2.6	2

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3201	**PR Campaign**	**SEC**	**3**	**2**

This course aims to equip students with a deep understanding of PR principles, thorough research skills, and the ability to develop and implement comprehensive PR campaigns. Students will learn to create strategic objectives, target audiences and effective messages while applying ethical standards. The course emphasizes media relations, community engagement and the use of digital and traditional channels. Case studies of successful and unsuccessful campaigns will be analyzed to identify best practices and common pitfalls.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: understand the fundamental principles and concepts of PR campaigns
CO2: develop comprehensive PR campaign plans including audience segmentation, writing press releases and creative tactics
CO3: explain the importance of research and data analysis in media campaign
CO4: develop and implement effective communication strategies using various media vehicles
CO5: understand the ethical considerations and professional standards in PR and apply them in development and execution of campaigns

Unit I: Introduction to Public Relations Campaign   **(9 Hours)**
Definitions and Theories- Meaning, Importance, Scope and Trends- Publics- Internal and External- Models of Public Relations-Public Information Model- Two-way Asymmetric Model- Two-way Symmetric Model

Unit II: Fundamentals of PR Campaigns   **(9 Hours)**
Components of a PR campaign- Types of PR campaigns (awareness, advocacy, behavior change etc.)- Differences between PR campaigns and other marketing campaigns- Campaign Planning and Strategy: Setting campaign objectives- Identifying target audiences- Developing key messages- Strategies and Tactics

Unit III: Role of Media in Public Relations Campaign   **(9 Hours)**
Communication and Media's role in campaign- Usage of Posters, Radio, Television, Digital Media- Feedback and Evaluation- Media relations and outreach- Social media strategies and tools- Writing Press Releases and media pitches

Unit IV: Campaign Implementation and Execution   **(9 Hours)**
Campaign launch- Timing and Scheduling of campaign activities- Coordinating with stakeholders and partners- Crisis management and contingency planning- Building community relationships- Engaging with influencers and brand ambassadors- Measuring public sentiment and feedback

Unit V: Evaluation and Measurement   **(9 Hours)**
Creating comprehensive campaign reports- Presenting findings to stakeholders- Analysing

successful PR campaigns- Industry trends and future directions- Learning from successful and unsuccessful campaigns-Documenting Research Planning of the campaign, Execution and Analysis.

Learning Resources:
Text Book(s):
1. Luttrell, R. M., & Capizzo, L. W. (2020). Public relations campaigns: An integrated approach. SAGE Publications., India
2. Smith, R.D. (2020). Strategic Planning for Public Relations (6th ed.). Routledge., USA
3. Bhimari, Rita. (2018). PR 2020: The Trending Practice of Public Relations. Bee Books Pvt. Ltd., India

References:
1. Gregory, Anne. (2015). Planning and Managing Public Relations Campaign – A Strategic Approach. Kogan Page, UK, 2015
2. Edward, Bernays, L. (2012). Public Relations. Snowball Publishing: USA
3. Jethwani, Jaishri & Shankar. N.N. (2015). Public Relations Management. Sterling Publishers.
4. Jung Ki, Eyun; Nam Kim, Jeong; Ledingham. (2015). A. Public Relations as a Relationship Management. Routledge, UK.

Websites/E-Learning Resources:
1. https://www.provokemedia.com/
2. http://www.campaignindia.in/
3. http://theinspirationroom.com/daily/
4. http://www.campaignbrief.us/

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	1	3	3	2	3	3	2
CO2	2	3	3	2	1	1	2	3	2	3
CO3	3	3	3	2	-	2	3	3	2	3
CO4	3	2	2	3	1	2	3	3	3	3
CO5	3	3	3	2	2	2	3	2	2	2
Average	2.8	2.8	2.6	2	1.4	2	2.6	2.8	2.4	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3602	Media Culture in Tamil Nadu	Core	6	6

This course, titled Media Culture in Tamil Nadu, explores the rich and diverse history of media in the Tamil Nadu region. The course is designed to provide students with a comprehensive understanding of the evolution of various forms of media in Tamil Nadu, from early Tamil history to the present day. Throughout the course, students will examine the development of Tamil language, writing, storytelling traditions, and communication principles in Thirukural. They will also delve into the role of Tamil media during the colonial period, the impact of performing arts, music, and journalism on social justice, and the contributions of modern Tamil poets as communicators. The course further explores the growth of print culture in Tamil Nadu, including newspapers, magazines, and the role of media in the Dravidian movement. Students will analyze the relationship between Tamil films and mass communication, examining the interplay between films, politics, and messaging strategies in the region.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: summarize the historical development of Tamil language, writing, and storytelling traditions, and their influence on media evolution in Tamil Nadu.
CO2: differentiate between various forms of media, such as performing arts, print, and film, and explain their impact on Tamil Nadu cultural, political, and social landscape during the colonial and post-colonial periods.
CO3: evaluate the contributions of prominent Tamil poets, journalists, and media personalities in advocating for social justice and driving change in the region.
CO4: describe the development of Tamil TV, radio, and digital media, highlighting their influence on the contemporary Tamil media landscape and global audiences.
CO5: synthesize knowledge of the Media Culture in Tamil Nadu to form a comprehensive understanding of the current state of media convergence in the region, encompassing cinema, television, OTT platforms, and mobile technologies.

Unit I: Communication in Early Tamil History (18 Hours)
Evolution and Growth of Tamil Language, History of Writing in Tamil, Storytelling traditions in Tamil Nadu-Sangam Period, Poets as Messengers and Diplomats-Sangam Period Communication Principles in Thirukural, Communication in Medieval Period-Painting, Sculptures, The Sphere of Visual culture in Tamil Nadu- Cinema, Advertisements, Newspaper cartoons, Photography, Magazine illustrations, Graphic novels of Celebrities, Roadside Posters and Banners, and Street and Wall paintings of traditional and cultural values, Statues of Celebrities and heroes

Unit II: Tamil Media in Colonial India (18 Hours)
Performing Arts and Communication, Tamil folk media and artists, Visual Storytelling, Popular Story tellers in Tamil,, Theatre art in Tamil and familiar theatre artists,, Sound, Music and Phonograph, Tamil Media in National Movements, Themes from Bankaran's

Message Bearers, Periyar, Social Justice and Journalism, Modern Poets as Communicator-Bharathi , Bharathidasan, Monumental -Iconography-myth and symbols

Unit III: Print Culture in Tamil Nadu   (18 Hours)
Early Tamil Newspapers and Missionary Work, Early Print Culture in Tami Nadu, Tamil Newspapers during Colonial Period, Media in Dravidian Movement-Public Meetings, Rhetoric and Oratory, Post independence Tamil Media-Newspapers and Radio till Emergency, Commercial Turn: Raise of Regional Language Newspapers, Magazines, Cartoons in Tamil News Media, Posters, Impact of Digital News-Disappearing Print Culture?

Unit IV: Tamil Films as Mass Communication   (18 Hours)
A Brief History of Tamil Films, Films as a Cultural and Political Communication, Film and Politics -Anna, Kalaignar, MGR-Image Trap, mFilm Fan Culture and Fan Clubs, Film Music and Lyrics as Messaging Strategy, Film and Politics in Tamil Nadu-80s and 90s, Contemporary Trends in Tamil Cinema, New Wave Films

Unit: V: Tamil TV, Radio and Beyond   (18 Hours)
TV-DD-Raise of Satellite TV in TN-SUN TV, Raj ,Tamil Radio Programs, Community Radio in Tamil nadu, International Market and Audiences for Tamil Media, Tamil Media in Global Context-Diaspora, Social and Mobile Media in Tamil-YouTube, Twitter and Facebook, WhatsApp, Impact of Covid-19 Pandemic on Tamil Media Industry, Contemporary Status of Tamil Media: Convergence- OTT, Mobile, Cinema, TV

Learning Resources:
Textbook(s):
1. Ravindran, G. (2020). Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India. Springer Nature.
2. Baskaran, S. T. (2008). The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker. Oxygen Books.
3. Baskaran, S. T. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. Tranquebar.
4. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1). Columbia University Press.
5. Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.

References:
1. Baskaran, S. T. (2008). The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker. Oxygen Books.
2. A.r, V. (2015). The Province of The Book (First edition). Orient Blackswan Private Limited - New Delhi.
3. Baskaran, S. T. (2009). History through the lens - Perspectives on South Indian Cinema (First edition). Orient BlackSwan.
4. Baskaran, S. T. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. Tranquebar.

5. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1). Columbia University Press.
6. Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.
7. Civattampi, K. (1981). The Tamil film as a medium of political communication. New Century Book House.

Websites/E-Learning Resources:
1. https://dr.ntu.edu.sg/bitstream/10220/2610/1/AMIC_1992_08_11.pdf
2. https://sist.sathyabama.ac.in/sist_coursematerial/uploads/SVCA1202.pdf
3.https://toppersnotes-main.s3.ap-south-1.amazonaws.com/wp-content/uploads/2022/07/08124045/VOLUME-7-History-Culture-of-Tamil-TNPSC-ENG-08-07.pdf
4. https://gmj.manipal.edu/issues/december2020/malar&%20Sandhya.pdf
5. /https://www.jetir.org/papers/JETIRAY06018.pdf
6.https://ir.psgcas.ac.in/id/eprint/128/1/Cinema%20and%20Culture%20-%20An%20Overview%20on%20Image%20Worship%20of%20Film%20Stars%20in%20Tamil%20Nadu.pdf
7. https://www.arcjournals.org/pdfs/ijmjmc/v5-i4/3.pdf

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	3	3	3	3	3	2
CO2	2	3	3	2	1	3	3	3	3	2
CO3	1	3	3	2	2	2	3	2	3	3
CO4	3	3	3	2	3	3	3	1	3	2
CO5	2	3	2	3	2	3	2	3	3	1
Average	2.2	3	2.6	2	2.2	2.8	2.8	2.4	3	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3604	Media Entrepreneurship	Core	6	6

This course on media entrepreneurship provides a comprehensive overview of the key concepts, skills, and strategies necessary for starting and growing a successful media business. The course is divided into five units, each focused on a different aspect of media entrepreneurship. This course is designed for aspiring media entrepreneurs, media profession

Course Outcomes:
At the end of the course, the students will be able to:
CO1: explain the definition, history, and characteristics of media entrepreneurship, including an overview of the media industry and analyze case studies of successful media start-ups
CO2: plan and execute media projects by budgeting, allocating resources, scheduling, managing teams and monitoring and evaluating project progress effectively
CO3: develop and implement social media business strategies by understanding social media platforms and their audiences
CO4: build digital products and services, understand e-commerce and online marketing strategies
CO5: identify and evaluate new business opportunities in emerging media technologies, understand the future of media and its impact on society

Unit I: Introduction to Media Entrepreneurship (18 Hours)
- Definition and history of media entrepreneurship
- Characteristics of successful media entrepreneurs
- Overview of media industry and market trends
- Case studies on Successful Media Start-ups

Unit II: Media Project Management (18 Hours)
- Planning and executing media projects
- Budgeting, resource allocation and scheduling
- Managing teams and stakeholders
- Monitoring and evaluating project progress

Unit III: Social Media Business (18 Hours)
- Understanding social media platforms and their audiences
- Developing social media strategy
- Creating and managing content
- Measuring and analysing social media metrics

Unit IV: Digital Entrepreneurship (18 Hours)
- Overview of digital entrepreneurship
- Building digital products and services
- E-commerce and online marketing
- Monetizing digital content

Unit V: Media Innovation and Future Trends   (18 Hours)
- Emerging media technologies and their impact on entrepreneurship
- Identifying and evaluating new business opportunities
- Understanding the future of media and its impact on society
- Developing a media innovation strategy

Possible Practical Exercises (for internal evaluation)
1. Identify and evaluate media start-up opportunities by analyzing the media landscape and identifying gaps or needs
2. Develop a media start-up idea and business model, including target audience and revenue generation strategies
3. Conduct market research and create a customer profile for a media start-up
4. Create a website and social media presence for a media start-up
5. Build a team and partnerships for a media start-up
6. Create a business plan and budget for a media start-up
7. Launch and promote a media start-up through various marketing channels
8. Implement and track financial and marketing strategies for a media start-up
9. Analyse and evaluate the effectiveness of marketing and financial strategies and make adjustments as needed
9.   Explore and evaluate opportunities for expansion and diversification of a media start-up and anyone interested in starting a media business.

Learning Resources:

Text Book(s):
1. Deuze, M. (2018). Media entrepreneurship: A critical introduction. Sage Publications.
2. Curran, J., &; Blackburn, R. (2018). Digital entrepreneurship: A guide to research. Routledge.
3. Costera Meijer, I. (2017). Media entrepreneurship and innovation. Cambridge University Press.
4. Nieborg, D. B. (2019). Media entrepreneurship in the digital age. Oxford University Press.
5. Van der Meijden, G., &; Van der Sluis, E. (2015). Digital entrepreneurship: Opportunities and challenges. Springer.

References:
1. Sarstedt, M., Diamantopoulos, A., & Wilczynski, P. (2018). Entrepreneurship in the media industry: A review and research agenda. Journal of Media Business Studies, 15(1), 1-29.
2. Tönnjes, R., & Schröder, J. (2015). The economics of media entrepreneurship: A review and research agenda. International Journal of Entrepreneurial Venturing, 7(2), 156-174.
3. Chan-Olmsted, S. M., & Park, J. (2016). Media entrepreneurship: A global perspective. Routledge.
4. Mollick, E. (2018). The dynamics of digital entrepreneurship. MIT Press.
5. Osterwalder, A., & Pigneur, Y. (2018). Business model generation: A handbook for visionaries, game changers, and challengers. John Wiley & Sons.

Websites/E-Learning Resources:
1. https://vbn.aau.dk/ws/files/252874783/E12_Media_entrepreneurship_definition.pdf
2. https://www.academia.edu/36755068/SOCIAL_MEDIA_ENTREPRENEURSHIP
3. https://www.fimt-ggsipu.org/study/bjmc302new.pdf

CO- PSO Mapping

CO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	3	3	3	3	3	2
CO2	2	3	3	2	1	3	3	3	3	2
CO3	2	3	3	2	2	2	3	2	3	3
CO4	3	3	3	2	3	3	3	1	3	2
CO5	3	3	2	3	2	3	2	3	3	1
Average	2.6	3	2.6	2	2.2	2.8	2.8	2.4	3	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3606	Project	Project	6	6

This course is designed to provide learners with the opportunity to demonstrate their mastery of the skills and knowledge acquired throughout their academic journey. Through a Capstone Project and Portfolio, learners will showcase their ability to apply the principles and techniques learned in their field of study to real-world scenarios. Learners will choose from a selection of suggested projects, which include creating an animated short film, a short fiction film that demonstrates VFX skills, a documentary film, a walk-through using AR/VR techniques, website landing page design with interactive features, or UI/UX design for a web app using low/no-code apps. Learners may work individually or in teams to complete their chosen project. This course is an excellent opportunity for learners to apply their knowledge and skills to real-world situations while developing a professional portfolio to enhance their career prospects.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: create silent short film that relies solely on visual storytelling, effectively using composition, lighting, and camera movement to convey the narrative without dialogue or sound effects.
CO2: produce a short film set in a single location and filmed in one continuous shot, demonstrating creative thinking in blocking, camera movement and lighting to maintain audience engagement
CO3: develop a narrative film that utilizes advanced visual storytelling techniques, incorporating elements such as framing, mise-en-scène, and cinematography to enhance the story
CO4: apply principles of narrative structure and character development in creating short films, ensuring coherent and compelling storytelling through visual means
CO5: experiment with various camera and editing techniques to create innovative and engaging short films, showcasing their ability to think creatively and execute complex visual narratives

Project Ideas for Advertising and Product Photography
1. Creating a Compelling Product Story - In this project, students will be tasked with creating a series of product photographs that tell a cohesive and compelling story about a specific product. The project will require students to consider lighting, composition, and overall aesthetics to effectively convey the product's features and benefits.
2. The Power of Light - This project will challenge students to explore the effects of different types of lighting on product photography. Students will be asked to shoot the same product using a variety of lighting techniques, including natural light, artificial light, and studio lighting, and compare the resulting images.
3. Brand Identity Photography - In this project, students will be tasked with creating a series of product photographs that embody a specific brand's identity. Students will need to research the brand and understand their values and target audience in order to effectively capture the essence of the brand in their images.

4. Beyond the Product - This project will require students to think beyond the product itself and consider the lifestyle and emotions associated with it. Students will be asked to create a series of product photographs that convey the emotions and experiences associated with using the product, rather than just showcasing the product itself.

5. The Art of Lighting - This project will challenge students to explore the creative possibilities of lighting in product photography. Students will be given a range of lighting equipment and asked to experiment with different techniques, such as using colored gels, multiple light sources, and shadows, to create unique and visually striking images.

Project Ideas for Screen Production-Fiction

(5-10 Minutes Short Film, Fiction and Narrative Film)

1. Silent Film Challenge - In this project, students will be challenged to create a 5-10 minute short film with no dialogue or sound effects. The film must rely solely on visual storytelling to convey its narrative, requiring students to think creatively about composition, lighting, and camera movement.

2. One Location, One Shot - This project will require students to create a short film that takes place entirely within a single location and is filmed in one continuous shot. This challenge will encourage students to think creatively about blocking, camera movement, and lighting in order to keep the audience engaged throughout the entire film.

3. Experimental Narrative - In this project, students will be tasked with creating a short film that experiments with narrative structure and storytelling techniques. This could include non-linear storytelling, unreliable narrators, or multiple storylines that intersect in unexpected ways.

4. The Power of Sound - This project will challenge students to explore the role of sound in film by creating a short film that relies heavily on sound design and music to convey its narrative. Students will need to carefully consider the timing and placement of sound effects and music in order to create an immersive and impactful experience for the audience.

5. Virtual Reality Short Film - In this project, students will be tasked with creating a 5-10 minute short film that is designed to be viewed in virtual reality. This will require students to think creatively about how to use the unique features of VR to tell a compelling narrative, including 360-degree camera movement and interactive elements that allow the audience to engage with the story in new ways.

Learning Resources

Textbooks and References

1. Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2. Burke, J.,& Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge., US
3. Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge., US
4. Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge., US
5. David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE., India
6. Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	3	3	3	3	3	2
CO2	2	3	3	2	1	3	3	3	3	2
CO3	2	3	3	2	-	2	3	2	3	3
CO4	3	3	3	2	3	3	3	1	3	2
CO5	3	3	2	3	2	3	2	3	3	1
Average	2.6	3	2.6	2	1.8	2.8	2.8	2.4	3	2

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits

24BVC3402	Video Podcasting	DSE	5	4

This course aims to provide students with a holistic understanding of video podcasting, equipping them with the skills and knowledge needed to create engaging and professional content, covering essential aspects from basic cinematography and video editing to the utilization of mobile video editing apps and video blogging. It also delves into the specifics of the YouTube platform, social media platforms, video content creation, monetization strategies, impacts, and challenges of video podcasting.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: explain the principles of basic and advanced cinematography, including camera settings, shot composition, and lighting techniques.
CO2: create videos using professional video editing software to edit video content, incorporating cutting, trimming, color correction, and special effects.
CO3: produce high-quality video content using mobile video editing applications, demonstrating creativity and technical proficiency.
CO4: analyze impact of video podcasting on various social media platforms and evaluate the effectiveness of different content distribution strategies.
CO5: develop and evaluate monetization strategies for a YouTube channel, considering factors such as audience growth, ad revenue, and alternative income streams.

Unit I: Basic Cinematography   (15 Hours)
Introduction to Cinematography - Principles of cinematography - Understanding camera equipment and settings - Basic shot composition and framing - The role of cinematography in storytelling - Lighting and color theory - The impact of cinematography on video quality

Unit II: Video Editing   (15 Hours)
Introduction to Video Editing - Cutting and trimming techniques - The importance of pacing and rhythm in editing - Color correction and grading - Special effects and transitions - Editing a multi-camera sequence - The role of editing in storytelling

Unit III: Mobile Video Editing Apps   (15 Hours)
Mobile Video Editing Apps - Overview of popular mobile video editing apps – Editing techniques on mobile devices - The advantages and limitations of mobile video editing - Video Blogging and Social Media Platforms - Creating and editing vlogs - Posting and promoting vlogs on social media - The impact of social media on video content distribution

Unit IV: YouTube Platform and Monetization   (15 Hours)
Overview of YouTube as a platform - Setting up and managing a YouTube channel - Analyzing successful YouTube channels - Uploading and optimizing videos - Strategies for growing a YouTube audience - YouTube monetization options - Setting up AdSense and other revenue streams

Unit V: Impacts and Challenges of Video Podcasting   (15 Hours)

Impacts of Video Podcasting - The cultural and social impact of video podcasting – Case studies of influential video podcasts - documentary-style video on video podcasting - Common challenges faced by video podcasters - troubleshooting guide for video podcasting.

Practical Exercise – Record
1. Create a short video demonstrating basic cinematography techniques. (Basic Shots, Camera angles)
2. Edit a short video clip using professional editing software.
3. Produce a short video using a mobile editing app.
4. Develop, shoot, and edit a video blog.
5. Create and optimize a YouTube channel with at least three videos.
6. Develop a comprehensive monetization strategy for a YouTube channel.
7. Design a social media campaign to promote a video podcast.
8. Analyze a successful video podcast and present findings.
9. Create a documentary-style video on the impact of video podcasting.
10. Develop a troubleshooting guide addressing common challenges in video podcasting.

Learning Resources
Text Book(s):
1. Steven Ascher and Edward Pincus The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, (2019), Plume Publisher
2. Sean Cannell and Benji Travis, YouTube Secrets: The Ultimate Guide to Growing Your Following and Making Money as a Video Influencer, (2018)
3. Jon Mowat, Video Marketing Strategy: Harness the Power of Online Video to Drive Brand Growth, (2018), Jon Mowat

References:
1. Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers and Directors, (3rd Edition, 2016), Walter Foster Publishing
2. Ben Long and Sonja Schenk, The Digital Filmmaking Handbook, (6th Edition], 2019, Plume Publisher
3. Jerron Smith and AGI Creative Team, Premiere Pro CC Digital Classroom, (2014), Wiley Publisher
4. Amy Schmittauer, Vlog Like a Boss: How to Kill It Online with Video Blogging, (2017), Wiley Publisher
5. John Carucci, Mastering Mobile Photography and Videography, (2016), John Wiley and Sons
6. Rob Ciampa, Theresa Go, John Carucci, and Stan Muller YouTube Channels For Dummies, (2nd Edition, 2015), Muller Publication
7. Melissa Barker, Donald I. Barker, Nicholas Bormann, and Debra Zahay Social Media Marketing: A Strategic Approach, (3rd Edition, 2016), South Western College Publishing
8. Derral Eves, The YouTube Formula: How Anyone Can Unlock the Algorithm to Drive Views, Build an Audience, and Grow Revenue, (2021), Wiley Publisher

Websites/E-Learning Resources:
1.https://www.videomaker.com/article/c10/19809-mastering-basic-cinematography-techniques-for-beginners
2. https://www.premiumbeat.com/blog/the-beginners-guide-to-video-editing/
3. https://www.techradar.com/best/best-video-editing-app
4. https://www.bloggingbasics101.com/how-to-start-a-video-blog/

5. https://backlinko.com/youtube-seo
6. https://nealschaffer.com/youtube-monetization/

CO-PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	3	2	1	2	2	1	3
CO2	2	3	2	2	1	2	3	2	2	3
CO3	3	3	3	2	2	2	3	3	2	2
CO4	3	2	3	3	2	2	2	3	1	3
CO5	2	3	3	2	2	2	3	3	2	1
Average	2.6	2.8	2.6	2.4	1.8	1.8	2.6	2.6	1.6	2.4

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3404	**Visual Media Ethics**	DSE	5	4

This course intends to introduce the basic concepts of media laws and ethics. It also intends to focus on the usage of acts related to book, press, and telegraphy, copyright, official secrets and indecent representation of women prohibition, Indian Penal Code and press council. In addition, it intends to provide the current concepts not only on code of ethics of Radio, TV and Cinema but also on impact of visual laws, new media, cyber crimes and cyber laws.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: recognize the basic concepts of laws and ethics of media
CO2: explain the fundamental rights and important acts related to visual media
CO3: employ the code of ethics of different media
CO4: analyse the ethical and legal issues in visual media
CO5: evaluate the ethical codes of new media and plan for their implementation

Unit I: Basics of the Indian Constitution   (15 Hours)
Indian Constitution - Fundamental Rights - Right to Information - Freedom of Press - Contempt
of Court - Defamation - Libel and Slander - Code of Ethics for Visual Journalists

Unit II: Press Acts   (15 Hours)
Press and Registration of Books Act - Indian Telegraphy Act - Copyright Act - Official Secrets
Act - Indecent Representation of Women (Prohibition) Act - Indian Penal Code - Press Council-Universal Declaration of Human Rights (UDHR)

Unit III: Ethics of Advertising   (15 Hours)
Ethics of Advertising &; Public Relations - Ethics in Advertising - ASCI (Advertising Standards council of India) Code - Ethics of Public Relations- Creative Commons - Open vs Secrecy

Unit IV: Ethics for Radio and TV   (15 Hours)
Code of ethics of Radio and TV and Cinema - Chanda Committee - Verghese Committee - Ethics of Broadcasting - CBFC - Film Censorship – Prasar Bharathi – Vividh Bharathi - Joshi Committee - Broadcast Regulation Bill (2007) - Cable TV Act

Unit V: Cyber Laws   (15 Hours)
Cyber laws - Impact of Internet and Web - Plagiarism - Obscenity and Indecency - Social Networking - Cyber crime- Media Literacy- Ethical issues in Visual Communication -   Fake news and misinformation

Learning Resources:
Text Book(s):
1. Neelamalar, 2010, Media Law and Ethics, PHI Learning Private Limited, New Delhi
2. Basu, DD (2010) Law of the Press in India. Prentice-Hall India

References:
1. Yashada, Right to Information Act 2005, (2006), Tata McGraw- Hill Publishing Company Limited, New Delhi
2. Paranjoy Guha Thakurta, Media Ethics, (2012), Oxford University Press, New Delhi
3. Shweta Jaswal Vikram Singh Jaswal, Cyber Crime and Information Technology Act 2000, (2014), Oxford University Press, New Delhi
4. Kant Mani, A Practical Approach to Cyber Laws, (2017), Kamal Publishers, New Delhi

Websites/E-Learning Resources:
1.https://onlinecourses.swayam2.ac.in/cec21_ge29/preview
2.https://www.igntu.ac.in/eContent/MJMC-02Sem-ProfManukonda-Media%20Law%20and%20Ethics.pdf
3.https://www.slideshare.net/slideshow/media-laws-and-ethics-249607421/249607421

CO- PSO Mapping

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PSO7	PSO8	PSO9	PSO10
CO1	3	3	2	1	2	3	3	3	2	1
CO2	2	3	3	3	1	2	2	2	2	1
CO3	2	3	3	2	3	2	3	3	3	2
CO4	3	2	2	3	2	2	2	3	3	2
CO5	3	1	2	2	2	2	1	3	2	2
Average	2.6	2.4	2.4	2.2	2	2.2	2.2	2.8	2.4	1.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3302	Art and Craft	GE	4	3

This course aims to provide hands-on experience in art from anything. It also aims to focus on the methods for the preparation of greeting cards, dry flowers, dry leaves, miniature sculpture carvings, rubber castings, wall hangings and origami. In addition, it aims to provide the applied concepts to prepare art materials.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: create greeting cards using handmade papers and natural materials such as dry flowers and leaves, demonstrating an understanding of design and composition principles
CO2: develop miniature sculptures and carvings using materials like candles, soap, chalk, and clay, showcasing practical skills in sculpting and carving techniques
CO3: produce rubber castings to reproduce ant figures and other designs, applying skills in mold-making and casting processes
CO4: design and create decorative wall hangings using various materials such as glass, wood, stained glass, and cloth, integrating aesthetic and functional aspects of design
CO5: utilize a variety of available materials to develop innovative art and craft projects, demonstrating creativity, resourcefulness, and practical application of art techniques

Unit I: Making cards (12 Hours)
Making greeting cards using handmade papers - Dry flowers - Dry leaves and any available materials

Unit II: Miniature (12 Hours)
Miniature Sculpture carvings -Candles -Soap, Chalk and Clay and from other available materials

Unit III: Rubber Casting (12 Hours)
Rubber Castings -Reproducing ants figures and design

Unit IV: Wall Hangings (12 Hours)
Wall Hangings- Decorative design using glass, wood, stain glass and cloth
Unit V: Origami (12 Hours)
Origami and paper craft

Learning resources:

Text Book(s):
1. NeelamVerma, 2005, Traditions: A Complete Book of Indian Arts and Crafts Motifs: Special Reference to Rangoli Design, English Edition Publishers and Distributors
2.Mary Ann F. Khol, Art with Anything, 2011, Gryphon House, U.S.
3. Christober Hart, You can draw anything, 2021, Sixth and Spring Books

References:
1. Joanna Lorenz & HarietLanzer,1997, Make it yourself, Annes Publishing Limited

2. Elizabeth Cumming & Wendy Kaplan,1991, The arts and crafts movement, Thames and Hudson
3.Dona Z. Meilach, 1974, Creating Art from Anything: Ideas, Materials, Techniques
4.Walter Foster, Everything Art Handbook, 2016, Walter Foster Publishing
5. Guy Kawaski, The Art of the start, 2020, Annes Publishing Limited

Websites/E-Learning Resources:
1.https://www.craftsy.com/post/handmade-card-ideas/
2. https://www.diynetwork.com/how-to/make-and-decorate/crafts/how-to-make-greeting-cards-using-dried-flowers
3. https://www.artistsnetwork.com/art-mediums/sculpture/miniature-sculpture-ideas-and-techniques/
4. https://www.instructables.com/Rubber-Molding-and-Casting/
5. https://www.origamiway.com/origami-for-beginners.shtml
6. https://www.creativebloq.com/inspiration/paper-craft-ideas

CO- PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	2	2	3	2	2	3	2
CO2	2	3	2	2	2	2	2	1	2	1
CO3	3	2	3	1	1	2	2	3	2	2
CO4	3	2	3	2	3	-	2	1	-	1
CO5	2	3	3	2	2	2	3	2	3	2
Average	2.6	2.6	2.6	2	2.3	2	2	2.6	3.3	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'

Course Code	Name of the Course	Category	Hours/Wk.	Credits
24BVC3304	Social Media Marketing	GE	4	3

To introduce the students to the world of digital media, marketing techniques and its wide varied opportunities which also opens the door for self-employment. The students will be able to develop and create content for digital media promotion. The course helps a person to voice their opinions and connect with consumers as well as an increased influence over marketers, politicians, institutions and brands.

Course Outcomes:
At the end of the course, the students will be able to:
CO1: explain the fundamentals and significance of digital marketing, including the evolution, key drivers, and differences between traditional and digital marketing
CO2: analyze the digital market in India by understanding digital users, creating digital marketing strategies
CO3: develop and implement various digital marketing strategies, including PPC, SEO, social media marketing, keyword advertising, and affiliate marketing
CO4: design and manage display advertisements by understanding different ad formats, placement techniques and programmatic digital advertising
CO5: evaluate the future trends in digital communication, including the use of AI, security and privacy issues, customer relationship management

Unit I: Social Media Landscape (12 Hours)
Fundamentals of Digital marketing - Significance-Types of Digital Marketing- 5D's of Digital Marketing- Traditional marketing Vs Digital Marketing- Evolution of Digital Marketing- Digital Marketing Landscape- Key Drivers- Digital Consumer & Communities- Gen Y & Netizen's expectation & influence with Digital Marketing- Fundamentals of Social Media Marketing & its significance- Necessity of Social media Marketing- Building a Successful strategy: Goal Setting, Implementation.

Unit II: Digital Market in India (12 Hours)
The Digital users in India- Digital marketing Strategy- Consumer Decision journey- POEM Framework, Segmenting & Customizing messages- Digital advertising Market in India- Skills in Digital Marketing- Digital marketing Plan- On page Optimization Techniques- Off Page Optimization Techniques- Preparing Reports- Creating Search Campaigns- Creating Display Campaigns.

Unit III: Marketing Strategies (12 Hours)
Terminology used in Digital Marketing- PPC and online marketing through social media- Social Media Marketing- SEO techniques- Keyword advertising- Search Engine Marketing: Meaning and Use of Search Engine Marketing- Tools used — Pay Per Click, Google Adwords, Google web-master and analytics overview- Affiliate Marketing- Email Marketing-Mobile Marketing- Google Analytics- Online Reputation Management-Email Marketing-Understanding Ad Words Algorithm.

Unit IV: Display Advertisement Techniques   (12 Hours)

Advertisement Designing- Display advertising- Buying Models-Different type of ad tools-Display advertising terminology- Types of display ads- Different ad formats- Ad placement techniques- Important ad terminology- Programmatic Digital Advertising.

Unit V: The Future of Digital Communication   (12 Hours)

The Internet for distribution - E-marketing communication: owned media - E-marketing communication: paid media - E-marketing communication: earned media – Customer relationship management - AI and Digital Media- security and privatization issues with digital marketing Understanding trends in digital marketing – Indian and global context, online communities and co-creation- Role of Social Media in research- Ethics in Social Media.

Learning Resources

Text Book(s):

1. Erik Qualman (2009). Social nomics: How Social Media Transforms the Way We Live and Do Business
2. Henry Chambers (2019). Where Social Media Marketing is Headed in the Next 5 Years,
3. Barry Connolly (2020). Digital Trust: Social Media Strategies to Increase Trust and Engage Customers Book.

References:

1. Moutsy Maiti: Internet Marketing, Oxford University Press India
2. Vandana, Ahuja (2015). Digital Marketing, Oxford University Press India
3. Eric Greenberg, and Kates, Alexander (2013) Strategic Digital Marketing: Top Digital Experts. Share the Formula for Tangible Returns on Your Marketing Investment; McGraw-Hill Professional
4. Kamat and Kamat (2023). Digital Marketing,Himalaya Publishing House.
5.Ryan and Jones (2008). Marketing Strategies for Engaging the Digital Generation.
6.V. Ahuja, (2015). Digital Marketing, Oxford University Press
7.S.Gupta (2022). Digital Marketing, McGraw-Hill
8. Puneet Bhatia (2023). Fundamentals of Digital Marketing. Pearson Education.

Websites/E-Learning Resources:

1.https://www.rccmindore.com/wp-content/uploads/2024/02/Digital-Marketing.pdf
2.https://josephscollege.ac.in/lms/Uploads/pdf/material/DigitalMarketing_Notes.pdf
3.https://kamarajcollege.ac.in/wp-content/uploads/Core-14-Digital-Marketing.pdf
4. https://baou.edu.in/assets/pdf/PGDM_203_slm.pdf

CO-PO Mapping

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	3	3	2	2	2	3	2	2	3	2
CO2	2	3	2	2	2	2	2	1	2	1
CO3	3	2	3	1	1	2	2	3	2	2

CO4	3	2	3	2	3	-	2	1	-	1
CO5	2	3	3	2	2	2	3	2	3	2
Average	2.6	2.6	2.6	2	2.3	2	2	2.6	3.3	2.6

* High correlation – 3, Medium Correlation – 2, Low correlation – 1, No correlation - '-'