

**Program Educational Objectives (PEOs)**

The B. Sc. Visual Communication program describes accomplishments that graduates are expected to attain within five to seven years after graduation.

PEO1	The graduates will possess the skills to develop economically and technically using the knowledge to ensure their own department in the industry.
PEO2	To prepare students into media industry-ready professionals and entrepreneurs by developing professional skills, life skills, media literacy, and digital competency.
PEO3	The graduates will be able to work in the field of 3D Animation and Visual Effects.
PEO4	The graduates will be technically competent to excel in the media industry and to pursue higher studies.
PEO5	The graduates will become specialized in the areas of their interest pertaining to different media.

<b>Program Specific Outcomes (PSOs)</b>	
After the successful completion of B.Sc., Visual Communication program, the students are expected to	
PS01	Discover the relationships and adapt production procedures in contemporary Print, Electronic and New Media industries
PS02	They will be acquainted with the latest trends in new media and thereby innovate new ideas and solutions to existing problems.
PS03	Design media content with professional ethics and social responsibility to meet the demands of media environment at various levels including regional, national and global.
PS04	They will be familiar with the conventions of diverse genres including film making techniques, Audiography, Videography and Graphic Designing.
PS05	To enhance knowledge in various domains such as film, designing, photographs, illustrations and animation thereby using their skills to provide solutions for the problems that exist in the media industry.

<b>Program Outcomes (POs)</b>	
On successful completion of the B. Sc. Visual Communication program	
PO1	To develop the ability to use critical, analytical and in-depth thinking in the field of Visual Communication.
PO2	Be exploratory and experimental in the development of their creative and design skills.
PO3	To communicate effectively by oral, written, graphical and technical means and have competency in visual languages.
PO4	Able to identify Public Relations tools and explain major Communication theories and to apply them in their day to day life.
PO5	To enhance knowledge in various domains such as film, design, photography, visual arts and animation that recognize the need of mainstream media and develop entrepreneur skills, to become professionally competent and socially responsible in performing media tasks.

**BHARATHIAR UNIVERSITY::COIMBATORE 641 046**

**B. Sc. VISUAL COMMUNICATION (CBCS PATTERN)**

**For the students admitted from the academic year 2023 and onwards Scheme of Examination**

Part	Title of the Course	Hours /Weeks	Examination				Credits
			Duration in Hours	Marks			
				CIA	CEE	Total	
<b>SEMESTER I</b>							
I	Language -I	6	3	25	75	100	4
II	English-I	6	3	25	75	100	4
III	Core I -Introduction to Communication	5	3	25	75	100	4
III	Core Practical-Writing for Media (Practical I)	3	3	40	60	100	4
III	Core Practical: Visual Arts (Practical II)	4	3	30	45	75	3
III	Allied I: Media Psychology	4	3	20	55	75	3
IV	Environmental Studies	2	3	-	50	50	2
	<b>Total</b>	<b>30</b>				<b>600</b>	<b>24</b>
<b>SEMESTER II</b>							
I	Language -II	6	3	25	75	100	4
II	English-II	4	3	25	25	50	2
II	Effective English: Language Proficiency for Employability <a href="http://kb.naanmudhalvan.in/Special:Filepath/Cambridge_Course_Details.pdf">http://kb.naanmudhalvan.in/Special:Filepath/Cambridge_Course_Details.pdf</a>	2	3	25	25	50	2
III	Core II- Communication Theories	4	3	25	75	100	4
III	Core Practical- Basics of Photography (Practical III)	4	6	30	45	75	3
III	Core Practical-Graphic Design (Practical IV)	4	6	40	60	100	4
III	Allied II: Media Laws and Ethics	4	3	20	55	75	3
IV	Value Education- Human Rights	2	3	-	50	50	2
	<b>Total</b>	<b>30</b>				<b>600</b>	<b>24</b>
<b>SEMESTER III</b>							
I	Language III	6	3	25	75	100	4
II	English-III	6	3	25	75	100	4
III	Core III: Media, society and culture	4	3	25	75	100	4
III	Core IV: Advertising and Public Relations	3	3	25	75	100	4
III	Allied III: Introduction to Social Media	3	3	20	55	75	3
III	Allied IV: Sound Design (Practical V)	3	3	20	30	50	2
III	Skill-Based Subject I: Storytelling and Script Writing (Practical VI)	3	3	20	30	50	2
IV	Tamil **/ Advanced Tamil * or Non major elective - I (Yoga for Human Excellence)*/ Women's Right	2	3	-	50	50	2
	<b>Total</b>	<b>30</b>				<b>625</b>	<b>25</b>

SEMESTER IV							
I	Language- IV	5	3	25	75	100	4
II	English-IV	5	3	25	75	100	4
III	Core V: Principles of User Experience Design and User Interface	4	3	25	75	100	4
III	Core VI: Principles of VFX and Animation	4	3	25	75	100	4
III	Core Practical: User Experience Design and User Interface (Practical VII)	4	6	30	45	75	3
III	Skill Based Subject II: 2D Animation & Web Designing (Practical VIII)	4	6	20	30	50	2
IV	Office Fundamentals: Digital Skills for Employability <a href="http://kb.naanmudhalvan.in/Special:Filepath/Microsoft_Course_Details.xlsx">http://kb.naanmudhalvan.in/Special:Filepath/Microsoft_Course_Details.xlsx</a>	2	3	25	25	50	2
IV	Tamil **/ Advanced Tamil * or Non major elective - II, General Awareness)	2	3	-	50	50	2
	<b>Total</b>	<b>30</b>				<b>625</b>	<b>25</b>
SEMESTER V							
III	Core VII: Introduction to Virtual reality, Augmented Reality, and Mixed Reality	5	3	25	75	100	4
III	Core VIII: Film Studies	4	3	25	75	100	4
III	Core IX: Film Direction	4	3	25	75	100	4
III	Core Practical: Digital Film Making (Practical IX)	4	6	40	60	100	4
III	Skill-Based Subject III: Video Editing (Practical X)	4	3	20	30	50	2
III	Elective 1(Theory/Practical)	5	3	30	45	75	3
III	Major Project**	4	-	-	-	-	-
	<b>Total</b>	<b>30</b>				<b>525</b>	<b>21</b>
SEMESTER VI							
III	Core X: Digital Media Production	5	3	25	75	100	4
III	Core Practical:3D Animation (Practical XI)	6	6	30	45	75	3
III	Elective II (Theory/Practical)	5	3	30	45	75	3
III	Elective III (Theory/Practical)	5	3	30	45	75	3
III	Major Project**	5	-	50	50	100	4
III	Skill-Based Subject IV: Television Production (Practical XII)	4	3	20	30	50	2
IV	Employability Readiness	-	-	-	-	-	-
V	Extension Activities	-	-	50	-	50	2
	<b>Total</b>	<b>30</b>				<b>525</b>	<b>21</b>
	<b>Grand Total</b>					<b>3500</b>	<b>140</b>

**List of Elective Papers (Colleges can choose any one of the paper as Groups as elective)**

	<b>GROUP A</b>	<b>GROUP B</b>	<b>GROUP C</b>
<b>ELECTIVE I</b>	Introduction to Folkloristics	Digital Marketing	Motion Graphics (Practicals)
<b>ELECTIVE II</b>	Folk Literature	Social Media Marketing	Visual Effects Level I (Practicals)
<b>ELECTIVE III</b>	Folk Performing Arts of Tamil Nadu	Google Analytics	Visual Effects Level II (Practicals)

\*Internship is mandatory for students of Visual Communication. Instructed to do Minimum of 20 days internship in any media firms, based on their interest during the end of fourth semester.

Major Project\*\*: Project to be scheduled for V & VI Semester and Viva-voce will be held at the end of VI Semester.

**ADD ON COURSES/SKILL BASED COURSES**

**Additional Credit Course**

**Additional Credits: 8**

S. No	Course	Credit	Total credits
1	Completion of Certificate Course/ Add on Course	2	4
2	MOOC Courses/Spoken Tutorial prescribed by the Departments which is related to Media studies.	For 4 Weeks Course - 2 credits	4
		<b>Total</b>	<b>8</b>

**Rules:** The Students can earn additional credits only if they complete the above during the course period (II to V Sem) and also based on the following criteria. Proof of Completion must be submitted to the Office of Controller of Examinations through college before the commencement of the VI Semester.

Students can complete Certification Courses/Add-on Courses for a minimum of 30 hours (II to V Semester only) from reputed centres and the same certificate shall be produced to earn a credit. They shall be guided by the department if needed. Students shall earn a maximum of 4 Additional Credits by completing two Certification Courses/Add-on Courses

**List of Certification Courses/Add-on Courses prescribed by the Department of Visual Communication & E-Media**

1. Journalism
2. Multimedia (Adobe Photoshop, Illustrator, In Design, CorelDraw)
3. Web Designing, Animation & VFX (Dreamweaver, Maya, Studio Max, After Effects)
4. 4. Film Editing (Adobe premiere pro, Final cut pro (FCP), Avid)
5. Film Making and Advanced Photography

**List of Online Courses prescribed by the Department of Visual Communication & E-Media**

1. Journalism
2. Photography
3. Advertising and public relations
4. Film studies
5. Graphic Communication and Animation

**Note:** Any mentioned course from recognized websites through the NPTEL-SWAYAM portal will be accepted. To allocate credits for an online course **(MOOC/SWAYAM/NPTEL)** as an option for the students admitted in the Academic year 2022 - 2023 and the extra credits to be given for the students who complete the online course in Media Studies.

A student who completes four-week of courses is provided with Credits

- Students can earn Credits if they complete any one of the MOOC course / Spoken Tutorial which is prescribed by the department related to media studies.
- Students shall earn a maximum of 4 additional credits by completing the online courses.

<b>COURSE CODE</b>	<b>13A</b>	<b>CORE I : INTRODUCTION TO COMMUNICATION</b>	L	T	P	C
<b>CORE I</b>			5	-	-	4
Pre	Basic Understanding of real-life situations in different forms of communication		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To comprehend the purposes and characteristics of the many forms of communication.						
2. To provide fundamental knowledge of communication paradigms.						
3. Educating the class about the development of new media and the changing trends in digital media.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. To be aware of and comprehend the many types of communication.					K1,K2	
2. To comprehend the nature and purposes of the many forms of communication					K2	
3. To incorporate the principles of communication into daily life.					K3	
4. To examine how the cultural shifts in the world's media are influenced.					K4	
5. To improve their communication abilities and to understand the topic matter					K3,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO COMMUNICATION</b>					<b>15 Hours</b>
Definitions, scope, forms, and purpose; Types of Communication – Interpersonal, Intra personal, Mass, Organizational, Verbal, Non-verbal, Political Communication; New Communication technologies and the emerging trend: global and Indian context.						
<b>UNIT II</b>	<b>PROCESS OF COMMUNICATION</b>					<b>14 Hours</b>
Source, Message, Channel, Receiver, Feedback, Encoder, Decoder, Noise in communication – types of noise - Basic Models in Communication- the concept of Gatekeeping: Gatekeepers in mass media.						
<b>UNIT III</b>	<b>LANGUAGE AND COMMUNICATION</b>					<b>14 Hours</b>
Importance and use of language, Psychology of language, Language and Semantics: Denotative, Connotative, Contextual, Structural meanings; semiotics; Language as a barrier in multi-lingual societies and cross-cultural communication – translation - problems and solutions.						
<b>UNIT IV</b>	<b>COMMUNICATION SYSTEMS IN THE INDIAN CONTEXT</b>					<b>15 Hours</b>
Interpersonal and group networks – New media situation and its Socio, Economic, Political and Cultural implications. Public and private ownership; media conglomeration - Social, Economic, Political and Cultural factors and their influence on communication Systems – media and Public Opinion process. Communication policies, issues and Future developments.						



<b>UNIT V</b>	<b>MASS COMMUNICATION:</b>	<b>15 Hours</b>
Characteristics; Mass media – Growth, New media context, access, control and use. Functions of Mass communication information, education and entertainment, Social Norm, Status conferral, Privatization, Monopolization, Canalization, Inoculation, Mass society, and Mass culture.- Dysfunctions : stereotyping, cultural alienation, impact on children; Regulatory mechanism: government , professional bodies and citizen groups.		
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>	<b>2 Hours</b>
<b>Expert Lectures, Online Seminars - Webinars</b>		
<b>Total Lecture Hours</b>		<b>75 Hours</b>
<b>REFERENCE</b>		
“Introduction to Mass Communication”, Keval J Kumar Jaico Publishing		
“Mass Communication: An introduction”, Bittner, John. Prentice-Hall, New Jersey. 1980.		
“Communication Models. Mcquail”, Dennis and Windahl, Sven. Longman, London.1981.		
“Human communication”, Bugoon et al, 3rd Edn., Sage, New Delhi, 1994.		
“Taxonomy of Concepts in Communication”, Blake & Haroldsen, Hasting House, NY .1979.		
“India’s Communication Revolution”, Singhal & Rogers, Sage, New Delhi. 2001.		
“The dynamics of Mass Communication”. Dominick, Joseph. McGraw Hill, 1993.		
“Media towards 21st Century”, KM. Srivastava, Sterling Pub. New Delhi. 1998.		
“Media and Globalisation”. Rantanen, Terhi. Sage, London. 2005.		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	S	M	S
<b>CO2</b>	S	M	S	L	M
<b>CO3</b>	M	S	S	S	M
<b>CO4</b>	S	M	M	L	M
<b>CO5</b>	M	M	S	M	L
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>13P</b>	<b>CORE PRACTICAL : WRITING FOR MEDIA (PRACTICAL-I)</b>	L	T	P	C
<b>CORE PRACTICAL I</b>			-	-	3	3
Pre-Requisite	An ability to generate content and writing for different media		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To educate students about the value and development of language						
2. To educate students about language structure and style.						
3. To improve one's comprehension of the contrasts between writing, audio, and visual languages.						
4. To inform students about developments in media language.						
5. To acquire knowledge of translation and paraphrasing.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. An improvement in comprehension of language development and changes.					K2,K3	
2. Students gain knowledge and awareness of the structure and style of the media language in practice.					K2	
3. Students learn about the terminology used in special feature.					K2	
4. The improvement of efficacy through media-friendly paraphrasing.					K3,K6	
5. Improvement of writing skills for print, electronic, digital and new media.					K3,K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>UNDERSTANDING OF MEDIA LANGUAGE</b>					
Importance of Language in Communication: Growth and Development, Media Language: Changes in Structure and Style of Language, New Trends in Media Language, Importance of Grammar in English and Regional Language						
<b>ACTIVITY:</b> Solving Worksheets of Grammar; Enhancing the knowledge of vocabulary through written interpretation and reading English newspapers/magazines						
<b>UNIT II</b>	<b>SELECTION AND USE OF PHRASES AND WORDS, WRITING FOR PRINT MEDIA</b>					
Language for Writing, Word And Sentence Formation, Headline Writing (Practice), The Language of Journalism- Concrete, Specific, Active, Non Biased, Clear, Democratic, Non-Sexist, Non-Racist, Non-Violent, Inclusive						
<b>ACTIVITY:</b>						
1.Understanding sentence structures and enriching vocabulary by analyzing a text						
2. Listening & Note Making: Short speeches/ news clips from Indian TV channels in English with interpretive questions						
<b>UNIT III</b>	<b>LANGUAGE FOR AUDIO-VISUAL</b>					
Basic difference Between Print and Broadcast Language, Essentials of Writing for Radio, Essentials of Writing for TV, Creative Writing for Photo Feature, Caption Writing, Cartoon, and its Language						

**ACTIVITY:**1. Summarizing/ note-making and drawing inferences, Learning varied types of speech sounds  
 2. Students Should make short speeches by watching relevant TED-Talk videos.  
 3. The learners watch different videos on Public speaking and accordingly engage themselves in planning and preparing speeches that inform, persuade, or fulfill the needs of a special occasion.

<b>UNIT IV</b>	<b>TRANSLATION AND ATTRIBUTION</b>	
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Importance of translation/Paraphrasing in Media, Effective and Ineffective Translation, Methods of Paraphrasing, Attribution, and Quoting, Translate (Paraphrase) at least five different News (Regional Language To English or English to Regional Language)

**ACTIVITY:** Reading Newspapers & Articles in the class

<b>UNIT V</b>	<b>Practicals</b>	<b>45 Hours</b>
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**Exercise :**

1. Grammatical structural aspects
  - a. Types of sentences
  - b. Active and Passive voice,
  - c. Tenses,
  - d. WH – question tags
  - e. Gerund
  - f. Auxiliaries Modal Verbs
  - g. Preposition
  - h. Vocabulary
  - i. Synonyms, Antonyms, Homonyms & Homophones.
2. Translate 50 words from regional language to English & 50 words from English to regional language for the following:
  - a. Business news
  - b. Political news
  - c. Sports news
  - d. Science news
  - e. International news.
3. Develop a content for any media.

• **Students should submit a record of work done during the period for the practical examination.**

<b>Total Lecture Hours</b>	<b>45 Hours</b>
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**REFERENCE**

Usha Raman, (2010). Writing For The Media, Oxford University Press-New Delhi

Simeon Lindstrom (2015). Creative Writing – From Think to Ink, Create space Independent Publishing Platform, Canada.

Robert L. Hilliard (2010). Writing For Television, Radio, and New Media, Wadsworth Publishing Company Inc, USA.

Andrew Bonime& Ken C. Pohlmann (1997). Writing For New Media: The Essential Guide To Writing For Interactive Media, Wiley, United States

Robert M. Knight (2010). Journalistic Writing: Building The Skills, Honing The Craft, Marion Street Press, Portland

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	M	M
<b>CO2</b>	M	S	M	S	L
<b>CO3</b>	M	S	S	S	M
<b>CO4</b>	M	L	M	M	M
<b>CO5</b>	L	S	S	M	M

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>13Q</b>	<b>CORE PRACTICAL: VISUAL ART (PRACTICAL-II)</b>	L	T	P	C
<b>CORE PRACTICAL II</b>			-	-	4	3
Pre-Requisite	To have a flair for drawing in order to apply the concepts in a graphic.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To understand the importance of basic sketching and colour theories						
2. To learn the psychology of human perception and study human anatomy, still life, Light and shadow						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understand the basics of drawing					K2	
2. Apply the different skills based on the Visual elements					K3	
3. Comprehend the various visual medium and their application					K2	
4. Understand visual Aesthetics and politics of Visual Media					K2	
5. Create a content using visual language and literacy					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>VISUAL LANGUAGE AND VISUAL LITERACY</b>					
Visual communication and visual culture. Development of visual communication: visual language, reading pictures, lights, shade and colour in communication, expressions, costumes, symbols and signs of body language, language of pictures and graphics.						
<b>UNIT II</b>	<b>VISUAL COMPOSITION</b>					
Elements: line, plane, shape, form, mass, pattern, text gradation, and colour. Principles: symmetry, order, balance, unity, contrast, proportion, spatial relationships.						
<b>UNIT III</b>	<b>VISUAL PERCEPTION</b>					
Visual Understanding – the physiology and psychology of vision, Graphic Design -using design elements and principles to create meaning, Analogy-Metaphor-Symbolism-Iconography – tapping into prior knowledge, Semiotics – the cultural creation of meaning, Visual Arts Timeline – exploring art as a progression of ideas and reactions, The Photographic Truth – a close look at mediated reality, Rip, Mix, Burn – remix culture, appropriation, and intellectual property.						
<b>UNIT IV</b>	<b>AESTHETICS AND POLITICS IN MEDIA ART</b>					
Visual communication aesthetics, structure and appearance. Studying film and television as popular forms of `visual communication`. Language of film, television and new media. The practice of `looking`: images, power and politics.						
<b>UNIT V</b>	<b>PRACTICAL</b>					<b>60 Hours</b>
<b>1. ELEMENTS OF DRAWINGS</b> <ol style="list-style-type: none"> <li>Types of lines</li> <li>Basic geometric and organic shapes (cube, cone, cylinder, sphere, etc.)</li> <li>Patterns and textures</li> <li>Light and shadow on shapes - shading of forms (light across a surface, lighting direction, highlight, core and reflected light, cast shadows &amp; form shadows).</li> </ol> <b>2. PROPORTIONS AND SPACE</b> <ol style="list-style-type: none"> <li>Accurately seeing and sketching the proportions of objects and scenes (sighting, visual measurement, advancing/ receding, etc.)</li> <li>The use and exploration of positive and negative space in sketching.</li> </ol>						

- c. Developing sketches using proportions and space to accurately capture the visual quality of objects and environments.

**3. PERSPECTIVE**

- a. Principles of perspective sketching, perspective terminology,
- b. sketching using 1- point perspective,
- c. 2- point perspective, and
- d. 3- point perspective,
- e. Linear and atmospheric perspective.
  - Create three sketches (on each of perspective), using proportions, shape and line style.

**4. HUMAN PORTRAIT DRAWING**

- a. Drawing of the basic skeleton of human portrait
- b. Profile of human portrait
- c. Detail study of human portrait

**5. CARTOON FACE DRAWING**

- a. Developing the human portrait to cartoon face
- b. Drawing cartoons for some specific purpose like magazine illustration/ election campaign etc.

**6. VISUAL PERCEPTION**

- a. Creating visuals with Gestalt Principles
- b. Oxymoron
- c. Typography – Type as visual, Visual as type

- Students to develop their drawing skills and practice the basic components of drawing and Submit as a record for practical examination.
- Student should attend workshops in different visual art medium.

**Total Lecture Hours | 60 Hours**

**REFERENCE**

Donis A. Dondis ,A Primer of Visual Literacy ,Wildside Press LLC, 2007

Rick Williams & Julianne Newton, Visual Communication - Integrating media art & science ,Routledge, 2009.

Moore, M. & Dwyer, F. (1994). Visual literacy: A spectrum of visual learning, New Jersey: Ed. Tech. Publ.

Williams, R. (1994). Non-Designers Design Book. Addison-Wesley.

Eugene Felder & Emmett Elwin, Draw manga: complete techniques, Kandour Ltd.,2005

Wiegmann, Beth (1992). Visual Literacy, Science Process Skills, and Children's Books. In R. A. Braden, J. C. Baca, D. G. Beauchamp (eds.). Art, Science and Visual Literacy. Blacksberg, VA: IVLA.

Braden, Beauchamp, Griffin, R. (eds.) (1995). Imagery and Visual Literacy. Blacksberg, VA: I.V.L.A.

Laseau, P. (2012-2nd Edition). Visual Notes for Architects and Designers. John Wiley and Sons, Inc. New York, NY. USA.

Curtis, B. (2002). Drawing from Observation: An Introduction to perceptual drawing. McGraw – Hill Higher education: A division of the McGraw – Hill Companies. New York, NY. USA

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	S
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	M	M	M	S	M
<b>CO4</b>	S	M	L	M	L
<b>CO5</b>	S	S	S	M	M
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>1AA</b>	<b>ALLIED I : MEDIA PSYCHOLOGY</b>	L	T	P	C
<b>ALLIED</b>			4	-	-	3
Pre-Requisite	Critical perspective to identify the nature and magnitude of audience behaviour through mass psychology		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To understand the basic concepts, developments, issues, and debates in the field of media psychology.						
2. To understand principal theories and processes of media use and its effects.						
3. To understand the effects of media on childhood and adolescence periods.						
4. To understand the basic media psychology theories						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understand the problems related to the influence of various types of media texts and be aware the pros & cons.						K2,K4
2. Understand the basic concepts concerning the field of media psychology						K2
3. Comprehend the importance of media literacy in today's world and to, know how to shape it						K2,K3
4. Understand the basic media psychology theories						K2,K6
5. Analyse the psychological effects & influence of media.						K2,K4
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION</b>					<b>10 Hours</b>
Definition; Evolution of Psychology, Dimensions of media psychology; The need for media psychology; Psychology and media relationship; Media psychology and disciplines; Practicing media psychology.						
<b>UNIT II</b>	<b>ROLE OF PSYCHOLOGY IN MEDIA</b>					<b>12 Hours</b>
Memory – Definition – Information processing model, LOP Thinking – Definition – Lateral thinking and creative thinking, Perception – Visual and Depth perception, Cognitive and behavioural effects of media. (Focus on print, interactive medium, and web advertising)						
<b>UNIT III</b>	<b>PSYCHOLOGICAL THEORIES</b>					<b>12 Hours</b>
Personality Theories (Trait theory, Cognitive theory, Psychoanalytical theory, and Behaviour theory) and their relevance in mass media. Social Influence (Definition, conformity, compliance, obedience, and indoctrination)						
<b>Developmental Issues In Media Psychology:</b> Learning – Theories – Classical conditioning and operant conditioning						
<b>Young children and television</b> – fantasy versus reality, script and schema explanations, children's socialization through media, imagination, pretense, and theory of mind;						
<b>Children and advertising-</b> impact, stage theory of consumer development, food advertisements and childhood obesity, law on children's advertisements						
<b>Media use in adolescence-</b> role of media figures during adolescence, cultural functions of media use, media influences on adolescent body image						



<b>UNIT IV</b>	<b>SOCIAL GROUPS AND MEDIA</b>	<b>12 Hours</b>
Attitude Formation – Theories, cognitive dissonance, the role of media in attitude formation Representations of social groups in media - gender, minority groups, disability, mental illness; Gender representation in media – male, female and transgender; Implications of media representation of social groups; The psychology of the media audience - “The Audience” in media research, parasocial interaction, fans and fandom.		
<b>UNIT V</b>	<b>PSYCHOLOGICAL EFFECTS AND INFLUENCES OF MEDIA</b>	<b>12 Hours</b>
Pro-social effects of media – media and pro social behavior, the effects of “Prosocial Media” on the audience; The effects of media violence – immediate effects, characteristics of the users of violent media, cognitive factors in media violence, cultural and ideological aspects of the media violence debate; Pornography and its effect on different age groups;		
<b>UNIT VI</b>	<b>CONTEMPRARY ISSUES</b>	<b>2 Hours</b>
<b>Expert talks and Seminars</b>		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
Bandura, A. (2001). Social cognitive theory of mass communication. Media psychology, 3(3), 265-299		
Giles. D, (2003). Media Psychology, Lawrence Erlbaum Associates & Publishers: London.		
Damean, D. (2006). Media and gender: Constructing feminine identities in a postmodern culture. Journal for the Study of Religions and Ideologies, 5(14), 89-94.		
Dill, K. E. (2012). The Oxford Handbook of Media Psychology. New York: Oxford University Press.		
Lauzen, M.M., Dozier, D.M., Horan, N. (2008). Constructing Gender Stereotypes Through Social Roles in Prime-Time Television. Journal of Broadcasting & Electronic Media, 52(2), 200- 214		
Perse, E.M. (2008). Media Effects and Society. Mahwah: Lawrence Erlbaum Associates		
Elliot, A. J. (1999). Approach and avoidance motivation and achievement goals. Educational psychologist, 34(3), 169-189.		
Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and wellbeing. American Psychologist, 55(1), 68.		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	L	L	M	M	M
<b>CO2</b>	M	M	S	L	M
<b>CO3</b>	M	M	M	S	L
<b>CO4</b>	M	L	M	M	L
<b>CO5</b>	M	M	M	M	M
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>23A</b>	<b>CORE II: COMMUNICATION THEORIES</b>	L	T	P	C
<b>CORE II</b>			4	-	-	4
Pre-Requisite	An ability to integrate the real life situations with the existing communication theories		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Understand the historical development of media theories and their linking with contemporary issues in the field of mass communication.						
2. Develop an understanding of the strengths and limitations of basic theories of mass communication						
3. Critically evaluate theories as applied to practical communication problems						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Remember the various forms of communication					K1	
2. Understand the functions and nature of the various types of communication models and theories					K2	
3. Analyse the communication theories with reference to media and public					K4	
4. Analyze the global media content on the basis of their cultural change.					K4,K5	
5. Advancement in their Communication skills and knowledge of the subject learned.					K2,K4	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>HISTORICAL DEVELOPMENT OF THEORIES</b>					<b>10 Hours</b>
What is the theory? What is Communication? - Origin of mass communication theories – Paradigm shifts in Mass communication theories - Models of communication						
<b>UNIT II</b>	<b>NORMATIVE THEORIES</b>					<b>12 Hours</b>
Authoritarian media theory-Soviet communist media theory-Libertarian or free press media theory Social responsibility media theory-Democratic participant media theory-Development media theory						
<b>UNIT III</b>	<b>MESSAGE THEORIES</b>					<b>12 Hours</b>
Diffusion of Innovations-Propaganda Theory-Framing Analysis-Priming-Discourse Analysis Social Construction-Two step flow of information						
<b>UNIT IV</b>	<b>MASS COMMUNICATION THEORY, COMMUNICATION IN CYBERCULTURE</b>					<b>12 Hours</b>
The Concept of Mass Communication-The New Media Environment-The Role of Theory-The Goals of Mass Communication Theory-The Effects of Mass Communication-Changes in Mass Communication Theory						
COMMUNICATION IN CYBERCULTURE: The overstatement of linguistic perspectives on media-The first and second media age – the historical distinction-Broadcast mediums and network mediums – problems with the historical typology-Interaction versus integration						
<b>UNIT V</b>	<b>INTERPERSONAL COMMUNICATION THEORIES, MEDIATED COMMUNICATION THEORIES</b>					<b>12 Hours</b>
<b>INTERPERSONAL COMMUNICATION THEORIES:</b> Interpersonal Communication defined, message design logics – attribution theory - uncertainty reduction theory - expectancy violation theory						
<b>MEDIATED COMMUNICATION THEORIES:</b> Mass communication definition – agenda setting theory – cultivation theory – social learning theory – uses and gratifications theory						

<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>	<b>2 Hours</b>
Importance of communication theories in establishing a communicative medium – Expert Talk		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
James W. Neuliep, Intercultural Communication: A Contextual Approach, 2020, 8th EDITION, SAGE Publications Ltd, US		
Warren, & Nainby, Communication, A Critical/Cultural Introduction, 2014, 2nd Edition, SAGE Publications, US.		
Denis McQuail, Mark Deuze, McQuail's Media and Mass Communication Theory, 2020, 7th EDITION, SAGE Publications Ltd, US		
Moore, M. & Dwyer, F. (1994). Visual literacy: A spectrum of visual learning, New Jersey: Ed. Tech. Publ.		
Williams, R. (1994). Non-Designers Design Book. Addison-Wesley.		
Ralph E. Hanson, Mass Communication Living in a Media World, 2021, 8th Edition, SAGE Publications, US		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	L	L
<b>CO2</b>	M	M	S	M	M
<b>CO3</b>	M	S	S	S	M
<b>CO4</b>	S	M	S	M	L
<b>CO5</b>	M	S	S	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>23P</b>	<b>CORE PRACTICAL : BASICS OF PHOTOGRAPHY (PRACTICAL III)</b>	L	T	P	C
<b>CORE PARACTICAL III</b>			-	-	4	4
Pre-Requisite	An ability to Visualize various forms, structures with perspective		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. This course will provide students with a comprehensive introduction to photography, including both aesthetics and technique.						
2. Students will understand how a photographic camera works and records images.						
3. This course also provides an understanding of the visual and technical skills necessary to pursue and appreciate photography as an art.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understand the various specializations in the field of photography					K2	
2. Analyze the skills in handling DSLR					K4	
3. Develop the knowledge by incorporating the concept of image processing.					K2	
4. Develop knowledge in various fields of photography					K2	
5. Evaluate the creative techniques that can be used in photography.					K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO PHOTOGRAPHY</b>					
History of photography: background, early history, and development of digital photography. Types of Photography and techniques. Photography equipments.						
<b>UNIT II</b>	<b>UNDERSTANDING IMAGE</b>					
Types of framing: distance, angle, and movement; digital image basics: image format, resolution, aspect ratio, Pixels, DPI, and PPI; composition and aesthetics: rules and guidelines; visual elements and principles; timing and decisive moment; photo critique.						
<b>UNIT III</b>	<b>DIGITAL PHOTOGRAPHY &amp; TECHNICALITIES</b>					
Introduction to digital photography, digital cameras How a camera works; Exposure: shutter speed, aperture, ISO; arriving at proper exposure, depth of field, white balance, understanding histograms Photography techniques: soft focus, long exposure, short exposure, multiple exposures, time-lapse photography; Understanding lenses: wide-angle lenses, telephoto lenses, and macro lenses, image sensor: types of image sensors.						
<b>UNIT IV</b>	<b>UNDERSTANDING LIGHTS AND LIGHTING TECHNIQUES</b>					
Natural vs artificial lights, the characteristics of light, colour temperature, Direction of light, intensity of light, hard and soft lighting, direct light, diffused light, high key lighting, low key lighting, inverse square law, 3-point lighting.						
<b>UNIT V</b>	<b>PRACTICAL:</b>					<b>60 Hours</b>
<ol style="list-style-type: none"> <li>1. Travel Photography</li> <li>2. Macro Photography</li> <li>3. Event Photography</li> <li>4. Night Photography</li> <li>5. Wedding Photography</li> <li>6. Documentation Photography</li> <li>7. Abstract Photography</li> <li>8. Family album Photography</li> <li>9. Landscape Photography</li> <li>10. Portrait Photography</li> <li>11. Fashion Photography</li> </ol>						

12. Photojournalism
13. Photo feature
14. Photo-essay
15. Writing captions for Photographs
16. Advertising Photography
  - a. Photography for consumer advertising
  - b. Product photography
  - c. Industrial photography

**STUDENTS SHOULD SUBMIT A PORTFOLIO RECORD IN DIGITAL AND PRINT FORM AND CREATE WEB BLOG**

<b>Total Lecture Hours</b>	<b>60 Hours</b>
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**REFERENCE**

Michael Langford, Basic Photography, Focal Press, 2005.

Michael Langford, Advanced Photography, Focal Press, 2008.

Mitchell Bearley & John Hedgeese, New Introductory Photography Course, Read Book, 2005.

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	S	L	M
<b>CO2</b>	L	L	M	S	S
<b>CO3</b>	M	S	M	M	M
<b>CO4</b>	S	S	M	M	S
<b>CO5</b>	S	S	S	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>23Q</b>	<b>CORE PRACTICAL: GRAPHIC DESIGN (PRACTICAL IV)</b>	L	T	P	C
<b>CORE PRACTICAL</b>			-	-	4	4
Pre-Requisite	To be exposed to Design Thinking, Elements & Principles of Design and Graphic Design Techniques.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Acquiring competency in technical skills applicable to graphic design.						
2. Develop the ability to use design thinking strategies in design process.						
3. Enriching the skill level of graphic design through the topics						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Creative ability in the designing softwares.						K6
2. Students learn the maximum level of Graphic designing.						K2
3. Improve the designing skills at par with professional designers.						K3,K5
4. Comprehend and apply color theory and color psychology in design.						K2,K3
5. Able to create Graphic and web page design using softwares						K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>DESIGN THINKING</b>					
Design Thinking stages: Define – by reflecting on the brief. Research – on user, thing, context. Ideate – by exploring novel solutions. Prototype – test on real users, conditions. Develop – detail out, revise, refine. Production – Communicate visually. Feedback – learn, document.						
<b>UNIT II</b>	<b>COLOURS IN DESIGN</b>					
Understanding Colour theory. Working with the colour wheel, Analyzing the colour psychology, Interaction of colours, Creating a mood board, Exploring the medium.						
<b>UNIT III</b>	<b>WORKING WITH GRID</b>					
Grid and design philosophy – purpose of the grid - typographic grid – typographic measurement system – width of a column – leading – margin proportions – page numbers – body and display faces – construction of type area – construction of the grid – types of grid and fields – photograph, Illustration and solid tint in grid system – grid system in corporate identity						
<b>UNIT IV</b>	<b>GRAPHIC &amp; WEB DESIGNING</b>					
GRAPHIC & WEB DESIGNING: Vector Design, Raster Design, Primary colors, Secondary colors, Creating your own colour palette, Selection tools, Slice tool, Image format, Image resolution, Filters, Layout design, Webpage design, Working with layers.						
<b>UNIT V</b>	<b>DESIGN AND PERCEPTION</b>					
Gestalt Principles: Proximity, Similarity, Closure, Continuity, Common fate, Grouping concepts etc. Black and white interaction, Space in design, overlapping colours, scale, perspective, conceptual design, illusion in design.						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>60 Hours</b>
Software Used : Photoshop, Illustrator, Indesign						
1. Application of Gestalt principles using Law of enclosure, Law of experience, Law of simultaneous perception and Law of proximity in the following designs.						
a. Poster design for a film						
b. Logo designs of different genres of industries (educational, commercial, entertainment, government sectors etc)						
c. Landing page design for a web page.						

<ul style="list-style-type: none"> <li>d. Mobile cover design</li> <li>e. Graphic design on any of the product</li> </ul> <ol style="list-style-type: none"> <li>2. Designing a package</li> <li>3. Designing a Signage / Display boards etc</li> <li>4. Creating a layout for banners and hoardings with measurement of images and typography</li> <li>5. Designing multi- coloured brochure with folds.</li> <li>6. Designing brochures with achromatic, monochromatic and polychromatic colours.</li> <li>7. Designing a book cover with various sizes.</li> </ol> <ul style="list-style-type: none"> <li>• The design should done manually and submitted as observation book</li> <li>• Students should Create the above designs as a creative portfolio using Graphic Design Softwares and submit it in a printed format with actual size for the practical examination.</li> </ul>
<b>Total Lecture Hours</b>   <b>60 Hours</b>
<b>REFERENCE</b>
David Dabner "Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media", Thames & Hudson Ltd; 5th Revised edition (28 July 2014)
Josef Muller, Brockmann ' Grid System in graphic design', A visual communication manual for graphic designers, typographers and three dimensional desgners.
Ellen Lupton, 2015, "Graphic Design: The New Basics: Second Edition, Revised and Expanded", Princeton Architectural Press.

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	S	S	M	M	M
<b>CO2</b>	M	S	M	S	S
<b>CO3</b>	M	S	M	S	M
<b>CO4</b>	M	S	M	M	S
<b>CO5</b>	S	S	M	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>2AA</b>	<b>ALLIED II : MEDIA LAWS AND ETHICS</b>	L	T	P	C
<b>ALLIED II</b>			4			3
Pre-Requisite	A basic Knowledge on the roles and powers as a citizen needed to comprehend the challenges and issues faced in media industry		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To develop a conceptual grasp of media regulations, their function, and their role.						
2. To guarantee that media outlets perform responsibly and in accordance with the Constitution.						
3. To educate students on the moral and legal implications of media and its principles.						
4. To provide a summary of current changes and upcoming difficulties in media regulation.						
5. To teach students about media ethics and how it directs media professionals and media organisations toward a career in morality.						
<b>EXPECTED COURSE OUTCOME :</b>						
1.The constitutional aspect of Indian media will be understood by the students.						K2
2.Acquire knowledge of media law and regulation.						K2
3.Will comprehend media ethics and how the industry has adapted to it.						K2
4.Will comprehend media standards of behaviour and self-regulation.						K2
5. Possess the ability to do socially responsible journalism						K3
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>HISTORY</b>					<b>12 Hours</b>
History of Media Law & Indian Constitution, Introduction to Indian Media Law; Fundamental Rights; Directive Principles of State Policy						
<b>UNIT II</b>	<b>MEDIA FREEDOM</b>					<b>12 Hours</b>
Freedom of Media & Defamation, Freedom of Media; Case Studies; Libel and Slander; Case Study related to Defamation						
<b>UNIT III</b>	<b>ACT</b>					<b>12 Hours</b>
Print Media Acts, Press & Registration of Books Act 1867; Registration of Newspaper; Press Council Act 1978; Working Journalist and other Newspaper Employee Provision Act 1955 Intellectual Property Rights- The Design Act 1911; Trade and Merchandise Marks Act 1958; Patents Act 1970; Copyright Act 1957; RTI						
<b>UNIT IV</b>	<b>BROADCASTING &amp; FILM MEDIA</b>					<b>11 Hours</b>
Acts: . Prasar Bharati Act 1990; Cable Television Networks Rule 1994, Broadcast Service Regulation Bill 2006, Cinematography Act 1952.						
<b>UNIT V</b>	<b>CYBER LAWS</b>					<b>11 Hours</b>
Media Ethics & Cyber Crimes, Code of Ethics; Code for Commercial Advertising; Broadcasting Ethics; Principles of Self-Regulation; Information Technology Act 2000						
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>					<b>2 Hours</b>
Seminars and talks by Media Experts						
<b>Total Lecture Hours</b>						<b>60 Hours</b>
<b>REFERENCE</b>						
Roy L. Moore, Media Law and Ethics : A Casebook, 2020, Routledge, United Kingdom.						
George E Padgett, Cases, Concepts & Theories: Media Law & Ethics Study, 2019, Independent Publisher, USA.						
Neelamalar.M, Media Law and Ethics, 2018, Prentice Hall, India.						



<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>C01</b>	M	S	M	L	M
<b>C02</b>	M	M	S	M	L
<b>C03</b>	M	M	M	M	M
<b>C04</b>	S	M	S	S	M
<b>C05</b>	S	S	M	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>33A</b>	<b>CORE III: MEDIA, SOCIETY AND CULTURE</b>	L	T	P	C
<b>CORE III</b>			4			4
Pre-Requisite	The changing and evolving nature of the media industry is paramount for students to frame media representation in contextualized communication patterns		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To help students gain an understanding of the transformation in media industry and media content due to evolving global culture						
2. To explain the power of media to students from a structuralist and culturalist perspectives.						
3. Exploring the specificity, history and functions of film						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Explain the role of media in a changing global culture						K2
2. Determine communication strategies in integrating media literacy and cultural framework of the society.						K3
3. Report various approaches to Media Analysis to address social inequalities.						K6
4. Correlate the interplay between Media and Ideology.						K2
5. Explain the effects of Mass Media on Society by theorizing the media concepts.						K2
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>Mass Media</b>					<b>12 Hours</b>
Definition, Nature & Scope; Historical Development of Mass Media; Understanding Mass Media; Characteristics of Mass Media; Significance of media, Impact of Mass Media on individual, society and culture; Power of Mass Media; Functions of Mass Media; Types of Mass Media- Print, Electronic, Traditional & New Media; Media and Social Institutions; Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture.						
<b>UNIT II</b>	<b>Media Audience</b>					<b>12 Hours</b>
Media Audience - Interpretation & Resistance; 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; Audience Making- Active Vs Passive audience; Theories of audience-Uses and Gratification Theory- Uses & Effects Theory						
<b>UNIT III</b>	<b>Media &amp; Popular Culture</b>					<b>12 Hours</b>
Media & Popular Culture- Commodities, Culture and Sub-Culture; Popular texts: Popular Discrimination; Politics & Popular Culture; Popular Culture Vs People's Culture; Acquisition & transformation of popular culture; Celebrity Culture- Film Industry; Personality & Brand Management; Hero-worship & etc.; Film, Television & Visual Culture; Advertising & Commercial Culture; Literacy & Media Literacy; Importance of Media Literacy; Youth, Television & Socialization.						
<b>UNIT IV</b>	<b>Psychoanalysis</b>					<b>12 Hours</b>
Psychoanalysis- definition & concept; psychoanalytic techniques; Psychoanalytic process; Feminism- definition & concept; historical & Characteristics of Feminism; Modernism- definition & concept; Modern & Modernity; Historical & Characteristics of Modernism;						

Modernism Vs Postmodernism; Marxism- definition & concept; history of Marx's theory; Criticisms of Marx's Theory; Marx's Understanding of Globalization		
<b>UNIT V</b>	<b>Audience Analysis</b>	<b>10 Hours</b>
Audience Analysis- Ratings in Advertising, Ratings in Programming & Ratings Services; Audience Rating- Rating Points- GRPs & TRPs; Reach Vs GRP; Types of Audience Rating- Average Audience Rating, Total Audience Rating & Cumulative Audience Rating; CPM and CPP; Ratings Data Collection Methods; Audience & Marketing Trends; Selling Space & Time.		
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>	<b>2 Hours</b>
The debate- Framing media representations in everyday communication - Media violence: Television Aggression and Internet Gaming.		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
Bharati, Sachin (2008). <i>Mass Communication and Society</i> , Aavishkar Publishers, Distributors: Jaipur.		
Chakravarthy, Paula & Sarikakis, Katharine (2007). <i>Media Policy and Globalization</i> , Rawat Publications: Jaipur.		
Holt, Jennifer & Perren, Alisa (2009). <i>Media Industries: History, Theory and Method</i> , Wiley Blackwell: UK.		
Reich, Brian & Solomon, Dan (2008). <i>Media Rules</i> , John Willey & Sons Inc: Canada.		
Schramm, Wilbur (2006). <i>Communication in Modern Society</i> , Surjeet Publications: New Delhi.		

<b>COURSE CODE</b>	<b>33B</b>	<b>CORE IV : ADVERTISING AND PUBLIC RELATIONS</b>	L	T	P	C
<b>CORE IV</b>			3			3
Pre-Requisite	An ability to understand the consumer behaviour and to create content, based on the internal and external public.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Learning the basics and Fundamentals of Advertising and Public Relations.						
2. Introducing principles and strategies of Advertising and Public Relations						
3. Understanding how Advertising and Public Relations can be extensively incorporated in the field of visual media						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Remember the fundamentals of advertising and public relations.					K1	
2. Gain awareness about advertising campaigns.					K2	
3. Apply the various advertising strategies					K3	
4. Acquire the knowledge in professional ethics of Advertising					K2	
5. Apprehend various advertising media and its effective use.					K2	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO ADVERTISING</b>					<b>8 Hours</b>
Introduction to Advertising – Definition and Types of Advertising–Historical Overview–Principle and Objective of Advertising- Structure and Functions of Advertising Agencies-Advertiser and Agency relationship - Creative Aspects of Advertising.						
<b>UNIT II</b>	<b>ADVERTISING PRINCIPLES AND STRATEGIES</b>					<b>8 Hours</b>
Advertising Media: Television Broadcasting – Radio Advertising – Print Media – Newspaper Advertising – Magazine Advertising and Interactive Media. Ad Campaign: Audience Analysis – Segmentation, Targeting and Positioning- Audience research (Demographics - Psychographics). Testing Advertising Effectiveness						
<b>UNIT III</b>	<b>ADVERTISING ETHICS</b>					<b>8 Hours</b>
Ethics in Advertising -Advertisement Acts-Copyright Acts - Indian Contract Act- The emblems and names Prevention of Improper use Act-Young Person Harmful Publication Act-Indian advertising standards council-Prize Competition Act.						
<b>UNIT IV</b>	<b>PRINCIPLES OF PUBLIC RELATIONS</b>					<b>8 Hours</b>
Public Relations – Definitions - Basic elements of PR - Nature, role and scope - PR as a tool of modern management – PR role in the Indian Setting - Developing economy - PR as distinct from other forms of Communication - PR and Publicity – Lobbying – Propaganda - Sales Promotion and Advertising - PR and Corporate Marketing Services.						
<b>UNIT V</b>	<b>STRATEGY FOR GOOD MEDIA RELATIONS</b>					<b>10 Hours</b>
Inter-Media Publicity - Press Conference - Traditional Media as a PR tool – Types – Advantages - Role of traditional Media in rural India. Outdoor media as a PR tool – Hoardings – Posters – Transit media – Bus panels – Neon signs – Direct Mail – advantages.						
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>					<b>3 Hours</b>
Advertising and Public Relations –Industry Expert Talk						
					<b>Total Lecture Hours</b>	<b>45 Hours</b>
<b>REFERENCE</b>						
George Belch, Michael Belch. Advertising and Promotion: An Integrated Marketing Communications Perspective (Irwin Marketing) 11th Edition. McGraw-Hill Education; 11 edition (March 10, 2017).						
S.A. Chunawalla and K.C.Sethia, Foundation of Advertising Theory and Practice, Himalaya Publication House, Mumbai,2000.						

Doug Newsom, Judy Turk, Dean Kruckeberg. This is PR: The Realities of Public Relations 11th Edition. Cengage Learning, 2013.

Iqbal Sachdeva, Public Relations: Principles and Practices (Oxford Higher Education) – June 2009

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	S	M
<b>CO2</b>	M	S	S	M	M
<b>CO3</b>	M	S	M	S	S
<b>CO4</b>	M	M	M	S	M
<b>CO5</b>	S	M	M	S	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>3AA</b>	<b>ALLIED III : INTRODUCTION TO SOCIAL MEDIA</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ALLIED IV</b>			3			3
Pre-Requisite		Able to share information and make connections. To communicate with friends and family, learn new things, develop your interests and be entertained.	2023 – onwards			
<b>COURSE OBJECTIVES :</b>						
1. To create awareness of new technologies in media						
2. Practice of new digital media technology and communication and know human computer interaction						
<b>EXPECTED COURSE OUTCOME :</b>						
1. The students get knowledge between the Culture and new media					K2	
2. They got aware of the social media.					K2	
3. Understand the influence of digital media in communication.					K2	
4. Adapt latest digital media technologies					K2	
5. Apply digital media techniques in E-Content creation.					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO DIGITAL MEDIA</b>					<b>8 Hours</b>
Internet & New Media – Networking, ISP & browsers – Features of Online Communications – Digital media and communication – ICT, digital divide, Information Society & Media Convergence – Digital security - smart card - information privacy						
<b>UNIT II</b>	<b>UNDERSTANDING DIGITAL MEDIA &amp; TECHNOLOGY</b>					<b>10 Hours</b>
Culture & New Media – children & New media – Gender identity in New Media World – New Media & Journalism – Web & video Conferencing through technology – online Learning – Big Data - capturing data – data storage- data analysis, IOT – Internet connectivity - machine learning						
<b>UNIT III</b>	<b>SOCIAL MEDIA</b>					<b>10 Hours</b>
Socialites & Social Media – Society and community in the age of New Media – Networks and Sociality -- mobile media platform – social Media Advertising – integrated Marketing strategy						
<b>UNIT IV</b>	<b>E- CONTENT DEVELOPMENT</b>					<b>10 Hours</b>
Definition of E-content, - Designing of E-content – Structures & Planning – Production Techniques – Life Cycle of E-content -Standard Characteristics – E – Content for industries Effectiveness, evaluation – cloud computing - data storage - edge server - SCORM Model, E-Publishing Processes -E-Author, E-Editing.						
<b>UNIT V</b>	<b>MOBILE TECHNOLOGY</b>					<b>5 Hours</b>
Mobile media – Evolution of Mobile media – Mapping mobile media – mobile media: politics and Society – Mobile audience: thinking contradictions – Diffusion of Innovation Vs Social shaping of Technology – Mobile Learning						
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>					<b>2 Hours</b>
Students should attend seminars and conferences						
					<b>Total Lecture Hours</b>	<b>45 Hours</b>
<b>REFERENCE</b>						
Bruce Drushel & Kathleen M German, 2011, The ethics of emerging media : information, social norms, and new media technology						
Harvey, Kerric, 2013 Encyclopedia of Social Media and Politics						
Jon Rognerud, 2010, How To Nail Social Media Marketing						

John W. Rittinghouse James F. Ransome, 2010, Cloud Computing Implementation, Management, and Security

TassiloPellegrini, 2009, Networked Knowledge – Networked Media, Springer

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	L	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	M	S	M	M	M
<b>CO4</b>	M	S	M	L	M
<b>CO5</b>	M	S	M	L	M

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>33P</b>	<b>ALLIED IV : Sound Design (Practical V)</b>	L	T	P	C
<b>ALLIED</b>			-	-	3	3
Pre-Requisite	Design thinking stages, Media writing		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Understanding the technical aspects of audio production.						
2. Recording and reproduction of sound.						
3. Gaining knowledge on audio standards in broadcasting.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Ability to understand the basics of sound.					K2	
2. Exposure to Audio workstation and Sound designing					K2	
3. The students will become expertise in the audio tools.					K3,K6	
4. Application of imaginative and creative approaches to problem solving in the field of audio production					K3,K6	
5. Development of skills in various sound recording and music production.					K4,K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>AUDIO IN BROADCASTING</b>					
Radio: Types of Radio Station, The Radio Studio Layout – Radio Studio Equipment: Microphone, Audio Workstation, Computers, Broadcasting Interface and Antenna – Production and Post-Production setups.						
<b>UNIT II</b>	<b>ACOUSTIC PROPERTIES</b>					
Acoustics and Studio setup. Nature of Sound: Wavelength, Frequency Microphone: Working Principle of Microphone - Types of Microphone: Directional response, Frequency Response, Table top Microphone, Underwater Microphone - Proximity Effect, Windshields, Mountings, Cables and Connectors. Routing.						
<b>UNIT III</b>	<b>AUDIO WORKSTATION</b>					
Console Layout: I/O Section, Equalizer, Auxiliary Returns, Faders and Routers , Sound Processing: Dynamic Processor, Expander, Delay Unit, Limiters, Pitch and Timing – Working with Pre-amp, Gain and Faders.						
<b>UNIT IV</b>	<b>LIVE SOUND RECORDING</b>					
Microphone Placement Techniques: Omni Directional Mic, Uni- Directional Mic, Lapel Mic and Gun Mic. Recording Level: Sound at Origin, Impedance of Microphone, Gain Control in Microphone, Recording Level. Audio Settings: I/O Setting, Track Setting, Level Setting. MIDI.						
<b>UNIT V</b>	<b>RECORDING AUDIO &amp; RECORDING MUSIC</b>					
Audio Media File Management – Removal of Un-wanted Sounds, Working with Equalizer – Level Adjustments - Tonal Matching – Fine Tuning the Sounds						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>45 Hours</b>
Softwares Used : Pro tools, Studio One, Logic pro						
1. Sound Recording concepts						
2. Voiceover Recording						
3. Dialogue Replacement using over-dub and dubbing -ADR						
4. Audio Editing:						
a. Dialogue Editing,						
b. Track Splitting Techniques,						
c. Restoring Lip-sync,						
d. Timbre matching,						
e. Adjusting Timing,						



- f. Noise Removal
  - g. Audio Peak Adjustments.
  - h. Audio sweetening
5. RECORDING MUSIC:
- a. Creating Digital Music Track
  - b. Using Music Samples,
  - c. Working with Rhythm,
  - d. Looping Sounds,
  - e. Adding Tracks,
  - f. Balancing the Tracks,
  - g. Instrument Recording: Using MIDI, Recording Electric Guitar, Recording Acoustic Instruments,
  - h. Vocal Recording: Voice Recording,
  - i. Pre-Mixing: Track Grouping,

Students should submit digital format record for the practical examination

**Total Lecture Hours | 45 Hours**

**REFERENCE**

Jim Owens, Television Production, 2020, 17th Edition. Focal Press, New York.

Floyd E. Toole, Sound Reproduction: The Acoustics and Psychoacoustics of Loudspeakers and Rooms, 2018, 3rd Edition, Routledge, Newyork.

Amy DeLouise, Nonfiction Sound and Story for Film and Video – A Practical Guide for Filmmakers and Digital Content Creators, 2020, Routledge, New York

Leo Murray, Sound Design Theory and Practice, 2019, Routledge, New York.

Alasdair Pinkerton, Radio – Making Waves in Sound, 2019, Reaktion Books, The Science Museum, London

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	M
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	L	M	M	M	S
<b>CO4</b>	M	S	S	S	M
<b>CO5</b>	M	S	M	S	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>3ZP</b>	<b>SKILL-BASED SUBJECT I : STORYTELLING AND SCRIPT WRITING (PRACTICAL VI)</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>	
<b>SKILL-BASED SUBJECT</b>					3	3	
Pre-Requisite	Setting in literature and film to see how writers and directors communicate time, place, Character etc in their works.		<b>2023 - onwards</b>				
<b>COURSE OBJECTIVES :</b>							
1. Providing a comprehensive introduction to storytelling techniques.							
2. Understanding the basic techniques of writing a script out of a story.							
3. Acquiring the skills of making a storyboard out of a script							
<b>EXPECTED COURSE OUTCOME :</b>							
1. An improvement in visual storytelling skills.					K3		
2. The students get knowledge to write a screenplay.					K2		
3. The improvement of efficiency through the story writing basics.					K3		
4. Analyse the plots and sub plots.					K4		
5. Develop creative skills in story development.					K6		
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create							
<b>UNIT I</b>	<b>STORY WRITING CONCEPT</b>						
What is a story? What are the elements of a good story? How does it keep you hooked to the narrative? Story is Universal. Origin of an Idea- How does a writer develop his ideas? How to break down your own idea to understand its scope and nature?							
<b>UNIT II</b>	<b>DIFFERENT STORY GENRES</b>						
How to Tell a Folktale story? How to Tell Fact-Based Stories? How to Tell a Personal Story? How to tell a fantastical/fictional story? How to tell a historical story?							
<b>UNIT III</b>	<b>STORY READING</b>						
How to read a story? Reading exercises in class- role-play, Developing dialogue within two characters in the story, Theatrical reading vs natural reading styles, Imposing emotion in the reading techniques- understanding and expressing the basic theme of the story through reading							
<b>UNIT IV</b>	<b>STORY WRITING BASICS</b>						
How to write a story? <ul style="list-style-type: none"> <li>• Development of plot- beginning, middle, and end of the story- Three act structure of a story- climax of a story</li> <li>• Development of a character in the story- main protagonist- main antagonist- supporting characters- comic relief characters</li> <li>• Conflict in the story</li> <li>• Write a brief description of your protagonist's (main character's) goal. Describe his/her inner motivation? What is the theme of your story? Why? Write dialogue between two characters that carries them through a scene.</li> </ul>							
<b>UNIT V</b>	<b>SCREENPLAY</b>						
<ul style="list-style-type: none"> <li>• Understanding screenplay, the anatomy, and the structure of a screenplay.</li> <li>• Developing a screenplay from a story.</li> <li>• Developing a screenplay with proper details out of a selected story</li> </ul>							
<b>UNIT VI</b>	<b>(PRACTICAL)</b>					<b>45 Hours</b>	
Softwares Used : Celtx, Chat GPT, Readable							
1. Tell a Story, with a proper script written with the Three Act structure							
2. Develop and get approved the story out of the idea for a short animation film/advertisement/documentary							

3. Develop a screenplay
4. Develop the detailed storyboard from the story out of the idea for a short animation film/advertisement/documentary
<b>Submit a record for the practical examination</b>
<b>Total Lecture Hours</b>   <b>45 Hours</b>
<b>REFERENCE</b>
Ching, F.D.K. (2010-2 <sup>nd</sup> Edition). Design Drawing. John Wiley and Sons, Inc. New York, NY. USA
Curtis, B. (2002). Drawing from Observation: an Introduction to perceptual drawing. McGraw – Hill Higher education: A division of the McGraw – Hill Companies. New York, NY. USA
Laseau, P. (2012-2 <sup>nd</sup> Edition). Visual Notes for Architects and Designers. John Wiley and Sons, Inc. New York, NY. USA
Screenwriting is Storytelling: Creating an A-List Screenplay that Sells! Paperback – October 5, 2004, by Kate Wright (Author)
Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing Paperback – June 29, 2010 by Richard Walter (Author)
Aristotle’s Poetics for Screenwriters: Storytelling Secrets From the Greatest Mind in Western Civilization Paperback – August 21, 2000

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	L
<b>CO2</b>	M	S	M	M	S
<b>CO3</b>	M	S	M	M	M
<b>CO4</b>	M	M	M	M	M
<b>CO5</b>	S	M	M	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>43A</b>	<b>CORE V: PRINCIPLES OF USER EXPERIENCE DESIGN AND UI</b>	L	T	P	C
<b>CORE V</b>			4			4
Pre-Requisite	A basic knowledge in computer graphics & Web oriented contents is decisive in order to create animation and Web page design.		2023 - onwards			
<b>COURSE OBJECTIVE:</b>						
1. To develop skills required for analyzing the usability of a website						
2. Understand concept generation and its related field of study.						
3. To impart the skills required to create an information architecture document needed for a website.						
4. To explore website and mobile application analysis.						
5. To establish the requirements for User Experience Concept Designing using techniques such as use cases, personality development and task description.						
<b>EXPECTED COURSE OUTCOMES:</b>						
1. At the end of the course, the student will be able						
2. To understand the UX principles.						
3. To differentiate between businesses-centred design and user-centred design.						
4. understand testing scenarios for usability						
5. To understand the prototyping for mobile and small screen devices.						
6. To design and develop content for different screen resolutions						
<b>UNIT I</b>	<b>INTRODUCTION TO DESIGN &amp; CONCEPTUALIZING UX</b>					<b>12 hours</b>
Introduction to Design - Design Research, Importance of Visual Design, Understanding the importance of Usability, Accessibility and Interaction, Psychopathology of Everyday things -- Human Centred design, Fundamental principles of interaction, Psychology of everyday things – Introduction to UX – Understanding UX lifecycle & flow of events – its importance and future.						
<b>UNIT II</b>	<b>USER RESEARCH TECHNIQUES</b>					<b>12 hours</b>
Need for data collection & prototyping – Different methods of data connection - User interview, Contextual enquiry, Heuristic Review, Survey, Empathy Map, Focus group, Research basics, User group definitions, Research techniques, Research analysis. Information Architecture, Types of Navigation, Card sorting, Reverse card sorting, Sorting Tools& data analysis – Person creation – Preparing task list – Writing user story, Information Architecture & use cases.						
<b>UNIT III</b>	<b>WIREFRAMING, PROTOTYPING &amp; USER TESTING</b>					<b>12 hours</b>
Wireframe & Prototyping : Low fidelity wireframes, Hi fidelity wireframes, Wireframes tool (Balsamiq/Sketch), Prototype tool (Adobe XD, Invision App), Annotating essentials, Wireframing essentials, Toolkits, Responsive design, Wireframes vs Prototypes, Mock types – Fundamentals, Design & method of usability testing, usability metrics, Fundamentals of field testing – Remote						

usability testing – Preparing test flow, questionnaire, scenarios with tasks list, recruiting participants - Heuristic analysis		
<b>UNIT IV</b>	<b>UX FOR MOBILE &amp; SMALL SCREEN DEVICES</b>	<b>10 hours</b>
UX for mobile devices – Understanding the small screen environment – Prototyping for mobile devices – Usability testing & heuristic for mobile device – Experience definition for multiple platforms & form factor – Designing for the small screen.		
<b>UNIT V</b>	<b>BASICS OF HTML5 &amp; CSS3</b>	<b>10 hours</b>
Fundamentals of HTML – attribute types – list – Hyperlinks – tables and its tags – form attribute Adding Multimedia Contents using different media-related software and adding graphics – Introduction to CSS – Styles: Background, Text, Font, Link, Lists, Tables, Border – The box model: Styling with content, padding, borders and margin. CSS Positioning: static, relative, and absolute – using margins to separate and position.		
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>	<b>4 hours</b>
<b>Seminars and talks</b>		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
<ol style="list-style-type: none"> <li>1. Don Norman, The Design of Everyday Things, Basic Books, 2013.</li> <li>2. Dan Saffer, Designing for interaction, New Riders publications, 2010.</li> <li>3. Steve Krug, Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition, New Riders publications, 2006.</li> <li>4. Ted Roden. Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.</li> <li>5. Christian Kraft. User Experience Innovation: User Centred Design that Works, Apress, 2012.</li> <li>6. Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.</li> <li>7. Tom Tullis and Bill Albert. Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.</li> <li>8. Trevor van Gorp and Edie Adams. Design for Emotion, Morgan Kaufmann, San Francisco</li> </ol>		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	L	M
<b>CO2</b>	M	M	S	M	L
<b>CO3</b>	M	M	M	M	M
<b>CO4</b>	S	M	S	S	M
<b>CO5</b>	S	S	M	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>43B</b>	<b>CORE VI: PRINCIPLES OF VFX AND ANIMATION</b>	L	T	P	C
<b>CORE VI</b>			4			4
Pre-Requisite	A basic Knowledge in animation types, design concepts.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
To Define the importance of visual effects.						
To Illustrate the industry needs.						
To Develop animated images for Visual Presentation						
To learn the principles of Animation						
To Discover the workflow of White board Animation						
<b>EXPECTED COURSE OUTCOME :</b>						
Identify and demonstrate the knowledge in Visual Effects						K2
Analyze the practical knowledge and understand the role of Producers						K2
Utilize knowledge on advance techniques in Visual effects						K2
To build basic ideas and be familiar with important principles of animations						K2
Develop the fundamentals and various techniques in White board animations						K3
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>Unit I:</b>	<b>Development of visual effects</b>					<b>12 Hours</b>
A brief history of visual effects –Different types of compositing software - Introduction to layer and node-based software – Understanding the x and y-axis - Footage – Types of footage – Animatics, storyboard and concept - Pipeline Introduction – Budgeting – Pre-visualisation - Colour channels – Colour depth – Colour space – Aspect ratios – Resolution – File formats – Frames and time.						
<b>Unit II:</b>	<b>Role of producers</b>					<b>12 Hours</b>
Global Animation and visual effects industry – Key players – Production workflow - Role of project manager – Technical director – Supervisor and line producer in visual effects field - Scheduling – Visual effects compositor checklist - Visual effects artist reference list – Asset maintain.						
<b>Unit III:</b>	<b>Working with effects</b>					<b>12 Hours</b>
Rotoscope – Paint and wire removal – Anatomy and golden rule of tracking – 2D match moving; Working with special effects, visual effects and mechanical effects – Alpha channels, advanced selections; Level adjustments, extraction of grunge and grime maps – Steps in gathering light data, scanning properties – Characters and other set materials –, understanding the alpha value, working in stop motion and miniature – Motion capture and technology						
<b>Unit IV:</b>	<b>Principles of Animations</b>					<b>10 Hours</b>
Squash, Stretch, Staging, and Anticipation - Straight Ahead Action, Pose-to-Pose Ease In and Ease Out - Follow Through, Overlapping Action and Arcs, Secondary Action, Timing and Exaggeration						
<b>Unit V :</b>	<b>The Process of Animation</b>					<b>10 Hours</b>
Process of Animation-Storyboard, Timeline, Movement - White Board Animation, Purpose and Scope of White Board Animation, Animated Objects, Background, Characters Design - Audio synchronisation and Output, Voice Over and Dialogue Synchronisation						

<b>UNIT VI</b>	<b>CONTEMPRARY ISSUES</b>	<b>4 Hours</b>
<b>Expert talks and Seminars</b>		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
1. Richard William (2012). The Animator & Survival Kit. Farrar, Straus and Giroux		
2. Tracie S Rollins (2013) A Beginners Guide to Whiteboard Animation. CreateSpace.		
3. Tony White (2013) How to Make Animated Films. Routledge		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	L	M
<b>CO2</b>	M	M	S	M	L
<b>CO3</b>	M	M	M	M	M
<b>CO4</b>	S	M	S	S	M
<b>CO5</b>	S	S	M	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE</b>	<b>43P</b>	<b>CORE PRACTICAL : USER EXPERIENCE DESIGN AND USER INTERFACE (PRACTICAL VII)</b>	L	T	P	C
<b>CORE PRACTICAL VII</b>			-	-	4	3
Pre-Requisite	A basic knowledge in computer graphics & Web oriented contents, UI & UX basics.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Develop skills required for analyzing the usability of a website						
2. Understand concept generation and its related field of study.						
3. e skills required to create an information architecture document needed for a website.						
4. To explore website and mobile application analysis.						
5. To establish the requirements for User Experience Concept Designing using techniques such as use cases, personality development and task description.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. At the end of the course, the student will be able.						
2. To understand the UX principles.						
3. To differentiate between businesses-centered design and user-centered design.						
4. To understand testing scenarios for usability.						
5. To understand the prototyping for mobile and small screen devices.						
6. design and develop content for different screen resolutions						
<b>SOFTWARE :</b> Adobe XD, Figma, Adobe Dreamweaver						
<b>UNIT I</b>	<b>WEBSITE AND MOBILE APPLICATION ANALYSIS</b>					
The students must select different types of websites and analyze them critically using design principles. The report has to be generated for each of the websites and an analysis of the result should be made. The course delivers an understanding of the important features present on a website. In the same way, the mobile applications are to be chosen in different categories and the results should be summarized. In the end, students learn how to use and implement the design principles in websites and mobile applications.						
<b>UNIT II</b>	<b>CONCEPT GENERATION &amp; FIELD STUDY</b>					
Generating a new concept for the project. It can be a product/website/mobile application. After generating the concepts, the students should do the user research (Identifying user research methods, planning for field visits, understanding users, preparing the questionnaire, task list, and designing for users) and prepare the wire-framing based on preliminary research and present it to the course instructor.						



<b>UNIT III</b>	<b>PERSONA CREATION AND DATA ANALYSIS</b>	
<p>Creating personas and scenarios, Creating user stories, red routes, and user journey maps, Applying interaction design principles.</p> <p>Designing the information architecture – Design for network effects, pattern libraries and social patterns – Designing Interfaces and wireframes, UX prototyping.</p>		
<b>UNIT IV</b>	<b>USABILITY TESTING &amp; EVALUATION</b>	
<p>The student will do the usability testing/ heuristic analysis for the project they have undertaken and after the necessary corrections are made, the final product/ website/mobile application will be submitted to the course instructor. The student must use HTML &amp; CSS support for the completion of final product development.</p>		
	<b>Practicals</b>	<b>60 Hours</b>
<p>Software's Used : Figma, Adobe XD</p> <ol style="list-style-type: none"> <li>1. Elements of UX,</li> <li>2. Fundamental of User Experience (UX),</li> <li>3. Customer Experience (CX),</li> <li>4. Customer Digital Touch Points,</li> <li>5. User Interface Design (UI</li> <li>6. Interaction Design (IxD),</li> <li>7. Human computer interaction (HCI).</li> <li>8. The effects of good UXD design,</li> <li>9. Flow and Interaction,</li> <li>10. Guiding principles</li> <li>11. Wireframe &amp; Prototyping : Low fidelity wireframes,</li> <li>12. Hi fidelity wireframes,</li> <li>13. Wireframes tool (Balsamiq/Sketch),</li> <li>14. Prototype tool (Adobe XD, InvisionApp),</li> </ol>		
	<b>Total Lecture Hours</b>	<b>60 Hours</b>
<b>REFERENCE</b>		
<ol style="list-style-type: none"> <li>1. Don Norman, The Design of Everyday Things, Basic Books, 2013.</li> <li>2. Dan Saffer, Designing for interaction, New Riders publications, 2010.</li> <li>3. Steve Krug, Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition, New Riders publications, 2006.</li> <li>4. Ted Roden. Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.</li> <li>5. Christian Kraft. User Experience Innovation: User Centred Design that Works, Apress, 2012.</li> <li>6. Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.</li> <li>7. Tom Tullis and Bill Albert. Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.</li> <li>8. Trevor van Gorp and Edie Adams. Design for Emotion, Morgan Kaufmann, San Francisco</li> </ol>		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>C01</b>	M	S	M	L	M
<b>C02</b>	M	M	S	M	L
<b>C03</b>	M	M	M	M	M
<b>C04</b>	S	M	S	S	M
<b>C05</b>	S	S	M	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>4ZP</b>	<b>Skill Based Subject: 2D Animation &amp; Web Designing (Practical VIII)</b>	L	T	P	C
<b>Skill Based Subject (Practical VIII)</b>					4	2
Pre-Requisite	A basic knowledge in computer graphics & Web oriented contents is decisive in order to create animation and Web page design.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To study the basics of animation and basics of web design.						
2. To understand 2D and animation elements and create concepts for animation design						
3. To use design tool and software to create creative animation concepts						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understanding about 2D animation and Web Designing					K2	
2. Understanding of 2D animation software and interface.					K2	
3. Ability to create basic 2D animation through computer system.					K6	
4. Ability to interpret web animation and film animation					K4	
5. Ability to create Logo Animation, Animated Web Banner, 2D Product Ad, Web designing & Portfolio.					K6	
Software :						
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>ANIMATION OVERVIEW</b>					
Overview of 2D Animation – Animation workstation –Principles of animation – Animation production - Types of animation – Computer animation production tasks.						
<b>UNIT II</b>	<b>2D ANIMATION GIZMO</b>					
Creating Storyboards - Introduction to 2d animation software –Animation tools & techniques –Exploring the panels - Creating & Editing the symbols						
<b>UNIT III</b>	<b>WORKING WITH GRAPHICS</b>					
Editing Layer Properties - Managing the Timeline - Text mode in 2D Software – Applying a Filter effect on graphics - Optimizing animated movies - Publishing the animated movies. Adding Sound file to animation Projects - Converting Movie file to FLV – Integrating animation projects with web Documents - Creating Content and publishing.						
<b>UNIT IV</b>	<b>WEB DESIGNING USING DIV Tag</b>					
Overview of Web Designing – About file transfer protocol &Internet - Basic DIV tags - About the web colours - Mapping web pages – Web Banner Creation.						
<b>UNIT V</b>	<b>INTERACTION DESIGN CONCEPTS</b>					
User experience design- User interfaced design- customer experience- User Ergonomics- User research- interactive motion design.						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>60 Hours</b>
1. Ball bounce animation 2. Flip book animation 3. Walk Cycle 4. Vector Icon Creation 5. Logo Animation. 6. Interaction design concepts						

7. Web Banner -gif animation 8. Webpage designing (Portfolio) 9. Stop Motion Animation The student should submit a soft copy along with a printed record including Story Board Approval, Output file & Source File.
<b>Total Lecture Hours</b>   <b>60 Hours</b>
<b>REFERENCE</b>
Doug Sahlin and bill Sanders ,Flash CS4 all in one for dummies , first edition, Wiley Publishing Inc.,2009
Douglas E. Comer., The Internet Complete Reference, Millennium Edition– Mc Graw hill Companies. Tata McGraw-Hill Education, 1999
Wendy Willard, HTML A Beginner’s Guide, Fourth Edition, Tata Mc Graw Hill – 2009.

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	M
<b>CO2</b>	M	M	L	L	M
<b>CO3</b>	L	L	M	M	M
<b>CO4</b>	S	M	S	M	S
<b>CO5</b>	M	M	S	S	M
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>53A</b>	<b>CORE VII : INTRODUCTION TO VIRTUAL REALITY, AUGMENTED REALITY, AND MIXED REALITY</b>	L	T	P	C
<b>CORE XI</b>			5			4
Pre-Requisite	Enhancement of mixed reality, and perceiving latest digital technology.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To gain the knowledge of historical and modern overviews and perspectives on virtual reality						
2. To learn the fundamentals of sensation, perception, and perceptual training						
3. To have the scientific, technical, and engineering aspects of augmented and virtual reality systems.						
4. To learn the technology of augmented reality and implement it to have practical knowledge						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Identify, examine, and develop software that reflects fundamental techniques for the design and deployment of VR and AR experiences.					K2,K4,K5	
2. Describe how VR and AR systems work.					K1	
3. Choose, develop, explain, and defend the use of particular designs for AR and VR experiences.					K2,K6	
4. Evaluate the benefits and drawbacks of specific AR and VR techniques on the human body.					K5	
5. Identify and examine state of the art AR and VR design problems and solutions from the industry and academic					K2,K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;vK6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO VIRTUAL REALITY</b>					<b>15 Hours</b>
Virtual and Mixed Reality, Taxonomy, technology and features of augmented reality, the difference between AR & VR and MR, Challenges with AR & VR systems and functionality, Augmented reality methods, visualization techniques for augmented reality as a discipline.						
<b>UNIT II</b>	<b>VR SYSTEMS</b>					<b>14 Hours</b>
Basic features of VR systems, Architecture of VR systems, VR hardware : VR input hardware: tracking systems, motion capture systems, data gloves, VR output hardware: visual displays						
<b>UNIT III</b>	<b>STEREOSCOPIC VISION &amp; HAPTIC RENDERING</b>					<b>14 Hours</b>
Fundamentals of the human visual system, Depth cues, Stereopsis, Retinal disparity, Haptic sense, Haptic devices, Algorithms for haptic rendering and parallax, Synthesis of stereo pairs, Pipeline for stereo images						
<b>UNIT IV</b>	<b>VR SOFTWARE DEVELOPMENT</b>					<b>15 Hours</b>
Challenges in VR software development, Master/slave and Client/server architectures, Cluster rendering, Game Engines and available sdk to develop VR applications for different hardware (HTC VIVE, Oculus, Google VR).						
<b>UNIT V</b>	<b>3D INTERACTION TECHNIQUES</b>					<b>15 Hours</b>
3D Manipulation tasks, Manipulation Techniques and Input Devices, Interaction Techniques for 3D Manipulation. AR software development, Camera parameters and camera calibration, Marker-based augmented reality, AR Toolkit, Application of VR in Digital Entertainment: VR Technology in Film & TV Production. VR Technology in Physical Exercises and Games. Demonstration of Digital Entertainment by VR.						

<b>UNIT VI</b>	<b>CURRENT TRENDS</b>	<b>2 Hours</b>
Virtual reality, Augmented Reality, and Mixed Reality–Industry Expert Talk		
<b>Total Lecture Hours</b>		<b>75 Hours</b>
<b>REFERENCE</b>		
George Mather, Foundations of Sensation and Perception:Psychology Press; 2 edition, 2009.		
The VR Book: Human-Centered Design for Virtual Reality, by Jason Jerald		
Learning Virtual Reality by Tony Parisi, O’ Reilly		
Burdea, G. C. and P. Coffet. Virtual Reality Technology, Second Edition.Wiley-IEEE Press, 2003/2006		
Alan B. Craig, Understanding Augmented Reality, Concepts and Applications, Morgan Kaufmann, 2013.		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	S	M	S
<b>CO2</b>	M	L	M	M	L
<b>CO3</b>	M	M	L	S	M
<b>CO4</b>	M	S	S	M	S
<b>CO5</b>	M	S	S	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>53B</b>	<b>CORE VIII : FILM STUDIES</b>	L	T	P	C
<b>CORE III</b>			4	-	-	4
Pre-Requisite	The concept of deconstruction is crucial to understand the implied meaning in a film language		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1.Understanding the vocabulary of film						
2.Examining and appreciating cinema / film as an art						
3.Exploring the specificity, history and functions of film						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Aware about the film appreciations.						K2
2. Ability to incorporate the theories of film studies						K3
3. Improve the film production skills through the analysis techniques.						K3
4. Attain knowledge on Indian and World cinema.						K2
5. Distinguish between various Film Genres.						K4
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create						
<b>UNIT I</b>	<b>FILM ANALYSIS</b>					<b>10 Hours</b>
Characteristics–Film and other forms of art - Film Perception: Levels of Understanding–Film and Psycho-analysis - Reception–Film Appreciation - Aesthetics - Abstraction: Subtlety–Signs: Denotation and Connotation - Paradigmatic and Syntagmatic – Film Semiotics: Signifier, Signified, and Signification.						
<b>UNIT II</b>	<b>FILM FORMS &amp; SYNTAX</b>					<b>10 Hours</b>
Narrative and Non-narrative – Film Genre – Film and Realism: Neo Realism, Symbolic Simulation, Expressionism, Impressionism and Surrealism – Film and Post Modernism – Structuralism– Deconstruction.- Mise en scene.						
<b>UNIT III</b>	<b>WORLD CINEMA AND INDIAN CINEMA</b>					<b>10 Hours</b>
The Lumiere Brothers, George Melies - Early Film Pioneers, Introduction to Indian Cinema - Early Filmmakers with reference to Dadasahib Phalke, Shantaram, Bimal Roy, Nataraja Mudhaliar, K.Subramaniam. - The Parallel Cinema - Modern Era -Bharathiaraja, Maniranthnam, Shyam Benegal, Third world Cinema						
<b>UNIT IV</b>	<b>FILMING BASED ON FILM THEORY</b>					<b>10 Hours</b>
Dichotomies of film theory – Transposition – Interdependence of questions – Formative film theory – Form and function – the purpose of film – Cinematic means – Montage: Battleship Potemkin and its five chapters – Realistic film theory – Compositional forms – the purpose of cinema – the plastic image – Deep focus.						
<b>UNIT V</b>	<b>FILM PRODUCTION PROCESS</b>					<b>8 Hours</b>
Preproduction, production and post-production process & various departments involved in it – Role play. The Shot: characteristics, types, meaning, mise-en-scene - Camera angles and movements, performance, settings, props, costume, lighting, Editing, Different types of editing - Importance of editing grammar - Sound Mixing & Sound Design – SFX.						
<b>UNIT VI</b>	<b>FILM SCREENING AND DISCUSSION</b>					<b>8 Hours</b>
Study of Great Indian and International filmmakers : D. W. Griffith, Charlie Chaplin, Alfred Hitchcock, Akira Kurusowa, Ingmar Bergman, Satyajit Ray, Adoor Gopalakrishnan, Sridhar, K. Balachandar and others.						

<b>UNIT VI</b>	<b>CONTEMPRARY ISSUES</b>	<b>4 Hours</b>
<b>Expert talks and Seminars</b>		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
Steven Ascher and Edward Pincus [2013], The Film maker's Handbook: A Comprehensive Guide for the Digital Age		
Bordwell D and Thomson K [2010] Film Art-An Introduction. McGraw-Hill, New York		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	L	L	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	S	M	S	M	S
<b>CO4</b>	L	L	M	M	M
<b>CO5</b>	M	M	S	S	M
*S-Strong; M-Medium; L-low					



<b>COURSE CODE</b>	<b>53C</b>	<b>CORE IX : FILM DIRECTION</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>CORE V</b>			4	-		4
Pre-Requisite		Creative mind-set, Confidence and motivational skills, Exceptional interpersonal skills, Attention to detail, Excellent verbal communication and Experience managing budgets.	2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Providing an understanding of the direction process and the need for direction in film.						
2. Encouraging the students to learn and appreciate film direction methods & techniques.						
3. Training on how to manage a team and direct in various settings						
<b>EXPECTED COURSE OUTCOME :</b>						
1. The students know the film directions techniques						K2
2. The improvement of efficiency through film language techniques.						K3,K5
3. Understand the cinematographic properties.						K2
4. Develop advanced techniques in the film production process.						K2
5. Appraise and appreciate cinema as an effective communication tool						K2, K3,K5
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>CONCEPTS OF DIRECTION</b>					<b>12 Hours</b>
Visual language, Contribution of D.W. Griffith and Eisenstein, Filmography of renowned Directors, Director's roles and responsibilities: Direction team, Film direction organogram, Director as a leader. Visual reproduction process. Narrative Vs. non-narrative in films. Recruitment for a project						
<b>UNIT II</b>	<b>FILM PRODUCTION PROCESS</b>					<b>12 Hours</b>
Elements of film/drama , Curating a story into a drama , Plot , Time , Structure , Screenplay rules , Script analysis and development , Authorship and aesthetics , Cinematic storytelling.						
Pre-production: Concept, Script, Storyboard, Schedule. Production: Organizing the crew, Choosing the right technology – working on the set – maintaining continuity and flow, Post-Production: Assembling the footage – performing rough cuts & fine cuts – adding music – re-recording & sound mixing – final output						
<b>UNIT III</b>	<b>DIRECTOR'S GRAMMAR</b>					<b>12 Hours</b>
Mise-en -scene, Aspects of Mise-en-Scene. Cinematography aspects, Film language, Framing, Shots, Composition, Continuity, types of continuity Figurative narration, The film pipeline. Sound in cinema, dialogs, Music, sound effects.						
<b>UNIT IV</b>	<b>ELEMENTS OF DRAMA</b>					<b>12 Hours</b>
Duality and Conflict, Elements of conflict and action, The objectives & through lines, The stakes, The obstacles, From story to dramatic narrative, Dramatic arc, Three act structure, Essentials of dramatization						
<b>UNIT V</b>	<b>CINEMATIC POINT OF VIEW</b>					<b>10 Hours</b>
AR software development : AR software, Camera parameters and camera calibration, Marker-based augmented reality, Point of view in literature , Point of View in Film , One point of view , Multiple points of view, Directors point of view, The audience point of view, Planning a point of view. Form and Style: The storytellers' vision , Visual design , Sound Design , Performance style , Editorial style , Rhythmic design , Directorial style						

<b>UNIT VI</b>		<b>2 Hours</b>
Contemporary Issues – Industry expert talks, seminars, workshop.		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
Michael Rabiger, Mick Hurbis-Cherrier, Directing: Film Techniques and Aesthetics, 2017, Focal press, USA.		
Nicholas T. Proferes, Film Directing Fundamentals: See Your Film Before Shooting, 2017, Routledge, United Kingdom.		
Rosenthal, A., & Eckhardt, N, Writing, Directing, and Producing Documentary Films and Digital Videos, 2016, 5th Edition, Carbondale: Southern Illinois University Press, USA.		
Myrl A. Schreibman, The film director, prepares: a complete guide to directing for film and tv, 2013, Ten Speed Press, USA.		
Ray Morton, A Quick Guide to Film Directing, 2014, Limelight Editions, USA		
Regge Life, Becoming an Actor's Director: Directing Actors for Film and Television, 2019, Routledge, United Kingdom.		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	S	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	M	S	M	S	S
<b>CO4</b>	S	M	S	L	M
<b>CO5</b>	M	S	M	S	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>53P</b>	<b>CORE PRACTICAL :DIGITAL FILM MAKING (PRACTICALS IX)</b>	L	T	P	C
<b>CORE PRACTICAL</b>			-	-	4	4
Pre-Requisite	An ability to understand digital film production technology, equipment operation, terminology, and techniques.		2023 - onwards			
<b>COURSE OBJECTIVES</b>						
1. Providing an understanding of the art of cinematography. .						
2. Implementing the nuances of filmmaking						
3. Gaining a comprehensive knowledge of the digital filmmaking process						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Use technical & creative techniques to operate different video cameras.					K3	
2. Produce, direct and edit narrative, documentary, and advertisement videos					K6	
3. Handle different camera accessories					K3	
4. Participate in a team-oriented environment					K3	
5. Provide/receive constructive criticism and engage in creative production					K4,K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>HANDLING VIDEO CAMERAS</b>					
Types of video cameras, Focus , Shutter , White Balance , Viewfinder , Iris & Exposure , Zoom , Filters						
<b>UNIT II</b>	<b>HANDLING ACCESSORIES</b>					
Tripods , Microphones , Lights, Charging modes, Storage, Headphones, Light reflectors, Boom Pole , Cables , Portable digital audio recorder, Rigs						
<b>UNIT III</b>	<b>COMPOSITION</b>					
Framing, Headroom, Field of view, Rule of thirds , Shot types , Cutaways , Continuity shots. Types of movement, Moving shots, Tracking , Countermove , Reveal with movement , Circle track moves , Crane moves , Rolling shot , Vehicle to vehicle shooting , Aerial shots						
<b>UNIT IV</b>	<b>LIGHTING</b>					
Day effect , Night effect, Three-point lighting, Bounce, Source , Hard & creative lighting , Different types of lights , Light meters						
<b>UNIT V</b>	<b>SHOOTING FOR VISUAL EFFECTS</b>					
Camera setting , Shooting with green screens , Background plates , Tracking techniques , 360-degree video capturing , Video formats for different purposes						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>60 Hours</b>
1. One shot short 2. Music Album 3. Reels 4. Short-film with a duration of minimum 5 minutes or A documentary on a social cause with a duration of maximum 10 minutes.  • Student should submit the above projects with proper script for the practical examination						
<b>Total Lecture Hours</b>						<b>60 Hours</b>

<b>REFERENCE</b>
Michael Rabiger, Mick Hurbis-Cherrier, Directing: Film Techniques and Aesthetics, 2017, Focal press, USA.
Bettman& Gil, Directing the camera: how professional directors use a moving camera to energize their films, 2014, Michael Wiese Productions, USA.
Rosenthal, A., & Eckhardt, N, Writing, Directing, and Producing Documentary Films and Digital Videos, 2016, 5th Edition, Carbondale: Southern Illinois University Press, USA.
Herbert Zettl, Television Production Handbook, 2014, 12th Edition, Cengage Learning, USA
Edmond Levy, Making a winning short: how to write, direct, edit, and produce a short film, 2014, Henry Holt and Co, USA.
Mike Figgis, Digital Film-Making, 2012, Faber & Faber, United Kingdom..

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	M	M
<b>CO2</b>	M	S	M	S	L
<b>CO3</b>	M	S	S	S	M
<b>CO4</b>	M	L	M	M	M
<b>CO5</b>	L	S	S	M	M
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>5ZP</b>	<b>Skill-Based Subject III: Video Editing (Practical X)</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>SKILL-BASED</b>			-	-	4	2
Pre-Requisite	An inclusive notion of the understanding various audio-visual formats is vital to merge the details of production techniques		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Understanding the development process of making video production						
2. Acquire the knowledge of basic storyboarding to prepare for video production using editing Software.						
3. Understand the categories in the editing process.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Improvement in editing skills.					K3	
2. Improvise the editing knowledge through the specific editing tools.					K2	
3. Students learn the short cut keys in video editing.					K2	
4. Produce videos by applying various editing techniques					K6	
5. Combine audio & video elements as a meaningful visual language.					K2	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;vK6-Create						
<b>UNIT I</b>	<b>EDITING INTERFACE</b>					
Understanding the interface video editing software, Creating a new project and importing video footage into the bin and labelling them. , Rendering techniques						
<b>UNIT II</b>	<b>DIFFERENT TYPES OF CUT</b>					
Role of an Editor, Psychological Justification, Creation of Illusion of Reality , Managing Time and Space, Real and Screen Time, Handling Camera Angle and Image Size, Moving Story Forward , The Dynamics of Relativity.						
<b>UNIT III</b>	<b>AUDIO CONSOLE IN EDITING SOFTWARE</b>					
Editing recorded audio using audio editing tools. Audio sync with the video files and applying effects. Using audio transitions method.						
<b>UNIT IV</b>	<b>SPECIAL EFFECTS -I</b>					
Applying special effects to the video clips placed on the timeline. Creating special transitions to the video clips placed on the timeline. Adding title to the desired video clip. Creating a complete video song with lyrics. Creating a start & end titles /credits title for a short-film. Text animation, Effects & Presets,						
<b>UNIT V</b>	<b>SPECIAL EFFECTS - II</b>					
<b>Editing Techniques</b> – Multi-Cam: Shooting a scene using multi-camera setup, Editing with background effects and Music.						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>60 Hours</b>
Software's: Premier pro / Davanci Resolve / FCP						
1. Basic editing with shots						
2. Tools and Interface usage						
3. Transition and effects						
4. Shoot a product advertisement and Edit the same.						
5. Editing Techniques for TV Promo:						
a. Music First, Edit Second,						
b. Adding Effects,						
c. Refining the Edit						
d. Colour Correction, and Colour Grading.						

6. Editing Techniques
  - a. Trailer: Selection and Structuring
  - b. Use of Multiple Music Cues
  - c. Rhythm of editing
  - d. Aesthetics Sense of Editing , Point of Focus
  - e. Psychological Influence of Beyond Frame
  - f. Dimrnsions of editing
  - g. Visual Continuity
  - h. Sound continuity

**Total Lecture Hours | 60 Hours**

**REFERENCE**

Maxim Jago, Adobe Premiere Pro CC Classroom in a Book , 2020, Macromedia Press, Australia.

Ken Dancyger , The Technique of Film and Video Editing: History, Theory, and Practice , 2018, 6th edition, Taylor & Francis, USA

Mark Myers, Adobe Premiere Pro CC for Graphics Designing and Motion Graphics, 2019, Amazon Digital Services LLC - KDP Print US.

Nigel Meager , Observational Filmmaking for Education Digital Video Practices for Researchers, Teachers and Children, 2019, Springer.

Aaron Goold, The Video Editing Handbook, 2017, 2<sup>nd</sup>Edition,Independently Published,USA.

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	M	S
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	M	M	M	S	M
<b>CO4</b>	M	S	M	S	S
<b>CO5</b>	S	S	M	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>63A</b>	<b>CORE X: DIGITAL MEDIA PRODUCTION</b>	L	T	P	C
<b>CORE IX</b>			5	-	-	4
Pre-Requisite	Basic knowledge of photography, videography, graphic design and good communications skills are essential		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To Know current trends in the OTT medium.						
2. To create and display different types of digital Media outputs						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Describe the steps of the OTT media					K2	
2. To Identify different OTT Tools					K1	
3. Communicate in the digital age					K3	
4. Apply production skills and techniques in Digital Film Making					K3,K6	
5. Evaluate and utilize of different online media					K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO DIGITAL MEDIA PRODUCTIONS</b>					<b>15 Hours</b>
Introduction to Digital media –History of Digital Media - Principles of Digital Media - Digital technologies - Interactive multimedia development for Digital Media - web development for Digital Media –Virtual Reality – Augmented Reality–Digital Media Laws						
<b>UNIT II</b>	<b>DIGITAL MEDIA MANAGEMENT</b>					<b>10 Hours</b>
Social and web network analysis - Web technologies for Digital Media –Digital Media management - Communication Technologies –Various communication Tools for Digital media - Search Engine Optimization –Web Analytics - Digital Media marketing						
<b>UNIT III</b>	<b>DIGITAL MEDIA MARKETING</b>					<b>15 Hours</b>
Internet Marketing - digital marketing strategy - social media marketing –Digital Content Marketing - Search engine marketing - Search analytics - social media influencer - Facebook marketing –YouTube marketing - Instagram marketing - Twitter marketing - LinkedIn marketing						
<b>UNIT IV</b>	<b>OTT PLATFORM</b>					<b>10 Hours</b>
Introduction to OTT Platform –OTT requirements - Media Optimization – Channel Optimization - Target audience Media – Video streaming technology – OTT Communication Services – Video Encoding and Decoding– OTT Business models, strategies and main players						
<b>UNIT V</b>	<b>VIDEO UPLOAD TO ONLINE MEDIA</b>					<b>10 Hours</b>
Publishing Digital Video in Online Platform - YouTube - YouTube Revolution in Popular Culture - Telegenic + YouTube = Cybergenic - YouTube Undeniability and Democracy – Paid video on-demand services - Ad Policy						
<b>UNIT VI</b>	<b>ACTIVITIES</b>					<b>15 Hours</b>
1.Shorts Video 2.Social Media Marketing 3.Product Promotions 4. Create YouTube Channel and upload video						

<b>Total Lecture Hours</b>	<b>75 Hours</b>
<b>REFERENCE</b>	
1. Francisco Javier Cabrera Blázquez, MajaCappello, Christian Grece, Sophie Valais, 2016. VOD, platforms and OTT: which promotion obligations for European works?,	
2. Mike Friedrichsen • Wolfgang Muchl-Benninghaus (2013). Handbook of Social Media Management, Springer.	
3. Julia Schwanholz • Todd Graham Peter-Tobias Stoll, (2018. Managing )Democracy in the Digital Age: Internet Regulation, Social Media Use, and Online Civic Engagement, Springer	
4. John Rice, Brian Mckernan. 2002, Creating Digital Content, Mcgraw-Hill	
5. Jon Rognerud, 2010, How To Nail Social Media Marketing	

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>C01</b>	M	M	M	L	L
<b>C02</b>	M	M	S	M	M
<b>C03</b>	M	S	S	S	M
<b>C04</b>	S	M	S	M	L
<b>C05</b>	M	S	S	M	S
*S-Strong; M-Medium; L-low					



<b>COURSE CODE</b>	<b>63P</b>	<b>CORE: 3D ANIMATION (PRACTICALS XI)</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>SKILL BASED SUBJECT</b>			-	-	6	3
Pre-Requisite	Knowledge in Visual Arts, computer graphics and basic animation techniques.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To study the basics of 3D animation and basics of special effects						
2. To understand 3D character and animation model and to create model for animation						
3. To use design tool and software to create creative animation concepts						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understanding about basics of 3D animation and Special Effects					K2	
2. Understanding of 3D modelling, interface and animation softwares					K2	
3. Ability to create basic 3D animation through computer system.					K6	
4. Ability to interpret 3D model and 3D animation					K4	
5. Ability to create Story Board, Gaming Design, Logo Ad, Modelling, Product Ad					K6	
Software Used : 3DMaya /Blender / 3Ds Max						
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>ABOUT 3 DIMENSION</b>					
Introduction of CGI – Core Concepts of 3 Dimension – Animation Concepts & Methods – Coordinate Systems – 3D Production Workflow - 3 D Tools						
<b>UNIT II</b>	<b>3D TOOL (AUTO DESK MAYA )</b>					
An overview of Autodesk Maya Interface – Basic Autodesk Maya Term & Concepts – 3d Modelling Concepts & Techniques - Viewing and navigating 3D Space - Categories of objects – Transforming and Manipulation objects.						
<b>UNIT III</b>	<b>MODELING &amp; TEXTURING</b>					
View Port Mode - Crafting Basic Modelling - Materials & UV Mapping - List of Materials & Arraying the objects.						
<b>UNIT IV</b>	<b>ANIMATION &amp; LIGHTING</b>					
Hierarchy in Animation - Using track Editor, Curve Editor - Particle System - Space Warps – 3D Lighting Concepts – Common Light Parameters - Camera Setup & animating						
<b>UNIT V</b>	<b>GAME DESIGN &amp; SPECIAL EFFECTS</b>					
Basic Particle Effects - Introduction to 3D Gaming Design - Rendering Setup - Output Format in Autodesk Maya						
<b>UNIT VI</b>	<b>PRACTICALS</b>					<b>90 Hours</b>
<p><b><u>Exercise using 3DMaya /Blender / 3Ds Max</u></b></p> <ol style="list-style-type: none"> <li>1. Modelling of a product <ol style="list-style-type: none"> <li>a. Polygon modelling</li> <li>b. Nurbs modelling</li> </ol> </li> <li>2. Texturing the model</li> <li>3. Lighting the model</li> <li>4. Rigging techniques</li> <li>5. Animating a scene</li> <li>6. Rendering techniques</li> </ol>						

Students should submit the above exercise with real time rendering.

**Total Lecture Hours** | **90 Hours**

**REFERENCE**

Paul Naas, Autodesk Maya Publisher, John Wiley & Sons,2014.

DariushDerakhshani,Introducing Autodesk Maya 2014: Autodesk Official Press, 31 May 2013

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>C01</b>	M	S	S	L	M
<b>C02</b>	L	L	M	S	S
<b>C03</b>	M	S	M	M	M
<b>C04</b>	S	S	M	M	S
<b>C05</b>	S	S	S	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>6ZP</b>	<b>SKILL BASED: TELEVISION PRODUCTION (PRACTICAL XII)</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>SKILL BASED PRACTICAL</b>			-	-	4	3
Pre-Requisite	knowledge of audio-visual media with communication skill		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Practice Talk Show, Television Programs Using Single and Multi-Cam Setups.						
2. Creating a Television Program & Events Using a Single Camera.						
3. Producing Non-Fiction Feature Stories from Script to Screen Using Mobile Phone Camera						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understand different stages of the television production process and various program formats					K2	
2. Comprehend the techniques involved in television cameras, camcorders and visual grammar					K2	
3. Categorize different formats of scripts, research, and treatment					K2	
4. Understand various broadcasting formats in television industry.					K2	
5. Produce good quality single camera and Multi-camera production by applying theoretical inputs.					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>AN OVERVIEW OF TELEVISION PRODUCTION</b>					
Television: The illusion of Reality, Modern Equipment, The hidden factors of Television Production, Program Genre: Non-Fiction, Interview, Reality Shows, Game Shows, Sports, Wild life, Social Issues, Serials and News.						
<b>UNIT II</b>	<b>THE PRODUCTION PROCESS</b>					
Members of Production Crew, Production Methods: Television Studio, Remote Production Facilities, Vision-Mixer, Planning and Preparation: Goals and Objectives, Target Audience, Broadcasting timing and Budgeting, Production Plan: Director and Producer, Production Aspects, Selective Techniques and Production Execution, Broadcasting						
<b>UNIT III</b>	<b>TV PROGRAM DESIGN</b>					
Identifying Programs – Preparing Program Chart, Reece – Identifying Executable Programs and Required Equipment , Preparatory Work for Production Execution. Preparing for Live Shoot: Identifying the need at Location, Gathering Location Infrastructure, Taking Location Permission, On-Location Team Organization – Planning Commutation, Assigning Responsibilities, Arranging Work Space for lighting and camera positioning, Shooting: Checking settings in camera, Checking sound levels, Rolling Camera						
<b>UNIT IV</b>	<b>INTERVIEW PROGRAM PRODUCTION</b>					
Selection of Interviewee – Pre-Planning the Questionnaires related to the topic, Setting up Lighting – Setting up Camera – Microphone Placement , Shooting Process , Post-Production Work: Editing, Audio fine tuning, Using inserts , Finalizing for output..						
<b>UNIT V</b>	<b>PRODUCTION OF TALK SHOW</b>					
Pitching Idea for Talk Show – Identifying Resource Persons, Setting up the Shooting Floor – Lighting for Multi-Cam Setup – Setting up Camera Positions – Checking I/O in Vision Mixer, Microphone Signal Routing - Rehearsal and Technical Check, Handling Multi-Cam Switching and Recording.						

<b>UNIT VI</b>	<b>Practicals</b>	<b>60 Hours</b>
Software Used : Premier pro, 1. Talk show 2. Interview 3. News production 4. Curtain raiser 5. Youtube content development		
<b>Total Lecture Hours</b>		<b>60 Hours</b>
<b>REFERENCE</b>		
Jim Owens, Television Production, 2020, 17th Edition. Focal Press, New York		
Fred Shook, John Larson, and John Detarsio, Television Field Production and Reporting, 2018, 7 th Edition. Routledge-Taylor and Francis, New York.		
Andrew Hicks Utterback, Studio Television Production and Directing: Concepts, Equipment, and Procedures,2016, Focal Press, New York.		
Theo Plothe and Amber M. Buck, NETFLIX at the Nexus: Content, Practice, and Production in the Age of Streaming Television, 2019, Peter Lang, New York.		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	S
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	M	M	M	S	M
<b>CO4</b>	S	M	L	M	L
<b>CO5</b>	S	S	S	M	M
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>67V</b>	<b>MAJOR PROJECT</b>	L	T	P	C
<b>CORE PROJECT</b>					5	4
Pre-Requisite	Basic skills in graphic design, photography, film and animation		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To provide specialisation						
2. To enable space to develop the skills and aesthetics to next level						
3. To provide opportunity to gain experience in a specific creation						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Understanding the whole of a production process					K2	
2. Analyse the nuances of a production					K4	
3. Ability to create project on a topic of their own					K6	
4. Ability to do a basic research for a production					K4	
5. Ability to evaluate the production comparing industry standards					K5	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze; K5-Evaluate; K6-Create						
<b>PROJECT SPECIALISATION</b>					<b>75 Hours</b>	
<b>Topics</b>						
<ol style="list-style-type: none"> <li>1. Project on an advertising campaign</li> <li>2. Photography on a specific subject</li> <li>3. Film production or a documentary or an experimental film of their choice</li> <li>4. 2D or 3D Animation production or a project on visual effects</li> </ol>						
<p>Students should take any one of the above topic for specialization.  They have to submit a project report along with the production for viva.  The project consists of the following:</p> <ol style="list-style-type: none"> <li>a. Topic / concept</li> <li>b. Introduction</li> <li>c. Script/Storyboard /Design process</li> <li>d. Schedule / production pipeline / working module / wireframe</li> <li>e. Budget / Timeline / Basic research</li> <li>f. Final output / show reel / Album / DVD</li> </ol>						

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	S	M	M
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	L	M	M	M	S
<b>CO4</b>	M	S	S	S	M
<b>CO5</b>	M	S	M	S	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>5EA</b>	<b>ELECTIVE I: INTRODUCTION TO FOLKLORISTICS</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ELECTIVE I</b>			5	-	-	3
Pre-Requisite		Students able to develop a field of focus in performing arts	2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To enable the students to understand and handle Oral History as the “Voice of the Voiceless”.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. The students understand the tamil folklore culture.						K2
2. Acquire knowledge in Anthropology and linguistics.						K2
3. Adapt the trends in their works						K3
4. Analyse and learn through the classical literature						K4
5. Create new conceptualization from old ideas						K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO FOLKLORISTICS</b>					<b>15 Hours</b>
Definition: Problems in defining folk and lore – American definition - Folk - Lore - Folkloristics - The problem of nomenclature in Tamil Folkloristics. Classification: Four kinds of Folklore - Oral literature - Folk performances - Folk religion and ritual - Material culture; Important Tamil genres; Salient features of folklore: Anonymity, Tradition, performer-audience interaction, etc						
<b>UNIT II</b>	<b>MULTIDISCIPLINARY NATURE OF FOLKLORISTICS</b>					<b>14 Hours</b>
Folklore and Literature, Anthropology, Psychology, Linguistics, and Sociology.						
<b>UNIT III</b>	<b>HISTORY OF FOLKLORISTICS</b>					<b>15 Hours</b>
Works of Grimm brothers - William Thoms and the origin of the word - Wilhelm Mannhardt’s request. The Kalevala and Finnish Politics; Nazism and Folklore in Germany; Class conflict and folklore in Soviet Union; Antonio Gramsci’s observations on Folklore. Problems of classification in folklore - Geographical and Cultural variations - The case of classifying folktales. Culture and Nationalism in Tamilnadu; Dravidian Movement and Folklore						
<b>UNIT IV</b>	<b>FOLKLORE RESEARCH IN INDIA</b>					<b>15 Hours</b>
Folklore Research in India - Early Collections (Missionary Period) - Pioneer Folklore Scholars from India Folklore Research in Tamilnadu - Collections, Pioneers and Trends The emergence of Folklore as Academic discipline: Relevance, Problems and Future Contemporary Folklore Research: Trends and Challenges						
<b>UNIT V</b>	<b>FOLKLORE RESEARCH IN TAMILNADU</b>					<b>14 Hours</b>
The conceptualization of Folklore in precolonialTamilnadu - Early references of Folklore and its concepts in Tamil literature (Tholkappiyam and distinction of folk and classical literature, Cilappathikaram, Sangam texts, Bhakti literature, inscriptions etc) - Critical reading of Folklore studies in Tamil context						
<b>UNIT VI</b>	<b>Contemporary issues</b>					<b>2 Hours</b>
Case studies, seminars and performance.						
<b>Total Lecture Hours</b>						<b>75 Hours</b>
<b>REFERENCE</b>						
1. Richard M. Dorson, University of Chicago Press; Folklore and Folklife: An Introduction						
2. Simon J. Brooner, Routledge 2017, Folklore : The basics						
3. Kaarle Krohn, Julius Krohn, 1971, University of Texas, Folklore Methodology						

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	L	M	M	L
<b>CO2</b>	M	S	S	M	S
<b>CO3</b>	M	M	L	S	M
<b>CO4</b>	M	S	S	S	M
<b>CO5</b>	S	S	S	M	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>6EA</b>	<b>ELECTIVE II : FOLK LITERATURE</b>	L	T	P	C
<b>ELECTIVE II</b>			5			3
Pre-Requisite		Students able to develop a field of focus in performing arts and literature	2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To enable the students to understand and handle Oral History as the “Voice of the Voiceless”.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. The students understand the Tamil folklore narratives.						K2
2. Acquire knowledge in Tales and verse narratives.						K2
3. Study the types of folk songs						K2
4. Improvisation in usage of words and its context						K2
5. Learn local slangs and style of regional language						K2
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO FOLK NARRATIVES</b>					<b>15 Hours</b>
Types of Folk Narratives: Prose Narratives: Myth - Legend - Folktale Verse Narratives: Epic, Ballad, Song Fixed Phrase Genres: Proverb, Riddle and Phrases. Differences & Characteristics of genres. (William Bascom). Motif, Tale-type – Function						
<b>UNIT II</b>	<b>PROSE NARRATIVES</b>					<b>14 Hours</b>
Myth: Definition, types, structure and function (Verrier Elwin). Legend: Definition, types, structure and function (Nandanar Puranam, Kannappa Nayanar, Siruthondar puranam). Tales: Definition, types, structure and function. Kinds: Fairy tales - Animal tales - Fables - Parables - Trickster tales - Formula tales - Chain tales - Tall tales - Noodle tales (mathanakamarasan kathai, panchathanthira kathai, vikkiramathithan kathai, thenaliraman kathai)						
<b>UNIT III</b>	<b>VERSE NARRATIVES</b>					<b>15 Hours</b>
Folk ballads and epics: definition, characteristics, transmission and changes (aivarrasaakkal kathai, aaravallisoovavalli kathai, pitchaikkalan kathai, annanmarswamykathai)						
<b>UNIT IV</b>	<b>FOLK SONGS</b>					<b>14 Hours</b>
Folk songs: Types - Music - Function and Meaning (thalaattu, oppaari, themmaangu, ambaapaattu, vilayaattuppaattu)						
<b>UNIT V</b>	<b>AESTHETICS OF FOLK LITERATURE</b>					<b>15 Hours</b>
Aesthetics of Folk Literature -Folk Aesthetics - differences between classical and folk creations. Oral poetics - audience, context and function.						
<b>UNIT VI</b>	<b>Contemporary issues</b>					<b>2 Hours</b>
Case studies, seminars and performing arts of Tamilnadu.						
<b>Total Lecture Hours</b>						<b>75 Hours</b>
<b>REFERENCE</b>						
1. BKS Murthy,2010, University of Mysore, In quest of folk literature						
2. Manoj Kumar,2016 Anubhav Publishing Houseexploring Folk Literature						



<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	L	L	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	S	M	S	M	S
<b>CO4</b>	L	L	M	M	M
<b>CO5</b>	M	M	S	S	M

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>6EC</b>	<b>ELECTIVE III : FOLK PERFORMING ARTS OF TAMILNADU</b>	L	T	P	C
<b>ELECTIVE III</b>			5			3
Pre-Requisite	Students able to develop a field of focus in performing arts and literature in the context of geographical area.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To enable the students to understand and handle Oral History as the “Voice of the Voiceless”.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. The students understand the performing arts.						K2
2. Gain knowledge about various forms of folk arts						K2
3. Improvise the performance to next level						K2
4. Learn dialogue delivery						K2
5. Acquire theoretical knowledge in Performing arts.						K2
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>FOLK PERFORMING ARTS</b>					<b>14 Hours</b>
Introduction- Definitions and concepts of performance - performer and audience - performance configuration - performance, context and text Definitions and concepts of Folk Performing arts: Performing and non-performing arts; special features of folk performing arts Folklore as performance. Types of performance						
<b>UNIT II</b>	<b>THEORETICAL APPROACHES</b>					<b>14 Hours</b>
Theoretical Approaches to Performing Arts -Tolkappiyam - Meippattiyal: Literature as performance (traditional theories) Performance theory; Koothu forms; absent audience Crisis and Performance; Ritual, visuality and Performing arts; Carnival and comic; War and Performance Studies						
<b>UNIT III</b>	<b>FOLK ART FORMS OF TAMIL NADU</b>					<b>15 Hours</b>
Classification of Folk Performing Art forms in Tamil Nadu. Classification of performing arts: Musical forms, Verbal arts, Dance forms and Koothu forms. Other classifications: Ritual arts, Secular arts, etc. An overview of Folk Forms Dance forms: kummi, oyilaattam, karagaattam, chakkaiyaattam, kuravankurathiaattam, thevaraattam, kaavadi, kazhiyalaattam, kolaattam, paraiyaattam, jamaaperiyamelam, jimplaamelam, jikkaattamKoothu forms: therukkoothu, ThanjavurKoothu forms, paavaikkoothu, isainaadagam						
<b>UNIT IV</b>	<b>PERFORMANCE TRADITIONS</b>					<b>15 Hours</b>
Performance Traditions: Bardic Performance Ballads and narrative performance: Manuscripts and Bards, leader and group; Villuppaattu (Bow song): Performing group - composition and Delivery styles - Manuscripts and Artistes; Udukkuppaattu: Re-enactment rituals - Magical verses - Ritual events; Kaniyankoothu: Ritual events.						
<b>UNIT V</b>	<b>PERFORMANCE AND AUDIENCE</b>					<b>15 Hours</b>
Text, Performance and Audience The Oral performance milieu: Verbal adjustments - formulaic structure - tune, rhythm, metre and tempo - prose style - performers and their audiences. Narrative and Ritual in Performance; transforming text into a performing text; Perceptions of text - sacred and secular						
<b>UNIT VI</b>	<b>CONTEMPORARY ISSUES</b>					<b>2 Hours</b>
Workshops and seminars.						
<b>Total Lecture Hours</b>						<b>75 Hours</b>

<b>REFERENCE</b>
Asirvatham, John, 1985: thamizharkoothukal, Chennai, International Institute of Tamil Studies
Frasca, Richard Armando 1990: The Theatre of the Mahabharatha: Therukkuthu performances in South India, Honolulu: University of Hawai Press, pp. 1-186 and 187-199
Lourdu, S.D. 1997: naattaarvazhakkaattriyal, silaadippadaikal, Palayamkottai: Folklore Resources and Research Centre, pp.284-290.
Maruthadurai, Aru, 1993: thamizhaganaattuppuravazhibaattukoothukal, Musiri: Aruna Publications.
Murugesan, K. 2000: amaippiyalnokkilthamizhaganaattuppuranadanangal, Thanjavur: Tamil University.
Muthusamy, N. 1982: antrupoottiyavandi, Sivagami: Annam Private Limited.
ThulasiRamasamy, 1987: paavaikkoothu, Chidambaram: Manivasakar Publications.
Sudhananda, Samuel. AttamumAmaippum. Madurai: Publication Division, Madurai Kamaraj University
Velusamy, N. 1986: karagaaattakka/ai, Madurai: ThenmozhiNoolakam.
VenkatSaminathan, 1985: paavaikkoothu, Sivagangai: Annam.
Wilson, Vincent B. AtavuKatti Ata

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	S	M
<b>CO2</b>	M	S	S	M	M
<b>CO3</b>	M	S	M	S	S
<b>CO4</b>	M	M	M	S	M
<b>CO5</b>	S	M	M	S	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>5EB</b>	<b>ELECTIVE I : DIGITAL MARKETING</b>	L	T	P	C
<b>ELECTIVE I</b>			5			3
Pre-Requisite	Basic communication Skill and to categorize various social media platforms.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Identify core concepts of digital marketing and the role of marketing in business and society.						
2. Knowledge of social, legal, ethical and technological forces on digital marketing decision making.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Ability to develop marketing strategies based on product, price, place and promotion objectives.					K3,K6	
2. Ability to create an integrated marketing communications plan which includes promotional strategies and measures of effectiveness.					K6	
3. Acquiring knowledge in search engine optimisation.					K2	
4. Learn to understand and meet the need of business digitally.					K2	
5. Produce promotional contents skilfully.					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>DIGITAL MARKETING INTRODUCTION</b>					<b>15 Hours</b>
What is marketing? What is Digital Marketing? Understanding Marketing Process Understanding Digital Marketing Process Increasing Visibility, What is visibility? Types of visibility, Examples of visibility Visitors Engagement, What is engagement? Why it is important? Examples of engagement. Bringing Targeted Traffic, Inbound and outbound marketing, Converting Traffic into Leads, Types of Conversion , Understanding Conversion Process Tools Needed.						
<b>UNIT II</b>	<b>DIGITAL MARKETING VS. TRADITIONAL MARKETING</b>					<b>14 Hours</b>
the difference between digital marketing and traditional marketing? why does it matter? Benefits of Traditional Marketing, /*The Downside to Traditional Marketing, Benefits of Digital Marketing Why Digital Marketing Wins Over traditional Marketing? Tools of Digital Marketing How We Use Both Digital & Traditional Marketing						
<b>UNIT III</b>	<b>WEBSITE PLANNING PROCESS</b>					<b>15 Hours</b>
What is Internet? Understanding domain names & domain extensions, Different types of websites Based on functionality, Based on purpose Planning & Conceptualising a Website, Booking a domain name & web hosting, Adding domain name to web Server, Adding webpages & content, Adding Plugins, Building website using CMS in Class, Identifying objective of website, Deciding on number of pages required, Planning for engagement options, Landing Pages & Optimization, Creating blueprint of every webpage, Best & Worst Examples.						
<b>UNIT IV</b>	<b>SEARCH ENGINE OPTIMIZATION</b>					<b>15 Hours</b>
Understand Search Engines & Google, What is SEO? Introduction to SERP, What are search engines? How search engines work? Major functions of a search engine, What are keywords? Different types of keywords, Google keyword planner tool, Keywords research process, Understanding keywords mix, Long Tail Keywords, Google Search Tips & Hacks.						
<b>UNIT V</b>	<b>LOCAL SEO &amp; SEO PROJECT ESSENTIALS</b>					<b>14 Hours</b>
What is Local SEO? Google places optimization, Classified submissions, Citation, NAP, Top tools for SEO, Monitoring SEO process, Preparing SEO reports, How to create SEO Strategy for your business? What is link juice? Importance of domain and page authority.						
<b>UNIT VI</b>	<b>PROJECT OUTLINE</b>					<b>2 Hours</b>

Workshops and Seminar	<b>Total Lecture Hours</b>	<b>75 Hours</b>
<b>REFERENCE</b>		
Digital Marketing: Strategy, Implementation & Practice by Dave Chaffey & Fiona Ellis Chadwick		
Understanding Digital Marketing: Marketing Strategies for Engaging the Digital Generation– Damian Ryan and Calvin Jones		

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	M	L	M
<b>CO2</b>	M	M	S	M	L
<b>CO3</b>	M	M	M	M	M
<b>CO4</b>	S	M	S	S	M
<b>CO5</b>	S	S	M	M	S
*S-Strong; M-Medium; L-low					

<b>COURSE CODE</b>	<b>6EB</b>	<b>ELECTIVE II : SOCIAL MEDIA MARKETING</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ELECTIVE II</b>			5			3
Pre-Requisite	Skills in digital marketing and public relations.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. Identify core concepts of social media marketing and the role of marketing in business and society.						
2. Knowledge of social, legal, ethical and technological forces on digital marketing decision making.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Ability to develop marketing strategies based on product, price, place and promotion objectives.						K3,K6
2. Ability to create an integrated marketing communications plan which includes promotional strategies and measures of effectiveness.						K6
3. Understand the importance of audience area of interest						K2
4. Selection of different platforms for specified outcome						K3
5. Learn to produce trending media formats like shorts, vlogs etc.,						K6
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO SOCIAL MEDIA</b>					<b>14 Hours</b>
What is Social Media? Understanding the existing Social Media paradigms & psychology, How social media marketing is different than others? Forms of Internet marketing, Facebook marketing -Understanding Facebook marketing.						
<b>UNIT II</b>	<b>FACEBOOK ADVERTISING</b>					<b>15 Hours</b>
Creating Facebook page -Uploading contacts for invitation-Exercise on fan page wall posting - Increasing fans on fan page -How to do marketing on fan page? Fan engagement Important apps to do fan page marketing- Facebook advertising- Types of Facebook advertising -Best practices for Facebook advertising -Understanding edge rank and art of engagement, Creating Facebook advertising campaign, Targeting in ad campaign, Payment module- CPC vs CPM vs CPA, Setting up conversion tracking, Using power editor tool for adv. Advanced Facebook advertising using tools like Qwaya.						
<b>UNIT III</b>	<b>LINKEDIN MARKETING</b>					<b>15 Hours</b>
Linkedin Marketing- What is LinkedIn? -Understanding LinkedIn -Company profile vs Individual profiles- Understanding, LinkedIn groups -How to do marketing on LinkedIn groups, LinkedIn advertising & it's best practices -Increasing ROI from LinkedIn ads, LinkedIn publishing, Company pages- Adv on linkedIn, Display vs text						
<b>UNIT IV</b>	<b>TWITTER MARKETING</b>					<b>14 Hours</b>
Twitter Marketing, Understanding Twitter Tools to listen & measure, Influence on Twitter: TweetDeck, Klout, PeerIndex, How to do marketing on Twitter? Black hat techniques of twitter marketing, Advertising on Twitter, Creating campaigns, Types of ads Tools for twitter marketing, Twitter Advertising, Twitter Cards, Video Marketing.						
<b>UNIT V</b>	<b>VIDEO CAMPAIGN CREATION</b>					<b>15 Hours</b>
Understanding Video Campaign -Creating Video Campaign -Importance of video marketing - Benefits of video marketing -Uploading videos on video marketing websites, Using youtube for business -Developing youtube video marketing Strategy- Bringing visitors from youtube videos to your website- Creating Video AD groups- Targeting Options -Understanding Bid Strategy						
<b>UNIT VI</b>						<b>2 Hours</b>
Seminars and expert talks						

**Total Lecture Hours** | **75 Hours**

**REFERENCE**

1. Social Media Marketing All-In-One for Dummies by Jan Zimmerman and Deborah Ng, 2017
2. Socialnomics: How Social Media Transforms the Way We Live and Do Business – Erik Qualman
3. Digital Marketing by SeemaGuptha

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	L	L	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	S	M	S	M	S
<b>CO4</b>	L	L	M	M	M
<b>CO5</b>	M	M	S	S	M

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>6ED</b>	<b>ELECTIVE III: GOOGLE ANALYTICS</b>	L	T	P	C
<b>ELECTIVE III</b>			5			3
Pre-Requisite	Able to understand and learn about new capabilities of search engines		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To educate students about the web language						
2. To educate students about google analytics.						
3. To inform students about developments in web analytic language.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. To examine how the web influences the people.						K5
2. improve their analytics abilities and understanding of the topic matter.						K3
3. Apply the procedure of analyse the problem and finding the solution						K3
4. To examine various data and improve decision making abilities						K4,K5
5. Improvise technical skills in latest demand						K3
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO GOOGLE ANALYTICS</b>					<b>15 Hours</b>
Introduction to Google Analytics -How Google analytics works? Understanding Google analytics account- structure Understanding Google analytics insights- Understanding cookie -tracking Types of cookie -tracking used by Google analytics -Starting with Google analytics- How to set up analytics account? How to add analytics code in website? Understanding goals and conversions-Understanding bounce & bounce rate- How to set up funnels in goals?						
<b>UNIT II</b>	<b>INTEGRATING ADWORDS AND ANALYTICS</b>					<b>14 Hours</b>
How to integrate adwords and analytics account? Benefits of integrating adwords & analytics -Measuring performance of marketing campaigns via Google analytics -What is link tagging- How to set up link tagging? Understanding filters & segments- How to set up filters & segments? How to view customized reports? Monitoring traffic sources -Monitoring traffic behavior -Taking corrective actions if required						
<b>UNIT III</b>	<b>GOOGLE ADWORDS &amp; ONLINE DISPLAY ADVERTISING</b>					<b>15 Hours</b>
Google AdWords –Overview- Understanding inorganic search results- Introduction to Google Adwords & PPC advertising -Overview of Microsoft Adcenter (Bing & Yahoo) -Setting up Google Adwords account- Understanding Adwords account -structure Campaigns, Adgroups- Adwords Algorithm - quality score -Types of Advertising campaigns- Search, Display, Shopping & video Difference between search & display campaign						
<b>UNIT IV</b>	<b>CREATING SEARCH CAMPAIGNS</b>					<b>15 Hours</b>
Creating Search Campaigns- Types of Search Campaigns - Standard, All features, dynamic search & product listing Google merchant center. Creating our 1st search campaign -Doing campaign level settings- Understanding location targeting- Different types of location targeting.						
<b>UNIT V</b>	<b>BIDDING STRATEGY</b>					<b>14 Hours</b>
Bidding strategy-Understanding different types of bid strategy- Manual, Auto Advanced level bid strategies- Enhanced CPC , CPA , flexible bidding strategies- Understanding flexible bidding strategy- Pros & Cons of different bid strategies						
<b>UNIT VI</b>						<b>2 Hours</b>
Seminars and Expert talks						
<b>Total Lecture Hours</b>						<b>75 Hours</b>
<b>REFERENCE</b>						



Web Analytics 2.0 by Avinash Kaushik

In The Plex: How Google Thinks, Works, and Shapes Our Lives -Kindle Edition- Steven Levy

The Big Data-Driven Business by Russell Glass & Sean Callahan

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	M	M	M
<b>CO2</b>	M	S	M	S	M
<b>CO3</b>	L	M	M	M	S
<b>CO4</b>	M	S	S	S	M
<b>CO5</b>	M	S	M	S	S

\*S-Strong; M-Medium; L-low

<b>COURSE CODE</b>	<b>5EP</b>	<b>ELECTIVE I: MOTION GRAPHICS (PRACTICALS)</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
<b>ELECTIVE I</b>					5	3
Pre-Requisite		A process by motion graphics animators and compositors ,to create projects from conception to final delivery.	2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To study the basics of Motion Graphics Animation						
2. To understand Motion Graphics animation techniques						
3. To use design tool and software to create Motion Graphics Animation.						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Ability to create basic Motion Graphics.					K6	
2. Learn to Animate with Keyframes					K2	
3. Understanding need of SFX					K2	
4. Enhancement in Rendering techniques					K3	
5. Ability to develop matte titling, colour correction, compositing etc					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>INTRODUCTION TO MOTION GRAPHICS</b>					
Early titles, matte titling, Introduction to motion graphics- Introduction to Interface - Layer based application and basic process - Masking tools - Steps for good rotoscoping - Rotoscope management and quality check techniques - Rendering tools and techniques- Video montage, Video Titling Logo Animation, essential techniques						
<b>UNIT II</b>	<b>TITLE CREATION &amp; COLOR CORRECTION</b>					
Hue, Saturation, Value- Shadows, Midtones, Highlights - Gamma, Gain, Offset - Setting Black and white points - Color remapping and color suppression - Color matching and day to night - Color matching. Title Creation: Title sequence positioning, Text as character, Opening and closing titles, Main Movie Title - Introduces various design elements (logos, text, illustration, photography and video) to create a main movie title for a specific motion picture. Focus is on layout, appropriateness, organization and production						
<b>UNIT III</b>	<b>MOTION GRAPHICS ELEMENTS</b>					
Kinetic type - Use of typography and motion tools to provide a 10 -20 second typographic build. Focus is on appropriate use of typography and simple storyboarding. Station identification - Introduces various design elements (logos, text, illustration and photography) to create a professional 10-20 second station ID motion piece for a known cable channel.						
<b>UNIT IV</b>	<b>MOTION GRAPHICS -IMPLEMENTATION</b>					
Preparing Clean plates and tracking plates - Brush setting and flow control - Cloning techniques - Noise and grain management - Log to Lin conversions						
<b>UNIT V</b>	<b>Practical</b>					<b>75 Hours</b>
Software's Used : Mocha / After effects / Cinema 4D						
<b>Exercises:</b>						
1. Recording Camera data.						
2. Creating Camera Trackers.						
3. Production Shot with any digital camera.						

4. Animating with Keyframes	
5. Shifting Layers	
6. Adding Easing & Motion Blur	
7. Creating movement with Motion Blur	
8. Layers masking technique	
9. Working with Timeline / Timecode	
10. Colour correction & animating colours	
11. Working with text & animating	
12. Rendering techniques	
13. Compositing	
14. Using blend Mode	
15. Producing SFX sequence with AE	
<b>Total Lecture Hours</b>	<b>75 Hours</b>
<b>REFERENCE</b>	
Ron Brinkmann “The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics “Morgan Kaufmann; 2 edition (24 May 2008)	
EranDinur “ The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition” Focal Press.	
Quiller, Stephen, Making Color Sense Out of Color Theory, Watson Guptill	
1. <a href="https://www.youtube.com/watch?v=bKeZfxXDGnc">https://www.youtube.com/watch?v=bKeZfxXDGnc</a>	
2. <a href="https://www.youtube.com/watch?v=IL6d0-lQgZo">https://www.youtube.com/watch?v=IL6d0-lQgZo</a>	

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	M	L	L	M
<b>CO2</b>	M	M	M	M	M
<b>CO3</b>	S	M	S	M	S
<b>CO4</b>	L	L	M	M	M
<b>CO5</b>	M	M	S	S	M
*S-Strong; M-Medium; L-low					

Course Code	6EP	<b>ELECTIVE II : VISUAL EFFECTS LEVEL I (PRACTICALS)</b>	L	T	P	C
<b>ELECTIVE II</b>					5	3
Pre-Requisite	Hands on real world project integrating graphic elements with audio,video and photo elements.		2023 - onwards			
<b>COURSE OBJECTIVES</b>						
1. To create Animation video with Visual effects						
2. To create a video with Visual effects						
3. Add effects to a photo element						
<b>EXPECTED COURSE OUTCOME</b>						
1. Mastering text and shapes usage					K2,K3	
2. Enhancement in text animation					K2,K3	
3. Proficiency in working with VFX softwares					K2,K3	
4. Enhance the real features in reel environment					K2,K3	
5. Improvisation in detailing features of the objects					K2,K3	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I</b>	<b>VISUAL EFFECTS</b>					
The Creation of Visual Effects-Breaking Down a Script—Budgeting- Production Departments- Designing Visual Effects Shots-Visual Effects Techniques- The Future of Previsualisation: Advanced Techniques-Camera Angle Projection						
<b>UNIT II</b>	<b>INTRO TO AFTER EFFECTS</b>					
Intro to After Effects -The Project, Composition, & Timeline panels Animating with Keyframes Previewing in Real Time Trimming vs. Shifting Layers Making animated GIF: Adding Easing & Motion Blur Adding easing to slow down parts of the animation Adding Motion Blur to simulate rapid movement. Exporting animated GIF Exporting from After Effects & continuing to work in Photoshop.						
<b>UNIT III</b>	<b>WORKING WITH TIMELINE</b>					
Noble Logo: Anchor Points & Animating with Overshoot Converting an Illustrator file from CMYK to RGB Label Colors Animating Overshoot Anchor Points The Timeline's In Column Keeping Vector Layers Sharp. Noble Logo: Masking Layers & Parenting Pre-Composing Using Masks, Using Parenting.						
<b>UNIT IV</b>	<b>TEXT EDITING TECHNIQUES</b>					
Timecode Splitting layers Color correction, Working with Text & Fade-Ins Creating & Animating Text Adjusting Clip Lengths in the Timeline Using Title Safety Copying & Pasting Text Styles. Styling Text & Rendering Styling Title Text Adding Cross-Fades.						
<b>UNIT V</b>	<b>COLOUR AND RENDERING</b>					
Rotating Wedge: Null Objects & Hold Keyframes Using a Null Object Creating a Shape Layer Animating Spin Hold keyframes, Rotating Wedge: Alpha Mattes & Animated Colors Alpha Mattes Bringing Back the Colored Wedge Animating Instant Color Changes, Rendering & Exporting Options Rendering Uncompressed Files Rendering Video with Transparency After Effects: Creating a Custom Render Template Adobe Media Encoder: Creating a User Preset						
<b>UNIT VI</b>	<b>Practical</b>					<b>75 Hours</b>
Software's Used : After Effects / Nuke / Z brush						

**Exercises:**

1. Creating Effects
  - a. Smoke Effects
  - b. Fire Effects
  - c. Cloud Effects
  - d. Snow Effects
2. Fluid Effects
  - a. Designing Clouds Background
  - b. Designing Fog Effects
  - c. Explosion Effects
  - d. Fire Effects with flames
  - e. Space Effects and designs
  - f. Designing Thick Smoke
3. Working with particles
4. Designing Paint Effects
  - a. Coloring & Coloring paints
  - b. Designing Trees and green effects
  - c. Designing Weather and seasons
  - d. Effects on seasons
5. Designing Glass image
  - a. Designing Different glass reflection
  - b. Designing Glow Effects
  - c. Liquid Effects and reflection design
  - e. Designing Special Effects
    - a. Designing effects of Hair and shape
    - b. Designing Fur Effects
    - c. Designing Clothes and effects

<b>Total Lecture Hours</b>	<b>75 Hours</b>
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**REFERENCE**

Ron Brinkmann "The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics "Morgan Kaufmann; 2 edition (24 May 2008)

EranDinur " The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition" Focal Press.

Quiller, Stephen, Making Color Sense Out of Color Theory, Watson Guptill

1. <https://www.youtube.com/watch?v=bKeZfxXDGNc>

2. <https://www.youtube.com/watch?v=IL6d0-lQgZo>

**Mapping with Programme Outcomes**

<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	S	S	M	M	M
<b>CO2</b>	M	S	M	S	S
<b>CO3</b>	M	S	M	S	M
<b>CO4</b>	M	S	M	M	S
<b>CO5</b>	S	S	M	M	S

\*S-Strong; M-Medium; L-low

Course Code	<b>6EQ</b>	<b>ELECTIVE III (PRACTICALS) : VISUAL EFFECTS LEVEL II</b>	L	T	P	C
<b>ELECTIVE III</b>					5	3
Pre-Requisite	Basic visual effects skills to enhance hands on real world project integrating graphic elements with audio,video and photo elements.		2023 - onwards			
<b>COURSE OBJECTIVES :</b>						
1. To introduce Nuke software						
2. To master high-end compositing techniques						
3. To provide experience in flow chart techniques						
<b>EXPECTED COURSE OUTCOME :</b>						
1. Will able to create professional quality CG works					K6	
2. Efficiency in advanced tracking techniques					K6	
3. Will be contented in handling the properties of 3D camera					K2	
4. Learning frame by frame corrections					K2	
5. To produce creative backgrounds and interface					K6	
K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create						
<b>UNIT I COMPONENTS OF THE GRAPHIC USER INTERFACE</b>						
The Content menu- A rundown of the various panels - The menu bar- The contextual menu- Hot keys. Nodes: Creating a node- Read node- File Browser. The Viewer: Navigating the Viewer- Using the Viewer-Viewer Inputs-Playing a clip in the Viewer. Frame cyler. Working with Process Trees. Creating a Simple Process Tree. Merging Images. Inserting and Manipulating Nodes in the Tree. Changing Properties. Rendering. Creating Animation with Keyframes						
<b>UNIT II COMPOSITING CGI</b>						
Working with Channels: Bringing in a 3D render- Viewing channel sets with the Viewer. Working with Contact Sheets. Using the Bounding Box to Speed Up Processing. Linking Properties with Expressions. Slapping Things Together: Foreground Over Background. Building the Beauty Pass. Working down the pipe. Splitting the tree. Using the Shuffle Copy Node. Manipulating Passes. Adding Other CGI Images. Placing CGI Over Live Background. Using the Mask Input.						
<b>UNIT III COLOR CORRECTION</b>						
Understanding Nuke's Approach to Color. Color Manipulation Building Blocks - Dynamic range. Using an I/O Graph to Visualize Color Operations. Creating Curves with ColorLookup. Color Matching with the Grade Node: Using the Grade node - Using CurveTool to match black and white points - Matching midtones by eye - Achieving a "Look" with the Color Correct Node- Using the Color Correct node- Using the mask input to colorcorrect a portion of the image.						
<b>UNIT IV 2D TRACKING &amp; ROTOPAINT</b>						
Tracker Node Basics. Stabilizing a Shot. Tracking Four Points. Understanding tracking points. Adding motion blur. RotoPaint: Painting strokes - Editing strokes- Painting in vectors- Erasing and deleting strokes- Drawing and editing shapes-Animating a shape. The Curve Editor. Painting in Practice. Split-Screening Twins with Roto. Combining Paint, Roto, and Animation.						
<b>UNIT V KEYING &amp; 3D ENGINE</b>						
Keying Nodes. HueKeyer. The IBK: Image Based Keyer. Keylight. Combining Keyer Nodes Using the Tree. 3D Scene Setups. Moving Images with a 3D Scene. Reconcile3D:						

Transforming 3D Data into 2D Data. 3D Tracking: Creating the scene. Aligning the Scene. Creating the Reflection. Creating the reflective surface. Environment light and specular material. Cutting the reflection to size. Camera Projection: Building a Camera Projection Scene. Tweaking the Geometry. Animating the Camera. Tweaking the Texture. Using a Spherical Transform to Replace Sky. Compositing Outside the Scanline Render Node. 2D Compositing Inside 3D Scenes.	
<b>UNIT VI</b>	<b>Practical</b>
<p>Software's Used : After Effects / Nuke / Z brush</p> <p><b>Exercises:</b></p> <ol style="list-style-type: none"> <li>1. Human Rotoscopy</li> <li>2. Color profiles and color correction nodes</li> <li>3. Keying</li> <li>4. 3D Tracking and Match move</li> <li>5. Chroma Removal</li> <li>6. Wire Removal</li> <li>7. VFX Compositing</li> <li>8. Clean plate prep</li> <li>9. Camera projection and set extension</li> <li>10. Roto a character</li> </ol>	
<b>Total Lecture Hours</b>	
<b>75 Hours</b>	
<b>REFERENCE</b>	
Ron Ganbar “Nuke 101: Professional Compositing and Visual Effects” Peachpit Press; 2 edition (7 March 2014)	
Ron Brinkmann “The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics “Morgan Kaufmann; 2 edition (24 May 2008)	
EranDinur “ The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers 1st Edition” Focal Press.	
Quiller, Stephen, Making Color Sense Out of Color Theory, Watson Guptill	
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2. <a href="https://www.youtube.com/watch?v=IL6d0-lQgZo">https://www.youtube.com/watch?v=IL6d0-lQgZo</a>	

<b>Mapping with Programme Outcomes</b>					
<b>COs</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>
<b>CO1</b>	M	S	S	L	M
<b>CO2</b>	L	L	M	S	S
<b>CO3</b>	M	S	M	M	M
<b>CO4</b>	S	S	M	M	S
<b>CO5</b>	S	S	S	M	S
*S-Strong; M-Medium; L-low					