B.Sc. Visual Communication

Syllabus

AFFILIATED COLLEGES

Program Code: 22S

2023 – 2024 onwards

BHARATHIAR UNIVERSITY

(A State University, Accredited with "A++" Grade by NAAC,
Ranked 21st among Indian Universities by MHRD-NIRF)

Coimbatore - 641 046, Tamil Nadu, India

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.

Program Specific Outcomes (PSOs)	
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
PSO2	They will be acquainted with the latest trends in new media and thereby innovate new ideas and solutions to existing problems.
PSO3	Design media content with professional ethics and social responsibility to meet the demands of media environment at various levels including regional, national and global.
PSO4	They will be familiar with the conventions of diverse genres including film making techniques, Audiography, Videography and Graphic Designing.
PSO5	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.

Program Outcomes (POs)	
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	
SEMESTER I							
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
	Total	**30**				**600**	**24**
SEMESTER II							
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 http://kb.naanmudhalvan.in/Special: Filepath/Cambridge_Course_Details.pdf	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
	Total	**30**				**600**	**24**
SEMESTER III							
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
	Total	**30**				**625**	**25**

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 http://kb.naanmudhalvan.in/Special: Filepath/Microsoft_Course_Details.xlsx	2	3	25	25	50	2
IV	Tamil **/ Advanced Tamil * or Non major elective - II, General Awareness)	2	3	-	50	50	2
	Total	**30**				**625**	**25**
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	-	-	-	-	-
	Total	**30**				**525**	**21**
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
	Total	**30**				**525**	**21**
	Grand Total					**3500**	**140**

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

	GROUP A	**GROUP B**	**GROUP C**
ELECTIVE I	Introduction to Folkloristics	Digital Marketing	Motion Graphics (Practicals)
ELECTIVE II	Folk Literature	Social Media Marketing	Visual Effects Level I (Practicals)
ELECTIVE III	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
		Total	**8**

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.

First
Semester

COURSE CODE	13A	CORE I : INTRODUCTION TO COMMUNICATION	L	T	P	C
CORE I			5	-	-	4
Pre		Basic Understanding of real-life situations in different forms of communication	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO COMMUNICATION	15 Hours

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.

UNIT II	PROCESS OF COMMUNICATION	14 Hours

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.

UNIT III	LANGUAGE AND COMMUNICATION	14 Hours

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.

UNIT IV	COMMUNICATION SYSTEMS IN THE INDIAN CONTEXT	15 Hours

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.

UNIT V	**MASS COMMUNICATION:**	**15 Hours**
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.		
UNIT VI	**CONTEMPORARY ISSUES**	**2 Hours**
Expert Lectures, Online Seminars - Webinars		
	Total Lecture Hours	**75 Hours**

REFERENCE

"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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	S	M	S
CO2	S	M	S	L	M
CO3	M	S	S	S	M
CO4	S	M	M	L	M
CO5	M	M	S	M	L

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

COURSE CODE	13P	CORE PRACTICAL : WRITING FOR MEDIA (PRACTICAL-I)	L	T	P	C
CORE PRACTICAL I			-	-	3	3
Pre-Requisite		An ability to generate content and writing for different media	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I **UNDERSTANDING OF MEDIA LANGUAGE**

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

ACTIVITY: Solving Worksheets of Grammar; Enhancing the knowledge of vocabulary through written interpretation and reading English newspapers/magazines

UNIT II **SELECTION AND USE OF PHRASES AND WORDS, WRITING FOR PRINT MEDIA**

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

ACTIVITY:
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

UNIT III **LANGUAGE FOR AUDIO-VISUAL**

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.		
UNIT IV	**TRANSLATION AND ATTRIBUTION**	
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		
UNIT V	**Practicals**	**45 Hours**
Exercise : 1. Grammatical structural aspects a. Types of sentences b. Active and Passive voice, c. Tenses, d. WH – question tags e. Gerund f. Axilarries 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.**		
	Total Lecture Hours	**45 Hours**
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		

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

COURSE CODE	13Q	CORE PRACTICAL: VISUAL ART (PRACTICAL-II)	L	T	P	C
CORE PRACTICAL II			-	-	4	3
Pre-Requisite		To have a flair for drawing in order to apply the concepts in a graphic.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I **VISUAL LANGUAGE AND VISUAL LITERACY**

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.

UNIT II **VISUAL COMPOSITION**

Elements: line, plane, shape, form, mass, pattern, text gradation, and colour. Principles: symmetry, order, balance, unity, contrast, proportion, spatial relationships.

UNIT III **VISUAL PERCEPTION**

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.

UNIT IV **AESTHETICS AND POLITICS IN MEDIA ART**

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.

UNIT V **PRACTICAL** **60 Hours**

1. ELEMENTS OF DRAWINGS

a. Types of lines
b. Basic geometric and organic shapes (cube, cone, cylinder, sphere, etc.)
c. Patterns and textures
d. Light and shadow on shapes - shading of forms (light across a surface, lighting direction, highlight, core and reflected light, cast shadows & form shadows).

2. PROPORTIONS AND SPACE

a. Accurately seeing and sketching the proportions of objects and scenes (sighting, visual measurement, advancing/ receding, etc.)
b. The use and exploration of positive and negative space in sketching.

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

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

COURSE CODE	1AA	ALLIED I : MEDIA PSYCHOLOGY	L	T	P	C
ALLIED			4	-	-	3
Pre-Requisite		Critical perspective to identify the nature and magnitude of audience behaviour through mass psychology	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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. Anlysethe psychological effects & influence of media.	K2,K4

K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate;K6-Create

UNIT I	INTRODUCTION	10 Hours

Definition; Evolution of Psychology, Dimensions of media psychology; The need for media psychology; Psychology and media relationship; Media psychology and disciplines; Practicing media psychology.

UNIT II	ROLE OF PSYCHOLOGY IN MEDIA	12 Hours

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)

UNIT III	PSYCHOLOGICAL THEORIES	12 Hours

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)

Developmental Issues In Media Psychology: Learning – Theories – Classical conditioning and operant conditioning

Young children and television – fantasy versus reality, script and schema explanations, children's socialization through media, imagination, pretense, and theory of mind;

Children and advertising- impact, stage theory of consumer development, food advertisements and childhood obesity, law on children's advertisements

Media use in adolescence- role of media figures during adolescence, cultural functions of media use, media influences on adolescent body image

UNIT IV	SOCIAL GROUPS AND MEDIA	12 Hours
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.		
UNIT V	**PSYCHOLOGICAL EFFECTS AND INFLUENCES OF MEDIA**	**12 Hours**
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;		
UNIT VI	**CONTEMPRARY ISSUES**	**2 Hours**
Expert talks and Seminars		
	Total Lecture Hours	**60 Hours**

REFERENCE

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

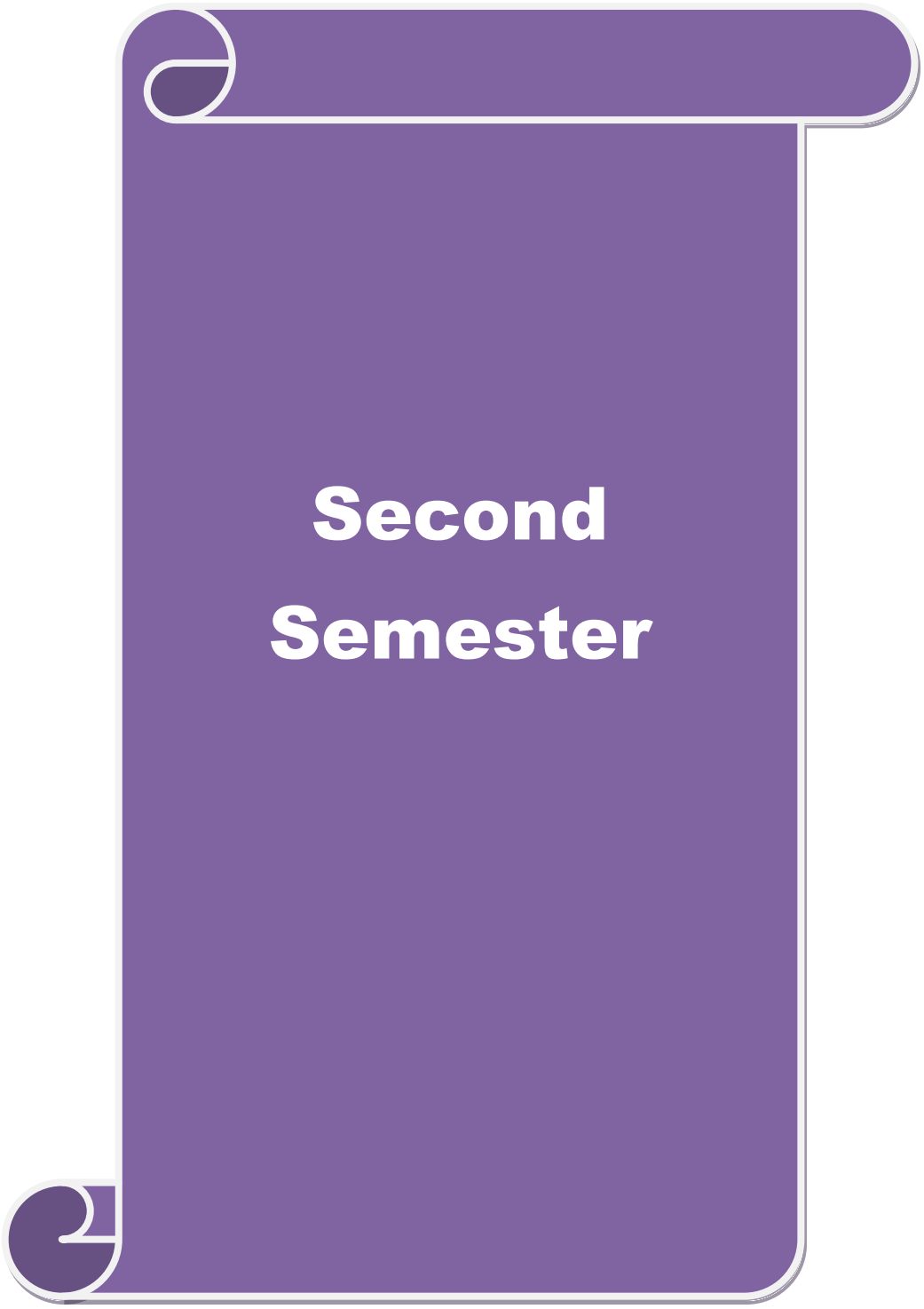
Elliot, A. J. (1999). Approach and avoidance motivation and achievement goals. Educational psychologist, 34(3), 169-189.

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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	L	L	M	M	M
CO2	M	M	S	L	M
CO3	M	M	M	S	L
CO4	M	L	M	M	L
CO5	M	M	M	M	M

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


Second
Semester

COURSE CODE	23A	CORE II: COMMUNICATION THEORIES	L	T	P	C
CORE II			4	-	-	4
Pre-Requisite	An ability to integrate the real life situations with the existing communication theories		2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I	HISTORICAL DEVELOPMENT OF THEORIES	10 Hours

What is the theory? What is Communication? - Origin of mass communication theories – Paradigm shifts in Mass communication theories - Models of communication

UNIT II	NORMATIVE THEORIES	12 Hours

Authoritarian media theory-Soviet communist media theory-Libertarian or free press media theory Social responsibility media theory-Democratic participant media theory-Development media theory

UNIT III	MESSAGE THEORIES	12 Hours

Diffusion of Innovations-Propaganda Theory-Framing Analysis-Priming-Discourse Analysis Social Construction-Two step flow of information

UNIT IV	MASS COMMUNICATION THEORY, COMMUNICATION IN CYBERCULTURE	12 Hours

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

UNIT V	INTERPERSONAL COMMUNICATION THEORIES, MEDIATED COMMUNICATION THEORIES	12 Hours

INTERPERSONAL COMMUNICATION THEORIES: Interpersonal Communication defined, message design logics – attribution theory - uncertainty reduction theory - expectancy violation theory

MEDIATED COMMUNICATION THEORIES: Mass communication definition – agenda setting theory – cultivation theory – social learning theory – uses and gratifications theory

UNIT VI	CONTEMPORARY ISSUES	2 Hours
Importance of communication theories in establishing a communicative medium – Expert Talk		
	Total Lecture Hours	**60 Hours**

REFERENCE

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, USMoore, 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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	L	L
CO2	M	M	S	M	M
CO3	M	S	S	S	M
CO4	S	M	S	M	L
CO5	M	S	S	M	S

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

COURSE CODE	23P	CORE PRACTICAL : BASICS OF PHOTOGRAPHY (PRACTICAL III)	L	T	P	C
CORE PARACTICAL III			-	-	4	4
Pre-Requisite		An ability to Visualize various forms, structures with perspective	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I **INTRODUCTION TO PHOTOGRAPHY**

History of photography: background, early history, and development of digital photography. Types of Photography and techniques. Photography equipments.

UNIT II **UNDERSTANDING IMAGE**

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.

UNIT III **DIGITAL PHOTOGRAPHY & TECHNICALITIES**

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.

UNIT IV **UNDERSTANDING LIGHTS AND LIGHTING TECHNIQUES**

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.

UNIT V **PRACTICAL:** **60 Hours**

1. Travel Photography
2. Macro Photography
3. Event Photography
4. Night Photography
5. Wedding Photography
6. Documentation Photography
7. Abstract Photography
8. Family album Photography
9. Landscape Photography
10. Portrait Photography
11. Fashion Photography

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

Total Lecture Hours	**60 Hours**

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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	S	L	M
CO2	L	L	M	S	S
CO3	M	S	M	M	M
CO4	S	S	M	M	S
CO5	S	S	S	M	S

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

COURSE CODE	23Q	CORE PRACTICAL: GRAPHIC DESIGN (PRACTICAL IV)	L	T	P	C
CORE PRACTICAL			-	-	4	4
Pre-Requisite		To be exposed to Design Thinking, Elements & Principles of Design and Graphic Design Techniques.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :	
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

UNIT I **DESIGN THINKING**

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.

UNIT II **COLOURS IN DESIGN**

Understanding Colour theory. Working with the colour wheel, Analyzing the colour psychology, Interaction of colours, Creating a mood board, Exploring the medium.

UNIT III **WORKING WITH GRID**

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

UNIT IV **GRAPHIC & WEB DESIGNING**

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.

UNIT V **DESIGN AND PERCEPTION**

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.

UNIT VI **PRACTICALS** **60 Hours**

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.

d. Mobile cover design
e. Graphic design on any of the product

2. Designing a package
3. Designing a Signage / Display boards etc
4. Creating a layout for banners and hoardings with measurement of images and typography
5. Designing multi- coloured brochure with folds.
6. Designing brochures with achromatic, monochromatic and polychromatic colours.
7. Designing a book cover with various sizes.

- The design should done manually and submitted as observation book
- 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.

Total Lecture Hours	**60 Hours**

REFERENCE

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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	S	S	M	M	M
CO2	M	S	M	S	S
CO3	M	S	M	S	M
CO4	M	S	M	M	S
CO5	S	S	M	M	S

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

COURSE CODE	2AA	ALLIED II : MEDIA LAWS AND ETHICS	L	T	P	C
ALLIED II			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			

COURSE OBJECTIVES :	
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.	
EXPECTED COURSE OUTCOME :	
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	

UNIT I	HISTORY	12 Hours
History of Media Law & Indian Constitution, Introduction to Indian Media Law; Fundamental Rights; Directive Principles of State Policy		
UNIT II	**MEDIA FREEDOM**	**12 Hours**
Freedom of Media & Defamation, Freedom of Media; Case Studies; Libel and Slander; Case Study related to Defamation		
UNIT III	**ACT**	**12 Hours**
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		
UNIT IV	**BROADCASTING & FILM MEDIA**	**11 Hours**
Acts: . Prasar Bharati Act 1990; Cable Television Networks Rule 1994, Broadcast Service Regulation Bill 2006, Cinematography Act 1952.		
UNIT V	**CYBER LAWS**	**11 Hours**
Media Ethics & Cyber Crimes, Code of Ethics; Code for Commercial Advertising; Broadcasting Ethics; Principles of Self-Regulation; Information Technology Act 2000		
UNIT VI	**CONTEMPORARY ISSUES**	**2 Hours**
Seminars and talks by Media Experts		
	Total Lecture Hours	**60 Hours**

REFERENCE

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.

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

Third
Semester

COURSE CODE	33A	CORE III: MEDIA, SOCIETY AND CULTURE	L	T	P	C
CORE III			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			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :	
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

UNIT I	**Mass Media**	**12 Hours**

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.

UNIT II	**Media Audience**	**12 Hours**

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

UNIT III	**Media & Popular Culture**	**12 Hours**

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.

UNIT IV	**Psychoanalysis**	**12 Hours**

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		
UNIT V	**Audience Analysis**	**10 Hours**
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.		
UNIT VI	**CONTEMPORARY ISSUES**	**2 Hours**
The debate- Framing media representations in everyday communication - Media violence: Television Aggression and Internet Gaming.		
	Total Lecture Hours	**60 Hours**

REFERENCE

Bharati, Sachin (2008). *Mass Communication and Society*, Aavishkar Publishers, Distributors: Jaipur.

Chakravarthy, Paula & Sarikakis, Katharine (2007). *Media Policy and Globalization*, Rawat Publications: Jaipur.

Holt, Jennifer & Perren, Alisa (2009). *Media Industries: History, Theory and Method*, Wiley Blackwell: UK.

Reich, Brian & Solomon, Dan (2008). *Media Rules*, John Willey & Sons Inc: Canada.

Schramm, Wilbur (2006). *Communication in Modern Society*, Surjeet Publications: New Delhi.

COURSE CODE	33B	CORE IV : ADVERTISING AND PUBLIC RELATIONS	L	T	P	C
CORE IV			3			3
Pre-Requisite		An ability to understand the consumer behaviour and to create content, based on the internal and external public.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I **INTRODUCTION TO ADVERTISING** **8 Hours**

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.

UNIT II **ADVERTISING PRINCIPLES AND STRATEGIES** **8 Hours**

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

UNIT III **ADVERTISING ETHICS** **8 Hours**

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.

UNIT IV **PRINCIPLES OF PUBLIC RELATIONS** **8 Hours**

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.

UNIT V **STRATEGY FOR GOOD MEDIA RELATIONS** **10 Hours**

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 sings – Direct Mail – advantages.

UNIT VI **CONTEMPORARY ISSUES** **3 Hours**

Advertising and Public Relations –Industry Expert Talk

Total Lecture Hours **45 Hours**

REFERENCE

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

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

COURSE CODE	3AA	ALLIED III : INTRODUCTION TO SOCIAL MEDIA	L	T	P	C
ALLIED IV			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			

COURSE OBJECTIVES :

1. To create awareness of new technologies in media
2. Practice of new digital media technology and communication and know human computer interaction

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO DIGITAL MEDIA	8 Hours

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

UNIT II	UNDERSTANDING DIGITAL MEDIA & TECHNOLOGY	10 Hours

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

UNIT III	SOCIAL MEDIA	10 Hours

Socialites & Social Media – Society and community in the age of New Media – Networks and Sociality –- mobile media platform – social Media Advertising – integrated Marketing strategy

UNIT IV	E- CONTENT DEVELOPMENT	10 Hours

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.

UNIT V	MOBILE TECHNOLOGY	5 Hours

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

UNIT VI	CONTEMPORARY ISSUES	2 Hours

Students should attend seminars and conferences

	Total Lecture Hours	45 Hours

REFERENCE

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

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

COURSE CODE	33P	ALLIED IV : Sound Design (Practical V)	L	T	P	C
ALLIED			-	-	3	3
Pre-Requisite		Design thinking stages, Media writing	2023 - onwards			

COURSE OBJECTIVES :

1. Understanding the technical aspects of audio production.
2. Recording and reproduction of sound.
3. Gaining knowledge on audio standards in broadcasting.

EXPECTED COURSE OUTCOME :

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

UNIT I **AUDIO IN BROADCASTING**

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.

UNIT II **ACOUSTIC PROPERTIES**

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.

UNIT III **AUDIO WORKSTATION**

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.

UNIT IV **LIVE SOUND RECORDING**

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.

UNIT V **RECORDING AUDIO & RECORDING MUSIC**

Audio Media File Management – Removal of Un-wanted Sounds, Working with Equalizer – Level Adjustments - Tonal Matching – Fine Tuning the Sounds

UNIT VI **PRACTICALS** **45 Hours**

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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	M	M
CO2	M	S	M	S	M
CO3	L	M	M	M	S
CO4	M	S	S	S	M
CO5	M	S	M	S	S

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

COURSE CODE	3ZP	SKILL-BASED SUBJECT I : STORYTELLING AND SCRIPT WRITING (PRACTICAL VI)	L	T	P	C
SKILL-BASED SUBJECT					3	3
Pre-Requisite		Setting in literature and film to see how writers and directors communicate time, place, Character etc in their works.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I **STORY WRITING CONCEPT**

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?

UNIT II **DIFFERENT STORY GENRES**

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?

UNIT III **STORY READING**

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

UNIT IV **STORY WRITING BASICS**

How to write a story?

- Development of plot- beginning, middle, and end of the story- Three act structure of a story- climax of a story
- Development of a character in the story- main protagonist- main antagonist- supporting characters- comic relief characters
- Conflict in the story
- 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.

UNIT V **SCREENPLAY**

- Understanding screenplay, the anatomy, and the structure of a screenplay.
- Developing a screenplay from a story.
- Developing a screenplay with proper details out of a selected story

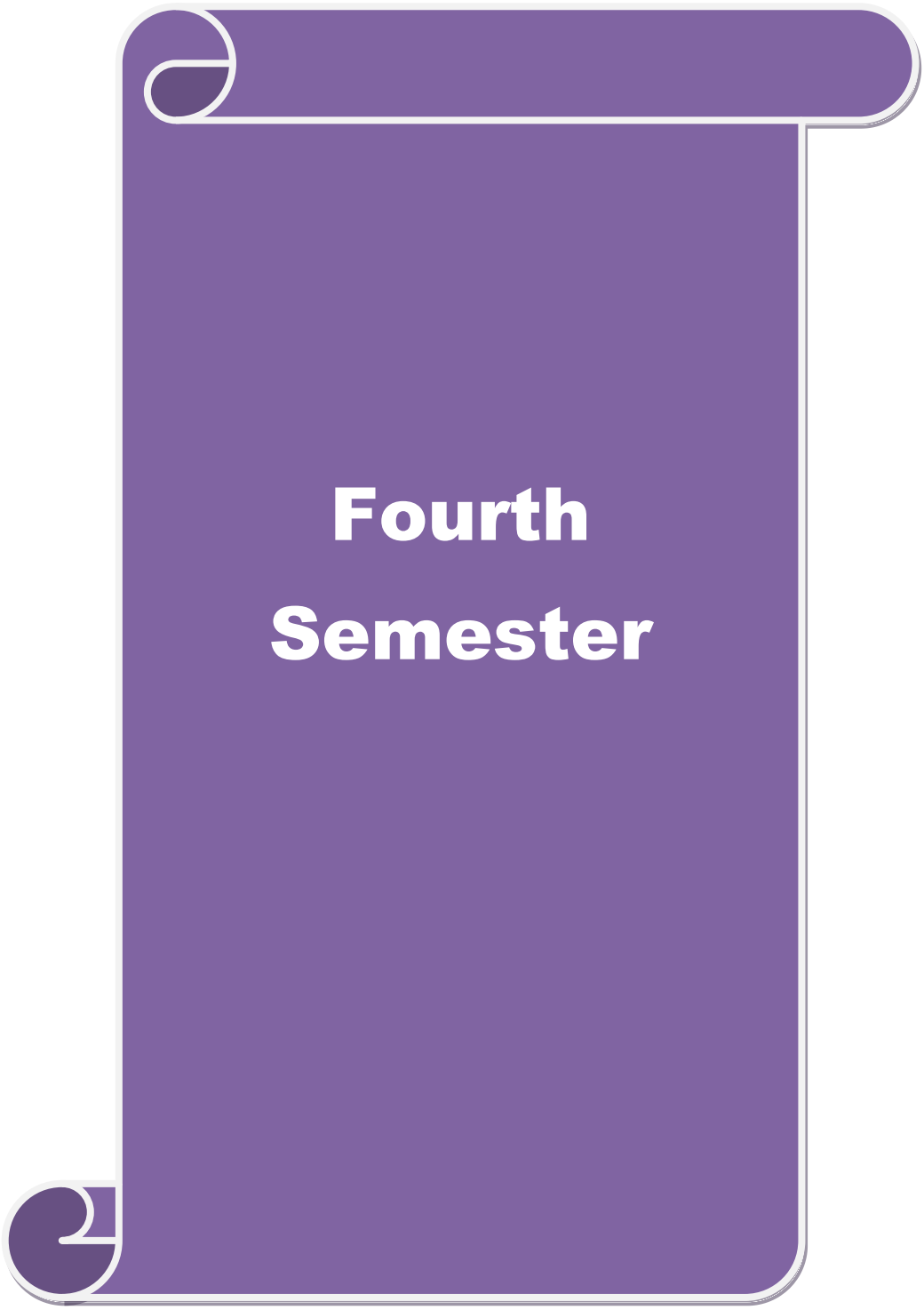
UNIT VI **(PRACTICAL)** **45 Hours**

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 **Submit a record for the practical examination**
Total Lecture Hours | **45 Hours**
REFERENCE
Ching, F.D.K. (2010-2nd Edition). Design Drawing. John Wiley and Sons, Inc. New York, NY. USA
Curtis, B. (2002). Drawing from Observation: an Introduction to perceptual drawing. McGraw – HillHigher education: A division of the McGraw – Hill Companies. New York, NY. USA
Laseau, P. (2012-2nd 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

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


Fourth
Semester

COURSE CODE	43A	CORE V: PRINCIPLES OF USER EXPERIENCE DESIGN AND UI	L	T	P	C
CORE V			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			

COURSE OBJECTIVE:

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.

EXPECTED COURSE OUTCOMES:

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

UNIT I	INTRODUCTION TO DESIGN & CONCEPTUALIZING UX	12 hours

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.

UNIT II	USER RESEARCH TECHNIQUES	12 hours

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.

UNIT III	WIREFRAMING, PROTOTYPING & USER TESTING	12 hours

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

UNIT IV	UX FOR MOBILE & SMALL SCREEN DEVICES	10 hours

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.

UNIT V	BASICS OF HTML5 & CSS3	10 hours

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.

UNIT VI	CONTEMPORARY ISSUES	4 hours
Seminars and talks		
	Total Lecture Hours	60 Hours

REFERENCE

1. Don Norman, The Design of Everyday Things, Basic Books, 2013.
2. Dan Saffer, Designing for interaction, New Riders publications, 2010.
3. Steve Krug, Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition, New Riders publications, 2006.
4. Ted Roden. Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.
5. Christian Kraft. User Experience Innovation: User Centred Design that Works, Apress, 2012.
6. Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.
7. Tom Tullis and Bill Albert. Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.
8. Trevor van Gorp and Edie Adams. Design for Emotion, Morgan Kaufmann, San Francisco

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	M	L	M
CO2	M	M	S	M	L
CO3	M	M	M	M	M
CO4	S	M	S	S	M
CO5	S	S	M	M	S

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

COURSE CODE	43B	CORE VI: PRINCIPLES OF VFX AND ANIMATION	L	T	P	C
CORE VI			4			4
Pre-Requisite		A basic Knowledge in animation types, design concepts.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

Unit I: Development of visual effects — **12 Hours**

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.

Unit II: Role of producers — **12 Hours**

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.

Unit III: Working with effects — **12 Hours**

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

Unit IV: Principles of Animations — **10 Hours**

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

Unit V : The Process of Animation — **10 Hours**

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

UNIT VI	**CONTEMPRARY ISSUES**	**4 Hours**
Expert talks and Seminars		
	Total Lecture Hours	**60 Hours**

REFERENCE

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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	M	L	M
CO2	M	M	S	M	L
CO3	M	M	M	M	M
CO4	S	M	S	S	M
CO5	S	S	M	M	S

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

COURSE	43P	CORE PRACTICAL : USER EXPERIENCE DESIGN AND USER INTERFACE (PRACTICAL VII)	L	T	P	C
CORE PRACTICAL VII			-	-	4	3
Pre-Requisite		A basic knowledge in computer graphics & Web oriented contents, UI & UX basics.	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

SOFTWARE : Adobe XD, Figma, Adobe Dreamweaver

UNIT I	WEBSITE AND MOBILE APPLICATION ANALYSIS	

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.

UNIT II	CONCEPT GENERATION & FIELD STUDY	

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.

UNIT III	PERSONA CREATION AND DATA ANALYSIS	

Creating personas and scenarios, Creating user stories, red routes, and user journey maps, Applying interaction design principles.
Designing the information architecture – Design for network effects, pattern libraries and social patterns – Designing Interfaces and wireframes, UX prototyping.

UNIT IV	USABILITY TESTING & EVALUATION	

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 & CSS support for the completion of final product development.

	Practicals	60 Hours

Software's Used : Figma, Adobe XD

1. Elements of UX,
2. Fundamental of User Experience (UX),
3. Customer Experience (CX),
4. Customer Digital Touch Points,
5. User Interface Design (UI
6. Interaction Design (IxD),
7. Human computer interaction (HCI).
8. The effects of good UXD design,
9. Flow and Interaction,
10. Guiding principles
11. Wireframe &Prototyping : Low fidelity wireframes,
12. Hi fidelity wireframes,
13. Wireframes tool (Balsamiq/Sketch),
14. Prototype tool (Adobe XD, InvisionApp),

	Total Lecture Hours	60 Hours

REFERENCE

1. Don Norman, The Design of Everyday Things, Basic Books, 2013.
2. Dan Saffer, Designing for interaction, New Riders publications, 2010.
3. Steve Krug, Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition, New Riders publications, 2006.
4. Ted Roden. Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.
5. Christian Kraft. User Experience Innovation: User Centred Design that Works, Apress, 2012.
6. Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.
7. Tom Tullis and Bill Albert. Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.
8. Trevor van Gorp and Edie Adams. Design for Emotion, Morgan Kaufmann, San Francisco

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

COURSE CODE	4ZP	Skill Based Subject: 2D Animation & Web Designing (Practical VIII)	L	T	P	C
Skill Based Subject (Practical VIII)					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			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I **ANIMATION OVERVIEW**

Overview of 2D Animation – Animation workstation –Principles of animation – Animation production - Types of animation – Computer animation production tasks.

UNIT II **2D ANIMATION GIZMO**

Creating Storyboards - Introduction to 2d animation software –Animation tools & techniques –Exploring the panels - Creating & Editing the symbols

UNIT III **WORKING WITH GRAPHICS**

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.

UNIT IV **WEB DESIGNING USING DIV Tag**

Overview of Web Designing – About file transfer protocol &Internet - Basic DIV tags - About the web colours - Mapping web pages – Web Banner Creation.

UNIT V **INTERACTION DESIGN CONCEPTS**

User experience design- User interfaced design- customer experience- User Ergonomics- User research- interactive motion design.

UNIT VI **PRACTICALS** **60 Hours**

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.
Total Lecture Hours | **60 Hours**
REFERENCE
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.

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

Fifth
Semester

COURSE CODE	53A	CORE VII : INTRODUCTION TO VIRTUAL REALITY, AUGMENTED REALITY, AND MIXED REALITY	L	T	P	C
CORE XI			5			4
Pre-Requisite		Enhancement of mixed reality, and perceiving latest digital technology.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO VIRTUAL REALITY	15 Hours

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.

UNIT II	VR SYSTEMS	14 Hours

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

UNIT III	STEREOSCOPIC VISION & HAPTIC RENDERING	14 Hours

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

UNIT IV	VR SOFTWARE DEVELOPMENT	15 Hours

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).

UNIT V	3D INTERACTION TECHNIQUES	15 Hours

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.

UNIT VI	**CURRENT TRENDS**	**2 Hours**
Virtual reality, Augmented Reality, and Mixed Reality–Industry Expert Talk		
	Total Lecture Hours	**75 Hours**
REFERENCE		
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.		

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

COURSE CODE	53B	CORE VIII : FILM STUDIES	L	T	P	C
CORE III			4	-	-	4
Pre-Requisite		The concept of deconstruction is crucial to understand the implied meaning in a film language	2023 - onwards			

COURSE OBJECTIVES :

1.Understanding the vocabulary of film

2.Examining and appreciating cinema / film as an art

3.Exploring the specificity, history and functions of film

EXPECTED COURSE OUTCOME :	
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

UNIT I	**FILM ANALYSIS**	**10 Hours**

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.

UNIT II	**FILM FORMS & SYNTAX**	**10 Hours**

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.

UNIT III	**WORLD CINEMA AND INDIAN CINEMA**	**10 Hours**

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

UNIT IV	**FILMING BASED ON FILM THEORY**	**10 Hours**

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.

UNIT V	**FILM PRODUCTION PROCESS**	**8 Hours**

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.

UNIT VI	**FILM SCREENING AND DISCUSSION**	**8 Hours**

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.

UNIT VI	CONTEMPRARY ISSUES	4 Hours
Expert talks and Seminars		
	Total Lecture Hours	**60 Hours**

REFERENCE

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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	L	L	M
CO2	M	M	M	M	M
CO3	S	M	S	M	S
CO4	L	L	M	M	M
CO5	M	M	S	S	M

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

COURSE CODE	53C	CORE IX : FILM DIRECTION	L	T	P	C
CORE V			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			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I	CONCEPTS OF DIRECTION	12 Hours

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

UNIT II	FILM PRODUCTION PROCESS	12 Hours

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

UNIT III	DIRECTOR'S GRAMMAR	12 Hours

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.

UNIT IV	ELEMENTS OF DRAMA	12 Hours

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

UNIT V	CINEMATIC POINT OF VIEW	10 Hours

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

UNIT VI		**2 Hours**
Contemporary Issues – Industry expert talks, seminars, workshop.		
	Total Lecture Hours	**60 Hours**

REFERENCE

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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	S	M
CO2	M	M	M	M	M
CO3	M	S	M	S	S
CO4	S	M	S	L	M
CO5	M	S	M	S	S

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

COURSE CODE	53P	CORE PRACTICAL :DIGITAL FILM MAKING (PRACTICALS IX)	L	T	P	C
CORE PRACTICAL			-	-	4	4
Pre-Requisite		An ability to understand digital film production technology, equipment operation, terminology, and techniques.	2023 - onwards			

COURSE OBJECTIVES

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

EXPECTED COURSE OUTCOME :

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

UNIT I **HANDLING VIDEO CAMERAS**

Types of video cameras, Focus , Shutter , White Balance , Viewfinder , Iris & Exposure , Zoom , Filters

UNIT II **HANDLING ACCESSORIES**

Tripods , Microphones , Lights, Charging modes, Storage, Headphones, Light reflectors, Boom Pole , Cables , Portable digital audio recorder, Rigs

UNIT III **COMPOSITION**

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

UNIT IV **LIGHTING**

Day effect , Night effect, Three-point lighting, Bounce, Source , Hard & creative lighting , Different types of lights , Light meters

UNIT V **SHOOTING FOR VISUAL EFFECTS**

Camera setting , Shooting with green screens , Background plates , Tracking techniques , 360-degree video capturing , Video formats for different purposes

UNIT VI **PRACTICALS** **60 Hours**

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

Total Lecture Hours **60 Hours**

REFERENCE
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..

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

COURSE CODE	**5ZP**	**Skill-Based Subject III: Video Editing (Practical X)**	L	T	P	C
SKILL-BASED			-	-	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			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I	**EDITING INTERFACE**	

Understanding the interface video editing software, Creating a new project and importing video footage into the bin and labelling them. , Rendering techniques

UNIT II	**DIFFERENT TYPES OF CUT**	

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.

UNIT III	**AUDIO CONSOLE IN EDITING SOFTWARE**	

Editing recorded audio using audio editing tools. Audio sync with the video files and applying effects. Using audio transitions method.

UNIT IV	**SPECIAL EFFECTS -I**	

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,

UNIT V	**SPECIAL EFFECTS - II**	

Editing Techniques – Multi-Cam: Shooting a scene using multi-camera setup, Editing with background effects and Music.

UNIT VI	**PRACTICALS**	**60 Hours**

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, 2nd Edition,Independently Published,USA.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	M	M	S
CO2	M	S	M	S	M
CO3	M	M	M	S	M
CO4	M	S	M	S	S
CO5	S	S	M	M	S

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

Sixth
Semester

COURSE CODE	63A	CORE X: DIGITAL MEDIA PRODUCTION	L	T	P	C
CORE IX			5	-	-	4
Pre-Requisite		Basic knowledge of photography, videography, graphic design and good communications skills are essential	2023 - onwards			

COURSE OBJECTIVES :

1. To Know current trends in the OTT medium.
2. To create and display different types of digital Media outputs

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO DIGITAL MEDIA PRODUCTIONS	15 Hours

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

UNIT II	DIGITAL MEDIA MANAGEMENT	10 Hours

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

UNIT III	DIGITAL MEDIA MARKETING	15 Hours

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

UNIT IV	OTT PLATFORM	10 Hours

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

UNIT V	VIDEO UPLOAD TO ONLINE MEDIA	10 Hours

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

UNIT VI	ACTIVITIES	15 Hours

1.Shorts Video
2.Social Media Marketing
3.Product Promotions
4. Create YouTube Channel and upload video

Total Lecture Hours	**75 Hours**

REFERENCE

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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	L	L
CO2	M	M	S	M	M
CO3	M	S	S	S	M
CO4	S	M	S	M	L
CO5	M	S	S	M	S

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

COURSE CODE	63P	CORE: 3D ANIMATION (PRACTICALS XI)	L	T	P	C
SKILL BASED SUBJECT			-	-	6	3
Pre-Requisite		Knowledge in Visual Arts, computer graphics and basic animation techniques.	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I	**ABOUT 3 DIMENSION**	
Introduction of CGI – Core Concepts of 3 Dimension – Animation Concepts & Methods – Coordinate Systems – 3D Production Workflow - 3 D Tools		
UNIT II	**3D TOOL (AUTO DESK MAYA)**	
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.		
UNIT III	**MODELING & TEXTURING**	
View Port Mode - Crafting Basic Modelling - Materials & UV Mapping - List of Materials & Arraying the objects.		
UNIT IV	**ANIMATION & LIGHTING**	
Hierarchy in Animation - Using track Editor, Curve Editor - Particle System - Space Warps – 3D Lighting Concepts – Common Light Parameters - Camera Setup & animating		
UNIT V	**GAME DESIGN & SPECIAL EFFECTS**	
Basic Particle Effects - Introduction to 3D Gaming Design - Rendering Setup - Output Format in Autodesk Maya		
UNIT VI	**PRACTICALS**	**90 Hours**

Exercise using 3DMaya /Blender / 3Ds Max

1. Modelling of a product
   a. Polygon modelling
   b. Nurbs modelling
2. Texturing the model
3. Lighting the model
4. Rigging techniques
5. Animating a scene
6. Rendering techniques

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	

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

COURSE CODE	6ZP	SKILL BASED: TELEVISION PRODUCTION (PRACTICAL XII)	L	T	P	C
SKILL BASED PRACTICAL			-	-	4	3
Pre-Requisite		knowledge of audio-visual media with communication skill	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

UNIT I **AN OVERVIEW OF TELEVISION PRODUCTION**

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.

UNIT II **THE PRODUCTION PROCESS**

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

UNIT III **TV PROGRAM DESIGN**

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

UNIT IV **INTERVIEW PROGRAM PRODUCTION**

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..

UNIT V **PRODUCTION OF TALK SHOW**

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.

UNIT VI	Practicals	60 Hours
Software Used : Premier pro, 1. Talk show 2. Interview 3. News production 4. Curtain raiser 5. Youtube content development		
	Total Lecture Hours	**60 Hours**

REFERENCE

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.

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	M	M	S
CO2	M	S	M	S	M
CO3	M	M	M	S	M
CO4	S	M	L	M	L
CO5	S	S	S	M	M

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

COURSE CODE	67V	MAJOR PROJECT	L	T	P	C
CORE PROJECT					5	4
Pre-Requisite		Basic skills in graphic design, photography, film and animation	2023 - onwards			

COURSE OBJECTIVES :

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

EXPECTED COURSE OUTCOME :

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

PROJECT SPECIALISATION **75 Hours**

Topics

1. Project on an advertising campaign
2. Photography on a specific subject
3. Film production or a documentary or an experimental film of their choice
4. 2D or 3D Animation production or a project on visual effects

Students should take any one of the above topic for specialization.
The have to submit a project report along with the production for viva.
The project consists of the following:

a. Topic / concept
b. Introduction
c. Script/Storyboard /Design process
d. Schedule / production pipeline / working module / wireframe
e. Budget / Timeline / Basic research
f. Final output / show reel / Album / DVD

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	S	S	M	M
CO2	M	S	M	S	M
CO3	L	M	M	M	S
CO4	M	S	S	S	M
CO5	M	S	M	S	S

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

Elective Courses

COURSE CODE	5EA	ELECTIVE I: INTRODUCTION TO FOLKLORISTICS	L	T	P	C
ELECTIVE I			5	-	-	3
Pre-Requisite		Students able to develop a field of focus in performing arts	2023 - onwards			

COURSE OBJECTIVES :

1. To enable the students to understand and handle Oral History as the "Voice of the Voiceless".

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO FOLKLORISTICS	15 Hours

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

UNIT II	MULTIDISCIPLINARY NATURE OF FOLKLORISTICS	14 Hours

Folklore and Literature, Anthropology, Psychology, Linguistics, and Sociology.

UNIT III	HISTORY OF FOLKLORISTICS	15 Hours

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

UNIT IV	FOLKLORE RESEARCH IN INDIA	15 Hours

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

UNIT V	FOLKLORE RESEARCH IN TAMILNADU	14 Hours

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

UNIT VI	Contemporary issues	2 Hours

Case studies,seminars and performance.

	Total Lecture Hours	75 Hours

REFERENCE

1. Richard M. Dorson, University of Chicago Press; Folklore and Folklife: An Introduction
2. Simon J.Brooner, Routledge 2017, Folklore : The basics
3. KaarleKrohn, Julius Krohn, 1971, University of Texas, Folklore Methodology

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

COURSE CODE	6EA	ELECTIVE II : FOLK LITERATURE	L	T	P	C
ELECTIVE II			5			3
Pre-Requisite		Students able to develop a field of focus in performing arts and literature	2023 - onwards			

COURSE OBJECTIVES :

1. To enable the students to understand and handle Oral History as the “Voice of the Voiceless”.

EXPECTED COURSE OUTCOME :

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

UNIT I	**INTRODUCTION TO FOLK NARRATIVES**	**15 Hours**

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

UNIT II	**PROSE NARRATIVES**	**14 Hours**

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)

UNIT III	**VERSE NARRATIVES**	**15 Hours**

Folk ballads and epics: definition, characteristics, transmission and changes (aivarrasaakkal kathai, aaravallisooravalli kathai, pitchaikkalan kathai, annanmarswamykathai)

UNIT IV	**FOLK SONGS**	**14 Hours**

Folk songs: Types - Music - Function and Meaning (thalaattu, oppaari, themmaangu, ambaapaattu, vilayaattuppaattu)

UNIT V	**AESTHETICS OF FOLK LITERATURE**	**15 Hours**

Aesthetics of Folk Literature -Folk Aesthetics - differences between classical and folk creations. Oral poetics - audience, context and function.

UNIT VI	**Contemporary issues**	**2 Hours**

Case studies, seminars and performing arts of Tamilnadu.

Total Lecture Hours	**75 Hours**

REFERENCE

1. BKS Murthy,2010, University of Mysore, In quest of folk literature
2. Manoj Kumar,2016 Anubhav Publishing Houseexploring Folk Literature

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

COURSE CODE	6EC	ELECTIVE III : FOLK PERFORMING ARTS OF TAMILNADU	L	T	P	C
ELECTIVE III			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			

COURSE OBJECTIVES :

1. To enable the students to understand and handle Oral History as the "Voice of the Voiceless".

EXPECTED COURSE OUTCOME :

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-Analyzev;K5-Evaluate; K6-Create

UNIT I	FOLK PERFORMING ARTS	14 Hours

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

UNIT II	THEORETICAL APPROACHES	14 Hours

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

UNIT III	FOLK ART FORMS OF TAMIL NADU	15 Hours

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

UNIT IV	PERFORMANCE TRADITIONS	15 Hours

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.

UNIT V	PERFORMANCE AND AUDIENCE	15 Hours

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

UNIT VI	CONTEMPORARY ISSUES	2 Hours

Workshops and seminars.

Total Lecture Hours	**75 Hours**

REFERENCE
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: thamizhaganaattuppuravazhibaattukkoothukal, Musiri: Aruna Publications.
Murugesan, K. 2000: amaippiyalnokkilthamizhaganaattuppuranadanangal, Thanjavur: Tamil University.
Muthusamy, N. 1982: antrupoottiyavandi, Sivagami: Annam Private Limitted.
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

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

COURSE CODE	5EB	ELECTIVE I : DIGITAL MARKETING	L	T	P	C
ELECTIVE I			5			3
Pre-Requisite		Basic communication Skill and to categorize various social media platforms.	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I	DIGITAL MARKETING INTRODUCTION	15 Hours

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.

UNIT II	DIGITAL MARKETING VS. TRADITIONAL MARKETING	14 Hours

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

UNIT III	WEBSITE PLANNING PROCESS	15 Hours

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.

UNIT IV	SEARCH ENGINE OPTIMIZATION	15 Hours

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.

UNIT V	LOCAL SEO & SEO PROJECT ESSENTIALS	14 Hours

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.

UNIT VI	PROJECT OUTLINE	2 Hours

Workshops and Seminar	
Total Lecture Hours	**75 Hours**
REFERENCE	
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	

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

COURSE CODE	6EB	ELECTIVE II : SOCIAL MEDIA MARKETING	L	T	P	C
ELECTIVE II			5			3
Pre-Requisite		Skills in digital marketing and public relations.	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I	INTRODUCTION TO SOCIAL MEDIA	14 Hours

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.

UNIT II	FACEBOOK ADVERTISING	15 Hours

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.

UNIT III	LINKEDIN MARKETING	15 Hours

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

UNIT IV	TWITTER MARKETING	14 Hours

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.

UNIT V	VIDEO CAMPAIGN CREATION	15 Hours

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

UNIT VI		2 Hours

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

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	L	L	M
CO2	M	M	M	M	M
CO3	S	M	S	M	S
CO4	L	L	M	M	M
CO5	M	M	S	S	M

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

COURSE CODE	6ED	ELECTIVE III: GOOGLE ANALYTICS	L	T	P	C
ELECTIVE III			5			3
Pre-Requisite		Able to understand and learn about new capabilities of search engines	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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 ablities	K4,K5
5. Improvise technical skills in latest demand	K3

K1-Remember; K2- Understand; K3-Apply; K4-Analyze;K5-Evaluate; K6-Create

UNIT I	INTRODUCTION TO GOOGLE ANALYTICS	15 Hours

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?

UNIT II	INTEGRATING ADWORDS AND ANALYTICS	14 Hours

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

UNIT III	GOOGLE ADWORDS & ONLINE DISPLAY ADVERTISING	15 Hours

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

UNIT IV	CREATING SEARCH CAMPAIGNS	15 Hours

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.

UNIT V	BIDDING STRATEGY	14 Hours

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

UNIT VI		2 Hours

Seminars and Expert talks

Total Lecture Hours	**75 Hours**

REFERENCE

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

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

COURSE CODE	5EP	ELECTIVE I:MOTION GRAPHICS (PRACTICALS)	L	T	P	C
ELECTIVE I					5	3
Pre-Requisite		A process by motion graphics animators and compositors ,to create projects from conception to final delivery.	2023 - onwards			

COURSE OBJECTIVES :

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.

EXPECTED COURSE OUTCOME :

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

UNIT I **INTRODUCTION TO MOTION GRAPHICS**

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

UNIT II **TITLE CREATION & COLOR CORRECTION**

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

UNIT III **MOTION GRAPHICS ELEMENTS**

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.

UNIT IV **MOTION GRAPHICS -IMPLEMENTATION**

Preparing Clean plates and tracking plates - Brush setting and flow control - Cloning techniques - Noise and grain management - Log to Lin convertions

UNIT V **Practical** **75 Hours**

Software's Used : Mocha / After effects / Cinema 4D

Exercises:

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
Total Lecture Hours **75 Hours**
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=lL6d0-lQgZo

Mapping with Programme Outcomes

COs	PO1	PO2	PO3	PO4	PO5
CO1	M	M	L	L	M
CO2	M	M	M	M	M
CO3	S	M	S	M	S
CO4	L	L	M	M	M
CO5	M	M	S	S	M

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

Course Code	6EP	ELECTIVE II : VISUAL EFFECTS LEVEL I (PRACTICALS)	L	T	P	C
ELECTIVE II					5	3
Pre-Requisite		Hands on real world project integrating graphic elements with audio,video and photo elements.	2023 - onwards			

COURSE OBJECTIVES

1. To create Animation video with Visual effects
2. To create a video with Visual effects
3. Add effects to a photo element

EXPECTED COURSE OUTCOME

1. Mastering text and shapes usage	K2,K3
2. Enhancement in text animation	K2,K3
3. Proficiency in woking 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

UNIT I **VISUAL EFFECTS**

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

UNIT II **INTRO TO AFTER EFFECTS**

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.

UNIT III **WORKING WITH TIMELINE**

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.

UNIT IV **TEXT EDITING TECHNIQUES**

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.

UNIT V **COLOUR AND RENDERING**

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

UNIT VI **Practical** **75 Hours**

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

Total Lecture Hours	**75 Hours**

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=lL6d0-lQgZo

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

Course Code	6EQ	**ELECTIVE III (PRACTICALS) : VISUAL EFFECTS LEVEL II**	L	T	P	C
ELECTIVE III					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			

COURSE OBJECTIVES :

1. To introduce Nuke sofware
2. To master high-end compositing techniques
3. To provide experience in flow chart techniques

EXPECTED COURSE OUTCOME :

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

UNIT I **COMPONENTS OF THE GRAPHIC USER INTERFACE**

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 cycler. 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

UNIT II **COMPOSITING CGI**

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.

UNIT III **COLOR CORRECTION**

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.

UNIT IV **2D TRACKING & ROTOPAINT**

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.

UNIT V **KEYING & 3D ENGINE**

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.		
UNIT VI	**Practical**	**75 Hours**
Software's Used : After Effects / Nuke / Z brush **Exercises:** 1. Human Rotoscopy 2. Color profiles and color correction nodes 3. Keying 4. 3D Tracking and Match move 5. Chroma Removal 6. Wire Removal 7. VFX Compositing 8. Clean plate prep 9. Camera projection and set extension 10. Roto a character		
	Total Lecture Hours	**75 Hours**
REFERENCE		
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		
1. https://www.youtube.com/watch?v=bKeZfxXDGNc		
2. https://www.youtube.com/watch?v=lL6d0-lQgZo		

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