

**MOTHER TERESA WOMEN'S UNIVERSITY
KODAIKANAL**

DEPARTMENT OF VISUAL COMMUNICATION

M.Sc VISUAL COMMUNICATION



**SYLLABUS TO BE IMPLEMENTED FROM THE
ACADEMIC YEAR
2021-2022
(CHOICE BASED CREDIT SYSTEM)**

Mother Teresa Women's University, Kodaikanal
Department of Visual Communication
Choice Based Credit System (CBCS)
(2021-2022 onwards)
M.Sc Visual Communication

1. About the Programme

The Postgraduate Programme in Visual Communication essentially explores the concepts and processes involved in the communication of ideas through a visual display of information by blending art and technology together. The Programme has specialization in Digital Film making & Media which provide opportunity for a wide array of careers in the fields of media and film industry. The Programme introduces an outcome based curriculum, which comprises core, allied, and elective courses. The courses are taught through lectures, discussions, seminars, practical exercises, field work, and workshops for enhancing the inter-personal, organizational and inter-cultural communicative skills of the learners. The core papers impart the knowledge of the important aspects, historical background, conceptual framework, and the nuts and bolts of the subject and offer students the benefit of media practitioners' experience. The allied papers facilitate the students' understanding of the role of media in various fields and the elective papers enhance the learners' interdisciplinary knowledge. The Programme, besides providing a strong foundation with global perspectives for various career opportunities, enables the students to perform and discharge their duties with universal values.

2. Programme Educational Objectives (PEO)

PEO1	To impart skills and knowledge to understand the meaningful relationships between art and craft and technology so as to enable them to become globally recognized media professionals.
PEO2	To enable the learners to contribute, communicate and sharpen the creative capacities to function at various fields in visual media.
PEO3	To facilitate understanding of the nuances of communication through different platforms of visual communication.
PEO4	To cultivate and enhance the capability to pursue an advanced degree Programmes and media-related research.
PEO5	To embody societal responsibilities in order to contribute to the growth of the nation and society by the application of acquired knowledge in technical, computing and managerial skills.

3. Eligibility: Any Degree

4. General Guidelines for PG Programme

- i. **Duration:** The programme shall extend through a period of 4 consecutive semesters and the duration of a semester shall normally be 90 days or 450 hours. Examinations shall be conducted at the end of each semester for the respective subjects.
- ii. **Medium of Instruction:** English
- iii. **Evaluation:** Evaluation of the candidates shall be through Internal Assessment and External Examination.

- **Evaluation Pattern**

Evaluation Pattern	Theory		Practical	
	Min	Max	Min	Max
Internal	13	25	13	25
External	38	75	38	75

- **Internal (Theory):** Test (15) + Assignment (5) + Seminar/Quiz(5) = 25

- **External Theory:** 75

- **Question Paper Pattern for External examination for all course papers.**

Max. Marks: 75

Time: 3 Hrs.

S.No	Part	Type	Marks
1	A	10*1 Marks=10 Multiple Choice Questions(MCQs): 2 questions from each Unit	10
2	B	5*4=20 Two questions from each Unit with Internal Choice (either / or)	20
3	C	3*15=45 Open Choice: Any three questions out of 5 : one question from each unit	45
Total Marks			75

*** Minimum credits required to pass: 90**

- **Project Report**

A student should select a topic for the Project Work at the end of the third semester itself and submit the Project Report at the end of the fourth semester. The Project Report shall not exceed 75 typed pages in Times New Roman font with 1.5 line space.

- **Project Evaluation**

There is a Viva Voce Examination for Project Work. The Guide and an External Examiner shall evaluate and conduct the Viva Voce Examination. The Project Work carries 100 marks (Internal: 25 Marks; External (Viva): 75 Marks).

5. Conversion of Marks to Grade Points and Letter Grade (Performance in a Course/Paper)

Range of Marks	Grade Points	Letter Grade	Description
90 – 100	9.0 – 10.0	O	Outstanding
80-89	8.0 – 8.9	D+	Excellent
75-79	7.5 – 7.9	D	Distinction
70-74	7.0 – 7.4	A+	Very Good
60-69	6.0 – 6.9	A	Good
50-59	5.0 – 5.9	B	Average
00-49	0.0	U	Re-appear
ABSENT	0.0	AAA	ABSENT

6. Attendance

Students must have earned 75% of attendance in each course for appearing for the examination.

Students with 71% to 74% of attendance must apply for condonation in the Prescribed Form with prescribed fee. Students with 65% to 70% of attendance must apply for condonation in the Prescribed Form with the prescribed fee along with the Medical Certificate. Students with attendance less than 65% are not eligible to appear for the examination and they shall re-do the course with the prior permission of the Head of the Department, Principal and the Registrar of the University.

7. Maternity Leave

The student who avails maternity leave may be considered to appear for the examination with the approval of Staff i/c, Head of the Department, Controller of Examination and the Registrar.

8. Any Other Information

In addition to the above mentioned regulations, any other common regulations pertaining to the PG Programmes are also applicable for this Programme.

9. Programme Outcomes (PO)

On successful completion of M.Sc. Visual Communication Programme, the students will be able to

PO1	evaluate the aesthetic content of artistic works within a cultural context and contribute designs that increase visual and aesthetic appeal.
PO2	apply technical and scientific knowledge to find visual solutions to solve the societal concerns and to increase the capability to use various communication technologies and software for content creation, content editing for various forms of publishing platforms.
PO3	develop creative temperament and mindset needed in the content production segment of media industry.
PO4	build team-spirit, motivate and inspire the team members to work up with cooperation to their utmost efficiency.
PO5	acquire core knowledge about media law, economy and polity which helps the students to understand crucial aspects related to working on the field as journalists.
PO6	imbibe the culture of research, innovation, entrepreneurship and incubation.
PO7	emerge as socially responsible media academicians, researchers, and professionals with global vision.

10. Programme Specific Outcomes(PSO)

At the end of the Programme, the student will be able to

PSO1	gain in-depth knowledge to think critically, creatively and independently
PSO2	gain proficiency in fundamental design-concepts and studio techniques such as photography, audiography, videography and assimilate technical skills in designing a visually appealing image.
PSO3	create and design emerging media products, including multimedia images, digital audio, digital video, social media, digital photography, and multimedia.
PSO4	acquire the ability to meet the deadlines and challenges as media professionals with professional ethics and make thoughtful decisions from among alternatives.
PSO5	competently use technology appropriate to the medium.

M.Sc Visual Communication

S No.	Paper Code	Course Title	Credits	Hours		CIA	ESE	Total
				L	P			
SEMESTER - I								
1	P21VCT11	Core - I Fundamentals of Visual Communication	4	5	0	25	75	100
2	P21VCT12	Core - II Principles of Visual Design	4	5	0	25	75	100
3	P21VCT13	Core - III Communication Theories and Models	4	5	0	25	75	100
4	P21VCT14	Core - IV Creative Advertising	4	5	0	25	75	100
5	P21VCT15	Core - V - Writing for Electronic Media	4	0	6	25	75	100
6	P21VSS11	Supportive Course I(Skill)- Computer Skills for Web Designing and Video Editing	2	0	4	25	75	100
Total			22	30		-	-	700
SEMESTER II								
11	P21VCT21	Core - VI Film Studies	4	4	0	25	75	100
12	P21VCT22	Core - VII Television Production	4	5	0	25	75	100
13	P21VCT23	Core - VIII Audio Visual Production	4	5	0	25	75	100
14	P21VCT24	Core - IX Media Laws and ethics	4	4	0	25	75	100
15	P21VCT25	Core - X Script Writing	4	0	6	25	75	100
16		(NME)	4	4	0	25	75	100
17	P21VCS22	Supportive Course II (Skill)- Copy writing	2	2		25	75	100
Total			26	30		-	-	700
SEMESTER III								
22	P21VCT31	Core - XI E-content Development	4	4	0	25	75	100

23	P21VCT32	Core - XII Media Management	4	5	0	25	75	100
24	P21VCT33	Core - XIII Research Methods	4	4	0	25	75	100
25	P21VCT34	Core - XIV Visual Aesthetics	4	5	0	25	75	100
26	P21VCT35	Core - XV Writing for New Media	4	4	0	25	75	100
27	P21VCT36	Core - XVI Web Design	4	0	6	25	75	100
28	P21WSS33	Supportive Course III (Women Empowerment)	2	2	0	25	75	100
		Total	26	24	6			700
SEMESTER IV								
33	P21VCE411/ P21VCE412 / P21VCE413 /	Elective I -Visual Analysis Technique/ Short Film Making and Radio/Video jockey	4	4	0	25	75	100
34	P21VCE421 / P21VCE422/ P21VCE423/ P21VCE424/	Elective II -Copy writing / semiotic analysis / writing for television / Digital Editing	4	4	0	25	75	100
35	P21VCR414	Project--Technical	8		22	25	75	100
		Total	16	8	22			300
		Total	90	120				2300

Additional Credit Courses (Mandatory)

1. P21MCV11 - Value Added Program I-Two Credits (First Semester)
2. P21MC121 - internship/Industrial Training – Two Credits- (Second Semester)
3. P21MCO31 - Online Courses-Two Credits- (Third Semester)
4. P21MCV42 - Value Added Program II-Two Credits (Fourth Semester)

*Those who have CGPA as 9, and want to do the project in industry/institution during IV semester, may opt for these two papers in III semester.

^s Students can take one 4 credit course in MOOC as elective or two 2 credit courses in MOOC as elective with the approval of Department committee.

Non Major Elective

1. NME – I- P21MCN21 Film Appreciation
2. NME – II- P21MCN22 Media psychology

Out Side Class hours

1. Yoga
2. Sports
3. Library/
4. Coaching for competitive examination

Value Added Program I-Two Credits (First Semester)

1. P21MCV111 -Digital Photography
2. P21MCV112 -Art Direction and dramatic performance

P21MCO31 - Online Courses-Two Credits- (Third Semester) MOOC code

MOOC courses, NTPEL course

Film studies

Value Added Program II- Two Credits (Fourth Semester)

1. P21MCV421 - Corporate communication
2. P21MCV422 - Social Media Journalism

Elective I

- 1.Public relations
- 2.Intercultural communication
3. Folk Media

Elective II

- 1.Information communication technology
- 2.Sports journalism
- 3.Media writing

COURSE CODE	P21VCT11	FUNDAMENTALS OF VISUAL COMMUNICATION	L	T	P	C
CORE I				5	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze K6: Create				
Course Objectives		The course aims to <ul style="list-style-type: none"> • expose students to the origin and necessities of learning visual literacy. • provide a basic understanding of physical and cognitive processes of communicating through visuals. • understand the elements of visualization and creativity in producing balanced visual design • apply designing principles in day to day activities with innovations for career building 				

Unit I: Visual Literacy

Media and information literacy, Foundational concepts of Visual Literacy: Perceptual theory, Physiological aspects, imagery and memory, historical development. Definition of visual literacy; perceptual aesthetics and visual language. Need for Visual literacy in the technological era

Unit II: Visual Elements & Visual Culture

Visual Elements .Visual culture. Visual Pleasure and Visual Disruption. Reading Pictures. Vocabulary of color. Drawings. Portraits. Landscapes. Photo-features. Photographs and their communication. Visual thinking and designing of Visual media. Illustration- Conceptual approach. Qualities of a good illustration. Illustration problems. Illustration techniques. Types of illustrations. Fibonacci sequence, Golden Ratio, perspectives and color theory. Colour Psychology.

Unit III: Visualization

Visualization as a creative process: Creativity in production. Need for visualization. Elements of visualization .Creative process, orientation, preparation, analysis, ideation, incubation, synthesis, evaluation. Creative inputs-Light and Shade, Approaches to design: light to dark, dark to light (reduction method), Optical Illusion and doodling, symbols and pictograms.

Unit IV: Principles of Design

Principles of design: balance, contrast, harmony, rhythm, proportion, emphasis, scale and unity. Visual center of design; space; formal and informal balance; scale- size, shape contrast; rhythm & movement. Fundamentals of Design- definition, applications of geometrical forms- line, 2D and

3D forms, texture, pattern, colour, space, movement, colour and space, form and space, visual structure, Understanding Composition: Field figure Relationship, methods of composition.

Unit V: Visual Analysis

Analysis of Visuals: The Personal, Social, Cultural, Political, Technical, Ethical, Critical perspectives; Deconstruction, cultural and Technical coding, mass media, semiotic, and post structural thoughts and concepts. Moral and Ethical issues.

References:

1. Berger Arthur Asa. Seeing is Believing, McGraw Hill, NewYork, 2008.
2. Joss A. Smith Watson. The Pen & Ink Book: Materials and Techniques for Today's Artist, Watson-Guptill, 1999.
3. H. Kumar Vyas. Design and Environment: A Primer, National Institute of Design, Ahmedabad, 2009.
4. David M. Moore and Francis M. Dwyer. Visual Literacy: A Spectrum of Visual Learning, Englewood Cliffs, New Jersey, 1994.
5. W. Judith Wilde. Visual Literacy: A Conceptual Approach to Graphic Problem Solving, Watson-Guptill, 2000.

Youtube And URL Links

<https://youtu.be/arHpwrkJDDc?t=66>

https://youtu.be/glnMChrjU_8?t=1

Course Outcomes

On the successful completion of the course, students will be able to

- CO1** enable the learner to gain knowledge on the need for visual literacy and make them think visually
- CO2** orient students to various dimensions of understanding the visual and pictures.
- CO3** give learner an understanding of key issues in communicating to a larger audience through visual
- CO4** demonstrate learner with the understanding of the design process, design thinking and professional standards and practices, including real-project learning scenarios and a transition into preparing a portfolio to enter the working force

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S)	3 Marks
Moderately Correlating (M)	2 Marks
Weakly Correlating (W)	1 Marks
No Correlation	0 Marks

COURSE CODE	P21VCT11	PRINCIPLES OF VISUAL DESIGN	L	T	P	C
CORE II				5	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze				
Course Objectives		<p>The course aims to</p> <ul style="list-style-type: none"> • select and use art media, subject matter, and symbols for expression and communication. • create designs with originality, flexibility, fluency, and imagination. • develop understanding of the relationship of the visual design to history, culture, and other fields of knowledge. • acquire the technical and artistic knowledge and skills necessary for creative, expressive, and artistic production. • develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge 				

Unit I: Basics of Design

Basics of Design and Graphics Elements and principles of design
 Typography: Physical form, aesthetics and classifications
 Colour: Physical forms, psychology, colour scheme and production
 use of colour in design, designs in colours; type and type faces.

Unit II: Visualization

Visualization, convergence and divergence – conceptualization – functions and significance – fundamentals of creativity in art – logic – style – value – tools of art – illustrations – graphs.

Unit III: Type Composition

Type composition – manual – mechanical – lino – mono – Ludlow; Typography: Evolution, principle, typeface & font, structure of letter (Baseline, meanline, ascender, descender, etc.), Serif & Sans-serif font, use in news media, illustrated magazines, ads, signs, logos, brochures, movie posters, digital platforms, etc.

Unit IV: Poster Design

Poster design: strengths and limitations of poster designing, its steps and poster production, Creative brief, research, brainstorming, conceptualization, refinement, development.

Unit V: Working with Software

Using the standardized style sheets on software, Basics of Adobe Illustrator: Document types and templates, Configuring the user interface, Creating various shapes, Fill and stroke, Transformation techniques, Selection tools, Grouping the objects, Alignment & distribution, Handling the appearance of objects, Drawing, Use of Various Brushes, Working with images (tracing), Typing options, Saving & exporting for print and the web, Basics of Adobe InDesign: Document type, Managing the workspace, working with templates, Bleed and slug, Importing docs and text, Various tools: Selection, type, line, pen, etc. Grouping, ungrouping and rotating, Layer, Color & swatches, Working with lines and frames, Master page, Guidecolumns- grids etc., Using text and image: Basic formatting, Inserting symbols, Header and footer, Character & Paragraph style, Working with multiple pages and magazine spread, Creation and usages of table, Cheat sheets and shortcuts, Exporting options.

References:

1. Shaughnessy. Graphic design: A user's manual. London, UK, 2009.
2. K. Laurence, K. L. Smith, S. Moriarty, K. Kenney, & G. Barbatsis (Eds.). Handbook of visual communication: Theory, methods, and media. Routledge, London, 2004.
3. D. Dabner, S. Stewart, and A. Vickress. Graphic design school: the principles and practice of graphic design. John Wiley & Sons, New York, 2017.
4. B. Lawson. How designers think: The design process demystified. Routledge, London, 2006.
5. A. Pressman. Design Thinking: A Guide to Creative Problem Solving for Everyone. Routledge, London, 2018.

Youtube And URL Links

<https://youtu.be/aeQZd-677-0?t=4>

<https://youtu.be/Xt15NcsOVbA?t=1>

Course Outcome

Upon completion of this course, the students will be able to

CO1: understand the basics of design

CO2: apply graphic design principles in the ideation, development, and production of visual messages.

CO3: identify and utilize design history, theory, and criticism from a variety of perspectives

CO4: design various types of posters

CO5: use Adobe Illustrator and create designs digitally

Outcome Mapping

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks
 Moderately Correlating (M) - 2 marks
 Weakly Correlating (W) - 1 mark
 No Correlation (N) - 0 mark

COURSE CODE	P21VCT13	COMMUNICATION THEORIES AND MODELS	L	T	P	C
CORE III				5	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze				
Course Objectives		<p>The course aims to</p> <ul style="list-style-type: none"> understand the development of media theories and their relations with historically important events in the field of mass communication. develop an understanding of the strengths and limitations of basic theories of mass communication and the ability to apply those theories in research and practice. comprehend how mass communication theories are accepted throughout society. critically evaluate theories as applied to practical mass communication problems. 				

Unit I: Elements of Communication

Elements and functions of communication. Dimensions of communication: Intra-personal, Interpersonal, Group Communication and Mass Communication. Importance of Verbal and Nonverbal Communication and the role of Kinesics.

Unit II: Communication Theories

Aristotle's definition of Rhetoric, Lasswell's model, Berlo's SMCR Model, Shannon-Weaver's Mathematical Model, Westley and MacLean's Conceptual Model, Newcomb's Model of Communication, George Gerbner's Model, Schramm's Interactive Model, Ecological Model.

Unit III: Human Communication

Human Communication – Characteristics, Contents, Language, Meanings, Talent, Manifest, Contextual Structural Meanings. Mass media: public opinion and democracy.

Unit IV: Political Theories of Communication

Political Dimension – Ownership and Control – Monopoly Formation of Public opinion – Propaganda – Agenda Setting Theory – Gate Keeping – Spiral Keeping – Spiral of Silence. Media Manipulation –Political Communication–Political Socialization–Communication Politics. Western and Eastern Perspectives – Differences – Western Theories in the Indian Context – Asian and Indian Models

Unit V: Communication-Related Theories

Processes, theories and models of media effects – two step and multi-step flow of communication; collective reaction effects; diffusion of innovation; social learning theory; cultivation; framing. Political communication effects – Internet effects.

References

- 1 Reed H. Blasce and Edwin Haroldsen, A Taxonomy of concepts of Communication, Hasting House, 1975.
- 2 Stanley J. Baran and Dennis K. Davis. Mass Communication Theory. Foundations, Ferment, and Future. Eighth Edition. Oxford University Press, Oxford, 2020.
- 3 Dorothy Lynn and Jessica Selasky. Mastering Public Speaking – Exercise Your Body Parts & Build Your Speaking Skills. Jaico, Ahmedabad. (2008)
- 4.S.W.Littlejohn. Theories of Human Communication.Wadsworth/Thomson Learning, Belmont, CA, 2001.
- 5.M.McLuhan. Understanding media: The extensions of men. McGraw-Hill New York, 1964.
- 6.K.Warren. Introduction to Mass Communication, Agee, New York, 1960

Course Outcome

Upon completion of this course, the students will be able to

CO1:Introduce students to the basics of Communication

CO2:Inculcate the knowledge of elements of Communication

CO3:Acquaint them with important aspects of the process of Communication theories

CO4:Develop the knowledge of skills of

CO5:Enhance understanding of the technical terms and theories

Outcome Mapping

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCT15	WRITING FOR ELECTRONIC MEDIA	L	T	P	C
CORE V				-	-	6
Cognitive Level		K3: Apply K4: Analyze K6: Create				
Course Objectives		<p>The course aims to</p> <ul style="list-style-type: none"> • expose students to inculcate writing contents for different media in standard formats, techniques and platforms. • understand the task of using words and aural abilities to convey ideas, thoughts and news • help students have hands on experience in writing by adhering the ethics, guidelines and responsibilities • employ individuality, competency and creativity in writing for media • apply acquires skills to write scripts for varied media forms. 				

Unit I: News Writing

Language of News, News elements, News Values, Basics of News writing techniques; lead and body, organizing story, sources, interview, Aural style and writing techniques, Importance of Language in Reporting and Editing, Investigative and interpretative reporting. Techniques of copy editing. ENG and END, Legal & Ethical Considerations

Unit II: Writing for Radio and Television

Basics of scripting for Radio and TV, types, nature and characteristics. Stages of script development; background research, brain storming, plot, concept, pitching, treatment, etc. Sound Elements, Writing sound bites, Production of radio and TV news, TV and radio documentary scripting techniques, PSAs, Legal & Ethical Considerations, Television language.

Unit III: Film & Storyboarding

Storyboarding, Script writing to story boarding – concept story, Rundown script, story board, narration (voice over). Content Development.

Unit IV: Web & Infographics

Web essentials, Writing for Web Media – Guidelines, Planning, Structure and Style- Headlines, Blurbs, Lead. Web Copy preparation- Profile Writing, Editing, Caption Writing and Online Interviewing, Writing for blogs: Personal blogs, Collaborative or Group blogs, Corporate or Organizational blogs, Reverse blogging, Micro blogging

Unit V: Copy Writing

Principles of copy writing. Writing copy for advertising. Advertising as communication. Language in advertising, creativity. Writing for print ad and screen ad, Personal Branding, AIDA-DAGMAR principles, Code of ethics in advertising.

References

1. T.K.Ganesh. News reporting and Editing in digital age, Gnosis Publications, New Delhi, 2006.
2. Carole Rich. Writing and Reporting News, Thomson-Wadsworth publications, Belmont, CA, 2003.
3. J. Michel Straczlynski. The Complete Book of Script Writing, Titan Publication, London, 1997.
4. Anthony Friedmann. Writing for Visual Media, Third Edition. Focal Press, London, 2010.
5. John R. Bender, Lucinda D. Davenport, Michael W. Drager, and Fred Fedler. Writing and Reporting for the Media. Twelfth Edition. Oxford University Press, Oxford, UK, 2018.

Youtubeand URL Links

<https://youtu.be/2nJAiNgTzKM?t=2>

Course outcomes

On the successful completion of the course, students will be able to

CO1: Enable the learner to gain knowledge on the need for schematic writing for news media.

CO2: Orient students to various dimensions of script writing for print and electronic media.

CO3: To give learner an understanding of elements of writing for all forms of media as keyelement to communicate to a larger audience

CO4: Demonstrate learner with the understanding of the catching media audiences by scripting and storyboarding in a visually aesthetic manner.

CO5: Emphasize on development of each student's independent voice in collaborative environment.

Mapping of COs with POs & PSOs:

CO	PO							PSO					
	1	2	3	4	5	6	7	1	2	3	4	5	
CO1	S	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	M	M	M	S	S	S	S	S	S	S	S	M
CO3	S	S	S	S	S	S	S	S	S	S	S	S	S
CO4	M	S	S	M	M	S	S	M	M	S	S	S	M
CO5	S	S	S	S	S	S	S	S	S	S	S	S	S

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

SEMESTER II

COURSE CODE	P21VCT21	FILM STUDIES	L	T	P	C
CORE - VI			4	-	-	4
Cognitive Level	K2: Understand K3: Apply K4: Analyze					
Course Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> To give an insight to film analysis and appreciation. To understand the nature and process of film production. To learn how to read and analyze film as you would a novel, a poem or a short story To familiarize with certain theoretical ideas presented by major film theorists. To explore the major aesthetic trends in the history of cinema. 					

Unit I: Films

Film as an experience, entertainment, commodity, communication medium: a brief overview of film industry, with special reference to Tamil Nadu and India. Understanding the functioning of this industry. Brief comparison of industry functioning in various parts of the country

Unit II: Film Language

Basic aspects of film language and film aesthetics: Mise-en-scène – setting, lighting, composition, costumes, props, make up, hair, figure behavior Cinematography – framing, angle, focus, movement, and composing Editing – story-centered editing and the construction of meaning; editing and time; editing and space; continuity editing; breaking the rules of editing.

Unit III: Sound

Sound – the relationship between sound and image; Diegetic and non-diegetic sound; Dialogue; Voice over; Sound effects; Music Production and exhibition of film Stages and elements of production – pre-production, production and post- production Contexts for studying production – stars, genre, distribution and exhibition.

Unit IV: Genre

Genre, star and auteur, French new wave, new realism, German, expressionism. Third world cinema politics cinema, representation of gender and sexuality. Soviet montage cinema.

Unit V: Film Analysis

An approach to film analysis- understanding audience expectations – The goal of film analysis- the importance of developing interpretive claims.

References:

- 1 Geoffrey Nowell-Smith. The Oxford History of World Cinema, Oxford University Press, United Kingdom, 1997
- 2 Kavoori, Anandam P., and Aswin Punathambekar. Global Bollywood. NYU Press, 2008
3. David Bordwell and Kristin Thomson. Film Art: An Introduction. McGraw-Hill, London, 2012.
- 3 Susan Hayward. Cinema Studies: The Key Concepts. Routledge, London, 2000.
- 4 Firoze Rangoonwala. 75 years of Indian cinema, Indian Book Co, New Delhi, 1975.
- 5 Satyajit Ray. Deep Focus: Reflection on Indian Cinema, Harper Collins, India, 2011.

Youtube And URL Links

https://www.youtube.com/channel/UCC-BJbRzt_OhaLP5CloJkMA/videos

Course Outcome

Upon completion of this course, the students will be able to

CO1: Understand Film and its relation to culture, history, technology and aesthetics

CO2: Create and analyze moving images

CO3: Analyse a range of significant films in relation to key questions in film studies

CO4: Explain key terms and concepts in film studies

CO5: Critically analyse visual material from a film

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCT22	TELEVISION PRODUCTION	L	T	P	C
CORE - VII				5	-	-
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims</p> <ul style="list-style-type: none"> To demonstrate the knowledge and skills to transform ideas into proposals for television production. To provide a basic understanding of cinematography and videography processes of communicating through visuals. To employ concepts, techniques, formats, forms and styles for a better video production To apply techniques and principles for creating visuals with meaning. 					

Unit I: Videography

Understanding Videography, Video Formats- VHS, U-matic, beta, etc, characteristics of television medium television genres. Camera- Parts of Video Camera- Focus, Iris, Shutter Speed & White Balance; Operation of Video Camera- Single CCD and Three CCD Cameras.

Unit II: Video Camera

Types of Video Camera- VHS, U Matic, Beta, Digi-Beta, DV Pro & HD Camera; Video Formats- NTSC, PAL & SECAM, Colour Temperature. Video Camera parts, shots, movements, angle, lenses, indoor-outdoor shooting, studio setup, single camera and multi camera production. Types of Lens- Wide Angle, Normal, Tele & Zoom; Aspect Ratio & Framing- Standard Shot Size- Long, Mid, Close-up shots; Camera Movements- Pan, Tilt, Trolley, Crane & Dolly.

Unit III: Stages of Production

Video production stages: pre-production, production, post production. Production process- Scripting, Scene Breakdown, Location Hunting, Planning, Casting & Budgeting; Production Team- Talents, Technicians, Production & Administrative Members; Production- Shooting Script & location; Post Production- Editing, Dubbing, Music & Titling; Distribution & Exhibition.

Unit IV: Lighting and Sound

Lighting and sound – natural and artificial, dramatic effect and special effect lighting, three point, high key and low key lighting, basic of sound recording, microphones, sound manipulations.

Lighting Equipments- Tungsten, Quartz, Gas discharge lights & Fluorescent Tubes; Lighting Accessories- Barn Door, Gel Paper, Diffuser, Cutter, Net, Reflector; Basic lighting approach subject, camera, surrounding & Atmosphere; Lighting for different situations- interviews, indoor & outdoor; Lighting Safety Measures; Lighting check list

Unit V: Editing

Editing- Types of editing, grammar of editing, transition editing the visual, editing the soundtrack. Compositing Techniques-Traditional & Digital Compositing, Keying, Rotos copy& Colour Correction.

References

- 1 Phillip L. Harris. Television Production and Broadcast Journal - 2nd edition. Goodheart-Wilcox Co., IL, USA, 2012
- 2 Gorham Kindhem. Introduction to Media Production: The Path to Digital Media Production (Paperback) - 4th edition. Focal Press, Inc., London, 2009
- 3 Herbert Zettl. Television Production Wadsworth, New York, 2015
- 4 Andrew Utterback. Studio Television Production and Directing: Concepts, Equipment, and Procedures. Routledge, New York, 2019.
- 5 Gerald Millerson. Effective TV Production 3rd Edition. Routledge, New York, 1994.
- 6 Jim Ovens. Television Production. Routledge, New York, 2019.
- 7 Frederick Shook. Television and Field Production Reporting - 6th edition. Pearson, New York, 2013.

Youtubeand URL Links

<https://youtu.be/Bahj7OP5Myo?t=1>

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Make learner understand the techniques of transforming ideas to visuals.

CO2: Orient students with various camera skills and cinematographic techniques.

CO3: Give learner an understanding of key issues in communicating to a larger audience through visual.

CO4: Learn diverse ideas and concept for getting a clear picture and better understanding of cinematographic process.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S)	3 Marks
Moderately Correlating (M)	2 Marks
Weakly Correlating (W)	1 Marks
No Correlation	0 Marks

COURSE CODE	P21VCT23	AUDIO VISUAL PRODUCTION	L	T	P	C
CORE - VIII			5	-	-	4
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> To enable the students to understand the stages of development in audio and video production To enable the students to understand the Audio and Video equipment's functions – features. To create a technical and creative platform for students in audio and video Medium To impart the basic knowledge about Radio and TV medium 					

Unit 1: Audio Basics

Sound - definition - Principles of sound - Analog&Digital sound recording - quality - frequency - Audio mixer - Functions and features – Types of Microphones –Cables and connectors - Audio file formats

Unit 2: Introduction to Acoustics

Introduction to acoustics – acoustic principles - Recording & Editing Consoles- sound effects – Rerecording - Multi-track recording technique; Mono, Stereo; Modulation (AM & FM) Antennas, Receivers, Amplifiers.

Unit 3: Videography Basics

Videography – Video standards – Frame rates -Types of Video Camera – Analog digital-Camera support system (camera rig & gimbals) – Camera Dolly- Camera angles& types of shots - lighting- types of lighting –creative lighting(day to night conversion)

Unit 4: Editing a video

Art direction (set creation) -Video console- mixing and recording analog and digital inputs- video and audio monitoring system – connectors and converters – video editing – montages and teasers- green matte and floor graphics- video file formats.

Unit 5: Broadcasting Essentials

Broadcasting Guidelines, Do's and Don'ts -Budgeting and producing program content- (radio and television) - reality shows- news presenting-(The basics of Makeup and Costumes) – voice modulation – voxpop- interviews – live and recorded shows – mood mapping- (show run order) quiz programs-cookery shows –comedy shows.

References:

- 1 Michael Faulkner. VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK, 2006.
- 2 Tim Amyes. Audio Post-production in Video and Film. Focal Press, Oxford, 2001.
3. Jim Beaman. Programme Making for Radio, First Edition, Routledge, NY, 2006.
4. M. Neelamalar. Radio programme production, Prentice-Hall of India Pvt Ltd., New Delhi, 2017.
5. Stanley R. Alten. Audio in Media - 10th edition. Wadsworth, New York, 2014.
6. Stephane Elmosnino. Audio Production Principles: Practical Studio Applications. OUP USA, 2018.

Youtube and URL Links

<https://youtu.be/Bahj7OP5Myo?t=1>

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Develop project ideas, treatments, and other pre-production materials, and produce an idea as a high-quality finished video product.

CO2: Set up and use professional video recording gear, lighting and audio recording equipment at an intermediate level in the field for documentary production.

CO3: Use the different roles of a production crew appropriately to produce a documentary video.

CO4: Edit digital media at an intermediate level using industry standard non-linear editing software. Evaluate digital video projects, identify items for improvement, and implement changes

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

COURSE CODE	P21VCT24	MEDIA LAW AND ETHICS	L	T	P	C
CORE - IX			4	-	-	4
Cognitive Level		K2: Understand K3: Apply K4: Analyze K6: Create				
Course Objectives		<p>The course aims to</p> <ul style="list-style-type: none"> • Improve students' awareness of ethical and legal issues in the media industry • Explore the legal and ethical facets of media production and consumption • Identify the moral dimensions of issues that arise in professional practice; • Increase the ability to employ ethical reasoning as a tool for dealing with moral issues 				

Unit I: Fundamental Rights

Basic principles of the Preamble, Fundamental rights – freedom of speech and expression and their limits – Directives Principles of State Policy, provisions of declaring emergency and their effects on media. theory of basic structure; union and states; and election commission and its machinery.

Unit II: Press Laws and Legislations

Press laws: history of press laws in India – Contempt of Courts Act 1971 Defamation – Official Secrets Act, 1923, Right to information – Press and Registration of Books Act, Copyright Act.

Unit III: Press-Related Acts

Working Journalists and Other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act, 1955; – Cinematograph Act, 1953; PrasarBharati Act; WTO agreement and intellectual property right legislations, including Copyright Act, Trade Marks Act and Patent Act – convergence legislations including cyber laws and Cable Television Act IT Act 2000; and media and public interest litigation.

Unit IV: Media Ethics

Ethics: Media's ethical problems including privacy, right to reply, communal writing and sensational and yellow journalism; freebies, bias, colored reports;
Ethical issues related with ownership of media–Press Council and Press Commissions, codes for radio, television, advertising and public relations.

Unit V: Media Trends

Analyze the current trends of Media and the ethical violations. Submit a report (not exceeding 2000 words),

References

1. P.K. Ravindranath. Press Laws and Ethics of Journalism. Abe Books, New Delhi, 2004. 2
Roger Patching and Martin Hirst. Journalism Ethics: Arguments and cases for the twenty-
first century. Routledge, New York, 2013.
2. Chris Frost. Journalism Ethics and Regulation (Longman Practical Journalism), 3rd
Edition, Longman, UK, 2011.
3. MittikaSingalBhushan. Development of Media and Media Law. AadiPublications,Jaipur,
2014.
4. M. Neelamalar. Media Law and Ethics, Prentice Hall India Learning Private Limited, New
Delhi,2009.

YouTube and URL links

https://youtu.be/N6yIVTKkH3g?list=PL6K4iCp_4sfEfnibhXBkvqBFwAcHoGWPB&t=12
https://youtu.be/git4eGHKHJM?list=PL6K4iCp_4sfEfnibhXBkvqBFwAcHoGWPB
https://youtu.be/git4eGHKHJM?list=PL6K4iCp_4sfEfnibhXBkvqBFwAcHoGWPB&t=8

Course Outcome

Upon completion of this course, the students will be able to

CO1: Provide understanding of knowledge of the Indian constitution.

CO2: Familiarize students with the fundamental rights and duties.

CO3: Students will know Press laws and understand the importance of media related laws.

CO4: Students will know the Codes of ethics of newspapers, television and Press Council of India. **CO5:** To understand the correlation between Indian constitution, democracy and media

Outcome Mapping

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M

Strongly Correlating	(S)	- 3 marks
Moderately Correlating	(M)	- 2 marks
Weakly Correlating	(W)	- 1 mark
No Correlation	(N)	- 0 mark

COURSE CODE	P21VCT25	SCRIPTWRITING	L	T	P	C
CORE - X			-	-	6	4
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> Understand the motivations for getting into screenwriting, and the realistic chances of success. Mastering plot with time tested methods. How to utilize characters and reveal character in scripts. A look at writing comedy, 'high concept' writing, writing action stories, discussion of dialogue and making character speech work well. Students will read scripts, watch films, and discuss the work of Various directors and scriptwriters. 					

Unit I: Elements of Scriptwriting

The Elements of Scriptwriting: Action, Character, Setting, Theme, Structure. Mastering Plot, Story, and Basic Three Act Structure.

Unit II: Elements of Characterization

Characters and Character Development. Characterization: How to establish characters on screen. The Protagonist and the Antagonist. The 3-act structure. Set Up, Confrontation, Climax, Resolution. Plot, Subplot, weaving them together. The structure of commercial Indian films.

Unit III: Screen Grammar

Screen grammar and Elements of Film making. Shot Scene various elements of shot taking: Image Size, Camera Angles, Movements, Lenses, Lighting, Camera Speed, Stocks, Graphics, Color. The Rule of Thirds & the Golden Points. Depth of Field and Selective Focus.

Unit IV: Script & Storyboarding

Script Breakdown. Planning Shooting Order. Creating Requisition Lists. Floor Planning & Story Boarding.

Unit V: Practical exercises

Write a full length script for a 25 mins short film.

References:

1. Aruna, Vasudev. The New Indian Cinema, Macmillan, Delhi, 1986.
2. Pat, Cooper, and Ken Dancyger. Writing the Short Film, 2nd Edition. Focal Press, USA, 1999.
3. William Phillips. Writing Short Scripts, 2nd Edition. Syracuse University Press, Syracuse, UK, 1999.
4. Ken Dancyger and Jeff Rush. Alternative Script Writing Successfully Breaking the Rules, Fourth edition. Focal Press, Oxford, 2002.
5. Esta De Fossart and John River. Writing and Producing for Television and Film. Sage Publications, London, 2006

Course Outcome

Upon completion of this course, the students will be able to

CO1: Impart basic concepts of Scripting

CO2: Understand the fundamentals of screenwriting

CO3: Aware importance of scripting for a film.

CO4: Able to write a completed treatment, step-outline of a story

CO5: Write a first draft of a feature-length screenplay

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCN21	FILM APPRECIATION	L	T	P	C
NON MAJOR ELECTIVE				4	-	-
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> ➤ Helping the student to appreciate cinema by understanding its distinct language, its narrative complexity and the way films control and stimulate our thoughts and feelings. ➤ Through various examples from Indian and international cinema, the course will explain how cinema as a visual medium, engages with us in constructing meaning. ➤ Film appreciation is a course that explores the world of film and filmmaking. We will examine the styles of film, and the techniques used in making a film, and some of the stylistic theories. 					

Unit I: Film Appreciation-Introduction

Appreciation.Criticism and Definitions. Collecting and analyzing different types of films and its reviews. Writing film reviews.

Unit II: Film as an art

Film as art: Creativity, Technology, and Business 2. The Significance of Film and Narrative Form
3. Film
Styles 4.Film Genres 5.Critical Analysis of Film 6.Film History 7. Cultural, Social, and Global Impact of Film

Unit III: Technical Language of Cinema

Technical elements in film making like Shot, scene, and sequence.Camera movements and subject movements.Lighting.Setting.Sound. Understand the techniques like montage and mise-en-scene. Deep focus, jump cut and etc.

Unit IV: Studying the Audience

Study the audience manners, Audience demand analysis Conducting surveys and Collect data about major studios and distribution network.

Unit V: Film Appreciation Practicals

Watch and evaluate classic films made from different cultures around the world. Study the recent trends in Film industry.

Methods of Instruction/Course Format/Delivery:

This course is offered in the following formats: lecture, online discussions, online Canvas Content, and supervised film viewing. Face-to-face contact in class as well as online contact delivered through Canvas.

Major Assignments / Assessments:

The following items will be assigned and assessed during the semester and used to calculate the student's final grade. Assignments

1. Reading assigned chapter materials, provided reading material, website content. and completing assigned quizzes over provided material.
2. Participating in class discussion in face-to-face format and/or Discussion Topics for online students.
3. Viewing all assigned films.
4. Submitting written assignments via Canvas as assigned.
5. Various research projects over content.

References

- 1 Steven Ascher and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. Penguin Publishing, New York, 2013.
- 2 Bernard F. Dick. Anatomy of Film, 6th edition. Bedford Books, Boston, MA, 2009.
- 3 Terry Bolas. Screen Education: From Film Appreciation to Media Studies. Intellect Books, Bristol, UK, 2009.
- 4 Jim Piper. The Film Appreciation Book. Allworth Press, New York, 2014.
- 5 Bordwell D and Thomson K. Film Art – An Introduction. McGraw-Hill, New York, 2010.

YouTube and URL Links

https://www.youtube.com/channel/UC6QAr1kh5J_dlu7XJbSsPkw

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Observe with knowledge and reflect upon the articulation of a film's content, form and structure.

CO2: Identify and define the formal and stylistic elements of film.

CO3: Develop an understanding of film language and terminology,

CO4: Analyze the ways in which that this language constructs meaning and ideology.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

COURSE CODE	P21MCN22	MEDIA PSYCHOLOGY	L	T	P	C
NON MAJOR ELECTIVE			4	-	-	4
Cognitive Level	K2 - Understanding K3 -Applying K5 – Creating & Evaluating.					
Learning Objective	<ul style="list-style-type: none"> • Building a foundation in psychology, that can be applied to the full range of media and technology. • Understanding the ethical implications of media and technology • Identify and explain the ethical issues inherent in the use, development and distribution of media technologies related to psychological well-being, • Identity, social engagement, individual and universal rights, ethnicities and culture. 					

Unit I: What is Media psychology

Entering the world of Media Psychology- understanding of the breadth of the field media psychology and the challenges of defining a field with the continual emergence of new technologies and applications

Unit II: Models and Perceptions

Mental Models, Perceptions and Research- internal bias and external framing can influence the way media messages are constructed, perceived and research.

Unit III: Media Literacy

Media Literacy-understanding of differing views of media literacy, the socioeconomic issues of media access and how the ability to produce and distribute media influences the concept the media literacy.

Unit IV: Self-representations

Self-Representation- subjectivity in creating and interpreting the public self.

Unit V: Digital capital

Social Connection and Social Capital- implications of network connectivity and digital social capital.

References

1. K. Dill (Ed.).Oxford Handbook of Media Psychology. Oxford University PressNew York, 2013.
2. D. C. Giles. Psychology of the Media. Palgrave Macmillan, London, 2010.

Text Book

1. J.Johnson. Designing with the Mind in Mind. Morgan Kaufman Amsterdam, 2010.
2. Robert S. Feldman. Understanding Psychology, 6th edition. Tata McGraw – Hill, New York, 2004.
3. Baron, R.A., and Byrne, D. Social Psychology, Ninth edition. Pearson education, Delhi, 2000

Course Outcome

Upon completion of this course, the students will be able to

CO1: Understanding and applying Media and Psychology

CO2: Demonstrate the ability to read, understand and appropriately apply research from the field of psychology.

CO3: To the use, development and distribution of media technologies

CO4: Understanding the complex interaction of media technologies with human behavior and society

CO5: Explain the reciprocal influence of human behavior, emotion and development with media and technology content, creation and use

Mapping of COs with POs &PSOs:

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PS O4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S
CO4	S	S	S	S	M	M	M	S	S	S	S	S
CO5	S	S	M	M	M	M	M	M	S	M	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCS22	COPY WRITING	L	T	P	C
SUPPORTIVE COURSE II(SKILL)-				2	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze K6: Create				
Course Objectives		The course aims <ul style="list-style-type: none"> • Will focus the strategies for writing effective advertisements. • Will learn to create different types of advertising and marketing copy. 				

Unit 1: Language of communication

Language of communication – strategies of address. Advertising-psychological mirror, advertising ideology- marketing mix, sales promotion, incentive, temporary incentives, planning promotion, assess the brief, sales and marketing objective and pretest.

Unit 2: The creative process

The creative process-the anatomy of press ads, Agency brief, Advertising strategy-creative brief and creative strategy. Target audience, tone of voice, brand image, the proposition-the brand positioning statement-brainstorming and the Big Idea.

Unit 3: Visualization and layout

Visualization and layout, visual and copy, advertising copy, long and short copy, headline – basics of writing, functions, essentials and different forms. Slogans – necessity, characteristics and different types.

Unit 4: Types of copy

Types of copy – scientific, descriptive, narrative, colloquial, humorous, topical, endorsement, interrogative, prestige, reason why, co-operative and intentional. -40-

Unit 5: Copywriting for New and Social Media

Copywriting for New and Social Media: Sharing Science, Valuable Content, Emotional Triggers, Headlines & Hashtags, Adapting a Single Piece of Writing across Platforms, Content Curation for Social Media, Measuring Social Media Success.

References:

1. Robert W. Bly. The Copywriter's Handbook. Owl Books, New York, 2005.
2. Joseph Sugarman. The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters. Wiley, London, UK, 2007.
3. William Strunk Jr. and E. White. Elements of Style, Pearson, London, UK, 1999
4. Tom Albrighton. The ABC of Copywriting. ABC Copywriting, UK, 2013.
5. James G Stovall. Writing for the Mass Media, Pearson, New York, 2014.

Course Outcomes

On the successful completion of the course, students will be able to

CO1:Demonstrate how to write advertisements that grab attention.

CO2:Describe techniques to write clearly and concisely.

CO3:Describe preparation procedures before you begin writing.

CO4:Using Words to Sell

Outcome Mapping

CO/ PO	PO1	PO 2	PO3	PO4	PO5	PO6	PO7	PSO 1	PSO2	PS O3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M

Strongly Correlating	(S)	- 3 marks
Moderately Correlating	(M)	- 2 marks
Weakly Correlating	(W)	- 1 mark
No Correlation	(N)	- 0 mark

SEMESTER - III

COURSE CODE	P21VCT31	E-CONTENT DEVELOPMENT	L	T	P	C
CORE - XI				4	-	-
Cognitive Level	K2: Understand K3: Apply K4: Analyze					
Course Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • Advancements in technology and the plethora of powerful and innovative digital devices and tools have a great potential to improve educational outcomes. • Use of digital content and devices will improve teaching and learning and thus enhance educational opportunities and benefit the Millennial 					

Unit I: History of Technology

History of Technology in Education-The Millennial Learners-Role of Teachers-Introduction to ELearning- E- Learning and its Trends -Types of E-Learning - ICT in Education - Reading Material

Unit II: Multimedia Learning

Cognitive Theory of Multimedia Learning - Media Principles- Multimedia Principles - Part 1Content Authoring Tools- Cloud based LMS-Introduction to CANVAS-Building a Lesson in CANVAS-Big Four of Module Building- Five Tools of Lesson Building-CANVAS Commons & Settings

Unit III: Presentation Tools

Interactive Presentation Tool - Features of Voice Thread Tool- Adding Media Files Into PresentationOnline Collaborative Tools- Multimedia Commenting- Online Notice Board- Templates for Presentation

Unit IV: Graphic Editing Tools

Graphic Editing Tools- Basic GIMP Tools - Part 1- Annotating Images –Podcast in EducationSteps involved in creating podcast-Getting started with Audacity- Importing Audio from Audacity-Audacity Tools and Features- Playback Controls in Audacity- Setting Up Input/Output Devices-Audio formats

Unit V: Video Editing Tools

Benefits Of Using Videos For Learners- Benefits Of Using Videos In Education- Free Online Screen

RecorderFree And Open Source Video Editor- Video Editing Techniques- Start A YouTube Channel -Video Production Styles-Techniques Of Video Production-Video File Formats

References:

1. Diane Elkins and Desiree Pinder. E-Learning Fundamentals: A Practical Guide. ATD Press, 2015.
2. Nick Rushby et al. (n.d.) Wiley Handbook of Learning Technology. Wiley Education. Wiley.
3. E-Content: Technologies and Perspectives for the European Market, Peter A. Bruck, Andrea Buchhol, Zeger Karsen · 2006-Springler.
4. Content Management for E-Learning N ria Ferran Ferrer, Julià Minguillón Alfonso · 2010 Springler

Course Outcome

Upon completion of this course, the students will be able to

CO1: Understand Blooms Taxonomy

CO2: Create a content in Animation

CO3: Create interactivities

CO4: Produce self-assessment files

CO5: Increase the ability of problem solving and critical thinking

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCT32	MEDIA MANAGEMENT	L	T	P	C
CORE - XII				5	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze				
Course Objectives		<p>The course aims</p> <ul style="list-style-type: none"> To provide students with detailed insight into the structures, management, processes, economics and controversies surrounding the electronic media industries To equip students to build career in broadcasting and related industries such as advertising, media sales and public relations. To make students familiarize on the foundation on electronic media operations. To gain perspective on understanding the evolution of media and current trends. 				

Unit I: Introduction to Management

Management: Concept and scope; Principles of management; Theories of management; Human resource of management; Finance management; New trends in management. Management concept – Principles of Management_ Evolution of Management Thought – Management theories– Management Roles & Functions –Influences on Management - Managing Media Organization – Planning, Coordination, Motivation, Control, Decision Making and Departmentalization

Unit II: Media Management

Media Management: Concept, Need and scope; Principles of Media management; Media as an industry and profession; New trends and legal issues in media management. Factors influencing Management decision in media – Structure and characteristics of media organizations – Newspapers and Magazines, Radio, Television, Cinema- Ownership in Media Industries – Merits and de. merits.

Unit III: Media Organizational Structure

Media Organization: Organizational Structure; Function of various departments; Personnel Management; Financial Management; Audience Research; Media legislation, regulation and governance. Revenue _Advertising vs circulation – Management problems of small, medium, large newspapers: gathering, processing, printing, circulation, distribution, advertising, professionalism, trade unionism, News room diversity.

Unit IV: Process of Media Management

Print & Electronic media management: News management; Editorial Management; Programme planning and Production; Resource planning and resource structure; Branding & Marketing; Public relations & Advertisement. Economics and Administrative concerns of government owned electronic media. market driven media: private channels – Social commitment vs Profit making.

Unit V: Film Management

Production Designing Introduction – Production Manager’s Job – The Process of Production Management. The Business of Film – Preparing for Production – Tips for Low Budget Production. Locations Scouting – Cast & Crew. Film Scheduling - Basic Rules - The Script – The Breakdown Sheet – The Production Board – Parameter Factors – Arranging the Board – How many days? – The Shooting Schedule – Film Scheduling. Economics of film Industry – creativity, production, marketing distribution, exhibition, ownership vs piracy.

References

1. Alan Albarran, Bozena Mierzejewska, Jaemin Jung. Handbook of Media Management and Economics, .2nd Edition. Routledge, London, UK, 2018.
2. B. K. Chaturvedi. Media Management. Global Vision Pub House, Delhi, 2009.
3. Alan B Albarran. Media Management and Economics Research in a Transmedia Environment. Routledge, London, UK, 2013.
4. A. B. Albarran. The media economy. Taylor and Francis, New York, 2010a.
5. A. B. Albarran. The transformation of the media and communication industries. EUSNA Pamplona, Spain, 2010b.

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Makes learners understand the evolution of media and equip to the up-coming trends.

CO2: Orient students to focus on the techniques required to produce contents and technology involved in their broadcasting in media.

CO3: Help students to develop an integrated plan with varied media forms to take up a comprehensive approach to adhere to marketing trends to a marketing challenge.

CO4: Demonstrate learner with the understanding of the managing varied media platforms to developed hands-on experience as content marketers with innovative journalistic and digital techniques.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S)	3 Marks
Moderately Correlating (M)	2 Marks
Weakly Correlating (W)	1 Marks
No Correlation	0 Marks

COURSE CODE	P21VCT33	RESEARCH METHODS	L	T	P	C
CORE - XIII				4	-	-
Cognitive Level		K2: Understand K3: Apply K4: Analyze K6: Create				
Course Objectives		<p>The course aims to</p> <ul style="list-style-type: none"> • expose students to the origin and necessities of learning visual literacy. • provide a basic understanding of physical and cognitive processes of communicating through visuals. • understand the elements of visualization and creativity in producing balanced visual design • apply designing principles in day to day activities with innovations for career building 				

UNIT I: Communication Research

Nature and scope of communication research; development of mass media research, aspects of research, characteristics of research; evaluation of communication research in India. Topic selection - Relevance of the topic, literature review, setting hypothesis and research questions, analysis and interpretation, summary; Questions and problems for further investigation.

UNIT II: Research Methods

Definition, elements of research, scientific approach, communication research, basic and applied research. Qualitative research method – field observations, focus groups, interviews, case studies; Content analysis – Definitions, steps in content analysis, reliability and validity. Survey research – Descriptive and analytical surveys. Quantitative method – Definitions and components. Combined qualitative and quantitative designs. Sampling methods..

UNIT III: Research Design

Research design components, experimental, quasi- experimental, Introduction to Statistics – Basic statistical procedure; techniques for communication research – Measures of central tendencies, frequency distribution, tests of significance, reliability, validity and correlations.

UNIT IV: Analysis of Data

Data analysis techniques, coding and tabulation, non – statistical methods, descriptive, historical, statistical analysis, parametric and non-parametric, tests of significance; Levels of measurement; Rating scales; SPSS and other statistical packages.

UNIT V: Research Reports

Preparation of Research reports, ethical perspective of mass media research, trends in communication research. Research in print media, electronic media, advertising and public

relations and internet. Writing with style, avoiding common writing errors, readability of the manuscript, writing a research report, concluding the research report.

References

- 1 Robert B. Burns. Introduction to Research Methods. Sage, London, 2000.
- 2 O.R. Krishnaswamy. Methodology of Research in Social Science. Himalaya Publishing House, 2010.
- 3 David M. Nachmias & Chava Nachmias. Research in Social Science. Worth, New York, 2014.
- 4 Arthur Asa Berger. Media and Communication Research Methods. Sage Publications, Thousand Oaks, CA, 2000.
- 5 Lawrence R. Frey. The Handbook of Group Communication Theory and Research. Sage Publications, Thousand Oaks, CA, 1999

Youtube And URL Links

<https://youtu.be/jKWBoxkRv9k?t=1>

<https://youtu.be/wzxcQSttoS0?t=1>

<https://youtu.be/Xoj-udWSwCE>

Course Outcomes

On the successful completion of the course, students will be able to

- CO1:** Help students identify the importance of communication research and the phases involved in media research
- CO2:** Orient students to channelize media research using proper theoretical validations.
- CO3:** Help students familiarize on using varied research methods in single and mixed as per the need of the research concern
- CO4:** Guide students the importance of variable and use of statistical tools in research.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

COURSE CODE	P21VCT34	VISUAL AESTHETICS	L	T	P	C
CORE - XIV				4	-	-
Cognitive Level	K2:Understand K3:Apply K4: Analyze K6: Create					
Course Objectives	The course aims <ul style="list-style-type: none"> ➤ To acquire knowledge of the principle's art and aesthetics ➤ To appreciate the forms art in the west and in India. ➤ To have a proper understanding of our rich Cultural Heritage. 					

Unit I: Aesthetics and Art-an Introduction

Aesthetics and Art Critical History -General principles of Indian art, art and beauty, principles of image making (iconometry and other canons)-six limbs of Indian painting (shadanga) and six Chinese canons of painting, theories of Rasa, Dhvani, Alankara, Auchitya and Riti, and their relevance in understanding art making and viewing-Interrelationship of visual and performing art - Classification of painting in Chitrasutra - Concepts of Kshyavridhi, Guna – dosha, Sadrishya, Vartana, Nimnonata, etc. Visible and invisible aspects of art (Drishyam / Adrishyam), Rekha (Line) and Linear rhythm (Chanda) compositional aspects of art, perspective, form and content - Textual sources (Vishnu dharmottara, Brihatsamhita and other Silpasastra texts). Kashmiri aestheticians.

Unit II: Interrelationship and Development of Art History

Interrelationship between Art History: Anthropology, Archaeology, Cultural History and Philology - Development of Art History as a discipline- Connoisseurship and catalogue raisonne - Development of formalism (Wolfflin, Reigl, Roger Fry, Greenberg), Iconology (Gombrich and Panofsky), Visual perception (Rudolf Amheim)

Unit III: Western Approaches to Art and Aesthetics

Western approaches to art and aesthetics: Plato, Aristotle, Alberti, Vasari, Bellori, Reynolds, Diderot, Wincklemann, Croce, Tolstoy, etc. Writing by artists and manifestos of modern art movements. Theory of Avant – Garde. Implication of theories of Semiotics, Structuralism, Post – structuralism, Post – modernism and Feminism on Art thinking and writing - European Art (Landmarks of Architecture Sculpture and Painting)-Pre – historic art (France and Spain), Cretan, Greek, Roman, Etruscan, Early Christian, Byzantine, Gothic, Renaissance, Mannerist, Baroque, Neo – Classicism, Romanticism, Realism,. Impressionism, PostImpressionism, Symbolism, Fauvism, Cubism, Expressionism and different abstract trends. Futurism, Dadaism, Surrealism, Abstract Expressionism, Op, Pop, Minimal, Neo – figuration and various art developments in Post-modern period (Italian Trans – avantgarde, German Neo – expressionism, Happening, Installation, Feminist and Gay art.- Art and Architecture of Ancient Near East-The art of Egyptian,

Mesopotamian, Sumerian Akkadian, Assyrian, Achaemanid, Minoan and Sassanian cultures- Art and Architecture of the Orient. The art Far Eastern (Chinese and Japanese), Islamic, Central Asia, Nepal, Tibet. Sri Lanka, Cambodia, Java, Siam and Bu

Unit IV: Modern Indian Art

Modern Indian Art: Company School, Bazar Painting, British Art Schools, Kalighat Painting, Raja Ravi Varma and followers. Neo – Bengal School ('Revivalism' and early modernists) - Rabindranath Tagore and disciples, Nandalal Bose, BenodeBehariMukhejee, RamkinkarBaij, Rabindranath Tagore, Gaganendranath Tagore, Jamini Roy and others. Role of Santiniketan in art education -Academic / Professional sculptors and painters; Mahatre, Talim, D.P. Roy Choudhuri, Dhurandar, HemenMajumdar, Thakur Singh, etc. Early modernists: Amrita Shergil, Karmarkar, George Keyt. Art in 1940's and 50's : Bengal famine and artists (SomnathHore, Chittaprasad, ZainulAbedin, Gobardhan Ash, SudhirKhastgir), Progressive art movements in Calcutta, Madras, Bombay and Delhi.

Unit V:New Art History

New Art History (Bryson, Hal Foster) - AnandaCoomaraswamy and Stella Kramrisch and their relevance in the Indian Art Historical Studies. Distinctions and overlap between the scope of Art History, Art Criticism, and Aesthetic theories.

Methodology:

Theoretical inputs through classroom lectures, presentations, discussions, and exercises in art appreciation coupled with field visits.

Reference:

1. Yuri Borev. Aesthetics. Progress Publications, Moscow, 1985.
2. HerbertZettl. Sight Sound and Light: Applied Media Aesthetics, Wadsworth publishing, London, 2011.
3. W. J. T. Mitchell. Iconology, Visual Culture and Media Aesthetics. University of Chicago Press, Chicago, IL, 2015.
4. Helen,Gardner. Art through the Ages: A Global History, Volume I and II, Wadsworth Publishing, London, 2012.
5. Stecker,Robert. Aesthetics and the Philosophy of Art: An Introduction (Elements of Philosophy) Rowman& Littlefield Publishers, MD, USA, 2010

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Help students identify the importance to understand the historical background of the aspect of "beauty" in Fine Arts,

CO2: Orient students to understand concept of Aesthetics according to the viewpoints of Western and Indian philosophers and scholars

CO3: Help students familiarize on using varied aesthetic rasa.

CO4: Study about the various aspects of arts in texts of Indian art.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

COURSE CODE	P21VCT35	WRITING FOR NEW MEDIA	L	T	P	C
CORE - XV				4	-	-
Cognitive Level	K3: Apply K4: Analyze K6: Create					
Course Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> ➤ The student will develop basic critical and analytical media writing skills and learn to effectively structure messages for a specific audience. ➤ The student will understand the similarities and differences among all forms of media writing. ➤ The student will recognize, critique, and produce writing that delivers accurate, clear and concise information to a mass audience. ➤ The student will learn Associated Press style and use it correctly when writing media messages. ➤ The student will develop interviewing and researching skills that will enable them to gather 					

Unit 1: Need for Media Writing

Introduction, Definitions and AP style introduction. Ungraded AP style quiz (taken online during class). Jobs in journalism and professional communication - survey Different story forms: magazine, blogs, newspapers, long-form and visually driven. How we got here: The briefest of histories of American journalism. Writing about your community for your community. The different options to publish your stories. Hard news stories. Local event coverage– News story from local government;

Unit 2: Magazine Writing

Magazine writing – an introduction. Topic, outline, sources and a backup topic for your final project Ethics and practice. Magazine-style feature story Editorials and columns.

Unit 3: Writing for the Web

Writing for the web. Working with editors and collaborating with other writers. Modern-day issues: anonymous sources; censorship in schools and government; publicly traded media companies. Alternative media and the dissident press. Web PR story on your town. Blogging, Public relations and corporate writing – an introduction. Public relations and corporate writing. Making yourself a brand

Unit 4: Copy Writing

Copy Writer- Role of copywriter, Different types of copy, such as articles, web pages, company Newsletters and Reports. Editing and Proofreading, strategic decision Making

Unit 5: Writing for Advertisements

Writing for Advertisements- Use short sentences, use different sentence structures, re-Read and Rewrite as necessary, Copy writing.

References:

- 1 Hassan, Seema. Mass communication Principles and Concepts (second edition) CBS Publishers and Distributers, 2013.
- 2 Robert L. Hilliard. Writing for Television, Radio, and New Media. Taxman Publications, New Delhi, 2014.
- 3 Vincent Filak. Exercises in Media Writing, CQ Press, Sage, London, 2018.
- 4 Andrew Bonime. Writing for New Media: The Essential Guide to Writing for Interactive Media, CD-ROMs, and the Web. John Wiley, London, UK, 1997.
- 5 R. Choudhary. Media Writing. Centrum Press, New Delhi, 2010

YoutubeAnd URL Links

<https://youtu.be/78Z2zrakYGA?t=5>

<https://youtu.be/3YwXLUtD6o?t=4>

Course Outcomes

On the successful completion of the course, students will be able to

CO1: Enable the learner to gain knowledge on the need for schematic writing for news media.

CO2: Orient students to various dimensions of script writing for print and electronic media.

CO3: Give learner an understanding of elements of writing for all forms of media as key element to communicate to a larger audience

CO4: Demonstrate learner with the understanding of the catching media audiences by scripting and storyboarding in a visually aesthetic manner.

CO5: Emphasize on development of each student's independent voice in a collaborative environment.

Mapping of COs with POs & PSOs:

CO	PO							PSO					
	1	2	3	4	5	6	7	1	2	3	4	5	
CO1	S	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	M	M	M	S	S	S	S	S	S	S	S	M
CO3	S	S	S	S	S	S	S	S	S	S	S	S	S
CO4	M	S	S	M	M	S	S	M	M	S	S	S	M
CO5	S	S	S	S	S	S	S	S	S	S	S	S	S

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Mark

COURSE CODE	P21VCT36						
CORE - XVI		WEB DESIGN		L	T	P	C
				0	-	6	4
Cognitive Level	K2: Understand K3: Apply K4: Analyze						
Course Objectives	The course aims to <ul style="list-style-type: none"> To prepare students in the publishing arena of Web world. Creating a platform for visually representing ideas both for marketing and also for branding. 						

Unit 1: Introduction to Web Designing

Brief History of Internet, What is World Wide Web, Why create a Website, Web Standards, Audience Requirements Basic Principles involved in developing a web site, Planning Process, Five Golden Rules of Web designing, Designing navigation bar, Page Design, Home Page Layout, Design Concept. Introduction to Web Design software - Adobe Flash Elements, Use and misuse of technology.

Unit 2: Need for Website

Creating the website, Saving the site, Working on the Website. Web pages & Blogs - Creating website Structure, Creating Titles for web Pages, Themes- Publishing Websites

Unit 3: Web pages

Getting Familiar with Web Pages - Creating Your First Web Page. Web Design Principle - Adding Text - Formatting Text - Adding Images - Adding Links - Working with Tables - Creating Forms

Unit 4: Creating Style Sheets

Creating Style Sheets - Formatting Text with Style Sheets - Controlling Layout with Style Sheets - Adding Multimedia and Other Features - Publishing Your Web Text Format-Importance of Fonts in a Web site - Differences between Serif and Sans-serif -Image maps. Privacy and Security

Unit 5: Practical exercises

1. Create 'Web Banners' with different formats (minimum 10 exercises)
2. Create Web Pages (Home page) with link buttons for a commercial Product and Organization (minimum 3 exercises).
3. Create Web Site for your own portfolio / commercial product with 5 links(minimum 3 exercises)

References:

1. Patrick McNeil. The Web Designer's Idea Book Volume 2: More of the Best Themes, Trends and Styles in Website Design (Web Designer's Idea Book: The Latest Themes, Trends & Styles in Website Design). Fw Media, New York, 2010.
2. Stolley Karl. How to Design and Write Web Pages Today, 2nd Edition, Greenwood Publishing Group, CT, USA, 2017.
3. J. Lynch Patrick Web Style Guide, 4th Edition, Yale University Press, Yale, UK, 2016.
4. Beard Jason. The Principles of Beautiful Web Design, 4th edition. Sitepoint, Melbourne, Australia, 2020.
5. Kilian, Crawford. Writing for the Web (Writers' Edition), Self Counsel Press, BC, Canada, 2000

YouTube and URL links

<https://youtu.be/tYBllynfkdo?list=UUTmqqXhgEq5hkFrbEv2VITw&t=10>

<https://youtu.be/9agkz66C2fY?list=UUTmqqXhgEq5hkFrbEv2VITw&t=3>

Course Outcome

On the successful completion of the course, students will be able to

CO1: Enable the learner to gain knowledge on the need for Web Publishing

CO2: Orient students to various dimensions of Text Alignment

CO3: Give learner an understanding of elements and principles of Layout Design

CO4: Demonstrate learner with the understanding Web Publishing

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	M	M	M	S	S	S	S	S	S	S	M
CO3	S	S	S	S	S	S	S	S	S	S	S	S
CO4	M	S	S	M	M	S	S	M	M	S	S	M
CO5	S	S	S	S	S	S	S	S	S	S	S	S

Strongly Correlating (S) 3 Marks

Moderately Correlating (M) 2 Marks

Weakly Correlating (W) 1 Marks

No Correlation 0 Marks

SEMESTER -IV

COURSE CODE	P21VCE411					L	T	P	C
ELECTIVE II		VISUAL ANALYSIS TECHNIQUES				4	-	-	4
Cognitive Level		K2: Understand K3: Apply K4: Analyze							
Course Objectives		The course aims <ul style="list-style-type: none"> • To help understand and interpret media texts effectively. • To critically look at visuals and learn to apply visual analysis tools 							

Unit I: Visual Texts

Visual Text and meanings. The six perceptions of visual Image. Personal, Historical, Technical, Ethical, Cultural, Critical Perspectives.

Unit II: Basics of Visual Analysis

Basic concepts of Marxist social Analysis. Class nature of media. Marxist approach to media texts. Hegemony. Althusser's Ideology. Base and super structure.

Unit III: Semiotics

Semiotic approach. Media as text. Signs Codes .Denotation and connotation. Syntagmatic and paradigmatic analysis. Social semiotics. Critical Discourse Analysis.

Unit IV: Psychoanalysis

Psychoanalytic approach to media. Freud and Lacan. Basic concepts. Gaze. Repression. Desire. Construction of subject.

Unit V: Perspectives of Visual Analysis

Gender perspectives. Feminist Approach. Postmodern approach. Post-Colonial approach.

Reference :

- 1 Per Ledin and David Machin. Doing Visual Analysis: From Theory to Practice. Sage Publications, London, UK, 2018.
- 2 Arthur Asa Berger. Media Analysis Techniques, Sage Publication, London, 2012.
- 3 Gillian Rose. Visual Methodologies, Routledge, London, 2011.
- 4 Theo van Leeuwen and Carey Jewitt. The Handbook of Visual Analysis. Sage Publications, London, UK, 2020.

Course Outcome

Upon completion of this course, the students will be able to

CO1: Develop critical thinking and analytical ability.

CO2: Critique film and visual content.

CO3: Relate how the current world and national events influence the human experience and translate to artistic expression.

CO4: Appraise and identify the roles of film in society

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	S	M	S	M	M	M	S	M	M	S	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCE412	SHORT FILM MAKING	L	T	P	C
ELECTIVE II				4	-	-
Cognitive Level	K2: Understand K3: Apply K4: Analyze					
Course Objectives	The course aims <ul style="list-style-type: none"> • To help to write original script for short film. • To critically look at visuals and learn to apply script writing skills • To understand different script writing formats 					

Unit I: Basics of Film Production

Developing Movie Ideas - Documentary v. Fiction – Plot – Treatment – Development of one line – Scripting. Themes- concept, slug line & planning of story; Three Act Structure; Plot Development- main plot & sub plot; Characters- main, supportive & atmosphere characters; First Draft, screenplay, dialogue, script breakdown, final draft, shooting script.

Unit II: Scripts to Storyboard

Scripts to Storyboard - Shot Lists - The Production Process - Frame Composition & Main Shots/Angles - Working with Light/Audio - Preparing for Interviews - Post Production PRACTICALS: 1. PRACTICALS: Students should write original script for Short film (Five exercises) and 2. Students should prepare Production Team & Budget.

Unit III: Camera Handling

Hands-on practical in camera - Student should get trained in handling camera and shoot scene and shot.

Unit IV: Non Linear Editing

Students should handle non-linear editing with AVID/ FCP Software.

Unit V: Sound Effects

Students should handle dubbing, Sound Effects & Mixing using the Audio Software

References

1. Nicholas George. Film Crew: Fundamentals of Professional Film and Video Production, First Edition, Platinum Eagle Publishing, USA, 2010.
2. Clifford Thurlow. Making Short Films: The Complete Guide from Script to Screen, First Edition, Berg, USA, 2008.

3. Patricia Aufderheide.. Documentary Film: A Very Short Introduction, First Edition, Oxford University Press, UK, 2007.
4. [Making Short Films, Third Edition: The Complete Guide,Max Thurlow,CliffordThurlo w· 20132.Short FilmsNathan Parker· 2010- Springer](#)

YoutubeAnd URL Links

<https://youtu.be/Bahj7OP5Myo>

Course Outcome

Upon completion of this course, the students will be able to

CO1: Acquire knowledge about Short Film Making.

CO2: Strengthen the knowledge on concept, model and theories of Film Making.

CO3: Develop content using the features in Film Making.

CO4: Write Script for Short film

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M
CO4	M	S	M	S	S	S	S	M	S	M	S	M
CO5	M	M	M	M	S	S	S	M	M	M	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCE413		L	T	P	C
ELECTIVE II		RADIO/VIDEO JOCKEY	4	-	-	4
Cognitive Level	K2: Understand K3: Apply K4: Analyze					
Course Objectives	The course aims <ul style="list-style-type: none"> • To help to improve on screen qualities. • To improve communication skills <ul style="list-style-type: none"> • To apply spontaneity 					

Unit I: Presentation

On Screen Qualities, . RJ & VJ Indoor (Green Matte/ Set) (minimum 10 mins)

Unit II: Celebrity Endorsement

Communication Skills. Interview (Celebrity) (minimum 10 mins)

Unit III:Movie Review

Body Language, Movie Review (Movie countdown) (minimum 10 mins)

Unit IV: Body Gestestures

Presentation, Event RJ-ing& VJ-ing (Awards & Music launch) (minimum 10 mins)

Unit V: VidoJocky

Spontaneity, RJ-ing& VJ-ing with Kids (minimum 10 mins)

Text Book

Alan R. Stephenson (2011). Broadcast Announcing Worktext: A Media Performance Guide, First Edition, Focal Press, UK

Reference s

1. Kennedy and Dennis (2011). The Oxford Companion to Theatre and Performance, First Edition, Oxford University Press, UK
2. Michael Faulkner (2006). VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK

Course Outcome

Upon completion of this course, the students will be

CO1:To acquire knowledge about RJ and VJ.

CO2:To strengthen the knowledge on concept, model and theories of RJ and VJ.

CO3:To develop content using the features in RJ and VJ

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	M	M	M	M	S	S	S	M	M	M	S	M
CO2	S	M	M	M	S	S	S	M	S	M	S	M
CO3	S	S	M	M	M	M	S	M	S	M	S	M

Strongly Correlating	(S)	- 3 marks
Moderately Correlating	(M)	- 2 marks
Weakly Correlating	(W)	- 1 mark
No Correlation	(N)	- 0 mark

COURSE CODE	P21VCE421		L	T	P	C
ELECTIVE II		SEMIOTIC ANALYSIS	4	-	-	4
Cognitive Level	K2 - Understanding K3 – Applying K5 – Creating & Evaluating.					
Course Objectives	<p>The course aims</p> <ul style="list-style-type: none"> Review and evaluate the quality of scientific literature Demonstrate understanding of scientific communication including style and sentence construction, common misuses of words, elements of composition, different types of scientific literature Describe the stages of the scientific communication processes (prewriting, drafting, revising, final edits, analyzing audience and purpose) Present scientific information using professional written and verbal communication formats 					

Unit I: Rhetorical Analysis

Rhetorical Analysis of a News Article – Translating scientific news into regional language- Key words- terms-

Unit II: Visualization

Visualization of Scientific Data- providing Infographics for news.

Unit III: Necessities

Eradication of superstition – Issues such as reproductive rights, public health and entrepreneurship – Science popularization among children – Development of science museums –

Unit IV: Movements

Science clubs – People’s Science movements: Jan VigyanJatha, Kerala SasthraSahitya. Parishad, Tamil Nadu Science Forum, Planetarium – Science City – Quiz – Caricatures.

Unit V: Media and Semiotics

Sciencetoons – Mid media – Traditional media: puppetry, theatre, street plays, folk songs, folkdance, jatha, music, road shows, etc

References

1. Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*. Broadway Publishers, 2011.
2. Robert A. Day. *Scientific English: A Guide for Scientists and Other Professionals*, Oryx Press, USA, 2012.
3. Martin Cutts. *The Plain English Guide: How to Write Clearly and Communicate Better*, Oxford University Press, USA, 2016.
4. *The Forms of Meaning: Modeling Systems Theory* Thomas A. Sebeok, Marcel Dane si· Springer 2012

Course Outcome:

Upon completion of this course, the students will be able to

CO1: Provide an introduction to popular science communication in the broader contexts of (a) the role of communication in science, and (b) the cultural, practical and policy-related role of science communication in wider society;

CO2: Provide intellectual resources for constructive critical analysis of popular science communication in a variety of real-world settings;

CO3: Cultivate students' practical communication skills, with particular emphasis on effective speaking, writing and exhibiting on scientific and science-related topics to a variety of audiences;

CO4: Provide students with a range of resources and skills for effective communication of complex material;

CO5: Provide students with the opportunity to undertake a substantial practical project in either science writing or science exhibiting.

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PS O4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S
CO4	S	S	S	S	M	M	M	S	S	S	S	S
CO5	S	S	M	M	M	M	M	M	S	M	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCE422	SEMIOTIC ANALYSIS	L	T	P	C
ELECTIVE II			4	-	-	4
Cognitive Level	K2 - Understanding K3 – Applying K5 – Creating & Evaluating.					
Course Objectives	The course aims <ul style="list-style-type: none"> Review and evaluate the quality of TV Script writing Demonstrate understanding of TV script including style and sentence construction, common misuses of words. Describe the stages of the TV writing (prewriting, drafting, revising, final edits, analyzing audience and purpose) Present TV scripts using professional written and verbal communication formats 					

Unit I?

Unit II: Getting storyline ideas

Finding ideas inside and outside the show. Vertical exploration of regular characters. Interaction of multiple storylines. Using the expected and unexpected.

Unit III Mapping It Out:

Mapping It Out: Finding the storyline beats. Plot basics. Prose outlines. Segments. Step outlines. Tips for outlining. Character: Understanding the regular characters. Desire—super objective, episode objective. Strengths/flaws. Personality. Relationships.

Unit IV: Format/Description

Examining the technical format for TV scripts. How to handle description. Scene: Scene defined. Scene guidelines—importance, desire, structure, character. Scenes analyzed—short, medium, long. Dialogue: Naturalistic dialogue. The art of compression. Stylized dialogue. Lingo. Character through dialogue. Subtext. Stage directions.

Unit V: Drama/Comedy

Drama—character complexity, emotion, suspense, action. Comedy—character folly, extreme situations, verbal wit, physical humor. Comedy/Drama—finding the right balance. The Process: The real-world process of writing TV shows. Your process—beating it out, breaking story, scenes, transitions, length, finishing touches. Making sure a script is ready.

References

1. Lanson, Jerry and Mitchell Stephens, Writing and Reporting the News, New York: Oxford University Press, 2008.
2. Kumar, Keval J: Mass Communication in India, Mumbai, Jaico Publishing House, 2013
3. Hassan, Seema: Mass communication Principles and Concepts (second edition) CBS Publishers and Distributors, 2013.
4. Ambrish Saxena. Fundamentals of Reporting and Editing. Kanishka Publishers Distributors, New Delhi, 2007.
5. K.M. Shrivastava, News Reporting And Editing. Sterling Publishers, NY, USA, 2015

Course Outcome:

Upon completion of this course, the students will be able to

CO1: Provide an introduction to Television script.

CO2: Ideate concept and develop script for commercial and Advertisements.

CO3: Cultivate students' practical writing skills, with particular emphasis on effective writing on variety of audiences;

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCE423	DIGITAL EDITING	L	T	P	C
ELECTIVE II				4	-	-
Cognitive Level	K2 - Understanding K3 – Applying K5 – Creating & Evaluating.					
Course Objectives	The course aims <ul style="list-style-type: none"> Demonstrate most of the important aspects of Adobe Photoshop Elements 					

Unit I Blending modes for layers

Working with Adjustment Layers - Blending modes for layers - Using filters, styles, and effects.

Unit II- Repairing and retouching tools

Working with text layers - Repairing and retouching tools and techniques.

Unit III ,Colour Management

The Smart Brush and adjustment layers - Understanding colour spaces, colour management, and printing - Understanding resolution and pixels for printing, the web, etc

Unit IV Working With Old Photos

Working with old photos. Scanning, colorizing, black & white - Slide shows. Adding music and titles.

Unit V Photo Merge Tools

Using the Photo merge tools to combine the best parts of photos - More creations and projects. Online options.

References

1. Matthew James Driscoll and Elena Pierazzo (Eds). Digital Scholarly Editing: Theories and Practices. Open Book Publishers, Cambridge, UK, 2016.
2. Elena Pierazzo. Digital Scholarly Editing: Theories, Models and Methods. Ashgate Publishing, England, 2015.
3. Marilyn Deegan, Kathryn Sutherland. Text Editing, Print and Digital World. Ashgate Publishing, England, 2012.
4. Editing Digital Video: The Complete Creative and Technical Guide Robert M. Goodman, Patrick McGrath · Springer 2002

Course Outcome:

Upon completion of this course, the students will be able to

CO1: Show the usual workflow steps for photo editing, organizing, and sharing.

CO2: Ideate concept and develop script for commercial an Advertisements.

CO3: Cultivate students' practical writing skills, with particular emphasis on effective writing on variety of audiences;

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PS O4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCV111	WEB PUBLISHING	L	T	P	C
VALUE-ADDED PROGRAM				2	-	-
Cognitive Level	K2 - Understanding K3 – Applying K5 – Creating & Evaluating.					
Course Objectives	The course aims <ul style="list-style-type: none"> To prepare students in the publishing arena of Web world. Creating a platform for visually representing ideas both formarketing and also for branding. 					

UNIT I Web Design Principles

Getting Familiar with Web Pages - Creating Your First Web Page. Web Design Principles.

UNIT II Creating Forms

Adding Text - Formatting Text - Adding Images - Adding Links - Working with Tables - Creating Forms

UNIT III Controlling Layout

Creating Style Sheets - Formatting Text with Style Sheets - Controlling Layout with Style Sheets

UNIT IV Adding Multimedia

Adding Multimedia and Other Features - Publishing Your Web

UNIT V Importance of Fonts

Text Format-Importance of Fonts in a Web site - Differences between Serif and Sans-serif - Image maps. Privacy and Security

REFERENCES

1. Patrick McNeil. The Web Designer's Idea Book Volume 2: More of the Best Themes, Trends and Styles in Website Design (Web Designer's Idea Book: The Latest Themes, Trends & Styles in Website Design). Fw Media, New York, 2010.
2. Stolley Karl. How to Design and Write Web Pages Today, 2nd Edition, Greenwood Publishing Group, CT, USA, 2017.
- 4.Kilian, Crawford. Writing for the Web (Writers' Edition), Self Counsel Press, BC, Canada, 2000.

Course Outcome

Upon completion of this course, the students will be able to

CO1: Understanding and applying Media and Psychology

CO2: Demonstrate the ability to read, understand and appropriately apply research from the field of psychology.

CO3: Development and distribution of media technologies

Outcome

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCV112	VISUAL DESIGN	L	T	P	C
VALUE-ADDED PROGRAM			2	-	-	2
Cognitive Level	K2 - Understanding K3 – Applying K5 – Creating & Evaluating.					
Course Objectives	The course aims <ul style="list-style-type: none"> help students design by learning various geometric shapes, design rules, colors and composition. 					

UNIT I : Define Design

Defining design. The process of designing. Structure of Visual field. Figure – Ground relationship. Figure organization. Attraction and attention value. Types of grouping.

UNIT II :Geometric Shapes

Points and lines. Types of line. Contours. Shape. Geometric and rectilinear. Curvilinear and Biomorphic shapes. Abstract shapes. Non – representational. Positive and negative shapes. Texture. Tactile and visual texture. Pattern.

UNIT III :Colour& Composition

Space. Shallow and deep size. Types of perspective. Open and closed compositions. Spatial confusion. Motion and movement. Internal and external movement. Value. Patterns of value. Characteristics of colour.

UNIT IV :Design Rules

Rules of design. Unity and harmony. Thematic unity. Gestalt and visual unity. Balance. Formal and informal balance. Symmetrical and asymmetrical. Balance by shape, texture, position and eye direction radial balance.

UNIT V:Illustrations& Caricature

Human scale. Proportion. Contrast. Isolation. Placement. Absence of focal point/ rhythm and motion. Principles of visual aesthetics. Principles of illustration. Illustration techniques. Cartooning, Caricature, satirical cartooning, underground cartoon and cartoons or other nations.

COURSE CODE	P21VCR41	PROJECT--TECHNICAL	L	T	P	C
			-	-	22	8

PROJECTS:

- Icon Design & User Interface design
- Story Board (Manual & System)
- Illustration (Manual & System)
- Cartoon, Caricature (Manual & System)
- Human (Male & Female Full Figure)
- Typography

REFERENCES

1. Andrew Graham Dixon. Art: The Definitive Visual Guide, Penguin Books, Australia, 2018.
2. AarisSherin. Design Elements, Color Fundamentals: A Graphic Style Manual for Understanding How Color Affects Design. Rockport Publishers, Gloucester, MA, 2012.
3. Rob Carter, Ben Day and Philip B. Meggs. Typographic Design: Form and Communication. John Wiley & Sons, New York, 2011.

Course Outcome

Upon completion of this course, the students will be able to

CO1: Understanding and applying Media and Psychology

CO2: Demonstrate the ability to read, understand and appropriately apply research from the field of psychology.

CO3: Development and distribution of media technologies.

Outcome Mapping

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCV421	DIGITAL PHOTOGRAPHY	L	T	P	C
VALUE ADDED PROGRAM II				2	-	-
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Core Competencies:	The course aims <ul style="list-style-type: none"> • Take pictures using a digital camera. • Transfer pictures to a computer and take prints 					
Practical Competencies	Upon completion of this course, the students will be CO 1: Identify different parts, controls and accessories of a digital camera CO 2: Set camera to take pictures in Indoor Lighting CO 3: Types, functions and uses of Composition CO 4: Setting up digital camera, CO 5: Using digital camera take pictures on different Lighting Situations					

Unit I: Digital camera an introduction

Digital camera an introduction: lens, view finder, shutter, focus, dismantling-mantling lens, flash, tripod, mounting the camera on tripod. Taking a picture: framing, composition, zoom, connecting flash unit, picture preview, copying the image- SD card- computer

Unit II: Genres and lighting techniques

Discussion of portrait genres and lighting techniques (studio, natural) Review aperture, shutter speed, ISO night photography and low light shooting. -Tripod functions and operations.

Unit III: Camera Essentials

External Flash units, Shutter speed & aperture setting according to conditions, Frame setting & composing, White balance settings, Red eye reduction

Unit IV: Introduction to Photoshop

Introduction to Photoshop Covering the basics of editing, fixing blemishes, color correcting, and selective edits

Unit V: Practical Exercises

Working in class to ready images for final output. Web vs. print. Color space conversion. Upload and order final products.

Reference .

1. Brayan Peterson. Understanding Exposure Fourth Edition How to Shoot Great Photographs with any
2. Camera, Amphoto Books, USA, 2016.
3. Brain Black. DSLR Photography for Beginners, Fireside Book, New York, 2013.
4. Kilian, Crawford. Writing for the Web (Writers' Edition), Self Counsel Press, BC, Canada, 2000.
5. Scott Kelby. The Digital Photography Part-I (Second Edition), Peachpit Press, USA, 2013

Mapping of COs with POs & PSOs

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PS O4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S
CO4	S	S	S	S	M	M	M	S	S	S	S	S
CO5	S	S	M	M	M	M	M	M	S	M	S	M

Strongly Correlating (S) - 3 marks

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

COURSE CODE	P21VCV422		L	T	P	C
VALUE ADDED PROGRAM II		ART DIRECTION AND DRAMATIC PERFORMANCE	2	-	-	2
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create					
Course Objectives	The course aims <ul style="list-style-type: none"> To gain knowledge in handling camera to convey ideas, thoughts and news To prepare the photojournalist student to have a career in press photography To gain expertise in all aspects of photography. 					

Unit I: Art and Drama

Introduction to art and drama – Actor auditioning – Concentration – Self-discipline – Imagination – Selfdiscovery

Unit II: Dramatic Performance

Practice in monologue - Training in articulation of emotion through dramatic speech – Voice modulation – Breath control

Unit III: Designing

Designing sets and props – making follies – costume designing

Unit IV: Expressions

Developing dramatic facial expressions and body language – Articulating narrative through body movements – Building up a repertoire of gestures

Unit V: Theater

Building up units of action to create a theatrical ensemble – plotting movements of different characters within a sense

References

1. Renee Emuah. (2019). Acting for Real: Drama Therapy Process, Technique, and Performance. Routledge, London, UK.
2. Christopher Innes, Maria Shevtsova. The Cambridge Introduction To Theatre Directing. Cambridge University Press, Cambridge, 2016.

3. Lenore DeKoven. Changing Direction: A Practical Approach to Directing Actors in Film and Theatre, second edition. Routledge, UK, 2018.
4. AvraSidiropoulou. Directions for Directing: Theatre and Method. Routledge, UK, 2019.

Course Outcome

Upon completion of this course, the students will be able to

CO1: Introduce students to the basics of Acting **CO2:** Inculcate the skill of Voice Modulation

CO3: Acquaint them with important aspects of the process of Facial Expression and Body Language

CO4: Develop the knowledge of skills of Plot Movements

CO5: Enhance understanding of the technical terms and theories

Mapping of COs with POs & PSOs:

CO/ PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PS O4	PSO5
CO1	S	S	S	S	S	S	S	S	S	S	S	S
CO2	S	S	M	M	M	M	S	S	S	S	S	S
CO3	S	S	M	S	M	M	S	M	S	S	S	S
CO4	S	S	S	S	M	M	M	S	S	S	S	S
CO5	S	S	M	M	M	M	M	M	S	M	S	M

(S) - 3 marks

Strongly Correlating

Moderately Correlating (M) - 2 marks

Weakly Correlating (W) - 1 mark

No Correlation (N) - 0 mark

