M.Sc.Visual Communication

DIGITAL FILM MAKING AND MEDIA PRODUCTION STREAM

PROGRAMME OUTCOMES (PO)

PO1 [Critical Thinking] - Develop a critical and scholarly thinking in national and international politics, economy, ethics, culture, religion, and social institutions.

PO2 [Effective written and oral communication] - Clearly and coherently use spoken and written words for narrative, descriptive and analytical methods in informational, persuasive and creative purposes.

PO3 [Societal and Environmental Awareness] - Understand the responsibility as a journalist, and media student to improve the environment in which they operate and to engage in strategies and practices that promote sustainability.

PO4 [Ethical Reasoning] - Apply ethical communication, principles and practices in academic, journalistic, personal, vocational and civic situations.

PO5 [Leadership] – Be an entrepreneur and serve media industry interests as a means toward the greater goal of serving the public, and to also directly promote media literacy and apply social interactions in socio-political economy, cultural, and developmental diaspora from the grassroots level to the new media to embrace difference.

PROGRAMME SPECIFIC OUTCOME (PSO)

PSO1 [Create] - Comprehend, synthesize and employ Communication theories, perspectives, principles and concepts to create and produce messages appropriate to the audience, purpose and context.

PSO2 [Evaluate] - Demonstrate the skill and ability to justify their stand or decision and emerge as entrepreneur and critique.

PSO3 [Analyze] - Demonstrate the ability to critically draw connections among ideas and analyse messages by comparing contrasting and organizing viewpoints.

PSO4 [Apply] - Apply communication theories, research in various fields of Media & visual communication.

PSO5 [Understand] -. Demonstrate the ability to accomplish communicative goals (self-efficacy) and engage in communication inquiry.

PSO6 [Remember] - Gain industry level exposure on photography, videography, designing, journalism etc.

Amrita Vishwa Vidyapeetham

Amrita School of Arts & Sciences

M.Sc.Visual Communication
Curriculum (2021 Onwards)

DIGITAL FILM MAKING AND MEDIA PRODUCTION STREAM									
SEMESTER 1					**SEMESTER 2**				
21VMC501	Introduction to Communication Theories	3-0-0	3		21VMC589	Film Direction and Screenplay Writing Practice	0-2-2	3	
21VMC502	Media Research Methods	3-0-0	3		21VMC511	Laws and Ethics for Media	3-0-0	3	
21VMC503	Audio Visual Technology	3-0-0	3			Elective I	0-1-2	2	
21VMC504	Culture and Entertainment Media	3-0-0	3		21VMC572	Writing for Media Practice	0-2-2	3	
21VMC505	Film Studies and Appreciation	3-0-0	3		21VMC577	Documentary Film Making Practice	0-2-2	3	
21VMC581	Advanced Digital Imaging Lab.	0-1-2	2		21VMC579	Television Programme Production Practice	0-2-2	3	
21VMC582	Professional Photography Lab.	0-1-2	2		21VMC578	Stop - Motion Film Making Practice	0-2-2	3	
21VMC583	Audio - Video Production and Editing Lab.	0-1-4	3		21VMC588	Advanced Digital Illustrations Lab.	0-1-2	2	
21CUL501	Cultural Education	2-0-0	P/F		21AVP501	Amrita Value Programme	1-0-0	1	
	Total		**22**			**Total**		**23**	
SEMESTER 3					**SEMESTER 4**				
21VMC601	Theories of Visual Analysis	3-0-0	3		21VMC692	Internship			P/F
21VMC602	Media Management and Economics	3-0-0	3		21VMC693	Portfolio Presentation		4	P2
21VMC672	Art Direction for Film making Practice	0-1-2	2		21VMC698	Project (in DFM)		8	P
21VMC673	Dramatic Performance for film making	0-1-2	2						
	Elective II	0-1-2	2						
21VMC681	Digital Film Making Lab	0-1-2	2						
21VMC682	Advertisement Production Lab.	0-1-2	2						
21VMC683	Online Promotions Lab.	0-1-2	2						
21VMC690	Open Elective / Live-n-Lab	2-0-0	2						
21VMC691	Mini Project (in DFM)		3						
21SSK501	Life Skills		P/F						
	TOTAL		**23**			**TOTAL**		**12**	

TOTAL CREDITS: 80

ELECTIVE I			
21VMC631	Advanced Photography Lab.	0 1 2	2
21VMC632	Digital Compositing & Color Correction Lab	0 1 2	2
21VMC575	UI/UX Designing Practice	0 1 2	2
ELECTIVE II			
21VMC634	Sound Designing & Mastering Practice	0 1 2	2
21VMC635	Introduction to 2D Animation Film Making Practice	0 1 2	2
21VMC636	Corporate Film Production Lab	0 1 2	2

INTRODUCTION TO COMMUNICATION THEORIES

Course Code	L T P	Credits
21VMC501	3 0 0	3

Objectives:

To develop the knowledge of basic elements of Communication. To inculcate the knowledge of communication models. To introduce students to the theories of Communication. To acquaint students with the various types of Communication.

Course Outcome (CO) –

- CO1. Students would be able to introduce themselves to the theories of Communication.
- CO2. Students would be able to inculcate the knowledge of Communication models.
- CO3. Students would be able to develop the knowledge of basic elements of Communication.
- CO4. Students would be able to acquaint themselves with the various types of Communication.
- CO5. Students would be able to incorporate these theories in mass media research.

UNITS	MODULE	HOURS NEEDED
Unit1	Definition, nature and scope of communication; Communication variables; Process and functions of communication; Levels of communication - Intrapersonal, Interpersonal, small group, public, Intercultural and non-verbal communication; Communication barriers; Mass communication - meaning and concept of 'mass' - nature and scope; Media for mass communication; Functions and dysfunctions of mass communications.	10 hrs
Unit2	Communication Models - Aristotle's model, Lasswell model, Shanon and Weaver model, Osgood and Schramm, Dance, Newcomb, Defleur, Gatekeeping and Gerbner.	9 hrs
Unit3	Theories of Communication - Dependency Theory, cultivation theory, Agenda Setting Theory, Use and Gratification Theory, Spiral of Silence Theory, Hypodermic Needle Theory; Diffusion of Innovation; Perception and Persuasion Theory	9 hrs

| Unit4 | Media systems and theories: Authoritarian, Libertarian, Socialistic, Social-responsibility, Development, Participatory; Interactive Theory - One step flow, Two-step flow (Opinion Leaders) and Multi step flow | 9 hrs |
| Unit5 | Mass media: public opinion and democracy. Media culture and its production; Media and Children; Violence and Obscenity in Media; Folk and Traditional Media | 8 hrs |

(Whichever is Applicable)

Assigned readings	Mass Communication in India by Keval J Kumar
Writing assignments	Students can apply these theories and models with contemporary media issues and write the assignment regarding the same.
Project	-
Lab or workshop	-
Field work/experience	-
Online activities	Quiz
Performances/creative activities	Debate and Presentation
Learning outcomes	-

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Dennis Mc Quil: Mass Communication Theory: An Introduction
2. Melvin L. De Fleur and Sandra Ball – Rokeach: Theories of Mass Communication
3. Melvin L. De fleur and Evette Dennis: Understating Mass Communication
4. Berko and Wolvin: Communication
5. Surgeon Generel's Scientific Advisory committee on Television and Social Behaviour Reports, USA.
6. Joshi P. : Culture, Communication and Social Change
7. Wilbur Schramm: The process and Effects of Mass Communication
8. Wilbur Schramm: Men, Message and Media
9. Dennis Mc Quail: Milestones in Mass Communication Research
10. Stephen W & Little John: Theories of Women Communication
11. S.J. Baran& D.K. Davis: Mass Communication Theory – Foundations Ferment & Future.

MEDIA RESEARCH METHODS

Course Code	L T P	Credits
21**VMC502**	3 0 0	3

Objectives:

● To introduce students to basic principles associated with conducting Post graduate-level research, including identifying a research topic; accessing and critiquing scholarly research; writing a literature review; and research ethics.
● Students are also introduced to research design and to qualitative and quantitative methodological approaches to collecting and analyzing data.
● Given the nature of the discipline, the course provides some emphasis on participatory research methods.

- To develop new scientific tools, concepts and theories to solve and understand scientific and non scientific problems
- To enrich the innovative framework towards communication research with a multidisciplinary approach.

Course Outcome (CO) – subject outcome:

- To equip researchers with research methodology essential for pursuing research degrees (Doctor of Philosophy (Ph.D.), Masters in Philosophy) and research in undergraduate and postgraduate courses.
- To enable researchers in writing various research reports, thesis, dissertation, research papers, articles, essays.
- To get a knowledge of Research Grants and how to write Research Grant Proposals
- To get a research position in countries like U.S.A., Canada, Germany, England, Japan, Australia, etc.
- To enable the researchers to approach grassroot level implications on social issues.

Key Learning:

Article Writing, Essay, Research Paper, Book Review, Thesis; Dissertation, Book, Citation Methods and Styles, Research Grant Proposals

UNITS	MODULE	HOURS NEEDED (40 Hrs)
Unit 1	**Research Framework and Literature Study** Meaning and Concept of research – Motivation and Objectives – Research Methods Vs Methodology – Types of Research - Defining and formulating research Problem – research questions- Importance of Literature Review – Research Design - Execution of the research – Problem, Formation- Observation and data collection – Methods Qualitative – quantitative research in media studies	10
Unit 2	**Research Design & Statistics Tools:** Sampling – Types of Sampling – Validity – Measurement – construct validity – Reliability- Levels of Measurement – Types of Data – Scaling - Qualitative – Quantitative measures- Hypothesis - testing – Generalization – Variables - Types of Data – Unit of analysis - Statistical Analysis- Tabulation of data – interpretation – Graphical representation of data – Presenting statistical Data– content analysis–Case Study - non –parametric statistics –chi- square – contingency table analysis – parametric statistics – Mean, Proportion, 't' test – analysis of variance (ANOVA) - Regression and Correlation.	10
Unit3	**Theoretical Framework for Research** Media theories – Philosophy of Research – Structerization of Research – Deduction – Induction - Communication theories - Aesthetics theory of visual communication – character and visual aesthetics – Perception theory – audience research – Semiotics – motion and frame semiotics –Cognitive theory – film theory – narrative theory - cultural aesthetic theories – behavioral theories – Social – New media	10
Unit 4	**Art of Research Writing** Writing research paper – reviews - presentation of research - Bibliography – APA Style – In text- Citation- plagiarism-Utility of the study - Different steps	6

in the preparation – Layout, structure and Language of typical reports – Illustrations and tables - referencing and footnotes

Unit 5 **Research aids and Ethics**

Use of visual aids - Preparing Research papers for journals, Seminars and Conferences –Calculations of Impact factor of a journal, citation - Ethical Issues – Ethical Committees – Reproduction of published material Acknowledgement –Reproducibility and accountability.　　　　4

Assigned readings	Practice & Seminar on formulating research problem – Presentation & analysis of Case studies
Writing assignments	In text Citation and APA Style Formulation Practice Identification of Research Problem and framing Objectives
Project	Review research article and presentation
Lab or workshop	• Hand on Workshop on using Tools and application for Statistical analysis • Seminar on Methods and Theories for Mass media research, perspectives and approaches • Workshop on Writing and structuring Research thesis • Seminar on Ethical issues, responsibilities on researcher, Publication standards
Field work/experience	Working on real-time issues relate with Communication, Media and Society
Online activities	Understanding Online tools which support research to become effective
Performances/creative activities	N/A
Learning outcomes	Constructive ideas from overall learning process in the post-graduation which transfer the need for research in grass root level with participatory approach.

References:

1. Mass Communication Theory – McQuail Denis (Sage Publication)
2. Audience Analysis – McQuail Denis (Sage Publication)
3. Mass Media Research – Roger Wimmer& Joseph Dominick
4. Methods in Social Research – Kothari C.R
5. Basics of Qualitative Research – Strauss Anselm, Corbin Juliet
6. Berger, Arthur, (2000), Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, Sage Publications.
7. Visual Communication Theory and Research A Mass Communication Perspective SHAHIRA FAHMY, MARY ANGELA BOCK, AND WAYNE WANTA
8. Visual Communication- Research Designs by Keith Kenney
9. Social Media, Sociality, and Survey Research Edited by Craig A. Hill, Elizabeth Dean, Joe Murph
10. Research Design- Qualitative, Quantitative, and Mixed Methods Approaches, Fifth Edition- John W. Creswell, J. David Creswell

AUDIO VISUAL TECHNOLOGY

Course Code	L T P	Credits
21VMC503	**3-0-0**	3

Objectives: This course was designed to provide students with skills and knowledge about audio and video production

Course Outcome (CO) –

- 1. Students will be able to work with advanced video cameras.

- 2. Students will be able to work with advanced audio and video editing softwares.

- 3. Students will able to work with various equipments used in production like audio and video mixers.

- 4. Know-how of audio and video technology makes students industry ready and enables them to become valuable assets in the fast paced media field.

UNITS	MODULE	HOURS NEEDED
Unit1	Visual Language – Perception and Composition; Shots & movements; Principle of Visual Language- Headroom, Nose room, 180 degree rule, shot-reverse shot sequence, Triple take; Video camera and its support systems; Television cameras – Studio based cameras & other cameras.	9
Unit2	Lighting for Video Production – Properties of light, Factors influences lighting needs, Lighting ratio, lighting instruments and accessories; Sound-Properties of sound, sound wave, Types of Microphones; Audio connectors.	9
Unit3	Stages of TV and Radio Programs – Pre production, Production and post production; Personnel roles and responsibilities in Video production and news production; Field production – ENG and EFP.	9
Unit4	Types of editing- Assemble and insert; Modes of editing- online, offline, Linear and non linear type software; Tape formats – different formats of tapes; Tapeless format- Different recording media; Distribution Media; Media storage systems;	9
Unit5	Writing for television – Script writing, Genres of TV programs- News, Talk shows, panel discussion, Music and dance programmes, Phone in Programmes, Quiz shows; Entertainment shows. Writing for documentary- Pre and post production script; Types of documentary	9

Text Books:

Video Production by Vasukibelavadi – oxford publications.
Video Production Techniques- Theory and Practice from Concept to Screen

References:

Allan Wurtzel: Television production.
Gerald Milerson : The Techniques of television production.
Herbert Zettle- Television production handbook

(Whichever is Applicable)

Assigned readings	-
Writing assignments	TV script sample
Project	Documentary
Lab or workshop	-
Field work/experience	-
Online activities	-
Performances/creative activities	-
Learning outcomes	-

CULTURE AND ENTERTAINMENT MEDIA

Course Code	L T P	Credits
21VMC504	3-0-0	3

Objectives: To understand the basics of Culture. To apply the techniques in Entertainment Media

CO1 **Students will be able to promote and develop the growth of entertainment and media industry.**

CO2 **Students learn a wide variety of culture, art, in depth.**

CO3 **Students learn the history of different types of music, dance, art, and entertaining art forms. And**

CO4 **Students will be able to learn the cultural significance of media.**

CO5 **The deep knowledge help students to approach and handle news and related projects more professionally.**

UNITS	MODULE	HOURS NEEDED
Unit1	Culture- Definition & Concept; Characteristics of Culture; Types of Culture; Inter Culture & Popular Culture; Culture & Communication; Religion- Major & Minorities; Castes- Dalit & Tribal Culture in India; Challenges of Indian Culture.	9
Unit2	Religion, culture and women's human rights; Portrayal of woman in entertainment; chick flicks; girl friend flicks; female buddy film; Alliance of Women Film Journalists; Femmes in film; stock character in film; (Manic Pixie Dream Girl)MPDG; Women In Indian Entertainment media.	9
Unit3	Music- Definition & Concept; Film Music; Music Industry in India; Leading Music Companies in India- T-series, Polygram, HMV, Tips, Sony Music & Universal; Recent development in Indian Music Industry. Theatre- Definition & Concept; Characteristics of Theatre; Elements of Theatre; Drama- Definition & Concept; Different forms of Drama; Difference between Theatre & Drama; Drama in films.	9
Unit4	Newspaper Industry- Definition & Concept; Recent Development in Newspaper Industry & e-newspapers; Growth of Magazines India English & Regional; Publication Industry- Novel & Education. Radio Industry- Definition & Concept; Community Radio & Society Development; Television Industry- Definition & Concept; Recent Growth- DTH, CAS System, IPTV; Television & Cinema.	9
Unit5	Online social entertainment; live video streaming; video chat communications; multi-player gaming; music and videos streaming; social networking websites; traditional media companies and social components; live platforms; Packaged Internet platforms; OTT platforms- television, messaging, voice calling; Streaming media; Online vs. traditional media.	9

(Whichever is Applicable)

Assigned readings	
Writing assignments	Women portrayal in entertainment media, Social media influence in entertainment media.
Project	
Lab or workshop	

Field work/experience	
Online activities	
Performances/creative activities	
Learning outcomes	

Text Books:

1. Michael J. Haupert (2012). Entertainment Industry: A Reference Handbook, First Edition, ABC- CLIO, USA
2. Marcel Danesi (2012). Popular Culture: Introductory Perspectives, First Edition, Rowman & Littlefield Publishers, UK

References:

1. John Storey (2009). Cultural Theory and Popular Culture: An Introduction, First Edition, Pearson Education, UK

FILM STUDIES AND APPRECIATION

Course Code	**L T P**	**Credits**
21VMC505	3 0 0	3

Objectives: To introduce the student to the world and language of cinema. To help the student immerse into its detail and appreciate the medium and the art form that film is.

Course Outcome (CO) –

- 1 Students will be able to understand the basics of film language
- 2 Students will be able to be able to observe deeply - both the nuances of film and our response to it, as a viewer
- 3 Students will be able to understand narrative complexity and be exposed to different kinds of film forms - experimental film, documentary film and animated films
- 4 Students will be able to appreciate cinema and its connection of film to culture, society and politics.
- 5 Students will be able to be able to review and analyse a film

UNITS	MODULE	HOURS NEEDED
Unit1	Ways of looking at film. Film as art. Intersection of film with other forms of art - music, literature and theatre. Introduction to film language. Story and theme.	5

Unit2	The first two micro elements of film language: Cinematography and Sound. Types of shots and their effect on the theme, character perception and story. Diegetic sound, non-diegetic sounds, music, sound effects and silence.	10
Unit3	Mise en scene and Editing. Aspects of mise-en-scene - 4 Ps and 2 Ls, hair, costume and make cup. Functions of editing - rhythm and pace. Montage, Kuleshov effect. Continuity editing. Manipulating time and space with mise en scene and editing. Alternative to continuity editing.	10
Unit4	The Narrative. Principles of narrative construction - story and plot, time and space. Three act structure and the story arc. Linear and non linear narratives. Non narratives. Introduction to different film forms: Experimental film, Documentary film, Short film and Animated film.	10
Unit 5	Film genres - definition & concept. Thrillers, musicals, science fiction, comedy among others. Emerging trends in digital film and short films. Screening award winning short films and features films - appreciating and analysing them.	10

Assigned readings	
Writing assignments	- Film analysis of specific assigned short films/ feature films
Project	
Lab or workshop	
Field work/experience	
Online activities	- Film watching
Performances/creative activities	- Creating a film poster
Learning outcomes	

Reference Text Books

- How to read a film - James Monaco
- Film art - David Bordwell and Kristin Thompson
- The History of Cinema for Beginners - Jarek Kupsc
- Filmish – Edward Ross
- Richard Dyer (2000). Film Studies: Critical Approaches, First Edition, Oxford University Press, UK

Advanced Digital Imaging Lab.		
Course Code	L T P	Credits
21VMC581	0 1 2	2

Objectives:

This course covers the advanced skills of image production and manipulation, using the industry-standard software to work with digital images for both Web and print use. An overview of the digital imaging workflow will be presented, with emphasis on image processing.

Course Outcome (CO) –
- Students will be able to analyse, synthesize, and utilize design processes and strategy from concept to delivery to creatively solve communication problems.
- Students will be able to apply graphic design principles in the ideation, development, and production of visual messages.
- Students will be able to create effective print and digital communications and user experiences through the application of theories, tools, and best practices in the field.
- An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- Demonstrate the professional readiness to thrive in the creative industries.

Course Contents / Operational Terminologies	Course Input	HOURS NEEDED
Getting to know the work area	Workspace Introduction, Using the tools, Sampling a color, Working with tools and tool properties Undoing actions, More about panels and panel locations	1 HR
Working with selections	About selecting and selection tools, Using the Quick Selection tool, Moving a selected area, Manipulating selections, Using the Magic Wand tool, Selecting with the lasso tools, Rotating a selection, Selecting with the Magnetic Lasso tool, Selecting from a center point, Resizing and copying a selection, Cropping an image	3 HRS
Basic photo corrections	Strategy for retouching, Resolution and image size, Opening a file, Straightening and cropping the image, Adjusting the color and tone, Using the Spot Healing Brush tool, Applying a content-aware patch, Repairing areas with the Clone Stamp tool, Sharpening the image	4 HRS
Layer basics	About layers, Using the Layers panel, Rearranging layers, Applying a gradient to a layer, Applying a layer style, Adding an adjustment layer, Updating layer effects, Adding a border, Flattening and saving files	1 HR
Quick fixes	Improving a snapshot, Adjusting facial features with Liquify, Blurring a background, Creating a panorama Filling empty areas when cropping, Correcting image distortion, Extending depth of field, Moving objects with the Content-Aware Move tool, Adjusting perspective in an image	2 HRS
Masks and channels	Working with masks and channels Getting started Using Select and Mask Creating a quick mask Manipulating an image with Puppet Warp Using an alpha channel to create a shadow	2 HRS
Typographic design	About type Getting started Creating a clipping mask from type	2 HRS

	Creating type on a path Warping point type Designing paragraphs of type Adding a rounded rectangle Adding vertical text	
Vector drawing techniques	About bitmap images and vector graphics About paths and the Pen tool Getting started Drawing with the Pen tool Working with defined custom shapes Importing a Smart Object Adding color and depth to a shape using layer styles	2 HRS
Advanced compositing	Getting started Arranging layers Using Smart Filters Painting a layer Adding a background Using the History panel to undo edits Upscaling a low-resolution image	2 HRS
Painting with the mixer brush	About the Mixer Brush Getting started Selecting brush settings Mixing colors Mixing colors with a photograph Painting and mixing colors with brush presets	2 HRS
Editing video	Getting started About the Timeline panel Creating a new video project Animating text with keyframes Creating effects Adding transitions Adding audio Muting unwanted audio Rendering video	1 HR
Working with camera raw	Getting started About camera raw files Processing files in Camera Raw Applying advanced color correction	2 HRS
Preparing files for the web	Getting started Using layer groups to create button graphics Automating a multistep task Designing with artboards	1 HR
Producing and printing consistent color	Preparing files for printing Getting started Performing a "zoom test" Identifying out-of-gamut colors Adjusting an image Converting an image to CMYK About color management Specifying color-management settings Proofing an image on screen Saving the image as a CMYK EPS file Printing a CMYK image from Photoshop	2 HRS

Advanced	All-new Smart Sharpen, Intelligent upsampling, Camera Shake Reduction, Editable rounded rectangles, Improved 3D painting, Improved type styles, Improved 3D Scene panel, Improved 3D effects, Automating and Scripting Workflow in Photoshop	2 HRS
Exporting work	Saving with Different File Formats, Saving for Web & Devices, Printing and PDF Options	1 HR

(Whichever is Applicable)

Assigned readings	
Assignments	Assignment 01: Creating a photo collage using selections. Assignment 02: Image retouching Assignment 03: Layer Masks compositing. Assignment 03: Image Manipulation. Assignment 04: Create a Digital Painting Assignment 05: Create Text Arts Assignment 06: Magazine Coverpage Design Assignment 07: Poster or Advertising Making Assignment 08: Web Ad / Social media ad designing Assignment 09: Create gif animation
Project	
Lab or workshop	
Field work/experience	
Online activities	
Performances/creative activities	
Learning outcomes	From photo editing and compositing to digital painting, animation, and graphic design to posters, packaging, banners, and websites; all graphic design starts with Photoshop. Construct documents utilizing selections, layers, and blending modes.

Reference Text Books

1. Adobe Photoshop Classroom in a Book (2021 release) Paperback – by Conrad Chavez (Author), Andrew Faulkner
2. Photoshop CC in Simple Steps Paperback – by DT Editorial Services

Professional Photography Lab		
Course Code	**L T P**	**Credits**
21VMC582	**0-1-2**	**2**

Objectives:

The objective is to understand Photography from the basics to its present day usage.

Course Outcome (CO):

1. Students will be introduced to the technical aspects of a DSLR cameras

2. Students will be familiarized with various Lenses and filters

3. Students will be taught to work with DSLR cameras in indoor and outdoor

with lighting.

4. Students will be familiarized with flash and strobe lighting

5. Students will be introduced to basics of portrait lighting.

UNITS	MODULE	HOURS NEEDED
Unit 1	**Eye of the Photographer** – To understand how the human eye works when it comes to capturing/framing an image.	3
Unit 2	**Cameras** – To gain knowledge about different types of cameras. From its inception to the present day camera.	3
Unit 3	**Lenses and Filters** – To understand the significance of lens and filter. And different types of it.	3
Unit 4	**How to use your camera** – Gain knowledge about how to handle/use a camera in different situations.	3
Unit 5	**Developing your visual** – Gain more knowledge about framing a picture. How good framing creates a better impact as a visual.	3
Unit 6	**Image capture** – To understand the technicalities of how an image gets captured in a camera.	3
Unit 7	**Exposure** – To understand what are the important factors when it comes to getting the right exposure for an image. Using shutter speed, aperture and ISO	3
Unit 8	**Workflow and Image editing** – To enhance the image quality by processing it on image editing softwares.	4
Unit 9	**Outdoor Lighting** – To get better understanding on natural lightings. How to make use of it to its maximum to get a good image.	3
Unit 10	**Natural and Available light** – To understand the differences between different angles while composing a frame.	3

| Unit 11 | **Artificial light** – To get better understanding on artificial lightings. Which means studio strobe light, continuous source of light and speed lights. | 5 |
| Unit 12 | **Basic portrait lighting -** How to light a portrait. Using a key light and adding a reflector or another light. | |

(Whichever is Applicable)

Assigned readings	Ways of seeing & About looking – John Berger. Advanced Digital Photography by Tom Ang
Writing assignments	
Project	
Lab or workshop	
Field work/experience	
Online activities	Explore great masters of Photography
Performances/creative activities	Exhibiting selected best works periodically.
Learning outcomes	

Reference Text Books:

1. Ways of seeing – John Berger

Audio - Video Production and Editing Lab		
Course Code	**L T P**	**Credits**
21VMC583	0 1 4	3

Objectives: To practically train students with the introduction to the Audio Video Production field.

● To give awareness about how to capture video and audio with a digital video camera and its accessories.
● To introduce video making using mobile phone.
● To make the students to handle every type of digital video camera in the industry.
● To give a basic idea about telling a story by combining video and audio using various digital video and audio editing platforms.
● To make the students use digital editing and multiple video elements together (images, sound, interviews, music, archival footage) to convey a message, tell a story, and achieve communication goals.
● Training on use and store cameras, accessories and equipment in a safe manner.

Course Outcome (CO) –

- Students will be able to identify and shoot with different types of modern cameras and lenses
- Students will be able to do the proper camera settings for their further projects
- Would be capable of identifying and reasoning of different shots and angles
- Students could produce videos with proper lighting for different genre
- Would know basic audio - video editing along with the knowledge of latest audio recording technology

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Audio for Video	Understanding the importance of audio in films	8
	Difference between Audio and Sound	
	teristics of Sound	
	ic and Non Diegetic Sound	
	Working with different microphones	
	Different Audio cables and connectors	
	Mono – Stereo	
	Audio mixers – functions	
	Introduction to audio editing software	
	Different tools	
	Single track and multi-track edit	
	Different types of audio effects	
	Importance of Amplifier, Limiter, Compressor, Equalizer, Reverb Echo	
	Process of noise reduction	
	Balancing multiple tracks	
	Audio recording in studio – Levels Microphone language	
	Recording in different software – audio hardware(interface)	
	VO recording	
	Dubbing for films - Working of Sync Sound technology	
	Creating Foley for films - SFX	
Cinematography techniques	Introduction to Video – video formats - Different types of Cameras available	10
	Basic Camera Operations –	
	White Balancing	
	ISO	
	Shutter speed	
	Exposure triangle and its equation for video cameras	
	Different types of Lenses and its uses	
	Understanding different camera mounts	
	Deferent rules in video production: Rule of thirds – Lead room – Head room	
Direction techniques	Different types of Shots	12
	Different types of Angles	
	ee – 180degree	

	nt types of Camera Movements	
	Different accessories to enhance videos	
	Experimenting combination shots	
Techniques in Video Editing	Basic of Video Editing	8
	History in comparison with the modern layout	
	Understanding timeline	
	Experimenting different types of cuts using different tools	
	Understanding transitions	
	Working with different video effects	
	Working with titles	
	Importing layers in video editing	
	Adding basic motion to still life – animating key frames	
	Advantages of Masking	
	Basic colour correction	
	Working with audio effects and audio transitions	
	Understanding audio mixer	
	Different export options	
	Different Types	
Advanced Lighting Techniques	Characteristics/Properties of light	
	2 point light	
	3 point light	5
	4 point light	
	Using Reflectors	
	Role of Shadow in production	

(Whichever is Applicable?)

Assigned readings	Video production books; Film, advertisement scripts. Basic lighting techniques
Writing assignments	Basic Script writing.
Project	1. Video containing different shots and angles with Titles describing the same 2. Radio Skit 3, Short Film 4. 3 Videos with different Genre and lighting setup 5. Video song for an existing song
Lab or workshop	Video editing lab
Field work/experience	Short film Production
Online activities	NA
Performances/creative activities	Acting
Learning outcomes	Cinematography and direction techniques

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

- Video Production (Vasuki Belavadi)

- The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition (Steven Ascher)

Film Direction and Screenplay Writing Practice		
Course Code	**L T P**	**Credits**
21VMC589	0 2 2	3

Objectives: To practically train students in producing a film

Course Outcome (CO) –

- **Students learn the aesthetic process of film making.**

- **Students study the film making process based on film language.**

- **They learn how to translate a script into a film.**

- **Students become efficient in short film making.**

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Pre-Production	Concept – Story – Synopsys – Script – Screenplay – Story Boarding	5
Direction	Functions of Film Director- Scripting, Visualization; Direction &Final Output; Responsibilities of Film Director- Social, Cultural, Technical & Financial; Director's relation with Producer, Cinematographer, Editor, Actor, Music Director, Art Director,Production Manager & Other Technicians; Director & Assistances.	8
Cinematography	Framing, Lighting & Visualization; Responsibilities of Cinematographer; Cameraman's relation with Director, Art Director, Costume Designer & Light man; Cinematographer's knowledge in Camera, Concept of Lighting, Colour, Lens & Filters, Framing & Composition.	7
Editor	Film Order, Negative Cutting, Final Cutting, Optical Effects; Responsibilities of Film Editor; Editor's relation with Director, Cameraman & Sound Engineer;	5
Sound	- Functions of Sound Engineer- Dubbing, Sound Effects, Music & Mixing; Responsibilities of Sound Engineer; Sound Engineer's relation with- Editor, Music Director, Sound Effects Team, Dubbing Artists & Final Mixing Team; Sound Engineer'sknowledge in Sound, Music, Sound Effects, Sync & Non Sync.	5

Preparing a script	Preparing a script for both fiction and no fiction film (Film to be produced in the next semester DFM LAB)	
		12

(Whichever is Applicable?)

Assigned readings	NA
Writing assignments	Script
Project	1. Prepare a script for a 20 Min fiction film 2. Prepare a script for a 20 min non-fiction film 3. Rewrite a script for a film 4. Produce 3 Scenes of Different Genres
Lab or workshop	NA
Field work/experience	Shooting
Online activities	NA
Performances/creative activities	Acting
Learning outcomes	Films

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Sonja Schenk (2012). The Digital Filmmaking Handbook, First Edition, Cengage Learning, USA
2. Michael Hughes (2012). Digital Filmmaking for Beginners, First Edition, McGraw Hill, USA

References:
3. Pete Shaner (2011). Digital Filmmaking: An Introduction, First Edition, Mercury Learning, UK

Laws and Ethics for Media		
Course Code	**L T P**	**Credits**
21VMC511	**3-0-0**	3

Objectives: Paragraph

The Laws and Ethics for media aims at to provide a theoretical knowledge of various media related laws also to understand the need of ethics in the profession. Indian constitution is a major part of this course so that the students are able to write for various media platforms.

Course Outcome (CO) –

1. Students will be able to understand the rule of law and legality in media.

2. It helps the students in understanding how media should use texts and pictures provided by the citizens.

3. Students will be able to identify legal instruments that define and regulate the work of media outlets and individual journalists.

4. Students will be able to understand the variety of laws and ethical standards that influence the work of the media.

UNITS	MODULE	HOURS NEEDED
Unit1	A brief historical perspective of mass media laws in India -- Introduction to Indian Constitution – Salient features, Preamble, Directive Principles of State Policy, Fundamental Rights and duties. UN – Universal declaration of human rights	9
Unit2	Basic Legal concepts –Legislature, executive and judiciary. Judicial system in India - Constitutional provisions for Freedom of Speech and Expressions- Article 19(1) (a) Reasonable restrictions- Article 19(2) -- Freedom of the press in India -- Supreme Court Cases related to Article 19	7
Unit3	Laws applicable to mass media in general - - The Official Secrets Act, 1923 - The Contempt of Court Act, 1971 - The Civil Law of Defamation - Libel – Slander - The Indecent Representation of Women (Prohibition) Act 1986 - The Indian Post Office Act, Copyright act,	9
Unit4	Rules for Newspaper Registration -- AIR and DD codes for commercial advertising –Prasar Bharathi Act -- Cable TV Network Act -- Intellectual property rights--Right to information Act 2005--Human Rights -- Cyber laws – Right to privacy -- Issues relating FDI -- (case studies)	9
Unit5	Pressures on Media: Political, Corporate, social, religious, advertisers and lobbies - Recommendation of first and second Press Communications -- Press Council of India Act 1978 – Structure and functions of PCI. Professional code of conduct for media persons; PrasarBharati Act, 1990	10

(Whichever is Applicable)

Assigned readings	Case studies
Writing assignments	letter to the editor, RTI
Project	
Lab or workshop	
Field work/experience	
Online activities	
Performances/creative activities	Quiz on constitution
Learning outcomes	

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. A.N. Grover: Press and the law
2. A.G. Noorani: Freedom of the Press in India
3. Durga Das Basu: Laws of the press India
4. R.C. Sarkar: The press in India
5. RengaswamyParthasarathy: Histroy of Indian Journalism
6. Reports of inquiry committees and the Press Council of India
7. K.S. Venkateshwara : Mass Media Laws and Regulations in India
8. S.K. Aggarwal: Media & Ethics
9. Kaushal N. : Press and Democracy
10. Justice Yatindara Singh: Cyber Laws
11. Publication Division of India: Right to Information Act – 2005

Writing for Media Practices		
Course Code	**L T P**	**Credits**
21VMC572	0 2 2	3

Objectives: Paragraph

The course aims to equip the students to write for various media platforms such as print, broadcast, advertising and new media. Practical assignment on these area will help the students to understand the various methods and styles.

Course Outcome (CO) –

- 1 Students will introduced to writing for print, broadcast, advertising and new media
- 2 Students will be able to produce various concept based assignments
- 3 Knowing the dynamics in writing
- 4 Apply the concept of creative writing
- 5 students are introduced to Visual narration techniques

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
	Keywords	
Writing for print	News, photo stories , caption writing , feature writing	5
Writing for broadcast	Writing for ears , radio ads , TV and news stories	5
Writing for advertising	Headline, tagline , caption,logo, Content presentation etc	5
Writing for new media	Micro and Macro Blogging, news feeds, write ups etc	5

(Whichever is Applicable)

Assigned readings	
Writing assignments	Yes
Project	
Lab or workshop	
Field work/experience	
Online activities	

Performances/creative activities	Yes
Learning outcomes	

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. *Writing for the Media* Paperback – 1 January 2003. by *Sunny Thomas* (Author)
2. *Writing for the Mass Media* 6th Edition by Stovall James G
3. *The Associated Press Stylebook* and Libel Manual (28th Ed)

DOCUMENTARY FILM MAKING PRACTICE		
Course Code	**L T P**	**Credits**
21VMC577	0 2 2	3

Objectives: To practically train students in producing a documentary film

Course Outcome (CO) –

- **Students will learn different approaches to documentary films that deal with social issues**
- **Students will be able to discover stories and techniques for presenting that information on screen**
- **Students get a complete experience in Research about the topic and learn to prepare narratives or the same along with preparations of questions**
- **The rigorous practice also makes them approach a project methodically**

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
R&D	Finding out the right content for Documentary Productions	5
Types of productions	Understanding the different types of approaches of Documentary Production	5
	Understanding the content – Research about the topic	
Pre-production	Script Preparation – Narratives	5
	Preparing required questions – shooting techniques	
Music	Usage of Music and its importance	5
Production	Cinematography techniques – Editing style – Production of films	22

Assigned readings	NA
Writing assignments	Script and questionnaire
Project	1.Documentary of about 15 minutes along with the submission of all the pre-production materials
Lab or workshop	NA
Field work/experience	Outdoor shooting
Online activities	Observe lot of documentary films
Performances/creative activities	NA
Learning outcomes	Documentary films

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Television Programme Production Practice		
Course Code	L T P	Credits
21VMC579	0 2 2	3

Objectives: To practically train students in producing a tv show

Course Outcome (CO) –

- **Students will be able to produce different TV programmes.**

- **Exposure to all areas of production gives students the opportunity to identify their core areas.**

- **Students become efficient team players which is a key aspect of media productions**

- **Overall knowledge about media production make students valuable multi-tasking professionals.**

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Lighting techniques	Lighting for TV SHOW – multi-cam lighting	10
Art direction	Importance of Set design	5
Production	Program Intro	12
	Green Screen Production	
	Tele Prompter	
Editing	Multi-cam Online Editing	10
Roles and responsibilities	Different Programmes - – Different Roles and responsibilities	3
Outreach	Live shows – Streaming – Broadcasting	2

(Whichever is Applicable?)

Assigned readings	NA
Writing assignments	Set designing
Project	1. News Production 2. Three Different Programs of 10 to 15 minutes each 3. Live Program
Lab or workshop	NA
Field work/experience	NA
Online activities	NA
Performances/creative activities	Anchoring
Learning outcomes	TV SHOWS

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Stop Motion Film Making		
Course Code	L T P	Credits
21VMC578	0 2 2	3

Objectives:

This course teaches the students to develop a stop-motion animation from scratch and learn the pre-production, production & post-production

Course Outcome (CO) –

- Students will learn what is animation, brief history and development of the animation industry
- Students will learn what is stopmotion and what are the different types of stop motion
- Students will learn how to create a short stop motion film using DSLR camera from its pre-production stage to production stage

Course Contents / Operational Terminologies	Course Input	HOURS NEEDED
Introduction to Stop Motion Animation	What is Animation Brief History about the evolution of animation industry Frame, Framerate, Keyframes, Keyframe animation What is Stopmotion Animation of Stopmotion Animation Animation, Cut-out Animation, Claymation, Puppet Animation	3HRS
Creating a Stop Motion Animation	create a Stop motion Animation n Creating a Stop motion Animation – oduction- Brainstorming and Researching for ideas, Coming up with a Concept, Developing a Story and Script, Fixing a location, arranging the necessary resources tion – Shooting the Film with a DSLR camera, shooting indoor & outdoor roduction – Editing your pictures and producing the final output	7 HRS
Application of Stop-motion animation	stop-motion to create appealing promotional videos. g short advertisements using stop-motion.	10HRS

Assigned readings	
Assignments	Assignment 01: Create a Short stop-motion animation to convey a social message Assignment 02: Create a stop motion animation for social media promotion of a brand/product Assignment 03: Create a Stop motion animation film of your choice
Project	
Lab or workshop	Lab

Field work/experience	NA
Online activities	Observation
Performances/creative activities	
Course Output	− Understanding Stop motion Animation − Understanding how to create a Stop motion animation − Understanding the steps in creating a stopmotion animation − Application of stop motion movies in brand/product promotions

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Stop-motion Animation: Frame by Frame Film-making with Puppets and Models – Barry Purves

2. The Advanced Art of Stop-Motion Animation – Ken Priebe

3. Cracking Animation – Peter Lord

Advanced Digital Illustrations Lab.		
Course Code	**L T P**	**Credits**
21VMC588	0 1 2	2

Objectives:

This course teaches core concepts and techniques that can be applied to any workflow, including digital and print publications. Students will be taught how to make selections, draw and build complex shapes using the Illustrator drawing tools, and precisely color artwork with tools like swatches and gradient fills.

Course Outcome (CO) –
● Students will be able to utilize key illustration techniques for client-based solutions.
● Students will be able to apply professional output preparation techniques to hand-rendered illustrations and skillfully incorporate it into layouts to enhance client communications.
● Students will be able to identify and apply strategies to improve and succeed no matter what their initial skills are.
● Students will be able to build a strong foundation in all aspects of design and production for storytelling in motion.
● Students will be able to interpret the ethical, environmental, legal, or social effects of designed works on the larger global community.
●

Course Contents / Operational Terminologies	Course Input	HOURS NEEDED
Using the workspace	Exploring the interface Choosing a workspace Opening a file Using artboards Changing your view	2 HRS

	Zooming and scrolling Using tools and panels Exploring the Control panel Working with panels and the dock	
Learning essential skills	Using the shape tools Repositioning and resizing shapes The Transform panel Constraining a shape Entering exact dimensions Selecting artwork Using the shape and transform tools Introducing layers Cutting and pasting objects Repeating transformations	3 HRS
Adding color	Exploring the Appearance panel Changing colors Adding effects Using Live Paint Adding a symbol Saving swatches Selecting the same color Creating a color group Using the Color panel Adding Pantone colors	4 HRS
Using the drawing tools	Understanding the Pen tool Straight, curved and hinged lines Tracing images Creating a tracing template Working with Image Trace Using the Line, Pencil and Eraser tools Editing existing paths Adding and removing points Cutting and joining paths The Shape Builder	4 HRS
Additional color options	Adding tonal values with gradients Customizing an existing gradient Saving a gradient Using the Gradient panel Updating a gradient Creating a pattern Applying a pattern Editing a pattern Locating existing patterns Using the Color Guide	4 HRS
Adding and formatting text	Formatting text Paragraph formatting Using paragraph and character styles Editing styles Putting text on a path Warping text Putting text in a shape Creating outlines Checking spelling Using Find and Replace	4 HRS

Using layers	Getting to know the Layers panel Using layers to organize an illustration Selecting using the Layers panel Creating new layers Showing and hiding layers Locking and unlocking layers Rearranging layers Moving items between layers Remembering layers when pasting Creating a template layer	4 HRS
Advanced	Using Illustrators tools to create special effects Creating realistic shadows Creating repeating patterns for fills and borders Drawing 3-D artwork—isometric, dimetric, and trimetric views Drawing using custom guides for perspective Creating line effects for maps ImageTrace to LivePaint explorations Creating type effects—masks, applying a paintbrush effect, and circle text Applying 3-D effects to shapes Using the graph tool to create bar and pie charts Adobe Illustrator Tips and Tricks	5 HRS

(Whichever is Applicable)

Assigned readings	
Assignments	Assignment 01: Design logos Assignment 02: Style your poster text creatively Assignment 03: Design a social media banner Assignment 04: Design a modern geometric logo Assignment 01: Create a vector art Assignment 02: Submit a perspective art Assignment 03: 3D Logo designs Assignment 04: Create different designs using mesh tool
Project	Select two companies and do the complete brand building for the company
Lab or workshop	
Field work/experience	
Online activities	
Performances/creative activities	
Course Output	• The Illustrator workspace • Essential Illustrator tools and panels • Working with color • Using the drawing tools • Gradients and additional color options • Adding and formatting text • Placing text on a path • Working with layers

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Adobe Illustrator CC 2019 For Beginners Kindle Edition by Sebastian Gray (Author)
2. Adobe Illustrator CC Classroom in a Book Paperback – by Brian wood (Author)
3. The Adobe Illustrator WOW! Book for CS6 and CC by Sharon Steuer

Theories of Visual Analysis		
Course Code	**L T P**	**Credits**
21VMC601	3 - 0 - 0	3

Objectives: To introduce the student to different approaches to analysing a media text. To encourage the student to think critically about film, video, advertising and image and understand the connections between media, culture and society.

Course Outcome (CO) –

● 1 An awareness of the concept of semiotics, ability to apply them to analyse ads and images
● 2 Ability to recognise social difference, apply concepts of sociology to film
● 3 An understanding of feminism, ability to read films from a feminist lens
● 4 An understanding of Marxism and its key concepts. Ability to recognise the role of media in a capitalist society
● 5 An understanding of modernism and postmodernism and the increasing role of media in society

UNITS	MODULE	HOURS NEEDED
Unit1	**Semiotics.** What is Semiotics. Ferdinand de Saussure and Charles Sanders Pierce and their theories. The Sign, Signified and Signifier; Icon, Index and Symbol. Roland Barthes and his theory of Connotation and Denotation. Intertextuality - parody and reference. Judith Williamson's Transference - ad analysis. A checklist for semiotic analysis of media.	10
Unit2	**Sociology.** An introduction to key concepts of Sociology - socialisation, social difference, privilege, stereotypes, race, class, caste, gender, sexuality and ability. Practice identifying these and stereotypes in media.	10
Unit3	**Feminism.** An introduction to Laura Mulvey's "Visual pleasure and narrative cinema" - at the intersection of film theory and psychoanalysis. Scopophilia, the Male gaze, Voyeurism. Feminism - brief history, definition. Feminist film theory. Bechdel test.	10

Unit4	**Marxism.** An introduction to the key ideas posited by Marx - Materialism, Liberal, Capitalism, Ideology and Alienation. Applying Marx's ideas to media - Advertising and the consumer society. Limitations & strengths of Marxist analysis.	10
Unit 5	An introduction to **Modernism and Postmodernism**.	5

Assigned readings	
Writing assignments	- Image analysis, Ad analysis, Film analysis
Project	
Lab or workshop	
Field work/experience	
Online activities	- Film watching
Performances/creative activities	
Learning outcomes	

Reference Text Books

− Media Analysis Techniques - Arthur Berger

− Visual Methodologies - Gillian Rose
− Sociology - A very short introduction - Steve Bruce
− Marx for beginners - Rius
− Introducing Psychoanalysis - a graphic guide - Ivan Ward and Oscar Zarate
− Feminism in India - online resource
− Women in India - how free, how equal - Kalyani Menon Sen, A K Shivakumar

Media Management and Economics		
Course Code	**L T P**	**Credits**
21VMC602	3 0 0	3

Objectives:

The main objective of this course is to give insights on business administration which teaches students about development, planning, functioning and brand building of corporate and media enterprises with special reference film industry. To understand the Film Production and Management. And to apply the techniques in Film industry.

Course Outcome (CO) –

- 1 Students would be able to understanding the basics of management and its application in media organizations.
- 2 Students would be able to practice the process of management's functions including planning, organizing, staffing, directing and controlling.
- 3 Students would be able to gather and analyze information to isolate issues and formulate best control methods in media organizations.
- 4 Students would be able to determine the most effective action to be executed in specific situations.
- 5 Students would be able to incorporate theory into practice while managing film production process.

UNITS	MODULE	HOURS NEEDED
Unit1	Management – Definition, Functions, Characteristics and Principles; Significance of media management – media as an industry and profession; Media Markets - Monopolies, Oligopolies, Conglomerates, Mergers and Acquisitions.	10 hrs
Unit2	Ownership patterns of mass media in India – sole proprietorship, partnership, private limited companies, public limited companies, trusts, co-operatives, religious institutions (societies) and franchisees (Chains); Hierarchy, functions and organizational structure of different media houses – Print and Broadcast.	9 hrs
Unit3	Organizational structure of a Film production company – Executive producer, producer, director, assistant and associate directors, location manager, casting director, production manager, DOP, sound designer, production designer, art director, editor.	9 hrs
Unit4	Stages of film production- Development, Pre-Production, Production, Post-Production; Film Budgeting - Top sheet level - Above the Line - producer, writer, director, actors - Below the Line - crew, equipment and post production. Status of film industry in international, national and regional level.	9 hrs
Unit5	Film Organizations – various film bodies and associations at national and regional level; Government owned film organizations; Film certification and Censor Board; Marketing, Distribution and Exhibition.	8 hrs

(Whichever is Applicable)

Assigned readings	Mass Communication: Principles and Concepts by Seema Hasan
Writing assignments	Case Studies related to the practice of management principles. A study related to management of any one media organization/film firm.
Project	-
Lab or workshop	-
Field work/experience	-
Online activities	Quiz
Performances/creative activities	Debate and Presentation
Learning outcomes	-

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Media Management, Strategy, Business Models and Case Studies - Series: Springer Texts in Business and Economics by Wirtz, Bernd W. 2020
2. Media Management by B. K. Chaturvedi, Global Vision Publishing House; 2nd edition, 2014
3. Film Production Management by Bastian Clevé
4. Mass Communication in India by Keval J. Kumar
5. Mass Communication: Principles and Concepts, 2Nd Edition by Seema Hasan, CBS PUBLICATION

Art Direction for Film making Practice		
Course Code	**L T P**	**Credits**
21VMC672	0 1 2	2

Objectives: To understand about the importance of art direction when it comes to film making

Course Outcome (CO) –

- 1. Students will understand different set ups of art direction

- 2. Students learn different aspects in art direction for film making

- 3. This course will help students in designing certain sets and props

- 4. This course will help in understanding different elements which influence art direction.

- 5. Students learn to analyse and learn from movies the importance of art direction for film making.

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED

Production design in Mise en Scene	Two traditions of Mis en scene. Production design and production design analysis of both traditions of Mise en scene.	6
Production design and art direction	Setting mood, theme and characters with production design.	3
Case study art direction	Production design case study of academy nominated movies	5
Different departments of production design	Designing sets and props – costume designing - make up	6
Other art direction elements	Factors influencing art direction	5

(Whichever is Applicable)

Assigned readings	
Writing assignments	
Project	
Lab or workshop	Drama workshop
Field work/experience	
Online activities	
Performances/creative activities	Designing props and sets
Learning outcomes	

• Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Dramatic Performance in filmmaking		
Course Code	**L T P**	**Credits**
21VMC673	0 -1 - 2	2

Objectives:

To give appropriate training to students in the area of performing in front of a live audience and on camera, complete with exposure to various methods of acting, various skillsets required for a performer, which will help them become good team players and dependable actor-performers in a creative production.

Course Outcome (CO) –

- 1 – Students will learn the basics of performing medium
- 2 – Students get exposed to the nuances of fine performances
- 3 – Students hone their natural abilities for professional performances
- 4 – Students become efficient at improvisations
- 5 – Students demonstrate their readiness for stage and films.

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Brief history of theatre and cinema in terms of production and performances, understanding the medium- performance for stage, for film, and OTT platforms	Students will understand the traditional approaches in filmmaking and performances to estimate its evolution across time, trend, and technology. Students learn the differences in the approach while performing for stage, television, cinema, and OTT platforms	1-4
Practices in breath control, voice modulation, diction and clarity of speech, liberating oneself from shyness and hesitation	Students are trained to use breath control effectively, and deliver their lines with voice modulation, clarity, and confidence. Students will also undertake physical exercises for building confidence in front of the camera.	5-8
Expressing through body language, costumes, gestures, and facial expressions, Practice in monologue	Students learn to use their own body and personality traits effectively for performing. They get trained in articulation of emotion through dramatic speech	9-13
Understanding script, and narrative styles Writing practice for stage, film and OTT and enacting the same. Personalizing characters – character building – method acting, etc.	Students learn to interpret script, understand various styles of narrations in order to mould their performances accordingly Students learn a very important aspect – of writing their own lines differently for stage, film, and OTT, and also delivering the same in styles suited to each medium. Students learn the nuances to internalize a character that they have to enact convincingly.	14-18
Building up units of action to create a theatrical ensemble – plotting movements of different characters within a scene, need for rehearsals, contingency plans, versatility of a performer,	Students learn to be team players and work in tandem with the need of the situation. They also learn the technicalities behind setting up a scene that will help them fine tune their acts in accordance with the situation. They also get exposed to the unforeseen situations which will require them to improvise and handle the situation smoothly.	19-25

(Whichever is Applicable)

Assigned readings	Script reading sessions
Assignments	Audition clip Portfolio of a wide range of performances Look test collage Stage performance, etc.
Project	Stage Performance Video Production
Lab or workshop	Studio and Acting workshops
Field work/experience	Field Visits to Film sets, Stage rehearsals,
Online activities	Watching varieties of films and plays
Performances/creative activities	The entire subject is performance-based
Learning outcomes	Readiness to begin as a versatile actor-performer

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Audition by Michael Shurtleff
2. A Practical Handbook for the Actor, by David Mamet's students
3. An Actor Prepares, by Constantine Stanislavsky
4. Theatre as Sign System: A Semiotics of Text and Performance By Elaine Aston, George Savona
5. Theatre Semiotics: Text and Staging in Modern Theatre by Fermando de Toro
6. Acting for Real: Drama Therapy Process, Technique, and Performance by Renee Emuah

Digital Film Making Lab		
Course Code	**L T P**	**Credits**
21VMC681	0 1 2	2

Objectives: To practically make students produce a film

Course Outcome (CO) –

- **Students learn the aesthetic process of film making.**

- **Students study the film making process based on film language.**

- **They learn how to translate a script into a film.**

- **Students become efficient in short film making.**

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Pre-Production	Updating the script (from Film direction and screenplay prac – previous semester) - Preparing for the film – R&D	3
Budget	Calculating the approximate budget – cutting down the cost - casting	3

Production	Production of a film – Continuity – shooting script – readings	15
Post Production	Rough cut – Editing – Dubbing – RR – Foley – Balance – Master copy	15
Promotions	Trailers – teasers – song – Posters – motion poster – Release	5

(Whichever is Applicable?)

Assigned readings	NA
Writing assignments	Script
Project	5. Produce a 15 - 20 min fiction or non-fiction Film
Lab or workshop	NA
Field work/experience	Shooting
Online activities	NA
Performances/creative activities	Acting
Learning outcomes	Films

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Sonja Schenk (2012). The Digital Filmmaking Handbook, First Edition, Cengage Learning, USA
2. Michael Hughes (2012). Digital Filmmaking for Beginners, First Edition, McGraw Hill, USA

References:
3. Pete Shaner (2011). Digital Filmmaking: An Introduction, First Edition, Mercury Learning, UK

Advertisement Production Lab		
Course Code	**L T P**	**Credits**
21VMC682	0 1 2	2

Objectives: To practically teach students in the production of advertisements.

Course Outcome (CO) –

● Students can establish a connection with its consumers through ad films.

● Students will be able to incorporate areas such as public relations, branding and marketing in ad films.

● Students learn how to turn a marketing brief into an effective ad.

● As a result, students become well versed with the creative process and production process in ad film industry

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Introduction	Understanding the importance of time in Advertisements	5
Procedure	Shortening of the concept	5

	Different types of approaches towards advertisements	
	Understanding the client and their requirements	
Pre production	Preparing Concept – Story board – Screenplay	5
Different types	Different types of advertisements	5
Audio for advertisement	Voice over – Punch line – Dubbing – Jingle Productions	5
Productions	Produce ad films demonstration	5

Assigned readings	NA
Writing assignments	Script Writing
Project	1. Produce 6 different types of advertisement of 10 and 20 sec 2. Produce ad films for social media of around 1 min duration 3. Prepare a show reel of the same
Lab or workshop	NA
Field work/experience	Production
Online activities	NA
Performances/creative activities	
Learning outcomes	Production of ad films and show reel

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Online Promotions Lab.		
Course Code	**L T P**	**Credits**
21VMC683	0 1 2	2

Objectives:
The subjects taught in online promotion lab course give a holistic knowledge of the online marketing sector. This curriculum covers a wide range of topics and specializations including SEO, Content Strategy, Social Media Marketing, Web Analytics, Email Marketing, and many more.

Course Outcome (CO) –
- Students will be able to understand about wide range of topics and specializations including SEO, Content Strategy, Social Media Marketing, Web Analytics, Email Marketing, and many more.
- Students will be able to effectively run advertisements on Search Engines and get website listed for top search engine results.
- Students will be able to implement best practices for creating, measuring, and optimizing display ad campaigns.
- Students will be able to effectively build your users lists, deliver e-mails & generate relevant clicks.
- Students will be able to understand social media marketing measurement and analytics.

Course Contents / Operational Terminologies	Course Input	HOURS NEEDED
Market Research.	Different ways to do market research to understand the potential of the market for your product or services will be taught in this module. ● Tools to perform Market Research.	3 HRS
WordPress.	Tools to create lead magnets for your business site. Website Speed Improvement Tools.	4 HRS
Email Marketing.	You will be walking through different tools for email marketing and learning the different ways to nurture the leads. ● Landing Page builder tools.	3 HRS
Copywriting.	Current trends in content marketing, history of content marketing, content consumption in India, Funneling the content, content mapping, different ways to write content for different platforms, social media content, website content, and more! ● Copywriting Tools to speed up the process. ● Templates to write great headlines.	2 HRS
SEO (Search Engine Optimisation).	Things to know before getting started with seo, on site optimization tactics, optimizing the content for search engines and users, off site seo methods, technical seo, and more!	2 HRS
YouTube Marketing.	Important YouTube Video Marketing Tools and Resources.	3 HRS
Social Media Marketing	Using Instagram, Facebook, Twitter, Pinterest & Quora for promotion	4 HRS
App Marketing	Discover Ways To Promote Your App.	2 HRS
Google Adwords.	Avoid common mistakes and set up profitable campaigns first time.	3 HRS
Facebook Ads.	Make money with Facebook Ads without spending a fortune.	2 HRS
Google Analytics	Improve your marketing with Google Analytics data.	2 HRS

(Whichever is Applicable)

Assigned readings	
Assignments	Assignment 1 : Market Research. - Ask 3 simple questions to validate your business idea. Assignment 2 : WordPress - Build a world-class website without any coding using Wordpress. Assignment 3: Email Marketing. - Build landing page for getting Leads. Assignmnet 4: Frame key words and text ads fot getting free traffic to your website with SEO. Assignments 5: Make ads for various social media platforms -Instagram, Facebook, Twitter, Pinterest & Quora, etc. Assignment 6: Ads for promoting an App.

	Assignment 7: Social media ads for Films promotion
Project	
Lab or workshop	
Field work/experience	
Online activities	
Performances/creative activities	
Learning output	

Reference Text Books
1. Digital Marketing for Dummies - Ryan Deiss & Russ Henneberry
2. Youtility - Jay Baer
3. Epic Content Marketing - Joe Pulizzi
4. New Rules of Marketing and PR - David Meerman Scott
5. Social Media Marketing All-in-one Dummies - Jan Zimmerman, Deborah Ng
6. The Art of SEO - Eric Enge, Stephan Spencer, Jessie Stricchiola
7. Digital Marketing 2020 - Danny Star

Advance Photography Lab		
Course Code	**L T P**	**Credits**
21VMC631	**0-1-2**	**2**

Objectives:

To make students explore Photography in greater detail

Course Outcome (CO):

1. To inspire the students to explore lighting in greater detail

2. To get the students to understand the context of image creation

3. To help the student understand aesthetics along with image making

4. To introduce the student to photography art, and help the student to think conceptually.

UNITS	MODULE	HOURS NEEDED
Unit 1	**Lighting techniques** – To inspire the students to explore different lighting techniques as well as lighting different material – Lighting glass	3
Unit 2	**Lighting techniques** – Shooting white on white	3
Unit 3	**Lighting techniques** – Shooting reflective surfaces	3

Unit 4	**Lighting techniques –** Different portrait lighting	3
Unit 5	**Understanding context** – To be able to evaluate into which larger context the image will go into. For example: art/ magazine/ editorial/ web/ packaging etc.	3
Unit 6	**Understanding context –** Shooting objects, people and spaces based on the given context	3
Unit 7	**Aesthetics in image making –** Introduce the students to elements and principles of design.	3
Unit 8	**Aesthetics in image making –** To practice image making keeping design principles in mind. Create images that showcase: ● Balance ● Texture ● Symmetry ● Contrast ● Scale ● Figure & ground ● Emphasis	4
Unit 9	**Photography art –** Understand concept and photography art	3
Unit 10	**Photography art –** To come up with concepts to explore image creation	3
Unit 11	**Photography art –** To visually represent the concept. ● Still life representations ● Self portrait series ● Family history in a series of images ● Spaces with a personal connection	5

(Whichever is Applicable)

Assigned readings	Ways of seeing – John Berger About looking - John Berger Photograph as contemporary art The art of looking sideways
Writing assignments	

Project	
Lab or workshop	
Field work/experience	
Online activities	Explore great masters of Photography
Performances/creative activities	Exhibiting selected best works periodically.
Learning outcomes	

Digital Compositing and Colour Correction Lab		
Course Code	**L T P**	**Credits**
21VMC632	0 1 2	2

Objectives: To practically teach students with compositing multiple layers n vfx along with color correction and grading.

Course Outcome (CO) –

- Students will be able to colour correct a video

- Students will be able to grade for movie

- Student will be able to do vfx compositing for the visuals using various techniques

- Students will be industry ready with a show reel in both compositing and colour grading

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Introduction to compositing software	Understanding the software - layout Multi pass EXR and AOVs Channels – reconstructing the image Grading CG to match the plate Passes Z depth and defocussing Grading the layers Glow Creating imperfections Lens distortion and grains Compositing visual effects and passes	20
Getting into cc software	Getting the project into the software Understanding the layout and nodes XML Import	20

Project setting
Edit Panel
Working and understanding different Scopes
Color correcting to normalise
Primary grading – Curves – Luma
Matching the colors
Secondary grade – alpha channel – Luts
Creating a before after show reel

(Whichever is Applicable?)

Assigned readings	NA
Writing assignments	NA
Assignments	1. Create a show reel for color correction and grading 2. Create a show reel for vfx compositing
Lab or workshop	Workstation
Field work/experience	NA
Online activities	Observe films
Performances/creative activities	NA
Learning outcomes	Compositing and CC

● Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

UI / UX Designing Practice		
Course Code	**L T P**	**Credits**
21VMC575	0 1 2	2

Objectives: This course provides students hands-on UX Design class, which will apply UX design principles to your own reallife projects, such as an app or website.

Course Outcome (CO) –
1 Understand the way of doing user research
2 Get an overview of User Experience Design (UX) vs User Interface Design
3 Create Artboards during their projects
4 Create graphics in Adobe Experience Design
5 Apply the tools and designs during the final project

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
UI UX Process	Intersection of Design. Technology. Business. Knowing Your User User Research Through Interviews Refining User Research and Creating Personas Synthesis of User Research, Journey Maps, and User Flows Wireframing, Sketching, Prototyping Create clickable prototypes. Iterating the Prototype and Further User Testing Building a Case Study	
Introduction to Adobe Experience Design (XD)	Overview of User Experience Design (UX) vs User Interface Design (UI) Understanding common file formats Working with the Design and Prototype views Navigating around the user interface	
Setting up a Project	Creating Artboards Arranging, editing and deleting Artboards Creating additional screens for different display sizes and platforms Adding layout and square grids	
UI Kits	Exploring Apple, Google and Microsoft user interface kits	
Creating graphics in Adobe Experience Design	Creating and combining simple shapes Setting appearance attributes Controlling corner radius values Solid fill colours, gradient fills, strokes Adding drop-shadows & background Blurs Drawing with the Pen Tool Editing points and paths Creating and editing Symbols Linked symbols	
Adding Text to your Design	Create and Format Text Using Typekit fonts Saving Character Styles	

Adding assets from other sources	Importing Images Importing SVG files Masking techniques Open a layered Adobe Photoshop file Using Illustrator vector graphics	
Creating accurate layouts	Aligning and positioning Objects Layers panel overview Creating a Repeat Grid	
Responsive Resize	Resize designs for different screen sizes Set automatic and manual object constraint properties Grouping elements to constrain fixed and variable properties	
Prototyping – adding interactivity	Wireframes to interactive prototypes Link and unlink screens Setting screen triggers Adding interactions to elements Adjusting easing and duration properties Auto-animate Timed animation transitions Prototype drag gestures Overlays for side menus and keyboards Preserve Scrolling Fixed elements Voice triggers and speech commands	
Testing your Project	Previewing designs in the preview window or on mobile device Recording the user experience as a .mov file	
Sharing your Project	Share a public or private prototype Allow comments and hotspots Publish design Specs Extract and download Asserts for developers	
Export Project and asserts	Exporting artwork for Web, IOS and android devices Save Artboards as .png .svg and .pdf files Batch Export Exporting to After Effects Extend Adobe XD with plugin	
Designing and prototyping your own Project	Creating your own project Adding graphics and text Testing and sharing your project Exporting your project	

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(Whichever is Applicable)

Assigned readings	
Writing assignments	
Project	• Think about your class project. Select a new business idea, a current project, or choose a sample project from class. • Interview 1–5 people about your project. • Continue to refine interview questions and research. Interview more people about your project. • Begin to synthesize results of user research. • Refine your user flows. • Finish all Sketch lessons. Finish prototyping your user flows. • Finish iterating the prototype based on user testing. • Final Project Presentation + The Business of UX Design
Lab or workshop	
Field work/experience	
Online activities	
Performances/creative activities	
Learning outcomes	By the end of this course, you should be able to: • recognise the fundamental aspects of Adobe XD • create and use Artboards • work with UI and wireframe kits • create and use Masks • work with Point and Are type • create and edit Vector Shapes • use the repeat grid function • create and work with Symbols • export Assets • use comments to get feedback.

• Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books
1. Adobe XD Classroom in a Book (2020 Release) Book by Brian Wood

2. Jump Start Adobe XD Book by Daniel Schwarz

3. Beginning Adobe Experience Design: Quickly Design and Prototype Websites and Mobile Apps Book by Rob Huddleston

Sound Designing and Mastering Practice		
Course Code	**L T P**	**Credits**
21VMC634	0 1 2	2

Objectives: **To practically train students in the field of Music Production**
Course Outcome (CO) –
- 1 Familiarize with sound basics of sound equipment's and software's
- 2To be able to record musical instruments
- 3To be able to mix the sounds and music
- 4To be able to do Mastering of Music
- 5 to be able to recognize and use various sound effects.

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Introduction	Keyword/ Contents The studio- acoustics and environment-The hardware - The software - Making connections-XLR,TRS,RCA,S/PDIF - MIDI - – balanced vs unbalanced –Line level	5
Recording	Recording overview–Microphone polar patterns-phantom power – proximity effect- recording levels – phase	8
	The recording processes –scratch track-recording drums- recording guitar-recording electric guitar-recording vocals	5
Mixing	Mixing Overview-preparation-to the mix-setting balance-using-Eq-using compression-using reverb-using delay	5
Mastering	Mastering and distribution	8

(Whichever is Applicable)

Assigned readings	Recording Mixing and Mastering by Keith scully
Writing assignments	NA
Project	1. Master a song 2. Record Multiple track 3. Prepare a music using midi plugins 1. Do a re recording and foley for a scene
Lab or workshop	LAB
Field work/experience	NA
Online activities	NA
Performances/creative activities	NA
Learning outcomes	To be able to use all the studio equipment's and produce a music or audio project.

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

Mixing and Mastering in the Box – Steve Savage
The Mixing Engineer's Handbook - Bobby Owsinski
The Mastering Engineer's Handbook - Bobby Owsinski
Modern Recording Techniques - David Miles Huber, Robert E. Runstein
Audio Mastering Secrets - John Rogers

Introduction to 2D Animation Film Making Practice		
Course Code	**L T P**	**Credits**
21VMC635	0 1 2	2

Objectives: At the end of the course the student will learn Concepts of Sketching, basic concepts of 2D Animation, Storyboarding and create animated digital multimedia content for media.

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
2D Sketching - 1	Concepts of Sketching– Identify drawings, understand the basic elements of drawing - Utility & usage of Lines in a drawing - learn points, lines Work on shapes - Concepts & Construction of basic shapes, Create drawings using different shapes,	2 HRS
2D Sketching - 2	Understand Tone & Shadow, Line drawings for characters Work on Planes – Textures – Patterns Understand different types of drawings – sketching on each type of drawing, Work on Depth Cues and its types. Perspective drawings – Drawing Composition – Facial expression - Shading Concepts	
Getting Acquainted	Opening a File Understanding Document Types Getting to Know the Workspace Working with the Library Panel Understanding the Timeline Organizing Layers in a Timeline Using the Properties Panel Using the Tools Panel Undoing Steps in Animate Previewing Your Movie Modifying the Content and Stage Saving Your Movie.	3 HRS

Creating Graphics and Text	Getting Started Understanding Strokes and Fills Creating Shapes Making Selections Editing Shapes Using Gradient and Bitmap Fills Using Variable-Width Strokes Using Swatches and Tagged Swatches Creating Curves Using Transparency to Create Depth Being Expressive with the Paint Brush Creating and Editing Text Aligning and Distributing Objects Converting and Exporting Art	3 HRS
Creating and Editing Symbols	Getting Started Importing Adobe Illustrator Files About Symbols Creating Symbols Importing Adobe Photoshop Files Editing and Managing Symbols Changing the Size and Position of Instances Changing the Color Effect of an Instance Understanding Display Options Applying Filters for Special Effects Positioning Objects in 3D Space	3 HRS
Animating Symbols	Getting Started About Animation Understanding the Project File Animating Position Changing the Pacing and Timing Animating Transparency Animating Filters Animating Transformations Changing the Path of the Motion Swapping Tween Targets Creating Nested Animations Easing Frame-by-Frame Animation Animating 3D Motion Exporting Your Final Movie	3 HRS
Classic Tweening	Getting Started Using Classic Tweens Motion Guides for Classic Tweens Copying and Pasting Tweens Classic Tween Eases Graphic Symbols	2 HRS
Publishing	Understanding Publishing Publishing for HTML5 Publishing a Desktop Application	3 HRS

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(Whichever is Applicable)

Assigned readings	
Writing assignments	
Project	
Lab or workshop	Assignment01: Students have to sketch the subject using lines and dots Assignment 02: Students need to submit shape drawing for different characters (in action) Assignment 03: Students need to submit line drawing for different characters (in action) Assignment 04: Students have to submit sketches of different poses with expressions Animated Ads Illustrate a Street Scene Animate four events in scene Nature Scene Walk Cycle
Field work/experience	
Online activities	
Performances/creative activities	
Learning outcomes	

• Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

Reference Text Books

1. Adobe Animate Classroom in a Book (2020 release) by Russell Chun

2. Beginning Adobe Animate CC - Learn to Efficiently Create and Deploy Animated and Interactive Content By TOM GREEN, Joseph Labrecque

CORPORATE VIDEO PRODUCTION		
Course Code	**L T P**	**Credits**
21VMC636	0 1 2	2

Objectives: To practically teach students with Modelling and texturing in 3d field.

Course Outcome (CO) –

- Students will be able to model different objects
- Students would be able to texture different objects

- Students would be able to sculpt using advanced sculpting software

Course Contents / Operational Terminologies	Course outcome	HOURS NEEDED
Introduction	Introduction to video-production techniques; Difference between commercial and corporate videos; Corporate video production companies; Corporate events; Corporate video proposal; Corporate video scripts.	
advertising appeals	Types of advertising appeals in a corporate video; Types of corporate video; social responsibility; conference videos; internal communication videos; training videos; promotional videos	
Marketing strategy and corporate video	Marketing strategy and corporate video	
	Characteristics of corporate video- video length; call to action; strong message; shareability; professionalism; appeal; production value; customer benefits	
Types and usage	ypes and usage: Staff training/ instruction and safety videos; Investor relations/ financial results; Company promotional/brand videos; New product or service online presentations	
Services, Different categories of corporate videos	ervices: Clients, Portfolio, Blog - Multi-media presentations, Corporate films, Corporate identity and graphics, Out-door promotional collateral, Online and social marketing	
production stages with examples	orporate film production stages; TV commercials; Documentaries; Music videos; Brand endorsement; Industrial videos; Commissioned programs	

Assigned readings	NA
Writing assignments	NA

Assignments	1. Produce a corporate video 2. Case study on the endorsements of a corporate company
Lab or workshop	-
Field work/experience	-
Online activities	-
Performances/creative activities	-
Learning outcomes	-

- Activities/Content with direct bearing on Employability/ Entrepreneurship/ Skill development

21VMC692   **Internship**   **P/F**

Students have to attend an internship for a minimum period of 30 days and submit the certificate from the company and a report with appropriate evidences / samples of work performed and a log-sheet. The student should present the same during viva-voce examination.

CO1	Students get the first experience of working in their chosen field.
CO2	They learn how to apply all that they have learned in their job.
CO3	The 45-day stint gives them the much needed reality check on their aptitude as well as job skills.
CO4	Internship within the course period helps them to decide their further course of action in their professional growth.

21VMC693   **Portfolio Presentation**   **4**

Students have to attend a Viva- Voce (Individual) on the date of submission of their show reel/ exhibition with appropriate evidences of a minimum of 10 different projects.

CO1	Students present a summary of their academic performance across the years.
CO2	Students develop a kit of their best projects done, and present it for review with the faculty.
CO3	This process helps them to develop a professional portfolio that they can use to secure appropriate job and kick start their career.

CO4	Portfolio also gives the students a peek into the growth they have achieved with the help of the course.

21VMC698   **Project (In DFM)**   **8**

Objective: To Prepare a Show REEL in the specialised area

CO1	Students will produce fiction and non fiction film by incorporating cinematography skills, direction skills, scripting skills which they have learnt in earlier semesters.
CO2	The final project enables the students to showcase their talent in the chosen area.
CO3	For students, doing the project is like a technical rehearsal before the actual performance which, in this case, refers to working in the industry.
CO4	Students hone their skills required in video production and create projects of professional standards.

Students should produce show reel in digital film making field followed by Viva-voce.

21AVP501   **AMRITA VALUES PROGRAMME**   **1 0 0 1**

Amrita University's Amrita Values Programme (AVP) is a new initiative to give exposure to students about richness and beauty of Indian way of life. India is a country where history, culture, art, aesthetics, cuisine and nature exhibit more diversity than nearly anywhere else in the world.

Amrita Values Programmes emphasize on making students familiar with the rich tapestry of Indian life, culture, arts, science and heritage which has historically drawn people from all over the world.

Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.

Courses offered under the framework of Amrita Values Programme:

Art of Living through Amma

Amma's messages can be put to action in our life through pragmatism and attuning of our thought process in a positive and creative manner. Every single word Amma speaks and the guidance received in on matters which we consider as trivial are rich in content and touches the very inner being of our personality. Life gets enriched by Amma's guidance and She teaches us the art of exemplary life skills where we become witness to all the happenings around us still keeping the balance of the mind.

Insights from the Ramayana

Historical significance of Ramayana, the first Epic in the world – Influence of Ramayana on Indian values and culture – Storyline of Ramayana – Study of leading characters in Ramayana – Influence of Ramayana outside India – Misinterpretation of Ramayana by Colonial powers and its impact on Indian life - Relevance of Ramayana for modern times.

Insights from the Mahabharata

Historical significance of Mahabharata, the largest Epic in the world – Influence of Mahabharata on Indian values and culture – Storyline of Mahabharata – Study of leading characters in Mahabharata – Kurukshetra War and its significance – Importance of Dharma in society – Message of the Bhagavad Gita - Relevance of Mahabharata for modern times.

Insights from the Upanishads

Introduction: Sruti versus Smrti - Overview of the four Vedas and the ten Principal Upanishads - The central problems of the Upanishads – Ultimate reality – the nature of Atman - the different modes of consciousness - Sanatana Dharma and its uniqueness - The Upanishads and Indian Culture – Relevance of Upanishads for modern times – A few Upanishad Personalities: Nachiketas, Satyakama Jabala, Aruni, Shvetaketu.

Insights from Bhagavad Gita

Introduction to Bhagavad Gita – Brief storyline of Mahabharata - Context of Kurukshetra War – The anguish of Arjuna – Counsel by Sri. Krishna – Key teachings of the Bhagavad Gita – Karma Yoga, Jnana Yoga and Bhakti Yoga - Theory of Karma and Reincarnation – Concept of Dharma – Idea of the Self and Realisation of the Self – Qualities of a Realised person - Concept of Avatar - Relevance of Mahabharata for modern times.

Swami Vivekananda and his Message

Brief Sketch of Swami Vivekananda's Life – Meeting with Guru – Disciplining of Narendra - Travel across India - Inspiring Life incidents – Address at the Parliament of Religions – Travel in United States and Europe – Return and reception India – Message to Indians about our duties to the nation.

Great Spiritual Teachers of India

Sri Rama, Sri Krishna, Sri Buddha, Adi Shankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri Ramakrishna Paramahamsa, Swami Vivekananda, Sri Ramana Maharshi, Mata Amritanandamayi Devi

Indian Arts and Literature:

The aim of this course is to present the rich literature and culture of Ancient India and help students appreciate their deep influence on Indian Life - Vedic culture, primary source of Indian Culture – Brief introduction and appreciation of a few of the art forms of India - Arts, Music, Dance, Theatre, Paintings, Sculpture and architecture – the wonder language, Sanskrit and ancient Indian Literature

Importance of Yoga and Meditation in Life:

The objective of the course is to provide practical training in YOGA ASANAS with a sound theoretical base and theory classes on selected verses of Patanjali's Yoga Sutra and Ashtanga Yoga. The coverage also includes the effect of yoga on integrated personality development.

Appreciation of Kerala's Mural Art Forms:

A mural is any piece of artwork painted or applied directly on a wall, ceiling or other large permanent surface. In the contemporary scenario Mural painting is not restricted to the permanent structures and are being done even on canvas. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Kerala mural paintings are the frescos depicting mythology and legends, which are drawn on the walls of temples and churches in South India, principally in Kerala. Ancient temples, churches and places in Kerala, South India, display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE when this form of art enjoyed Royal patronage. Learning Mural painting through the theory and practice workshop is the objective of this course.

Practicing Organic Farming

Life and nature are closely linked through the healthy practices of society for maintaining sustainability. When modern technological knowhow on microorganisms is applied in farming using the traditional practices we can avoid damage to the environment. The course will train the youth on modern practices of organic farming. Amma says "we have to return this land to the coming generations without allowing even the slightest damage to happen to it". Putting this philosophy to practice will bring about an awakening and enthusiasm in all to strive for good health and to restore the harmony in nature"

Ancient Indian Science and Technology

Science and technology in ancient and medieval India covered all the major branches of human knowledge and activities, including mathematics, astronomy, physics, chemistry, medical science and surgery, fine arts, mechanical, civil engineering, architecture, shipbuilding and navigation. Ancient India was a land of sages, saints and seers as well as a land of scholars and scientists. The course gives an awareness on India's contribution to science and technology.