



CURRICULUM AND SYLLABUS

B.Sc. (Hons) in Visual Communication with a minor in Artificial Intelligence

PROGRAMME OUTCOMES (POs):

- 1. Critical Thinking:** Demonstrate advanced proficiency in analyzing complex problems, evaluating diverse perspectives, and applying logical reasoning to formulate well-supported conclusions
- 2. Communication Skills:** Exhibit effective verbal and written communication by clearly articulating ideas, engaging in active listening, and applying a deep understanding of communication theories and models to various contexts
- 3. Multifaceted Media Competence:** Possess a comprehensive skill set in various media forms, including photography, graphic designing, audio-video production, web design, and 2D animation, making professionals versatile in the field.
- 4. Digital and technological skills:** Exhibit competence in integrating artificial intelligence tools and techniques into media production, demonstrating a nuanced understanding of AI applications in the visual communication domain.
- 5. Ethical and Responsible Media Practices:** Adhere to ethical standards in media, showcasing a strong sense of responsibility, and practice media management and operations with a focus on sustainability and environmental awareness.
- 6. Innovation and Adaptability in Media Technology:** Showcase innovation and adaptability by staying current with evolving media technologies, including AI, and applying them creatively to address challenges in visual communication.
- 7. Media Analysis and Research Skills:** Possess strong research methodologies, enabling individuals to critically analyze media trends, conduct generative AI projects, and contribute to advancements in the field.
- 8. Effective Collaboration:** Demonstrate the ability to work collaboratively in diverse teams, fostering a cooperative environment, and contributing effectively to AI-driven media projects through active participation and communication.
- 9. Leadership:** Exhibit strong leadership skills by guiding teams in AI-driven media projects, making strategic decisions, and effectively communicating ideas and visions in professional settings.
- 10. Autonomy, Responsibility, Accountability:** Demonstrate the ability to work independently with minimal supervision, take responsibility for personal and team outcomes, and maintain accountability for actions and decisions in professional and ethical contexts
- 11. Community Engagement, Service, and Empathy:** Demonstrate a commitment to community engagement and service by actively participating in initiatives that address societal needs, while exhibiting empathy and understanding towards diverse populations and perspectives.

PROGRAMME SPECIFIC OUTCOMES (PSOs):

- 1. Holistic Command of Communication Domains, Including AI Integration:** Develop a comprehensive understanding of diverse communication disciplines such as Visual Communication, Journalism, Advertising, Corporate Communication, Electronic Media, New Media, Communication Research, Graphic Designing, and integrate the knowledge of Artificial Intelligence (AI) within these domains.
- 2. In-depth Analysis of Media Dynamics:** Conduct a critical analysis of the contemporary media landscape, investigating its dynamics in tandem with the socio-political environment in India. Explore the nuanced relationship between Indian media and its connections with other nations.
- 3. Practical Excellence in Media Professions:** Immerse students in real-world scenarios by providing industry-level exposure to practices in photography, videography, designing, journalism, and other pertinent fields. Ensure students acquire practical skills that meet and exceed professional standards.

B.Sc. (Hons) in Visual Communication with a minor in Artificial Intelligence

Curriculum (from 2024 onwards)

Course Code	Course Category	Course Title	L T P	Cr	ES	Course Code	Course Category	Course Title	L T P	Cr	ES
SEMESTER 1						SEMESTER 2					
24ENG101	AEC	English I	2 0 0	2		24ENG111	AEC	English II	1 0 2	2	
	AEC	Language Paper I	2 0 0	2			AEC	Language Paper II	2 0 0	2	
24VMC101	DSC	Communication - Theories and Models	2 1 0	3		24VMC111	DSC	Writing for Print Media	2 2 0	4	
24CSA106	MDC	Information and Computer Technology	3 0 0	3		24VMC112	DSC	Digital Audio-Video Production	2 2 0	4	
24VMC102	DSC	Photography and Photo Journalism	2 1 0	3		24VMC183	SEC	Digital Illustration and Design Practice Lab	0 2 2	3	
24VMC181	DSC	Graphic Designing Practice	0 2 4	4		24VMC184	DSC	Digital Audio-Video Production Lab	0 2 4	4	
24VMC182	SEC	Photography Practice	0 1 2	2		24VMC113	DSC-Minor	AI and Media	2 2 0	4	
22ADM101	VAC	Foundations of Indian Heritage	2 0 1	2		22ADM111	VAC	Glimpses of Glorious India	2 0 1	2	
22AVP103	VAC	Mastery Over Mind (MAOM)	1 0 2	2		24CUL100	VAC	IAM Tech			P/F
24CSA107	DSC-Minor	Introduction to Artificial Intelligence	2 0 0	2							
		TOTAL		25				TOTAL		25	
SEMESTER 3						SEMESTER 4					
23LSK201	SEC	Life Skills I	1 0 2	2		23LSK211	SEC	Life Skills II	1 0 2	2	
24VMC201	DSC	Broadcast Journalism	3 0 0	3		24VMC211	DSC	Film Studies and Analysis	2 2 0	4	
24VMC281	SEC	Broadcast Journalism Practice	0 2 2	3			DSE	Elective A		3	
24VMC282	MDC	Web Design and Development Practice	0 2 4	4		24VMC213	DSC - Minor	Generative AI in media production	2 2 0	4	
24CSA207	DSC – Minor	Machine Learning for Media	2 2 0	4		24VMC212	DSC	UI/UX Design	2 1 0	3	
24VMC202	DSC	Principles of Advertising and Brand Communication	3 0 0	3		24VMC283	DSC	UI/UX Design Lab	0 2 2	3	
24VMC203	MDC	Social Psychology	3 0 0	3		24ENV200	VAC	Environmental Science and Sustainability	3 1 0	4	
24CUR201	DSC	Current Affairs and Analysis I	0 1 2	2		24CUR211	DSC	Current Affairs and Analysis II	0 1 2	2	
	VAC	Amrita Value Programme I	1 0 0	1			VAC	Amrita Value Programme II	1 0 0	1	
		TOTAL		25				TOTAL		26	
SEMESTER 5						SEMESTER 6					
24VMC301	DSC	Public Relations and Corporate Communication	3 0 0	3		24VMC311	DSC	Policy, Practice and Ethics: Media Case Studies	3 0 0	3	
	DSE	Elective B		3			DSE	Elective C		3	
24VMC390* /24VMC397 ##	FBL	Live-in-Lab* / Open Elective/MOOC##	3 0 0	3		24VMC384	DSC - Minor	AI in Media Production Lab II	0 2 4	4	
24VMC381	DSC - Minor	AI in Media Production Lab I	0 2 4	4		24VMC385	DSC – Minor	AI and the Law	0 2 4	4	
23LSK301	SEC	Life Skills III	1 0 2	2		24VMC386	DSC	2D Animation Production Lab	0 2 2	3	
24VMC382	DSC	Film Editing Techniques and Practices	0 2 2	3		24VMC387	DSC	Digital Media Marketing Practice	0 2 2	3	
24VMC383	DSC	Film Direction and Screenplay Writing Practice	0 2 2	3		24VMC398		Internship		2	
		TOTAL		21				TOTAL		22	
SEMESTER 7						SEMESTER 8					
24VMC401	DSC	Research Methodology	3 0 0	3		24VMC498		Internship		2	
24VMC481	DSC - Minor	Generative AI projects Lab	0 2 4	4		24VMC497		Portfolio Presentation		4	
24VMC402	DSC	Media Management and Operations	2 1 0	3		24VMC499		Capstone Project in Visual Communication and AI		12	
	DSE	Elective D		3				TOTAL			
24VMC482	DSC - Minor	Interactive Media and AI	0 2 2	3							
24VMC483	DSC	Lab Journal Production	0 2 2	3							
24VMC496	DSC	Public Relations and Corporate Communication Campaign	0 2 2	3							
		TOTAL		22				TOTAL		18	
ELECTIVE A (any one)						ELECTIVE B (any one)					
24VMC231		Data Journalism	2 1 0	3		24VMC331		Environmental Communication	2 1 0	3	
24VMC232		Health Communication	2 1 0	3		24VMC332		Introduction to Typography	2 1 0	3	
24VMC233		Integrated marketing Communication	2 1 0	3		24VMC333		Media & Gender Studies			
24VMC234		Screenplay writing for video production	2 1 0	3		24VMC334		Visualization Techniques for film Making	2 1 0	3	
24VMC235		Development Communication		3		24VMC335		Event Management	2 1 0	3	

ELECTIVE C (any one)					ELECTIVE D (any one)				
24VMC341		Advanced Photography Lab	0 1 4	3	24VMC431		Art Direction for Advertising Practice	0 1 4	3
24VMC342		Copy Writing for Advertising Practice	0 1 4	3	24VMC432		Film Appreciation and Analysis Lab	0 1 4	3
24VMC343		Development-Communicational-Video Production Lab	0 1 4	3	24VMC433		Niche Journalism Practice	0 1 4	3
24VMC344		Technical and Professional Writing for Media Practice	0 1 4	3	24VMC434		Titling & VFX Lab	0 1 4	3

Paper I				Paper II			
24MAL101	Hindi I	2 0 0	2	24MAL111	Hindi II	2 0 0	2
24HIN101	Kannada I	2 0 0	2	24HIN111	Kannada II	2 0 0	2
24KAN101	Malayalam I	2 0 0	2	24KAN111	Malayalam II	2 0 0	2
24SAN101	Sanskrit I	2 0 0	2	24SAN111	Sanskrit II	2 0 0	2
24TAM101	Tamil I	2 0 0	2	24TAM111	Tamil II	2 0 0	2
24ENG100	Additional English I	2 0 0	2	24ENG110	Additional English II	2 0 0	2

AMRITA VALUE PROGRAMMES FOR UG PROGRAMMES

Course Code	Title	L-T-P	Credits
22ADM201	Strategic Lessons from Mahabharata	1-0-0	1
22ADM211	Leadership from Ramayana	1-0-0	1
22AVP210	Kerala Mural Art and Painting	1-0-0	1
22AVP201	Amma's Life and Message to the modern world	1-0-0	1
22AVP204	Lessons from the Upanishads	1-0-0	1
22AVP205	Message of the Bhagavad Gita	1-0-0	1
22AVP206	Life and Message of Swami Vivekananda	1-0-0	1
22AVP207	Life and Teachings of Spiritual Masters of India	1-0-0	1
22AVP208	Insights into Indian Arts and Literature	1-0-0	1
22AVP213	Traditional Fine Arts of India	1-0-0	1
22AVP214	Principles of Worship in India	1-0-0	1
22AVP215	Temple Mural Arts in Kerala	1-0-0	1
22AVP218	Insights into Indian Classical Music	1-0-0	1
22AVP219	Insights into Traditional Indian Painting	1-0-0	1
22AVP220	Insights into Indian Classical Dance	1-0-0	1
22AVP221	Indian Martial Arts and Self Defence	1-0-0	1
22AVP209	Yoga and Meditation	1-0-0	1

Four-year B.Sc. (Hons) in Visual Communication with a minor in AI in accordance with National Education Policy (NEP) 2020.

Program Structure

Sl. No.	Course Type	Number of Courses	Total Credits	%
1	Discipline Specific Courses (DSC)	23	72	38.92
2	Minor Stream	9	33	17.84
3	Discipline Specific Elective (DSE)	4	12	6.49
4	Multidisciplinary (MDC)	3	10	5.41
5	Ability Enhancement Course (AEC)	4	8	4.86
6	Skill Enhancement Courses (SEC)	6	14	7.57
7	Value Added Courses common for all UG (VAC)	5	12	6.49
8	Field Based Learning	1	3	1.62
9	Summer Internship	2	4	2.16
10	Research Project / Dissertation	2	16	8.65
11	Total	58	184	100

Semester wise Course Structure

Sem	DSC	DSE	Minor	MDC	AEC	SEC	VAC	FBL	Total	Total Credit
I	3		1	1	2	1	2		10	25
II	3		1		2	1	1		8	25
TOTAL									50	
III	3		1	2		2	1		9	25
IV	4	1	1			1	1		8	26
TOTAL									101	
V	3	1	1			1		1	7	21
VI	3	1	2						6	22
Students who want to undertake 3-year UG programme will be awarded UG Degree in the relevant Discipline /Subject upon securing 120 credits										144
VII	4	1	2						7	22
VIII						3			3	18
Total	23	4	9	3	4	6	5	1	58	184

Semester I

Communication - Theories and Models		
Course Code	L-T-P	Credits
24VMC101	2-1-0	3

Course Objective:

To provide students with a foundational understanding of communication theories and models, enabling them to analyze, interpret, and apply various theoretical frameworks in diverse communication contexts.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the conceptual framework of communication.
2. Analyze and apply effective communication principles in journalism.
3. Apply communication models to print, broadcast and new journalism analysis.
4. Assess media theories and their implications in journalism.
5. Explore the history and global scope of communication in journalism.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO 1	3	3	1	3	3	2	3	2	2	1	1	3	3	3
CO 2	3	3	3	1	3	3	3	2	2	1	1	3	3	3
CO 3	3	3	1	1	3	3	3	1	1	1	1	2	2	3
CO 4	3	3	2	1	3	3	3	2	2	1	1	3	3	3
CO 5	3	3	3	3	3	3	3	2	2	1	1	2	3	3

Unit 1: Conceptual Framework of Communication

- Exploring the definition of communication, its significance, and its relationship with language and information.
- Differentiating between various types of communication, including intrapersonal, interpersonal, group, mass and non-verbal communication.
- Identifying the elements of communication and discussing common barriers to effective communication.

Unit 2: Functions of Mass Media and Communication Essentials

- Understanding the functions of mass media and their role in society and the 7 Cs of communication.
- Evaluating the relevance of both written and oral communication in various contexts.
- Discussing etiquettes and manners for effective oral and written communication.

Unit 3: Models of Communication

- Analyzing prominent communication models, including Aristotle's, Lasswell's, Shannon and Weaver's mathematical model, Osgood and Schramm's model, Newcomb's model, and Westley and MacLean's model.
- Exploring the components and processes of each communication model.

Unit 4: Theories of Mass Communication

- Examining normative theories of mass media and their implications for media practice and regulation.
- Investigating media effects theories and their explanations for the influence of media on individuals and society.

Unit 5: History of Communication and Career Perspectives

- Tracing the history of communication from folk and traditional media to modern forms.
- Discussing the scope of communication as a career path and the opportunities available in the field of global communication.

References:

1. "Understanding Media: The Extensions of Man" by Marshall McLuhan - Publisher: Gingko Press, Year: 2003 (Reprint edition).
2. "Communication: Principles for a Lifetime" by Steven A. Beebe and Susan J. Beebe - Publisher: Pearson, Year: 2016 (6th edition).
3. "Mass Communication Theory: Foundations, Ferment, and Future" by Stanley J. Baran and Dennis K. Davis - Publisher: Cengage Learning, Year: 2014 (7th edition).
4. "Communication Models for the Study of Mass Communications" by Denis McQuail - Publisher: Routledge, Year: 2010 (6th edition).
5. "Theories of Human Communication" by Stephen W. Littlejohn and Karen A. Foss - Publisher: Waveland Press, Year: 2011 (10th edition).

Information and Computer Technology		
Course Code	L-T-P	Credits
24CSA106	3-0-0	3

Course Objective:

This course aims to equip students with the technical skills and knowledge to effectively apply Information and Computer Technology (ICT) principles in visual communication within the media industry.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate an understanding of computer systems, hardware components, and networking essentials, and their applications in media production.
2. Apply skills in digital imaging, audio, and video technologies, utilizing industry-standard software to create and edit media content.
3. Implement responsive web design techniques, manage content with CMS platforms like WordPress, and employ effective digital communication strategies, including SEO and social media engagement.
4. Utilize multimedia elements and graphic design principles to create engaging and cohesive narratives across various media platforms.
5. Analyze the impact and ethical considerations of emerging technologies like AI, AR/VR, and others, assessing their potential to transform the media landscape.

CO – PO Mapping

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PO11	PSO 1	PSO 2	PSO 3
CO 1	3	3	3	3	2	3	3	1	1	1	1	1	2	1
CO 2	3	3	3	3	2	1	1	3	3	1	1	3	1	1
CO 3	1	1	2	2	2	1	2	3	3	1	1	3	2	3
CO 4	3	3	3	1	3	3	3	1	1	1	1	3	3	1
CO 5	3	3	3	3	3	3	3	3	3	2	1	3	3	3

Unit 1: Introduction to Information Technology and Computing

Basics of Computer Systems: Types of computers (personal computers, servers, mobile devices); Understanding CPUs, RAM, storage devices (HDDs, SSDs), input and output devices; Overview of computer architecture. Understanding Hardware Components: Detailed functions of motherboards, processors, memory modules, storage options (including cloud storage as a concept), graphic cards (focus on those used in media editing and production), peripherals specific to media production. Software Essentials: System software vs. application software; Software used in visual communication (Adobe Creative Suite, Final Cut Pro, etc.); Introduction to open-source software and its relevance in media production. Operating Systems: Overview of major operating systems (Windows, mac OS, Linux) and their ecosystems; Operating system features relevant to media production; File systems and management. Introduction to Networks: Basics of networking; Wired vs. wireless technologies; Internet fundamentals; Role of networks in content distribution and collaboration in media production.

Unit 2: Digital Media Technologies

Principles of Digital Imaging: Image resolution, color spaces, file formats; Techniques for digital image capture and scanning; Basics of image editing and manipulation. Vector vs. Bitmap Graphics: Differences and use cases; Introduction to vector graphic software (e.g., Adobe Illustrator) and bitmap graphic software (e.g., Adobe Photoshop); Techniques for creating and editing vector and bitmap graphics. Basics of Digital Audio and Video: Digital audio formats, sampling rates, bit depth; Video resolution, frame rates, codecs; Introduction to audio and video capture equipment. Overview of Editing Software: Comparison of leading editing software for images, audio, and video; Advanced features and tools for professional media production; Workflow integration between different software.

Unit 3: Web Technologies and Digital Communication

HTML, CSS, and JavaScript Basics: Structure of web pages with HTML; Styling with CSS; Adding interactivity with JavaScript; Responsive design principles. Introduction to WordPress and Other CMS: Overview of content management systems; WordPress themes and plugins; Customizing CMS for media-focused sites. Principles of Web Design and Usability: Design principles for web; User experience (UX) fundamentals; Accessibility standards; SEO basics. Social Media Fundamentals: Overview of major social media platforms; Strategies for content creation and distribution; Analytics and engagement measurement.

Unit 4: Multimedia Storytelling and Production

Storytelling with Multimedia: Elements of storytelling; Combining text, images, audio, and video for engaging narratives; Storyboarding techniques. Principles of Graphic Design in Storytelling: Expanded Topics: Graphic design principles (contrast, balance, hierarchy, repetition, alignment, proximity); Typography in storytelling; Use of color and images.

Audio and Video Production Techniques: Microphone types and placement; Lighting for video; Basic shot composition; Editing techniques to enhance narrative. Interactive Media: Overview of interactive media (web, apps, VR/AR); Tools and platforms for creating interactive media; Designing for interactivity.

Unit 5: Emerging Technologies in Visual Communication

Introduction to Artificial Intelligence in Media: Overview of AI applications in visual communication; AI in content creation, curation, and analysis; Ethical considerations. Basics of Augmented and Virtual Reality: AR/VR technologies and platforms; Use cases in media and communication; Creating basic AR/VR content. Future Trends in Digital Media Technologies: Emerging trends and technologies (5G, IoT, blockchain in media); Future of digital storytelling; Impact of technology on media consumption patterns.

Reference Books:

1. "Discovering Computers ©2018: Digital Technology, Data, and Devices" by Misty E. Vermaat, Susan L. Sebok, Steven M. Freund, Jennifer T. Campbell, and Mark Frydenberg.
2. "The Adobe Photoshop Lightroom Classic CC Book for Digital Photographers" by Scott Kelby; "Adobe Premiere Pro CC Classroom in a Book" by Maxim Jago.
3. "HTML and CSS: Design and Build Websites" by Jon Duckett; "JavaScript and JQuery: Interactive Front-End Web Development" by Jon Duckett.
4. "Digital Storytelling: Capturing Lives, Creating Community" by Joe Lambert; "Creating Interactive Media: A Practical Guide to the Principles and Practices of Design" by James Cohen and Thomas Kenny.
5. "Augmented Reality: Principles and Practice" by Dieter Schmalstieg and Tobias Hollerer; "Artificial Intelligence for Media: How to Strategically Implement AI" by Lora Aroyo and Chris Welty.

Photography and Photo Journalism		
Course Code	L-T-P	Credits
24VMC102	2-1-0	3

Course Objective:

This course aims to develop learners' technical skills and appreciation for photographic imagery, focusing on digital camera operations and visual storytelling in photography and photojournalism.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Summarise the relevance of lights in storytelling.
2. Appreciate the art of photographic storytelling.
3. Demonstrate the functioning of a digital camera.
4. Establish a link between photography and photojournalism.
5. Evaluate the ethics and responsibilities of photojournalist.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	2	3	2	1	1	1	1	2	2	2
CO2	3	3	1	1	2	2	3	1	1	1	1	2	2	3
CO3	1	1	3	1	3	2	1	1	1	1	1	2	2	3
CO4	3	3	2	1	3	3	3	1	1	1	1	3	2	3
CO5	1	1	1	1	3	2	2	1	1	1	2	2	3	2

Unit 1 - Introduction to Photography

Definition and concept; Nature, Scope and functions of photography; Human Eye and Camera; Early developments in photography- Pinhole Camera, Camera Obscura; Types of camera; Aesthetics of photography; Scope of photography; Photography and Social Change; Photography as Art; Basics of photojournalism; Visual story telling; Storytelling and AI.

Unit 2 - Fundamentals of Photography & Master Photographers

Electromagnetic Spectrum; Colour theory; Parts & Functions of DSLR; Lens; Aperture; Shutter Speed; ISO; Exposure Triangle; Subject placement; Rules of composition – Angle of view - Rule of thirds, Leading Lines, Symmetry and Balance, Rule of Space, Fill the Frame, Patterns and Repetition, Golden Ratio, Rule of Odds; Master photographers: body of work; Camera shots- ECU, CU, MCU, MLS, MS, LS, ELS; Camera angles- High angle, low angle, eye level, bird eye, Worm eye.

Unit 3 - Digital Photography: Types and techniques

Digital sensors; Basics of light; Natural vs Artificial; Colour temperature; White Balance: modes and uses; Photography Lenses: types and application; Depth of field: aperture,

distance, focal length. Filters: types and uses; Modes and uses: Autofocus; Metering; Types of photography.

Unit 4 - News and Photography

Photojournalist: roles and responsibilities: accuracy, Timeliness, Objectivity; News values; Storytelling; Caption and cutlines; Covering events: weather, Breaking stories, Traffic, Crime, Accidents, Conflict, Street, Sports; Ethical Considerations; Documentary photography; War photography; Photo essay; Photo story.

Unit 5 - Digital Storage and Photo Compositing

Digital Files & Digital Storage process; Digital storage cards; Image resolution; Types of Digital image files; Digital Photo compositing- Crop, Resize, Exposure and Contrast; Processing RAW files; Ethics of photo compositing.

References:

1. Newton, M. (2023). *The School of Photography: Beginner's Guide*. United Kingdom: Octopus.
2. Gatum, C. (2021). *Complete Photography: The Beginner's Guide to Taking Great Photos*. United Kingdom: Octopus Publishing Group.
3. *Reporting World War II*. (2023). United States: Fordham University Press.
4. Brown, J. (2023). *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America*. United Kingdom: University of California Press.
5. Henning, M. (2023). *Photography: The Unfettered Image*. United Kingdom: Taylor & Francis.
6. Teubner, U., Brückner, H. J. (2023). *Optical Imaging and Photography: Imaging Optics, Sensors and Systems*. Germany: De Gruyter.
7. Crookes Sir William. (2023). *Photographic News For Amateur Photographers, Volumes 3-4*. (n.p.): LEGARE STREET Press.
8. Pavlidis, G. (2022). *Foundations of Photography: A Treatise on the Technical Aspects of Digital Photography*. Poland: Springer International Publishing.
9. Vanderberg, B. (2021). *The Art of Photography: Theoretical and Practical Photography: Composition Guidelines*. (n.p.): Independently Published.
10. *Why Photography?* (2020). Italy: Skira.
11. Jeffrey, I. (2020). *Understanding Photography: Interpreting and Enjoying the Great Photographers*. Belgium: Ludion, Abrams.
12. Scott, G. (2020). *New Ways of Seeing: The Democratic Language of Photography*. United Kingdom: Taylor & Francis.
13. Mirzoeff, N. (n.d.). *An Introduction to Visual Culture*. United Kingdom: Taylor & Francis.
14. Bogre, M. (2020). *Documentary Photography Reconsidered: History, Theory and Practice*. United Kingdom: Taylor & Francis.

Graphic Designing Practice		
Course Code	L-T-P	Credits
2AVMC181	0-2-4	4

Course Objective:

This course aims to master digital imaging techniques, graphic design principles, and creative compositing, enabling students to create and manipulate digital artwork for various media.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Utilize digital imaging tools and techniques to create and manipulate images, mastering both basic and advanced editing practices for digital and print media.
2. Develop skills in text and shape manipulation to produce graphic design elements such as logos, icons, and promotional materials.
3. Implement advanced compositing and masking techniques to create sophisticated visual effects and composite images.
4. Apply principles of digital painting and illustration to generate detailed artworks, focusing on texture, lighting, and realistic effects.
5. Prepare and optimize digital files for web, social media, and professional printing, ensuring appropriate formats, resolutions, and color settings for each medium.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	2	3	1	1	1	1	1	2	1	1
CO2	2	2	1	1	1	3	1	1	1	1	1	3	1	3
CO3	3	3	1	2	1	3	3	1	1	1	1	2	1	1
CO4	3	3	1	1	1	2	1	1	1	3	1	3	1	1
CO5	2	2	1	1	1	2	1	1	1	1	2	3	1	1

Module 1: Getting Started with Digital Imaging

Navigating the workspace and customizing the interface.

Introduction to basic tools and their functions.

Understanding layers and their importance in digital imaging.

Assignment: Create a simple digital collage using basic tools and layer management.

Module 2: Fundamental Editing Techniques

Exploring selection tools and techniques for precise editing.

Basic retouching tools (clone stamp, healing brush) for image correction.

Introduction to adjustment layers for non-destructive color and exposure corrections.

Assignment: Perform photo retouching and color correction on a provided image.

Module 3: Working with Text and Shapes

Creating and styling text for graphic design projects.

Using shapes and path tools to design logos and icons.

Combining text and imagery for compelling compositions.

Assignment: Design a logo and a promotional flyer that incorporates both text and custom shapes.

Module 4: Advanced Compositing and Masking

Advanced techniques in layer masking and blending modes for creative compositing.

Utilizing smart objects for flexible, non-destructive editing workflows.

Techniques for realistic shadow and lighting effects in composite images.

Assignment: Create a complex image composite that demonstrates advanced masking and compositing techniques.

Module 5: Digital Painting and Illustration

Custom brush creation and settings for digital painting.

Techniques for painting realistic textures and details.

Using the pen tool and vector masks for precise illustration work.

Assignment: Produce a digital painting or illustration, focusing on texture and detail.

Module 6: Design for Web and Social Media

Optimizing images for the web: resolution, format, and compression settings.

Design principles specific to social media content and advertisements.

Creating animated GIFs and basic motion graphics.

Assignment: Design a series of web graphics, including a social media ad and an animated GIF.

Module 7: Preparing Files for Print

Understanding color spaces: RGB vs. CMYK.

Setting up documents for print: bleed, margins, and resolution.

Techniques for exporting and proofing files for professional printing.

Assignment: Prepare a print-ready brochure, ensuring correct color settings and document setup.

Module 8: Portfolio Development

Selecting and refining projects for a professional digital portfolio.

Best practices for presenting digital work.

Portfolio review: receiving and applying feedback to finalize portfolio pieces.

Assignment: Compile and present a digital portfolio of completed projects, incorporating feedback for final refinements.

Reference Books:

1. "Adobe Photoshop Classroom in a Book (latest edition)" by Conrad Chavez and Andrew Faulkner.
2. "Photoshop CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas.
3. "The Photoshop Workbook: Professional Retouching and Compositing Tips, Tricks, and Techniques" by Glyn Dewis.

Photography Practice		
Course Code	L-T-P	Credits
24VMC182	0-1-2	2

Course Objective:

This course aims to enable learners to master digital camera use, understand lens applications, develop a personal photography style, and experiment with lighting techniques.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Handle a digital camera and lenses to capture images.
2. Apply the focusing techniques in photography.
3. Capture images using the rules of composition.
4. Employ the modes and techniques in capturing images.
5. Create photographs using different lighting setups.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	1	3	3	1	2	2	1	1	2	2	3
CO2	3	3	2	2	2	3	2	2	2	1	1	2	2	3
CO3	3	3	3	2	3	2	1	1	1	1	1	2	1	3
CO4	2	2	3	3	3	2	2	2	2	1	1	3	2	2
CO5	3	3	3	1	2	3	1	3	3	1	1	2	2	3

Unit 1 – Handling a digital camera: Body and Lenses

Anatomy of digital cameras; Getting hands-on experience. Tripod: mounting a camera; Capturing images using different modes. Aperture; Shutter; ISO; Focal lengths and lenses: Prime vs Zoom; Choosing diverse types of lenses and their uses. - normal lens, wide angle lens, telephoto, fisheye, Focal Length and Angle of view; Choice of different camera Filters, UV, Polarizer, Neutral Density; Understanding basic settings.

Unit 2 - Focusing and capturing

Applying Focusing: Auto focusing modes; Manually controlling focus point; Aperture: F-Stop Numbers, Depth of field, Shallow and Deep depth of field; Shutter speed: understanding Shutter speed, slow shutter speed- Long Exposure, Light Painting, fast shutter speed- pan shot, freezing action.

Unit 3 - Compositions: Shots and Angles

Different Angles: Eye level, High angle, Low angle, Worm's eye, Birds eye view, Dutch angle; Story telling through shots: Extreme long shot, Long shot, Mid long shot, Mid Shot, Mid close-up, Close up, Big close-up, Extreme close-up, Head and Shoulders, Point-of-View Shot, Two- Shot; Camera movements – panning and tilting.

Unit 4 - Modes and Techniques

Basic modes: Landscape, portrait, sports, night, portrait, close up. Creative Modes - Aperture Priority, Shutter Priority, Program Mode; Creative photography; ISO Values, Low vs High ISO Noise Visibility.

Unit 5 - Understanding lights

White balance and its uses in different lighting situations; Natural, Outdoor, Flash; One Point lighting - Key, fill, back, rim; Light meters and their working; Lighting instruments and accessories – Reflectors, Bowl, Soft box, Umbrella, Honey comb; External flash; Working under different lighting conditions.

References:

1. Mccrackin, T. L. (2023). Master Photography: A Digital Photography Guide. (n.p.): Tracy Mccrackin Photography.
2. Hunter, F., Biver, S., Fuqua, P., Reid, R. (2021). Light — Science & Magic: An Introduction to Photographic Lighting. United Kingdom: Taylor & Francis.
3. Pavlidis, G. (2022). Foundations of Photography: A Treatise on the Technical Aspects of Digital Photography. Poland: Springer International Publishing.
4. Pershan, P. S. (2023). Digital Photography Explained. Singapore: World Scientific Publishing Company.
5. McNally, J. (2021). The Real Deal. United States: Rocky Nook.
6. Kingslake, R. (2021). Lenses in Photography; the Practical Guide to Optics for Photographers. United States: Creative Media Partners, LLC.
7. Hawkins, B. (2022). The Complete Beginner's Photography Course: A Modular System for Success. United Kingdom: Octopus Publishing Group.
8. Capturing Moments: 52 Inspirational Photography Ideas: Unlock Your Creative Potential with Superb Subject Suggestions, Comprehensive Tips, Tricks, Techniques, and Camera Settings. (2023). (n.p.): Rockwood Publishing.
9. Prakes, D. (2021). The Fundamentals of Creative Photography. (n.p.): Taylor & Francis.
10. The Ultimate Digital Photography Guide for Beginners: Basic Camera Rules and Essential Settings On The Art Of Image Composition. (2022). (n.p.): Angel Efrain Mendez Salvador.
11. Adams, A. 1. (2021). Natural-light Photography. United States: Creative Media Partners, LLC.

Introduction to Artificial Intelligence		
Course Code	L-T-P	Credits
24CSA107	2-0-0	2

Course Objective:

This course aims to introduce students to Artificial Intelligence (AI), focusing on foundational concepts, methodologies, and its transformative impact on media and visual communication sectors.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Summarize foundational AI concepts, trace its historical development, and distinguish between AI, machine learning, and deep learning within various industry contexts.
2. Apply core machine learning algorithms, engage in data pre-processing, and develop neural network models to solve practical problems in media and communications.
3. Utilize NLP tools to conduct sentiment analysis and text classification, integrating these technologies into media production and communication strategies.
4. Implement computer vision techniques, using convolutional neural networks for tasks such as image and video analysis, enhancing content personalization and production.
5. Evaluate the ethical considerations of using AI and analyze future trends and the potential of AI to transform the media landscape and its impact on jobs and creative processes.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	3	3	3	3	3	3	1	1	3	2	2
CO2	3	3	3	3	3	3	3	3	3	1	1	3	2	2
CO3	3	3	3	3	2	3	3	3	3	1	1	3	1	1
CO4	3	3	2	3	3	3	3	3	3	1	1	1	3	2
CO5	3	3	1	1	3	3	1	3	3	3	3	1	1	1

Unit 1: Foundations of AI

History of Artificial Intelligence: Milestones in AI development; Key figures and their contributions; Evolution from symbolic AI to modern machine learning and deep learning approaches.

Definitions and distinctions: AI, machine learning, deep learning: Clarify AI and its subfields, including machine learning (ML) and deep learning (DL); Differences between traditional programming and AI; Scope of ML and DL in solving complex problems.

Overview of AI applications in various industries: AI in healthcare, finance, automotive, entertainment, and more; Specific focus on AI applications in media - content recommendation, personalization algorithms, automated editing, etc.

Unit 2: Machine Learning Basics

Overview of machine learning algorithms: Introduction to various ML algorithms - linear regression, logistic regression, decision trees, support vector machines, neural networks; Use cases for each algorithm.

Data preprocessing and feature extraction: Importance of data quality; Techniques for cleaning and preprocessing data; Feature extraction and its significance in ML models.

Introduction to neural networks and deep learning: Basics of neural networks; Architecture of deep learning models; How deep learning is revolutionizing fields like computer vision and NLP.

Unit 3: Natural Language Processing (NLP)

Fundamentals of NLP: Key concepts in NLP - tokenization, stemming, lemmatization; Understanding language models; Overview of NLP libraries (NLTK, spaCy).

Sentiment analysis and text classification: Methods for sentiment analysis; Applications of text classification in media and communications; Introduction to tools and APIs for sentiment analysis.

NLP tools and libraries: Overview of popular NLP tools and libraries; Practical demonstrations of library capabilities; Integrating NLP tools into media projects.

Unit 4: Computer Vision

Basics of image processing and analysis: Image representation, filtering, and transformation; Techniques for image enhancement and restoration; Introduction to image segmentation and recognition.

Introduction to convolutional neural networks: Working principle of CNNs; Application of CNNs in image and video recognition; Case studies of CNNs in media content analysis.

Applications of computer vision in media: Facial recognition in security and personalized content delivery; Content tagging and automated metadata generation; Augmented reality (AR) experiences in advertising and storytelling.

Unit 5: Ethics and Future of AI in Media

Ethical AI: bias, privacy, and accountability: Challenges of bias in AI models; Privacy concerns with AI applications; Ensuring accountability in AI decisions; Ethical guidelines for AI development and deployment.

Emerging AI trends in media and communication: Latest advancements in AI technologies affecting media; AI in content creation, virtual reality, and interactive storytelling; Future of AI-driven analytics in audience engagement and content optimization.

The future of work with AI in creative industries: Impact of AI on jobs in media and communication; Opportunities for AI to augment human creativity; Preparing for a future workforce in AI-integrated media environments.

References:

1. "Artificial Intelligence: A Guide for Thinking Humans" by Melanie Mitchell.
2. "Pattern Recognition and Machine Learning" by Christopher M. Bishop.
3. "Natural Language Processing in Action" by Lane, Howard, and Hapke.
4. "Computer Vision: Algorithms and Applications" by Richard Szeliski.
5. "Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy" by Cathy O'Neil.

6. "Hello World: Being Human in the Age of Algorithms" by Hannah Fry.

Semester II

Writing for Print Media		
Course Code	L-T-P	Credits
24VMC111	2 2 0	4

Course Objective:

The course aims to equip learners with foundational knowledge and skills in print journalism, encompassing news writing, reporting, and feature writing, in readiness for professional pursuits in the industry.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand fundamental news writing concepts.
2. Utilize various news sources ethically.
3. Analyze and cover news structures and events.
4. Comprehend newspaper operations and media challenges.
5. Apply feature writing principles in journalism.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	1	3	2	3	2	2	2	2	3	1	3
CO2	3	3	3	1	3	3	3	1	1	2	2	3	3	3
CO3	3	3	3	1	3	3	3	1	1	3	3	3	3	3
CO4	3	3	3	1	3	3	2	1	1	2	2	1	3	3
CO5	3	3	3	1	3	2	3	2	2	3	3	3	1	3

Unit 1: Introduction to News Writing

- Understanding the concept of news, including its definition, types, news value, and techniques of newsgathering.
- Exploring various sources of news, including traditional sources, media sources, and cross-media sources such as radio, TV, and the internet.
- Examining ethical issues related to news sources, gatekeeping, and validation of news sources.

Unit 2: Structure of a News Report

- Analyzing the components of a news report, including different types of leads such as inverted pyramid style, hourglass style, and nut graph.
- Differentiating between types of news stories, including hard news, soft news, articles, letter to the editor and editorials.
- Understanding the process of covering beats, press conferences, speech reports, seminars, and press releases.

Unit 3: Making of a Newspaper

- Exploring the internal structure of a newspaper, including the bureau and desk, and the major responsibilities of reporters and editors.
- Assessing the balance between speed and accuracy, objectivity, and credibility, and the challenges posed by new media to newspapers.

Unit 4: Introduction to Feature Writing

- Defining feature writing and examining its structure, characteristics, and various types.
- Discussing the process of generating ideas, conducting research, and utilizing tools and techniques for feature writing.
- Exploring different kinds of features, such as profiles, columns, human interest stories, travel writing, opinion pieces, editorials, book reviews, movie reviews, music reviews, and narrative writing.

Unit 5: Magazine Reporting

- Analyzing current trends, styles, and future prospects in magazine reporting, and distinguishing between writing for magazines and newspapers.
- Exploring different types of interviews, interviewing styles, techniques, and methods for interview writing.
- Highlighting the dos and don'ts of magazine reporting and interview writing.

References:

1. "The Elements of Journalism: What Newspeople Should Know and the Public Should Expect" by Bill Kovach and Tom Rosenstiel - Publisher: Three Rivers Press, Year: 2014.
2. "News Reporting and Writing" by Melvin Mencher - Publisher: McGraw-Hill Education, Year: 2013 (12th edition).
3. "Feature Writing: The Pursuit of Excellence" by Edward Jay Friedlander and John Lee - Publisher: Longman, Year: 2002 (4th edition).

Digital Audio-Video Production		
Course Code	L-T-P	Credits
24VMC112	2-2-0	4

Course Objective:

To provide students with a comprehensive foundation in digital audio-video production, equipping them with the necessary knowledge to succeed in the field.

Course Outcome (Cos):

After completion of the course, learners shall be able to:

1. Gain a deep understanding of digital audio and video production principles.
2. Describe a shot correctly by its classification: angle, size, and movement for various video production
3. Acquire theoretical knowledge in operating audio and video equipment to capture high-quality footage
4. Understand advanced post-production techniques, including non-linear editing.
5. Analyze a film by recognizing the various aspects and tools used to tell a story more effectively.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	1	2	1	1	1	1	1	1	1	1
CO2	1	1	2	1	1	2	1	2	2	1	1	1	1	2
CO3	2	2	3	2	2	3	1	1	1	1	1	2	2	1
CO4	2	2	3	2	3	1	3	2	2	1	1	3	3	3
CO5	3	3	3	2	3	3	1	3	3	1	1	3	3	3

Unit 1 - History of sound recording

Introduction to Audio - properties of sound - Different equipment- Mixers, Microphones, Basic principles of microphones loudspeakers, Amplifiers - Different types of sound in video and film - Diegetic and Non-diegetic sound, SFX, Dubbing, Background music, Sync sound, Foley creation - Audio Editing Techniques – Transitions, Sound Bridge, off-screen sound, Sonic flashbacks.

Unit 2 - Different file formats

Recording formats – NTSC, PAL, SECAM, Frame rate - Analog and digital technology, Aspect Ratio, Video Resolution, Different Cameras, Shooting Formats, Depth of Field, Perception and Composition - Positive and negative space, Lines, Triangles, Balanced and Unbalanced Framing, Open and Closed Framing, Fourth wall; Shots- Size - Angles & movements; Principle of Visual Language - Headroom, Nose room, 180-degrees, 30-degree rule; Subjective, Objective and POV - Video camera and its support systems; Television cameras – Studio based cameras & other cameras.

Unit 3 - Exposure triangle

Different types of lenses and its uses – Different camera accessories – ND filter - Camera Support Systems-Tripod, Jib, Steadicam, Dolly, Crane, Drones Lighting for Video Production – Properties of light, Types of lights - Hard light and soft light – Temperature – Shadows - Factors that influence lighting needs, Lighting ratio, lighting equipment, reflectors, Multipoint lighting techniques, Lighting map – Light meter.

Unit 4 - Stages of TV and Radio Programs

Pre-production, Production and post-production; Personnel roles and responsibilities in Video and news production; Field production – ENG and EFP.

Functions of Editing, Basic grammar of editing, Spatiotemporal dimensions of Editing, Principles of Continuity - 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;

Unit 5 - Stages of TV and Radio Programs

Writing for film and television – Script writing, 3-act structure, character development – Shot division – Scheduling – Screenplay writing using software – Creating tension – Drama – Cliff hanger – suspense – Comedy – Writing dialogue for a scene – Back story – catalyst – Obstacle /antagonist – Climax – Studying classics and world cinema – breaking down.

References:

1. Video Production: Vasuki Belavadi
2. Filmmakers Handbook: Steven Ascher & Edward Pincus
3. Cinematography: Theory and Practice: Blain Brown
4. 5C's of Cinematography: Joseph V Mascelli
5. Television Production: Jim Owens & Gerald Millerson
6. In the blink of an eye: Walter Murch
7. Digital Storytelling: Capturing Lives, Creating Community" by Joe Lambert

Digital Illustration and Design Practice Lab

Course Code	L-T-P	Credits
24VMC183	0-2-2	3

Course Objective:

This course introduces students to the fundamentals and advanced techniques of vector graphics creation and professional page layout design. Through hands-on projects, students will learn to develop sophisticated graphic designs and layouts, focusing on the principles of design, typography, colour theory, and more. The curriculum is structured to enhance students' abilities in visual communication using industry-standard software for vector illustration and desktop publishing.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Utilize vector graphics software to create detailed illustrations and designs, mastering tools such as the pen tool for precise path creation and editing.
2. Apply color theory effectively to develop harmonious color schemes and gradients, enhancing visual aesthetics in vector graphics.
3. Develop typography skills in vector graphics, including font selection, text manipulation, and creative text path design for diverse design projects.
4. Implement advanced layout techniques for professional page designs, focusing on grid systems, text wrapping, and multi-page document setups.
5. Prepare and optimize design projects for both print and digital publication, ensuring appropriate document setup and file formats for various media outputs.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	1	3	2	1	1	1	1	3	1	3
CO2	3	3	1	1	1	3	1	1	1	1	1	1	3	3
CO3	3	3	1	1	1	3	1	1	1	1	1	3	1	3
CO4	3	3	1	1	1	3	1	1	1	1	1	1	1	2
CO5	3	3	1	1	3	3	2	1	1	1	1	1	1	2

Module 1: Introduction to Vector Graphics

Overview of vector graphics: Principles and applications.

Basic navigation and exploration of the vector graphics creation interface.

Introduction to tools and panels for creating shapes, paths, and simple illustrations.

Assignment: Design a logo incorporating basic shapes and custom paths.

Module 2: Mastering Pen Tool and Path Editing

Advanced techniques in using the pen tool for precise path creation.

Editing and refining paths for detailed illustrations.

Introduction to bezier curves and anchor point adjustments.

Assignment: Create a complex vector illustration using advanced pen tool techniques.

Module 3: Color Theory and Application

Understanding color modes, swatches, and gradients.

Application of color theories in vector graphics.

Creating and using custom color palettes.

Assignment: Illustrate a scene or object using a harmonious color scheme and gradients.

Module 4: Typography in Vector Graphics

Basics of typography: Font selection, type design, and text manipulation.

Creating and editing text paths for artistic text effects.

Assignment: Design a typographic poster that creatively uses text paths and effects.

Module 5: Introduction to Layout Design

Overview of layout design principles: Grid systems, alignment, and balance.

Basic navigation and exploration of the layout design interface.

Introduction to master pages, text frames, and image placement.

Assignment: Design a simple brochure layout incorporating text and images.

Module 6: Advanced Layout Techniques

Techniques for creating complex layouts: Multi-page documents, column layouts, and text wrapping.

Advanced typography in layout design: Paragraph styles, character styles, and text flow.

Assignment: Produce a multi-page newsletter or magazine layout using advanced layout techniques.

Module 7: Incorporating Vector Graphics into Layouts

Workflow techniques for integrating vector graphics into Interactives.

Linking and embedding graphics for efficient design updates.

Assignment: Design a comprehensive brochure that includes custom vector graphics and a well-organized layout.

Module 8: Preparing Documents for Print and Digital Publication

Overview of print preparation: Bleed settings, color profiles, and export options.

Optimizing documents for digital publication: Interactive PDFs and ePub formats.

Assignment: Prepare a final project (e.g., a magazine, brochure, or catalog) for both print and digital publication.

Reference Books:

1. "Adobe Illustrator Classroom in a Book (2020 release)" by Brian Wood.

2. "Adobe InDesign Classroom in a Book (2020 release)" by Kelly Kordes Anton and Tina DeJarld.
3. "Graphic Design School: The Principles and Practice of Graphic Design" by David Dabner, Sandra Stewart, and Abbie Vickress.

Digital Audio-Video Production Lab		
Course Code	L-T-P	Credits
24VMC184	0-2-4	4

Course Objective:

To provide students with a comprehensive foundation in digital audio-video production, equipping them with the necessary skills and knowledge to succeed in the field.

Course Outcomes (Cos):

After completion of the course, learners shall be able to:

1. Gain a deep understanding of digital audio and video production principles.
2. Proficiently use industry-standard digital audio and video production tools and software.
3. Acquire practical skills in operating audio and video equipment to capture high-quality footage
4. Explore advanced post-production techniques, including non-linear editing.
5. Compile a professional portfolio show casing a diverse range of audio-video productions.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	3	1	1	3	1	1	1	1	1	1	1	3
CO2	1	1	3	1	2	3	1	3	3	1	1	2	2	2
CO3	2	2	3	2	3	3	1	3	3	1	1	3	2	3
CO4	2	2	3	2	3	3	1	3	3	1	1	3	3	3
CO5	3	3	3	2	3	3	2	3	3	2	2	3	3	3

Module 1 - Introduction to Digital Audio-Video Production

1. Overview of digital audio and video production processes
2. Introduction to industry-standard equipment and software
3. Basic principles of capturing and editing audio-video content

Audio Equipment and Techniques

1. Different cables and connectors
2. Types of microphones and their applications
3. Principles of sound recording and capturing high-quality audio
4. Hands-on exercises in operating audio recording equipment
5. Working on Dubbing & Foley
6. Understanding Basic audio editing
7. Setting up Sound for Live event using Mixer & Amplifier

Module 2 - Video Equipment and Techniques

1. Types of cameras and their features
2. Camera operations
3. Exposure triangle
4. white balance
5. Video composition and framing
6. Hands-on exercises in operating video recording equipment

Module 3 - Shots, Angles and Camera movement

1. Working on Different types of shots and angles
2. Composing shots using different camera movements
3. Rule of 180-degree and 30-degree

Working with lights

1. Understanding the importance of Lighting
2. Working with different types of lights
3. Working with shadows & Reflectors
4. Multi point lighting techniques
5. Mood lighting(RGB)

Module 4 - Introduction to Post-Production

1. Overview of post-production workflow
2. Basics of video editing software and tools
3. Hands-on exercises in basic video editing techniques

Multicamera Production

1. Understanding different roles and responsibilities in Multicamera production
2. Connecting different equipment
3. Switcher operation
4. Producing a Live show

Module 5 - Project Development and Portfolio Compilation

1. Work on final projects demonstrating skills learned throughout the course
2. Compiling a professional portfolio showcasing diverse audio-video productions

References:

The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus

AI and Media		
Course Code	L-T-P	Credits
24VMC113	2-2-0	4

Course Objective:

To understand the foundational AI technologies and their transformative impact on media production, distribution, and traditional media roles, exploring historical evolution and contemporary applications.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Analyze the evolution and impact of AI technologies on media roles.
2. Apply AI-driven tools and techniques in creative media production.
3. Develop strategies to utilize AI for effective content creation and distribution, focusing on personalized content delivery.
4. Implement AI solutions in digital marketing and social media campaigns.
5. Evaluate the ethical considerations of using AI in media, including addressing issues of bias, authenticity, and misinformation.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO2	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO3	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO4	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Unit 1 - Introduction to AI in Media

Overview of AI Technologies and Their Applications in Media: Explore different AI technologies such as machine learning, natural language processing, and computer vision. Discuss their specific applications in creating and distributing media content, including algorithmic content curation, automated editing, and personalized content delivery.

Evolution of AI in Media: Trace the history of AI from its conceptual beginnings to its current role in media production and consumption. Highlight key technological advancements and their impact on media practices and business models.

Impact of AI on Traditional Media Roles and Processes: Discussion on the transformation of traditional media roles, such as journalists, editors, and graphic designers, in the wake of AI technologies. Evaluate how AI is automating tasks and creating new opportunities for creativity and efficiency.

Unit 2 - AI in Creative Media Production

AI in Graphic Design: Examine AI-driven graphic design tools that automate layout design, color scheme selection, and logo creation. Discuss the implications of these tools for creativity and job roles in the design industry.

AI in Web Design: Explore how AI is being used to streamline web design processes, including automated website builders that adapt to content and user behavior to optimize UX/UI without human intervention.

AI in Animation and Video Production: Discuss the use of AI in automating animation processes, generating realistic 3D models, and enhancing video editing through automated scene transitions and color correction.

Unit 3 - AI in Content Creation and Distribution

AI for Content Writing, Scriptwriting, and Copywriting: Detail the use of AI in generating written content, from news articles and blog posts to scripts and advertising copy. Explore the technology behind AI writing assistants and their impact on the content creation process.

Personalized Content Distribution: Investigate how AI algorithms analyze user data to personalize content distribution, enhancing audience engagement and content discovery. Case studies on platforms that utilize AI for targeted content recommendations.

Unit 4 - AI in Digital Marketing and Social Media

AI in Social Media Marketing: Cover the application of AI in managing and optimizing social media campaigns, including content optimization, automated posting schedules, and engagement tracking.

AI for Digital Advertising: Explore the use of AI in digital advertising for targeting ads, optimizing bids in real-time, and analyzing the effectiveness of ad campaigns.

Unit 5 - Ethical Considerations and Future Directions

Ethical Concerns in AI-Generated Content: Discuss the ethical implications of AI-generated content, including issues of bias, authenticity, and the potential for misinformation. Explore the responsibilities of media professionals in using AI ethically.

Future of AI in Media: Speculate on emerging AI technologies and their potential impact on the media industry, such as deepfakes, AI-driven interactive storytelling, and the use of AI in immersive experiences like VR and AR.

References:

1. "Artificial Intelligence for Media: How to Strategically Implement AI" by Lora Aroyo and Chris Welty.

2. "Creative Selection: Inside Apple's Design Process During the Golden Age of Steve Jobs" by Ken Kocienda.
3. "Automate This: How Algorithms Came to Rule Our World" by Christopher Steiner.
4. "Digital Marketing in an AI World: Futureproofing Your PPC Agency" by Frederick Vallaeys.
5. "Hello World: Being Human in the Age of Algorithms" by Hannah Fry.
6. "The Big Nine: How the Tech Titans and Their Thinking Machines Could Warp Humanity" by Amy Webb.

Semester III

Broadcast Journalism		
Course Code	L-T-P	Credits
24VMC201	3-0-0	3

Course Objective:

- Learn the basic skills required for radio and television.
- Expose students to the process of news production, post-production, and writing for broadcast.
- The course will also cover news production in multi-camera setup.
- The students will be trained in the art and craft of TV and radio Journalism and equip them with skills and practices to readily take up journalistic and production jobs in TV Channels.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Distinguish, appreciate and realize radio and TV news formats.
2. Understand the characteristics of radio and television as mass media.
3. Understand the process of news gathering for broadcast media.
4. Understand the various techniques involved in the News production and post-production.
5. Develop awareness of media ethics in broadcast journalism in public domain.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	2	1	3	2	3	2	2	1	1	3	2	3
CO2	3	3	3	2	3	1	3	1	1	1	1	3	2	3
CO3	2	2	3	1	3	3	1	2	2	1	1	3	2	3
CO4	3	3	3	1	3	1	3	3	3	1	1	3	2	3

CO5	2	2	3	1	3	1	3	3	3	3	3	3	2	3
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Unit 1 - Introduction to Broadcast Journalism

Definition, characteristics, a brief note on the evolution of radio and television in India with the focus on the birth and establishment of Prasar Bharati, Liberalization Policy, FM revolution, and the current trends.

Unit 2 - Organization structure and functions

Programming, technical, business and administrative wings of radio and TV. Major positions, roles and functions, job scope.

Unit 3 - Radio news production

Planning and Production of Radio Programs – Radio News, Production of Radio News Bulletins, Radio Dramas, Radio feature, Radio commentary, Radio magazine, Radio documentary, Radio music - Radio Jockeying.

Unit 4 - Television news production

Planning and production of different types of TV programs – live reporting, feature reporting, news feature, current affairs documentary, news bulletin, interviews, panel discussion / debates, writing for television.

Unit 5 - Current Trends in News Production

Digital media like podcasts, news and views, news shorts, in-depth analysis.

References:

1. Radio Programme Production (2017) by Neelamalar M
(https://www.meripustak.com/Radio-Programme-Production-2017-Edition-228837?https://www.meripustak.com&gad_source=5&gclid=EAIaIQobChMI6_Wu w77uhAMVGsk8Ah01bgaDEAQYASABEgJz2_D_BwE)
2. Making Radio and Podcasts (2022) by Steve Ahern
(https://www.meripustak.com/Making-Radio-and-Podcasts-390004?https://www.meripustak.com&gad_source=5&gclid=EAIaIQobChMI6_Wu w77uhAMVGsk8Ah01bgaDEAQYByABEgKIVfD_BwE)
3. Television Programme Production (2013) by Ashok Jaikhanani and Maharaj Shah
(https://www.bookswagon.com/book/television-programme-production-ashok-jaikhanani/9789350570234?gad_source=5&gclid=EAIaIQobChMI2L7e67_uhAMVix 2DAx1frACLEAQYAiABEgJuPfd_BwE#aboutbook)
4. More News is Good News (2016) by NDTV
(<https://www.goodreads.com/book/show/31431150-more-news-is-good-news>)
5. Chapman, Jane and Kinsey, Marie (2009). *Broadcast Journalism: A critical introduction*. London: Routledge.

6. Ted White (2005). *Broadcast News Writing, Reporting and Producing*, Fourth Edition, USA: Elsevier.

Broadcast Journalism Practice		
Course Code	L-T-P	Credits
24VMC281	0-2-2	3

Course Objective:

To enable students to write, report, and produce news stories and news bulletins.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the evolution and nature of broadcast media in India.
2. Develop critical thinking skills required to identify news sources and potential news stories.
3. Make use of equipments and processes required for radio production.
4. Write, report, and produce news and current affairs programmes for television.
5. Conduct interview, and panel discussions for both radio and television.

CO – PO Mapping:

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PO11	PSO 1	PSO 2	PSO 3
CO 1	3	3	2	1	3	2	3	2	2	1	1	3	2	3
CO 2	3	3	3	2	3	1	3	1	1	1	1	3	2	3
CO 3	1	1	3	1	2	3	1	2	2	1	1	3	2	3
CO 4	2	2	3	1	2	1	3	3	3	1	1	3	2	3
CO 5	2	2	3	1	2	1	3	3	3	1	1	3	2	3

Unit 1:

Learning jargons, demands of live and non-live reporting, spot potential news stories

Unit 2:

Writing practice for radio, recording radio news, radio documentary, radio PSA, radio feature / interviews, speech and diction practice.

Unit 3:

Body language, appearance, writing for television practice, research, scripts for news features, live reporting practice, news reading with teleprompter practice.

Unit 4:

Production of news features – write, shoot and edit, multi-camera set up practice, sound management – outdoor and indoor.

Unit 5:

Productions – single and multi-cam productions – interviews, panel discussion, bulletins

References:

1. Pustak, M. (n.d.). *Radio Programme Production 2017 Edition*.
https://www.meripustak.com/Radio-Programme-Production-2017-Edition-228837?https://www.meripustak.com&gad_source=5&gclid=EAIaIQobChMI6_Wuw77uhAMVGsk8Ah01bgaDEAQYASABEgJz2_D_BwE)
2. Making Radio and Podcasts (2022) by Steve Ahern
(https://www.meripustak.com/Making-Radio-and-Podcasts-390004?https://www.meripustak.com&gad_source=5&gclid=EAIaIQobChMI6_Wuw77uhAMVGsk8Ah01bgaDEAQYByABEgKIVfD_BwE)
3. Television Programme Production (2013) by Ashok Jaikhanani and Maharaj Shah
(https://www.bookswagon.com/book/television-programme-production-ashok-jaikhanani/9789350570234?gad_source=5&gclid=EAIaIQobChMI2L7e67_uhAMVix2DAx1frACLEAQYAiABEgJuPfd_BwE#aboutbook)
4. More News is Good News (2016) by NDTV
(<https://www.goodreads.com/book/show/31431150-more-news-is-good-news>)
5. Chapman, Jane and Kinsey, Marie (2009). *Broadcast Journalism: A critical introduction*. London: Routledge.
6. Ted White (2005). *Broadcast News Writing, Reporting and Producing*, Fourth Edition, USA: Elsevier.

Web Design and Development Practice

Course Code	L-T-P	Credits
24VMC282	0-2-4	4

Course Objective:

This course covers the essentials of web design and development, focusing on HTML, CSS, and design principles to create responsive, user-friendly websites. Through practical assignments and projects, students will learn to build websites from scratch, understanding both the technical aspects of web development and the design considerations that make a website effective and engaging.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Utilize HTML and CSS to create responsive, well-structured web pages, applying advanced techniques to enhance accessibility and optimize user experiences.
2. Develop proficiency in using CSS for responsive design, implementing flexible layouts, media queries, and modern styling techniques for various devices.
3. Apply principles of effective web design, including usability, visual hierarchy, and user experience design, to create engaging and functional websites.
4. Implement basic JavaScript to add interactivity to web pages, such as form validation and dynamic content changes.
5. Prepare and deploy a comprehensive web design portfolio, demonstrating mastery of web development from concept through to hosting and performance optimization.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	1	1	1	1	1	1	1	2	1	1
CO2	3	3	1	1	1	1	1	1	1	1	1	2	1	1
CO3	3	3	1	1	1	3	1	1	1	1	1	3	1	2
CO4	3	3	3	1	1	3	1	1	1	1	1	3	1	3
CO5	3	3	1	1	1	3	1	1	1	1	1	3	1	3

Module 1: Introduction to Web Design

Overview of web design and development: history, importance, and current trends.
Understanding the web development process from concept to launch.

Introduction to HTML: Basics of web structure, tags, elements, and attributes.

Assignment: Create a basic HTML page with paragraphs, headings, links, and images.

Module 2: Advanced HTML Practices

Creating tables, forms, and embedding media.

Introduction to Semantic HTML for improved accessibility and SEO.

Assignment: Develop a contact form and embed a video in an HTML document.

Module 3: Introduction to CSS

Basics of CSS: Syntax, selectors, and properties.

Applying styles to HTML elements: colors, fonts, and layout.

Introduction to the box model and positioning.

Assignment: Style an HTML page using CSS to improve layout and typography.

Module 4: Advanced CSS for Responsive Design

Responsive design principles: media queries and flexible layouts.

Implementing navigation bars, grid layouts, and flexbox.

Styling forms and tables for an enhanced user experience.

Assignment: Create a responsive webpage that adjusts to different screen sizes.

Module 5: Web Design Principles

Principles of effective web design: usability, visual hierarchy, and user experience (UX).

Color theory and typography on the web.

Creating user flows and wireframes.

Assignment: Design a wireframe for a multi-page website, focusing on UX and navigation.

Module 6: Creating a Website Project

Planning and designing a complete website: content strategy, layout, and navigation.

Advanced HTML and CSS techniques for styling.

Introduction to web hosting and domain registration.

Assignment: Develop a multi-page website incorporating advanced HTML and CSS techniques. The website should be responsive and adhere to modern web design principles.

Module 7: Introduction to Web Interactivity

Basics of JavaScript for adding interactivity to web pages.

Implementing simple scripts for form validation and image sliders.

Assignment: Enhance the multi-page website with basic interactive elements using JavaScript.

Module 8: Portfolio Development and Web Deployment

Best practices for creating a web design portfolio.

Preparing web projects for deployment: file organization, performance optimization, and testing.

Publishing a website on the internet.

Assignment: Compile and deploy a web portfolio showcasing projects completed during the course.

References:

1. "HTML and CSS: Design and Build Websites" by Jon Duckett.
2. "Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics" by Jennifer Robbins.
3. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug.

Machine Learning for Media		
Course Code	L-T-P	Credits
24CSA207	2-2-0	4

Course Objective:

This course explores the intersection of machine learning and media production, offering insights into how AI technologies can transform the media landscape. Through theoretical learning and case studies, students will understand the basics of machine learning, explore various ML models, and examine their practical applications in enhancing content creation, analysis, and distribution in the media sector.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Demonstrate an understanding of the fundamental concepts of machine learning, including the different types of learning approaches and their specific applications in media.
2. Apply machine learning algorithms to create and enhance digital content, utilizing AI-driven tools for content generation and graphic design.
3. Analyze media content and audience behaviors using machine learning techniques, such as sentiment analysis and audience segmentation, to inform media production and distribution strategies.
4. Implement machine learning models to personalize user experiences in media platforms, improving content recommendation systems and user interface designs.
5. Evaluate the ethical implications of using machine learning in media, addressing issues of data privacy, security, and the potential societal impacts of automated media processes.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3	3	3	3	2	1	3	3	3
CO2	2	2	3	1	2	3	3	2	2	1	1	3	1	1
CO3	2	2	2	3	2	3	3	3	3	2	1	3	2	1
CO4	2	2	3	3	3	3	3	3	3	2	1	3	2	1
CO5	2	2	3	2	3	3	3	3	3	2	1	3	2	1

Unit 1: Introduction to Machine Learning

Overview of AI and Machine Learning: Historical context, key milestones in AI, and the evolution of machine learning. Distinction between AI, machine learning, and deep learning.

Types of Machine Learning: In-depth explanation of supervised, unsupervised, and reinforcement learning. Examples of each type of learning in media applications, such as content recommendation (supervised), audience segmentation (unsupervised), and interactive bots (reinforcement).

Introduction to Algorithms and Data Preprocessing : Basic algorithms used in machine learning and the importance of data preprocessing for accurate model training. Introduction to datasets, cleaning data, and feature extraction.

Unit 2: Machine Learning in Content Creation

AI-driven Content Generation: Exploration of tools and platforms that use NLP for automated writing and scriptwriting. The use of GANs for generating visual content, including images and videos.

Generative Adversarial Networks (GANs) for Graphic Design: Deep dive into how GANs work and their application in creating innovative graphic designs and visual content. Case studies of successful AI-generated campaigns or projects.

Unit 3: Machine Learning in Content Analysis

Sentiment Analysis and Audience Segmentation: Techniques for analyzing text to gauge public sentiment. Using unsupervised learning for clustering audiences into segments based on behavior or preferences.

Predictive Analytics for Content Performance: Using historical data to predict future trends in content engagement. Introduction to predictive models and analytics tools.

Unit 4: Machine Learning in User Experience and Engagement

Personalization Algorithms for Content Recommendation: Mechanisms behind content recommendation engines. The role of machine learning in curating personalized user experiences on digital platforms.

Machine Learning for Optimizing User Interfaces: How machine learning can be applied to improve UI/UX design. Examples include A/B testing, user behavior analysis, and adaptive interfaces.

Unit 5: Ethical Considerations and Future Trends

Data Privacy and Security in Machine Learning Models: Challenges of maintaining user privacy and securing data in AI-driven media projects. Strategies for ethical data use and protection.

Future Trends in AI and Machine Learning for Media: Emerging technologies and their potential impact on media production and consumption. Speculative design for future AI applications in media.

References:

1. "Pattern Recognition and Machine Learning" by Christopher M. Bishop.
2. "Automate This: How Algorithms Came to Rule Our World" by Christopher Steiner.
3. "Data Science for Business: What You Need to Know about Data Mining and Data-Analytic Thinking" by Foster Provost and Tom Fawcett.
4. "Designing with Data: Improving the User Experience with A/B Testing" by Rochelle King, Elizabeth F Churchill, and Caitlin Tan.
5. "Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy" by Cathy O'Neil.

Principles of Advertising and Brand Communication		
Course Code	L-T-P	Credits
24VMC202	3-0-0	3

Course Objectives:

- To introduce students to the various domains of professional practice in the process of developing an advertisement in all formats like print, broadcast, and new digital media.
- To provide a thorough understanding of the function of an advertisement agency
- To provide students instill the industry-driven practices in advertising and enlighten them about the career profile of practitioners.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the techniques of ideation and designing for diverse types of advertising media.
2. Comprehend advertising as an essential marketing tool.
3. Produce advertisements for various media like TV, Newspaper and Online Media.
4. Create advertisements in different layouts and sizes.
5. Structure the various types of advertisements in the traditional media as well as new media with ethical standard.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	1	1	2	2	1	2	2	3	1	2	1	1
CO2	1	1	2	1	1	3	1	2	2	2	2	1	2	1
CO3	1	1	2	1	1	2	1	2	2	3	1	3	1	1
CO4	1	1	1	1	2	3	1	3	3	2	1	2	1	1
CO5	1	1	2	2	1	3	1	2	2	3	2	1	3	1

Unit 1: Introduction

Definition, Evolution, Nature and Scope of Advertising; Socio-economic & cultural role of advertising; Advertising as Communication Process - Advertising as a Business Process - Audience Categories, Geographical Factors and Media: Print Media (Newspaper & Magazines, Pamphlets, Posters & Brochures), Electronic Media (Radio, Television, Audio Visual Cassettes), Other Media (Direct Mail, Outdoor Media), Characteristics, merits & Demerits of above media, media scenes in India. Types of Advertising- Purpose: Commercial, Public Sector, Corporate, Educational, Financial, Government, Hospitality, Health, Retail, Co-operative advertising In store Advertising, Speciality Advertising. Below and above the line advertising.

Unit 2: Industry Structure

Facilitating Institutions: Advertiser, Advertising agency, Media, Research Suppliers. Ad agency Structure: Small, Medium, Big Agencies. Types of agencies: In House, Independent, Full Service & Specialized Agencies. Roles of key personnel in an agency: Account Executive, Media Planner, Account planner, Creative director, Visualiser, Copywriter etc., Role of ASCI. Advertising Ethics & Legal Concerns in the Global and Indian Scenario - Surrogate, Subliminal and Shock advertising, Puffery, Weasel words, Hyperbole etc.

Unit 3: Brand Communication

Brand Communication: Corporate Identity, Understanding Client and Consumer Behaviour. Brand Positioning, Personality, Perception, Brand Image, Brand Equity. Client Brief, Account Planning, Media Planning, Creative Strategy, Integrated Marketing communications: Sales Promotion, B2B, Public Relations etc.

Unit 4: Creative Process

Creative Approaches: Rational, Emotional, Endorsements. Creative Brief, AIDA Principle. The Creative Process: Conceptualization and Ideation, Translation of ideas into campaigns, Visualization for different mediums. Copywriting: Types of Headlines, Body Copy, Baselines, Slogans, Communication through Typography.

Unit 5: Advertising Strategy and Campaign

Advertising campaign: From conception to execution, Identification, and analysis of advertising. Definition of advertising objectives. Creating an advertising platform. Determination of advertising budget. Development of media plan. Creation of the message. Effectiveness evaluation. Advertising Research: Pre-testing and Post-testing of campaigns. Latest Trends in Advertising.

References:

1. William F Arens, Contemporary Advertising, Tata McGraw-Hill Publishing Company Limited, New Delhi, 10 e, 2008.
2. James Twitchell, Twenty Ads That Shook the World: The Century's Most Groundbreaking Advertising and How It Changed Us All, Crown; New edition (26 December 2001)

3. Amitabh Kant, Branding India: An Incredible Story, HarperCollins (7 May 2009)
4. Manendra Mohan, ADVERTISING MANAGEMENT: Concepts and Cases, McGraw Hill Education; 1st edition (1 July 2017)
5. Thomas Russell J. & W. Ronald Lane (1999) Kleppner's Advertising Procedure, 14th Edition, Prentice Hall
6. Rajeev Batra, John G. Myers, & David A Aaker (1996) Advertising Management, 5th Edition, Prentice Hall
7. William F Arens, Contemporary Advertising (2005) 10th Edition, The McGraw-Hill Companies
8. Wells (2007) Advertising: Principles And Practice, 7/E, Pearson Education India
9. Philip Kotler, Waldemar Pfoertsch (2006) B2B Brand Management, Springer Science & Business Media
10. Thomas O'Guinn, Chris Allen, Richard Semenik, Angeline Close Scheinbaum (2014) Advertising and Integrated Brand Promotion, Cengage Learning
11. William Wells, John Burnett, Sandra E. Moriarty (1999) Advertising : Principles and Practice, Fifth Edition, Prentice Hall
12. David Ogilvy, Ogilvy on Advertising, RHUS; 1st Vintage Books ed edition (12 March 1985)

Social Psychology		
Course Code	L-T-P	Credits
24VMC203	3-0-0	3

Course Objective:

To provide students with an understanding of how thoughts, feelings, and behaviors are influenced by others and to equip them to apply social psychological principles in real-world situations.

Course Outcomes (COs):

After completion of the course, learners shall be able to:

1. Describe and explain major theories and concepts in social psychology, including social cognition, social influence, and relationships.
2. Apply research methods to investigate social psychological phenomena, including experimental and non-experimental designs.
3. Analyze how social, cultural, and contextual factors influence behavior and group dynamics.
4. Evaluate the effectiveness of interventions addressing social issues like prejudice, aggression, and prosocial behavior.
5. Communicate social psychological findings and their implications through written reports and presentations.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3	PSO6
CO1	1	1	1	1	2	2	1	2	2	3	1	2	1	1	1
CO2	1	1	2	1	1	3	1	2	2	3	2	1	2	1	1
CO3	1	1	2	1	1	2	1	2	2	2	1	3	1	1	1
CO4	1	1	1	1	2	3	1	3	3	3	2	2	1	1	1
CO5	1	1	2	2	1	3	1	2	2	1	1	1	3	1	1

Unit 1: Introduction to Social Psychology

- Definition, nature and scope of social psychology

- Historical development of social psychology
- Levels of analysis of social behaviour
- Methods and approaches to social psychology

Unit 2: Social Cognition and Perception

- The Self: Components of one's identity; Social identity, Social comparison.
- Forming impression; Cognitive approach to impression formation.
- Stereotypes and central trait.
- Theories of attribution; Heuristics and biases.

Unit 3: Social Influence

- Conformity, compliance, and obedience.
- Cognitive dissonance; Attitude and Persuasion techniques.
- Group dynamics and decision making; social loafing, anonymity; social facilitation.
- Leadership and communication.

Unit 4: Prosocial & Aggressive Behaviour

- Types of prosocial behaviour.
- Determinants of prosocial behaviour.
- Frustration aggression hypothesis.
- Albert Bandura's Social Learning Theory.

Unit 5: Applications & Ethics of Social Psychology

- Applying social psychology in: social problems, health and well being, mental health, education & classroom, community, environment, work setting, sports.
- Culture and social psychology: trends issues and perspectives.
- Ethical issues: Laboratory research issues: Deception; Field research issues: Privacy, Informed consent
- Debriefing and other safeguards.

References:

1. Theories in Social Psychology. (2022). United Kingdom: Wiley.
2. Heinzen, T. E., Goodfriend, W. (2021). Social Psychology. United States: SAGE Publications.
3. Mangal, S., Mangal, S. (2022). Essentials of Social Psychology: An Indian Perspective. United Kingdom: Taylor & Francis.
4. Social Psychology: Handbook of Basic Principles. (2022). United Kingdom: Guilford Publications.
5. Muldoon, O. T. (2024). The Social Psychology of Trauma: Connecting the Personal and the Political. United Kingdom: Cambridge University Press.
6. Handbook of Research on Applied Social Psychology in Multiculturalism. (2021). United States: IGI Global.

7. Bordens, K., Horowitz, I., Miller, D. (2022). SOCIAL PSYCHOLOGY: Theories, Research, and Applications, Sixth Edition (Loose-Leaf-B/W). (n.p.): Academic Media Solutions.
8. The Handbook of Impression Formation: A Social Psychological Approach. (2022). United Kingdom: Taylor & Francis.
9. Freud, S., Strachey, J. (2024). Group Psychology and the Analysis of the Ego: [Illustrated & Psychology Glossary & Index Added Inside]. Germany: E-Kitap Projesi & Cheapest Books.
10. Aronson, E., Wilson, T. D., & Akert, R. M. (2018). Social Psychology (9th ed.). Pearson.
11. Myers, D. G., & Twenge, J. M. (2019). Social Psychology (13th ed.). McGraw-Hill Education.
12. Cialdini, R. B. (2009). Influence: Science and Practice (5th ed.). Allyn & Bacon.
13. Fiske, S. T., & Taylor, S. E. (2017). Social Cognition: From Brains to Culture (3rd ed.). SAGE Publications.
14. Baumeister, R. F., & Bushman, B. J. (2020). Social Psychology and Human Nature (5th ed.). Cengage Learning.

Current Affairs and Analysis I		
Course Code	L-T-P	Credits
24CUR201	0-1-2	2

Course Objective:

The objective of the "Current Affairs and Analysis I" course is to provide students with a comprehensive understanding of contemporary global issues across various domains, including politics, economics, society, environment, and technology. By examining recent developments and trends, students will develop critical thinking skills and analytical abilities necessary to navigate the complexities of the modern world.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Interpret and assess economic data and trends, demonstrating knowledge of macroeconomic principles and their impact on local and global economies.
2. Analyze and evaluate key geopolitical events and trend.
3. Identify and critique social and cultural issues affecting communities worldwide.
4. Evaluate environmental challenges and propose sustainable solutions.
5. Examine technological innovations and their societal implications, demonstrating awareness of ethical considerations and the potential for positive transformation in various sectors.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	2	1	2	1	1	3	3	2	2	2
CO2	3	3	2	1	1	1	1	1	1	3	3	2	2	2
CO3	3	3	1	1	2	1	1	1	1	3	3	2	2	2
CO4	3	3	2	1	2	1	2	1	1	3	3	2	2	2
CO5	3	3	1	2	1	1	2	1	1	3	3	2	2	2

Module 1: Understanding Global Political Dynamics

- Overview of major geopolitical events and trends shaping international relations.
- Analysis of key political players, alliances, and conflicts on the global stage.
- Discussion on the impact of emerging powers and geopolitical shifts on the world order.
- Case studies on recent diplomatic negotiations, treaties, and their implications.
- Examination of the role of non-state actors in influencing global politics, such as NGOs and multinational corporations.

Module 2: Economic Developments and Trends

- Exploration of current economic challenges and opportunities at the global and regional levels.
- Analysis of macroeconomic indicators, including GDP growth, inflation rates, and unemployment figures.
- Discussion on trade dynamics, including tariffs, trade agreements, and global supply chains.
- Examination of emerging markets and their impact on the global economy.
- Case studies on economic crises, recovery strategies, and their effects on different sectors.

Module 3: Social and Cultural Issues

- Overview of contemporary social issues affecting communities worldwide, such as inequality, poverty, and discrimination.
- Analysis of cultural trends, including globalization's impact on cultural identities and traditions.
- Discussion on social movements and activism, such as #MeToo, Black Lives Matter, and environmental advocacy.
- Examination of challenges and opportunities in achieving social justice and inclusivity.
- Case studies on successful initiatives promoting social cohesion and cultural exchange.

Module 4: Environmental Sustainability and Climate Change

- Overview of the current state of the environment, including biodiversity loss, deforestation, and pollution.

- Analysis of climate change impacts, including rising temperatures, extreme weather events, and sea-level rise.
- Discussion on international efforts to mitigate climate change, such as the Paris Agreement and renewable energy initiatives.
- Examination of the role of businesses, governments, and individuals in promoting sustainability.
- Case studies on innovative solutions to environmental challenges and successful conservation projects.

Module 5: Technology and Innovation

- Exploration of recent technological advancements and their societal implications, such as artificial intelligence, blockchain, and biotechnology.
- Analysis of the digital divide and efforts to bridge the gap in access to technology.
- Discussion on the ethical considerations of emerging technologies, including data privacy and cybersecurity.
- Examination of the role of innovation in addressing global challenges, such as healthcare, education, and poverty.
- Case studies on successful tech startups, disruptive innovations, and their impact on various industries.

References:

1. "World Order" by Henry Kissinger - Publisher: Penguin Books, Year: 2015
2. "The Globalization of World Politics: An Introduction to International Relations" edited by John Baylis, Steve Smith, and Patricia Owens - Publisher: Oxford University Press, Year: 2017 (8th edition)
3. "Economics: Principles, Problems, and Policies" by Campbell R. McConnell, Stanley L. Brue, and Sean Masaki Flynn - Publisher: McGraw-Hill Education, Year: 2021 (22nd edition)
4. "Globalization and Its Discontents" by Joseph E. Stiglitz - Publisher: W. W. Norton & Company, Year: 2002
5. "Evicted: Poverty and Profit in the American City" by Matthew Desmond - Publisher: Crown Publishing Group, Year: 2016
6. "This Changes Everything: Capitalism vs. The Climate" by Naomi Klein - Publisher: Simon & Schuster, Year: 2014
7. "The Fourth Industrial Revolution" by Klaus Schwab - Publisher: Crown Business, Year: 2017

SEMESTER IV

Film Studies and Analysis		
Course Code	L-T-P	Credits
24VMC211	2-2-0	4

Course Description:

This course aims to provide learners with an understanding of the fundamentals of film language and history, explore concepts of film form and various genres, facilitate the analysis of mise-en-scene elements in films, and foster an appreciation for cinema while integrating basic cinematic language into their own film production endeavours.

Course Objective:

- To gain knowledge on the basics of film language and film history.
- To understand the concepts of film form and different film genres.
- To equip learners in analysing the mise-en-scene elements in films.
- To make the learners to appreciate films and also incorporate the basics of cinematic language in their film production works.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Appraise the world of cinema and its language.
2. Understand the theoretical aspects of filmmaking.
3. Appraise film form, genres and film movements.
4. Critically analyse films based on theoretical aspects.
5. Create content based on film studies and analysis.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	3	1	1	1	2	1	1	1	1	2	2	3
CO2	3	3	2	1	1	3	1	1	1	1	1	2	2	3
CO3	2	2	2	1	2	1	2	1	1	1	1	3	1	3
CO4	3	3	1	1	2	1	3	1	1	1	1	2	2	2
CO5	3	3	2	1	3	2	3	2	2	1	1	3	3	3

Unit 1: Introduction to Film Studies

History of World Cinema; Introduction to Indian Cinema; Regional cinemas in India; Development of cinema as medium of mass communication; artistic and commercial cinema; Language and grammar of film- signs and syntax; film aesthetics and review of cinema; psychology and sociology of cinema; censorship of films; Impact of globalization on Indian cinema.

Unit 2: Film Form and Mise-en-scène

Film Form: Form and Narrative, Time and Space in Narrative, Flow of Story Information, Restricted and Unrestricted Narration, Cause and Effect, Subjective and Objective Narration; Case study- analysing film form and content; Mise en scène: Importance of Mise en scène in Films. Different Elements of Mise en scène - Setting, Properties, Costume, Hair and Make- Up, Lighting, Acting, Case Study-Analyzing Mise en scène of a Selected Film.

Unit 3: Film Genre, Movements and Ideologies

Film Genres: Taxonomies of Film Genre, Genre History, Genre Iconography, Social Functions of Genres, Genre Mixing, Film Genres in Digital Age. Case Study-Analyzing Selected Film Genres; Introduction to Film Movements: Major Film Movements; Socio Political Contexts of Film Movements: Classic Hollywood, Soviet Cinema, German Expressionism, Italian Neo Realism and French New Wave; Film Noir; Indian new wave; Japanese new wave. Introduction to film and ideology: class struggle; gender issues; queer cinema; feminism; Identities and representation.

Unit 4: Production, Editing and Sound

Building blocks: shot, scene, sequence; Cinematography: distance, height, angle, movement, focus; Lighting; Colours and meanings; Case study - analysing cinematography; Film editing: principles and practices; Continuity; Montage; Types Cuts and meanings; Types of transitions; Case study - analysing editing; Sound and silence; Musics; Dialogue; Case study - analysing sound.

Unit 5: Reading and Researching Films

Film and authorship: Auteur studies and Criticism; Collaborative film art; Digital auteurs; Indian and Global Auteurs; Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Adoor Gopalakrishnan, Ingmar Bergman, Federico Fellini, Akira Kurosawa, François Truffaut, Alfred Hitchcock; Film research: concepts and steps; Star studies; Film consumption; New cinema history; Cinema culture and society; Film studies and AI.

References:

1. A Companion to Indian Cinema. (2022). United States: John Wiley & Sons, Incorporated.
2. Dix, A. (2016). Beginning Film Studies: Second Edition. United Kingdom: Manchester University Press.
3. Nichols, B. (2010). Engaging Cinema: An Introduction to Film Studies. United Kingdom: W.W. Norton & Company.
4. Sikov, E. (2020). Film Studies, Second Edition: An Introduction. United Kingdom: Columbia University Press.
5. Bordwell, D., Thompson, K., Smith, J. (2023). Film Art: an Introduction. United States: McGraw Hill LLC.

6. Monaco, J. (2013). *How To Read a Film: Technology: Image & Sound: Enhanced and Expanded*. (n.p.): Harbor Electronic Publishing.
7. Murch, W. (2001). *In the Blink of an Eye: A Perspective on Film Editing*. United States: Silman-James Press.
8. Dmytryk, E. (2018). *On Film Editing: An Introduction to the Art of Film Construction*. United Kingdom: Taylor & Francis.
9. *A Film Theorist's Companion*. (2023). United States: Cognella Academic Publishing.
10. Cateridge, J. (2015). *Film Studies For Dummies*. Germany: Wiley.
11. Ricciardelli, L., Shanahan, J. O., Young, G. (2019). *Undergraduate Research in Film: A Guide for Students*. United Kingdom: Taylor & Francis.
12. *Explorations in New Cinema History: Approaches and Case Studies*. (2011). Germany: Wiley.
13. Stam, Robert (2017): *Film Theory : An Introduction*, John Wiley & Sons.

Generative AI in Media Production

Course Code	L-T-P	Credits
24VMC213	2-2-0	4

Course Objective:

This course explores the emerging field of generative AI and its applications in media production. It covers the principles behind generative AI, including how it learns from data to create new content—ranging from images and videos to text and sound. The course aims to equip students with knowledge about cutting-edge AI tools and their potential to revolutionize the media industry, enhancing creativity, personalization, and efficiency.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Analyze the historical development and fundamental technologies of generative AI.
2. Apply generative AI tools to create innovative content in graphic design, web design, and animation, demonstrating proficiency with industry-standard software.
3. Develop AI-driven strategies for content writing, scriptwriting, and video production, enhancing efficiency and creativity in media outputs.
4. Implement generative AI techniques in digital marketing and social media to optimize content creation and ad placement strategies.
5. Evaluate the ethical implications of using generative AI in media production, addressing issues related to copyright, originality, and misinformation.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	3	3	3	3	3	3	2	2	3	3	3
CO2	3	3	3	3	3	3	3	3	3	2	2	3	3	3
CO3	3	3	3	3	3	3	3	3	3	2	2	3	3	3
CO4	3	3	3	3	3	3	3	3	3	2	2	3	3	3
CO5	3	3	3	3	3	3	3	3	3	2	2	3	3	3

Unit 1: Introduction to Generative AI

Overview of Generative AI: Definitions and Concepts : Delve into the distinctions between generative AI and other types of AI, focusing on the ability of generative models to create new data that resembles the training data. Examples include text, images, and sounds generated through AI.

History and Evolution of Generative Models : Chart the development of generative models from early neural networks to contemporary GANs and VAEs, noting key milestones in AI research that contributed to their evolution.

Key Technologies Behind Generative AI : Explain the foundational technologies of generative AI, such as GANs, which pit two neural networks against each other to generate new data, and VAEs, which compress data into a lower-dimensional space and reconstruct it.

Unit 2: Generative AI in Creative Media Production

AI in Graphic Design : Explore specific AI tools like DeepArt for transforming photographs into artworks in the style of famous painters, and Runway ML for experimenting with novel design concepts.

AI in Web Design : Discuss how AI-powered platforms such as Wix ADI and The Grid revolutionize web design by automatically generating site layouts and designs based on content and user behavior.

AI in Animation : Cover the use of Adobe Character Animator and Runway ML in creating animated characters and sequences with minimal manual animation, enhancing productivity and creative possibilities.

Unit 3: AI-Driven Content Creation for Media

AI for Content Writing : Deep dive into GPT-3 and similar tools for generating readable, engaging text content. Discuss the potential for these tools to assist in blogging, article writing, and marketing copy.

AI in Scriptwriting and Copywriting : Explore AI's role in generating creative scripts for videos and effective copy for advertisements, using tools like ShortlyAI and Plot Generator.

AI in Video Production : Investigate how platforms like Descript leverage AI for video editing, transcription, and overdubbing, making video production more accessible and efficient.

Unit 4: Generative AI in Marketing and Social Media

AI for Social Media Content: Examination of AI tools like Lately, which automates social media content creation, helping brands maintain a consistent and engaging online presence.

AI in Digital Advertising: Analyze how AI is transforming digital advertising through automated ad placements and optimizations, using platforms like Albert to target ads more effectively.

Unit 5: Ethical Considerations and Future Trends

Ethical Implications of Generative AI : Explore the ethical dilemmas posed by AI-generated content, including issues of copyright, originality, and the potential for spreading misinformation.

Future of Generative AI : Speculate on the future developments in generative AI technology and its potential new applications in media, such as fully AI-driven movies or news outlets.

References:

1. "Generative Deep Learning: Teaching Machines to Paint, Write, Compose, and Play" by David Foster.
2. "AI as a Tool for Creativity" by Joel Lehman, Jeff Clune, D. Sculley (Editors).

3. "The Creativity Code: Art and Innovation in the Age of AI" by Marcus du Sautoy.
4. "Marketing in the Age of Google, Revised and Updated" by Vanessa Fox.
5. "AI Ethics" by Mark Coeckelbergh.

UI/UX Design		
Course Code	L-T-P	Credits
24VMC212	2-1-0	3

Course Objective:

This course introduces the fundamental concepts and principles of UI/UX design within the context of visual communication. Covering a range of topics from design thinking to prototyping and user testing, the curriculum is designed to equip students with the skills needed to create effective and user-centered digital products. Emphasis is placed on understanding user needs, utilizing design tools, and applying AI technologies to enhance user experiences.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Analyze the evolution and principles of UI/UX design and the impact of psychological factors like color theory and visual hierarchy on user interaction.
2. Apply the user-centered design process and design thinking methodologies to create digital products
3. Utilize a variety of prototyping tools and techniques to develop both low-fidelity and high-fidelity prototypes
4. Implement advanced interface design elements and interaction design principles to create intuitive and engaging user interfaces for diverse digital platforms.
5. Evaluate the role of emerging technologies such as AI and machine learning in UI/UX design and incorporate accessibility

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO2	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO3	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO4	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO5	3	3	2	2	3	3	3	3	3	2	2	3	3	3

Unit 1: Foundations of UI/UX Design

Introduction to UI/UX Design: Definitions, Importance, and Industry Trends : Explore the evolution of UI/UX design, its growing significance in digital product development, and current industry trends, including the shift towards more immersive and interactive experiences.

Principles of Good UI Design : Dive deep into color theory, understanding color psychology and its application in UI design; typography, including font selection and readability; layout principles for optimal content organization; and visual hierarchy to guide user attention effectively.

User-Centered Design (UCD) Process : Detailed discussion on each stage of the UCD process, emphasizing the importance of empathy in design, defining user needs and goals, ideating solutions, prototyping, and testing.

Unit 2: Design Thinking and Prototyping

Stages of the Design Thinking Process : An in-depth look at how to empathize with users, define clear design challenges, ideate creative solutions, prototype quickly, and test with real users. Discussion on how this iterative process leads to innovative and user-centric designs.

Introduction to Prototyping Tools and Techniques : Overview of popular prototyping tools like Sketch, Adobe XD, and Figma. Comparison of low-fidelity versus high-fidelity prototypes and when to use each.

Unit 3: User Research and Usability Testing

Techniques for Conducting User Research : Detailed methodologies for executing surveys, conducting interviews, creating personas, and mapping user journeys to gather meaningful insights about target users.

Usability Testing Methods : Explore various usability testing methods, including their advantages and limitations. Learn how to choose the right method based on design maturity and available resources.

Unit 4: Interface Design and User Interaction

Advanced UI Design Elements : Examination of sophisticated UI elements like icons, widgets, and how they contribute to interaction models. Discussion on the balance between aesthetic appeal and functionality.

Principles of Interaction Design : Deep dive into interaction design principles such as feedback, affordances, constraints, and how they influence user behavior and expectations. Exploration of designing for gestures and voice commands.

Unit 5: Emerging Trends and Technologies in UI/UX Design

AI and Machine Learning in UI/UX Design : Investigation into how AI and ML are being used to create dynamic, personalized user experiences, predictive interfaces, and automated content generation. Ethical considerations in automated decision-making.

Accessibility and Inclusive Design Principles : Comprehensive overview of accessibility standards (e.g., WCAG), designing for inclusivity, and the importance of building digital products that are usable by everyone, including people with disabilities.

References:

1. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug.
2. "The Design of Everyday Things" by Don Norman.
3. "The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses, and Ecosystems" by Michael Lewrick, Patrick Link, and Larry Leifer.
4. "Observing the User Experience: A Practitioner's Guide to User Research" by Elizabeth Goodman, Mike Kuniavsky, and Andrea Moed.

5. "About Face: The Essentials of Interaction Design" by Alan Cooper, Robert Reimann, David Cronin, and Christopher Noessel.

UI/UX Design Lab		
Course Code	L-T-P	Credits
24VMC283	0-2-2	3

Course Objective:

This lab course offers a deep dive into the practical aspects of UI/UX design, emphasizing the use of design software to create wireframes, prototypes, and user interfaces for digital products. Through a series of step-by-step modules, students will engage in real-world projects that cover the entire design process, from initial research and wireframing to prototyping and user testing. The course aims to equip students with the skills necessary to produce comprehensive design solutions that meet user needs and preferences.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Utilize design software to create wireframes, high-fidelity prototypes, and user interfaces
2. Conduct design research and user analysis to inform the creation of user-centered designs
3. Develop and test responsive web designs implementing principles of adaptive layout.
4. Implement accessibility standards in UI/UX projects.
5. Create comprehensive UI/UX design solutions for real-world applications.

CO – PO Mapping:

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO1 0	PO1 1	PSO 1	PSO 2	PSO 3
CO 1	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO 2	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO 3	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO 4	3	3	2	2	2	3	2	1	1	1	1	3	2	2
CO 5	3	3	2	2	3	3	3	3	3	1	1	3	3	3

Module 1: Introduction to Design Tools

Basic navigation and toolsets of the chosen design software.

Setting up a project and understanding the workspace.

Assignment: Create a simple interface design for a mobile app landing page.

Module 2: Design Research and Wire framing.

Techniques for conducting design research and user analysis.

Creating low-fidelity wireframes and sitemaps for digital products.

Assignment: Develop a set of wireframes for a user-specified application, incorporating findings from user research.

Module 3: High-Fidelity Design and Prototyping

Transitioning from wireframes to high-fidelity designs.

Utilizing design systems and component libraries for consistency.

Introduction to prototyping and animation within the design tool.

Assignment: Convert low-fidelity wireframes into a high-fidelity prototype of a user interface, including basic interactions.

Module 4: Usability Testing and Iteration

Planning and conducting usability tests with real users.

Analyzing feedback and iterating on designs based on user input.

Assignment: Conduct usability testing on the high-fidelity prototype, compile a report of findings, and iterate on the design based on feedback.

Module 5: Responsive Web Design

Principles of responsive design and adaptive layouts.

Designing interfaces that work across different devices and screen sizes.

Assignment: Create a responsive version of a web application design that adapts to desktop, tablet, and mobile views.

Module 6: Designing for Accessibility

Basics of accessible design and inclusivity in digital products.

Implementing accessibility standards and best practices in UI/UX design.

Assignment: Audit and redesign a provided interface to meet accessibility guidelines, focusing on color contrast, navigation, and content readability.

Module 7: Final Project - End-to-End UI/UX Design

Comprehensive project that encompasses all stages of the UI/UX design process.

Students select a project theme based on real-world problems or opportunities.

Final Assignment: Complete an end-to-end UI/UX design project, including user research, wireframes, high-fidelity designs, prototyping, and usability testing. Present the final design solution and process documentation.

References:

1. "The Design of Everyday Things" by Don Norman.

2. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug.
3. "Lean UX: Designing Great Products with Agile Teams" by Jeff Gothelf and Josh Seiden.

Current Affairs and Analysis II		
Course Code	L-T-P	Credits
24CUR211	0-1-2	2

Course Objective:

The objective of the "Current Affairs and Analysis II" course is to provide students with a comprehensive understanding of pressing global issues beyond those covered in "Current Affairs and Analysis I" Through the exploration of topics such as health challenges, security threats, migration, sustainable development, and human rights, students will develop critical thinking skills and analytical abilities necessary to engage with complex global issues and contribute to informed decision-making and action.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Analyze and evaluate global health challenges and pandemic preparedness.
2. Interpret and assess security threats and counterterrorism strategies.
3. Identify and critique migration patterns, refugee movements, and humanitarian responses.
4. Evaluate progress towards achieving the Sustainable Development Goals (SDGs) and global governance frameworks.
5. Examine human rights violations, justice mechanisms, and accountability processes.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	2	1	2	1	1	2	2	2	2	2
CO2	3	3	2	1	1	1	1	1	1	2	2	2	2	2
CO3	3	3	1	1	2	1	1	1	1	2	2	2	2	2
CO4	3	3	2	1	2	1	2	1	1	2	2	2	2	2
CO5	3	3	1	2	1	1	2	1	1	2	2	2	2	2

Module 1: Global Health Challenges and Pandemic Preparedness

- Examination of current global health issues, including infectious diseases, non-communicable diseases, and healthcare disparities.
- Analysis of the response to recent pandemics, such as COVID-19, and lessons learned for future preparedness.

- Evaluation of international health organizations, such as the World Health Organization, and their role in addressing global health crises.
- Case studies on successful public health interventions, vaccination campaigns, and healthcare delivery models.
- Discussion on the importance of global cooperation and solidarity in tackling health challenges.

Module 2: Security Threats and Counterterrorism Strategies

- Overview of emerging security threats, including terrorism, cyberattacks, and geopolitical tensions.
- Analysis of counterterrorism measures, intelligence sharing, and international security cooperation.
- Examination of the impact of conflicts, refugee crises, and humanitarian emergencies on global security.
- Case studies on successful peacekeeping operations, conflict resolution efforts, and post-conflict reconstruction.
- Discussion on the balance between security measures and human rights protection in combating terrorism.

Module 3: Migration, Refugees, and Humanitarian Crises

- Exploration of global migration patterns, forced displacement, and refugee movements.
- Analysis of the drivers of migration, including conflict, poverty, and environmental degradation.
- Examination of international responses to humanitarian crises, refugee protection, and resettlement efforts.
- Case studies on refugee camps, migrant integration programs, and the role of host communities.
- Discussion on the ethical and legal challenges of migration management and asylum policies.

Module 4: Sustainable Development Goals (SDGs) and Global Governance

- Overview of the United Nations Sustainable Development Goals (SDGs) and their significance for global development.
- Analysis of progress towards achieving the SDGs, including poverty eradication, education, gender equality, and environmental sustainability.
- Examination of the role of international organizations, governments, and civil society in advancing the SDGs.
- Case studies on successful development projects, innovative financing mechanisms, and partnerships for sustainable development.
- Discussion on the importance of inclusive and participatory governance in achieving the SDGs.

Module 5: Human Rights, Justice, and Accountability

- Exploration of human rights violations, impunity, and efforts towards justice and accountability.
- Analysis of international human rights frameworks, treaties, and mechanisms for monitoring and enforcement.
- Examination of transitional justice processes, truth and reconciliation commissions, and reparations for victims.
- Case studies on human rights defenders, advocacy campaigns, and movements for social justice.
- Discussion on the role of international criminal tribunals, national courts, and civil society in promoting human rights and accountability.

References:

1. "Global Health 101" by Richard Skolnik - Publisher: Jones & Bartlett Learning, Year: 2019 (Third edition).
2. "Counterterrorism: A Reference Handbook" by Frank Shanty - Publisher: ABC-CLIO, Year: 2019 (Second edition).
3. "Refugees: Why Seeking Asylum is Legal and Australia's Policies Are Not" by Jane McAdam - Publisher: University of New South Wales Press, Year: 2014.
4. "Sustainable Development Goals: Their Impact on Business" by Güler Aras and David Crowther - Publisher: Routledge, Year: 2019.
5. "Human Rights: A Very Short Introduction" by Andrew Clapham - Publisher: Oxford University Press, Year: 2007.

Semester V

Public Relations and Corporate Communication		
Course Code	L T P	Credits
24VMC301	3-0-0	3

Course Objective:

To introduce the students to the concept of Public Relation and equip them to build a career according to the industry requirements.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the concepts of corporate communication and public relations.
2. Explain the various elements of corporate communication and consider their roles in managing organizations
3. Examine how various elements of corporate communication must be coordinated to communicate effectively.
4. Develop a critical understanding of the different practices associated with corporate communication.
5. Appreciate the contemporary relevance and functioning of PR.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	2	1	2	2	1	2	2	1	1	2	1	1
CO2	2	2	2	1	1	3	1	2	2	1	1	1	2	2
CO3	1	1	2	1	1	2	1	2	2	1	1	3	1	3
CO4	2	2	1	1	2	3	1	3	3	1	1	2	1	2
CO5	2	2	2	2	1	3	1	2	2	1	1	1	3	2

Unit 1: Fundamentals of Public Relations

Introduction, Meaning, Essentials of Public Relations, Objectives of Public Relations, Scope of Public Relations, Significance of Public Relations in Business, Emergence of Public Relations -Tracing Growth of Public Relations in India.

Unit 2: Fundamentals of Public Relations

Corporate Communication: Scope and Relevance Introduction, Meaning, Scope, Corporate Communication in India, Need and Relevance of Corporate Communication in Contemporary Scenario. Stakeholders. Internal / External Publics. Employee Relations, Government Relations and Community Relations, Financial Relations etc.

Unit 3: Functions of Corporate Communication and Public Relations

Media Relations Introduction, Importance of Media Relations, Principles of Good Media Relations, Various PR Publics, Steps in Implementing an Effective Employee Communications Programme, Crisis Communication Introduction, Impact of Crisis, Role of Communication in Crisis, Guidelines for Handling Crisis.

Unit 4: Key Concepts in Corporate Communication Corporate

Identity: Meaning and Features, Corporate Image: Meaning, Factors Influencing Corporate Image, Corporate Reputation: Meaning, Advantages of Good Corporate Reputation, Ethics and Law in Corporate Communication, Corporate Culture, Corporate Citizenship and CSR.

Unit 5: Writing for PR

Preparing News releases for Media & its types. Organizing Media conferences, preparing the media kit. Organizing Press visits and Open house for media and other publics. Digital PR - Case studies.

References:

1. Public Relations The Profession and Practice - Dan Lattimore, Otis Baskin, Suzette T. Heiman, Elizabeth L.Toth - Tata McGraw Hill, New Delhi(2012)
2. Effective Public Relations and Media Strategy - C. V. Narasimha Reddy, PHI (2014)
3. Public Relations Principles and Practice, Iqbal S. Sachdeva - Oxford University Press
4. The New Rules of Marketing and PR: How to Use Content Marketing, Podcasting, Social Media, AI, Live Video, and Newsjacking to Reach Buyers Directly by David Meerman Scott
5. Corporate Communication: A Guide to Theory and Practice by Joep P. Cornelissen
6. A Handbook of Corporate Communication and Public Relations by Sandra Oliver
7. Keith Butterick (2012) Introducing Public Relation Theory and Practice, South Asia Edition, Sage Publications
8. Merry Shelburne (2003) Effective Public Relations – A Practical Approach, Second Edition
9. Innovations in Management, 2003 edition, Biztantra
10. Douglas Newsom and Bob Carrell (1994) Public Relations Writing: Form and Style , Fourth Edition, Wadsworth Publishing

11. Newsome Turk Krunckerberg (2000) This is PR , 7th Edition, Wadsworth Thomson Learning
12. Lesley Philip (1998) Handbook of PR & Communication, Contemporary Publishing Co USA
13. Center Allen H & Jackson Patrick (2002) Public Relations Practice - Managerial Case Studies & Problems, Prentice Hall of India Pvt Ltd
14. Joseph Fernandez (2004) PR & CCs - 21st Century Primer, Sage Publication
15. Esta de Fossard (2005). Writing and Producing Radio Dramas, Sage Publications.

AI in Media Production Lab I		
Course Code	L-T-P	Credits
24VMC381	0 2 4	4

Course Objective:

This lab course offers an immersive introduction to artificial intelligence applications in media production, including content writing, scriptwriting, copywriting, personalized content distribution, and digital marketing strategies. Through a series of practical projects, students will learn to utilize AI tools to enhance creativity, efficiency, and personalization in media content creation and distribution.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Utilize AI tools to generate high-quality demonstrating an understanding of how AI can enhance the creative writing process.
2. Develop personalized content distribution strategies using AI, analyzing audience data to tailor content effectively across various digital platforms.
3. Apply AI technologies to optimize digital marketing and social media strategies
4. Integrate AI tools into a comprehensive media production workflow.
5. Evaluate the effectiveness of AI applications in media production through practical projects and reflective analysis.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	3	1	3	2	3	3	1	1	3	1	2
CO2	1	1	2	3	2	3	2	2	2	1	1	2	2	2
CO3	2	2	2	3	1	3	3	2	2	1	1	2	2	3
CO4	2	2	3	3	1	3	2	3	3	1	1	2	3	3
CO5	3	3	3	2	3	3	2	2	2	1	1	2	3	2

Module 1: AI-Assisted Content Creation

Objective: Explore AI tools for generating written content and understand their potential in enhancing creative writing processes.

Project: Use an AI writing assistant to create a series of blog posts on a chosen topic, focusing on maintaining a consistent voice and style.

Assignment: Submit a reflection report on the experience, including an analysis of the AI tool's effectiveness and areas for improvement.

Module 2: Scriptwriting and Copywriting with AI

Objective: Learn to apply AI in scriptwriting and copywriting, focusing on generating scripts for videos and persuasive copy for advertising.

Project: Develop a script for a short promotional video using AI scriptwriting tools. Create AI-generated copy for a digital advertising campaign.

Assignment: Present the script and advertising copy, accompanied by a critique of the AI-generated content's quality and creativity.

Module 3: Personalized Content Distribution

Objective: Understand how AI can be used to analyze audience data and personalize content distribution across digital platforms.

Project: Implement an AI-driven tool to distribute personalized content to different audience segments on a mock digital platform.

Assignment: Analyze and report on the distribution strategy's effectiveness, including engagement metrics and audience feedback.

Module 4: AI in Digital Marketing and Social Media

Objective: Explore the use of AI in enhancing digital marketing strategies and social media engagement.

Project: Utilize AI tools to develop a social media marketing strategy for a hypothetical product or service, including content creation, scheduling, and audience targeting.

Assignment: Execute a simulated social media campaign and prepare an analysis of the campaign's reach, engagement, and potential ROI based on AI predictions.

Module 5: Project - Integrating AI into a Comprehensive Media Production Workflow

Objective: Combine skills learned in previous modules to integrate AI into a comprehensive media production workflow, from content creation to distribution.

Project: Develop a complete media project that includes AI-generated content, a marketing strategy, and personalized distribution plans. The project should showcase the practical application of AI tools in creating, marketing, and distributing media content.

Assignment: Submit the complete media project along with a detailed report documenting the AI tools used, the workflow, challenges encountered, solutions implemented, and an evaluation of the project's success.

References:

1. "Artificial Intelligence for Marketing: Practical Applications" by Jim Sterne.
2. "Marketing AI: From Automation to Revenue Performance Marketing" by Stevan Roberts and Theresa Kushner.

3. "AI for Content Creation: Tools and Techniques" by Rowland Manthorpe and others (Note: As of the last update in April 2023, specific books directly addressing
4. AI for content creation across a broad spectrum might not exist, but literature on digital marketing, AI applications, and creative processes in AI can provide valuable insights).

Film Editing Techniques and Practices		
Course Code	L-T-P	Credits
24VMC382	0-2-2	3

Course Objective:

- To introduce the learner to the basic and advanced level of film editing.
- To make the learner understand the emotional value that editing techniques add to a film.
- To inculcate practical knowledge on cutting, juxtaposing, using transitions and other effects.
- To make learners appreciate the visual narrative weaved with the help of film editing.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the principles of film editing and workflow.
2. Analyze the historical evolution of film editing, demonstrating an understanding of its progression from analog to digital techniques.
3. Apply theoretical concepts of film editing, such as pacing, rhythm, and timing, to analyze and critique film sequences effectively.
4. Utilize editing software to import, organize, trim, and manipulate footage, showcasing mastery of basic editing techniques.
5. Produce films with advanced editing techniques, including special effects, compositing, sound design, and color grading, to enhance narrative depth and visual aesthetics.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	2	1	2	2	1	1	1	1	1	2	1	2
CO2	3	3	2	2	1	2	3	1	1	1	1	2	3	1
CO3	2	2	2	1	3	2	2	1	1	1	1	3	2	1
CO4	1	1	3	3	2	3	1	3	3	2	2	1	1	3
CO5	2	2	3	3	3	3	1	3	3	2	2	2	1	3

Module 1: Introduction to Film Editing

History and evolution of film editing, Understanding the role of the editor in storytelling, Exploring the transition from analog to digital editing, Basics of non-linear editing systems, why editing is required, editing theory and concepts, The impact of pacing, rhythm, and timing in film editing, shot division, knowing when to cut and when not to.

Module 2: Mastering the software

The Interface: Project Panel, Source Monitor, Program Monitor, Timeline, Sequence, Resolution, Frame Rate, Project settings, importing footage, organizing media, bins, labels, markers, trimming, cutting, using razor tool, transitions, video effects, audio effects, keyframes, effects control, adjustment layers, video & audio tracks, audio level, exporting in different formats and packages.

Module 3: Editing Principles and Workflow

Screen direction, Six rules of editing (Murch), Continuity editing techniques, Mastering match cuts, eye-line matches, and action matches, transitions, Creating seamless transitions for visual coherence, Montage editing (Eisenstein, Pudovkin and Kuleshov) and parallel storytelling, Workflow in a film production process focusing on editing, Maintaining editing reporting while shooting and editing, Efficient file management (DIT), Collaborating with other departments in the post-production process.

Module 4: Advanced Editing Techniques

Special effects and visual storytelling, incorporating visual effects for narrative enhancement, Compositing, Sound design, the role of sound in film editing, the L-Cut, J-Cut, Sync sound and dialogue for seamless integration, dubbing process, colour correction and grading.

Module 5: Narrative Editing and Story Structure

Editing for narrative impact, Shaping the viewer's emotional response through editing choices, building tension and suspense through editing, analyzing different narrative structures in films, Non-linear storytelling and flashbacks, Editing for various genres.

References:

1. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch

2. "The Technique of Film Editing" by Karel Reisz and Gavin Millar
3. "Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know" by Gael Chandler
4. "The Film Editing Room Handbook" by Norman Hollyn
5. "The Film Sense and Film Form" by Sergei Eisenstein
6. "On Film Editing" by Edward Dmytryk
7. "Cut to the Chase" by Sam O'Steen
8. "Cutting Rhythms: Intuitive Film Editing" by Karen Pearlman
9. "On Filmmaking" by Alexander Mackendrick

Film Direction and Screenplay Writing Practice		
Course Code	L-T-P	Credits
24VMC383	0-2-2	3

Course Objective:

- Basic elements of visual story telling
- Create basic level screenplay drafts
- Learn direction skills and understand the role and responsibilities of a director
- Understand the role and responsibilities of various departments involved in filmmaking
- Also learn to work within time and budget

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Develop a story idea into detailed script with character development.
2. Create basic level screenplay in universal standard formats.
3. Create storyboards, shot divisions, scene blocking, and staging.
4. Understand light and sound design in a film.
5. Understand budgeting and marketing of film.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	1	2	3	1	1	1	1	3	2	3
CO2	1	1	3	2	1	2	1	2	2	2	2	3	2	3
CO3	1	1	3	3	1	2	1	3	3	1	1	3	2	3
CO4	1	1	3	3	1	2	1	2	2	1	1	3	2	3

CO5	1	1	3	3	3	1	1	2	2	1	1	3	2	3
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Unit 1:

Identification of story idea, theme, subject and genre. Three-act structure, importance of conflict, character development in films, story outline, loglines, and summary.

Unit 2:

Using beat sheets, writing scenes, dialogues, fine-tuning screenplay with peer reviews and collective brainstorming, understand standard formats and software for developing a screenplay.

Unit 3:

Introduction to the director's role in filmmaking On-set communication know-how and leadership that facilitates collaborative and creative atmosphere on sets.

Pre-production planning for film direction like Script breakdowns, shot lists, and storyboarding, Casting decisions and character discussions.

Understanding film budget and time constraints.

Collaboration with the cinematographer like coordinating visual elements with the cinematography team.

Overview of film production workflow like understanding the stages of production from shooting to editing, coordination with the editing and post-production teams of sound design and music.

Unit 4:

Directing different genres like adapting directing techniques for various film genres, scene blocking and staging strategies for blocking actors and camera movements.

Creating visually compelling and dynamic scenes.

Cinematic techniques for storytelling like effective use of camera angles and movements and exploring lighting and colour for visual impact.

Scene transitions and continuity using editing techniques.

Unit 5:

Techniques for working with actors for eliciting authentic performances

Managing on-set dynamics and challenges

Directing ensemble casts and group scenes like balancing multiple characters and storylines and navigating the complexities of group dynamics in scenes

References:

1. "On Filmmaking – An Introduction to the Craft of the Director" by Alexander Mackendrick
2. "Directing: Film Techniques and Aesthetics" by Michael Rabiger
3. "On Directing Film" by David Mamet

4. "Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know" by Jennifer Van Sijll
5. "The Five C's of Cinematography: Motion Picture Filming Techniques" by Joseph V. Mascelli
6. "Story: Substance, Structure, Style, and the Principles of Screenwriting" by Robert McKee
7. "The Screenwriter's Workbook: Exercises and Step-by-Step Instructions for Creating a Successful Screenplay" by Syd Field
8. "Directing Actors: Creating Memorable Performances for Film & Television" by Judith Weston
9. "The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay" by David Howard and Edward Mabley
10. "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch
11. "Making Movies" by Sidney Lumet
12. "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
13. "The Complete Film Production Handbook" by Eve Light Honthaner

Semester VI

Policy Practice and Ethics: Media Case Studies		
Course Code	L T P	Credits
24VMC311	3-0-0	3

Course Objective:

- To create awareness among students on various Policy and ethical issues involved in day-to-day journalism
- Familiarizing with constitutional provisions on media and content creation
- To provide a thorough understanding of the legal framework within which mass media functions in India

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Make use of relevant constitutional provisions of media in the Indian Scenario
2. Summarize the legal issues and ethical principles in mass communication
3. Analyze how media policies and regulations enable or constrain effective media environments
4. Evaluate the obligations and rights of media practitioners in the execution of their duties
5. Interpret the importance of responsible Journalism, which works within the framework of laws and ethics.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	1	1	1	2	2	1	1	1	1	1	2	1
CO2	1	1	2	1	1	1	2	1	1	1	1	1	1	2
CO3	3	3	1	1	2	1	1	1	1	2	1	1	2	1
CO4	1	1	2	1	2	2	1	1	1	2	2	1	2	1
CO5	2	2	1	1	3	1	1	1	1	2	2	1	1	1

Unit 1:

Introduction to media and legal frameworks. Foundational principles, theories, ethics, and policy in media contexts. – fundamental rights and directive principles – freedom of speech and expression enshrined in the Indian constitution – article 19 (1)a – reasonable restrictions, the role of the fourth estate

Unit 2:

Defamation – libel and slander – possibilities and challenges, Contempt of court act – contempt of legislature – Official Secrets Act – copy right Act – drugs and Magic Remedies

Act – Working Journalist Act – right to Information. Balancing National Security and Privacy:

Case studies exploring the tension between security concerns and individual privacy

Unit 3:

Ethical Concerns: Ethical obligations in reporting factual information Right to privacy: Invasion of privacy, Sensitivity, Media's Influence on Public Opinion: Accountability and responsibility in shaping public discourse, ethical challenges when covering sensitive topics. Code of Ethics, ASCI codes, Norms of Journalists.

Unit 4:

Legal foundations governing media practices. Obligation to truth. Accuracy and Objectivity. Fairness and Balance. Plagiarism. Conflicting Interests. Sources- Reliability of Sources, Story's Credibility, Types of Sources, protection of sources. Investigative Reporting, Ethical dilemmas and legal constraints in surveillance by media organizations. National Security vs. Individual Rights.

Unit 5:

Media Case Studies: Section 66A of the IT Act: Freedom of Expression, Press Council of India vs. Union of India: Autonomy of Press, Media Coverage of the selected Cases on human rights violation

Ethics and Sensationalism, Media and the Right to Privacy: Aadhaar Case, Data Privacy Concerns: WhatsApp and Pegasus Spyware.

References:

1. Media Ethics: Key Principles for Responsible Practice" by Patrick Lee Plaisance
2. "Media Ethics in Asia: Cases and Commentaries" edited by Shakuntala Rao
3. Media Law and Ethics in the Digital Age: Theories and Cases" by Jan K. Hovden and Andrew B. Moemeka
4. Pavlik,J. (2008). Media in the digital age . New York: Columbia University Press.
5. Plaisance, P.L. (2009). Media Ethics: Key principles for responsible practice, New Delhi: Sage.
6. Rosenstiel,T. and Mitchell.A. (Eds.) (2003). Thinking clearly: Cases in Journalistic Decision Making. New York: Columbia University Press.

AI in Media Production Lab II		
Course Code	L T P	Credits
24VMC384	0-2-4	4

Course Objective:

This course offers practical exposure to AI technologies in the fields of graphic design, image manipulation, web design, UI/UX design, animation, and video production. Through a series of projects, students will learn to integrate AI tools into their creative workflows, enhancing their ability to produce innovative and compelling media content.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Apply AI tools to create and refine graphic design elements, demonstrating an enhanced ability to generate innovative brand identities and design packages.
2. Utilize advanced AI techniques for image generation and manipulation, developing a portfolio that showcases AI's role in creating visually complex images.
3. Implement AI-driven solutions in web and UI/UX design to optimize responsiveness and user experience, informed by user data analysis and predictive modeling.
4. Integrate AI technologies into animation and video production workflows, enhancing the efficiency and creative possibilities of media projects.
5. Evaluate the impact of AI on media production processes, particularly in video editing, through practical projects that compare traditional and AI-assisted techniques.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	2	3	1	2	1	2	2	1	1	2	1	3
CO2	3	3	2	3	1	3	1	1	1	1	1	1	1	2
CO3	2	2	3	3	2	2	2	2	2	1	1	2	2	3
CO4	2	2	3	3	1	2	2	3	3	2	2	2	1	1
CO5	3	3	1	3	2	1	2	2	2	1	1	2	2	3

Module 1: AI in Graphic Design

Objective: Explore AI tools for generating and refining design elements.

Project: Design a brand identity package, including a logo, using AI-assisted design tools.

Assignment: Submit the brand identity package along with a brief describing the AI tools used and their impact on the design process.

Module 2: AI for Image Generation and Manipulation

Objective: Learn to use AI for creating and editing images in ways that go beyond traditional manual techniques.

Project: Generate a series of complex images based on textual descriptions using an AI image generation tool.

Assignment: Create a portfolio of AI-generated images, including before and after edits, with commentary on the AI's role in achieving the final outcomes.

Module 3: AI in Web Design

Objective: Implement AI to automate and enhance web design processes.

Project: Use AI-based web design tools to create a responsive website prototype that adapts to user behavior and preferences.

Assignment: Develop a case study of the website design process, focusing on how AI was utilized to optimize design choices.

Module 4: AI in UI/UX Design

Objective: Utilize AI to inform UI/UX design decisions through user data analysis and predictive modeling.

Project: Design a user interface for a mobile app that personalizes content and layout based on user interactions, using AI to inform design decisions.

Assignment: Submit the app UI design along with a report detailing the AI-driven insights that influenced design choices.

Module 5: AI in Animation and Video Production

Objective: Apply AI to automate aspects of the animation process and enhance video production workflows.

Project: Create a short animated sequence or video that incorporates AI-generated content and utilizes AI for editing tasks.

Assignment: Present the animated sequence/video and a process diary that documents how AI tools were integrated into the production workflow.

Module 6: AI in Video Editing

Objective: Explore advanced AI tools for video editing, including automated editing features, AI-driven effects, and content-aware editing solutions.

Project: Edit a short film using AI-based video editing software, focusing on the use of AI for tasks such as color correction, scene selection, and adding effects.

Assignment: Screen the edited film along with a comparative analysis of the editing process with and without AI assistance.

References:

1. "AI for Creative Professionals: How Artificial Intelligence Can Help You and Your Art" by Noah Gift.

- "Artificial Intelligence for Artists: Exploring AI Art and Design" by Luba Elliott (Note: As of the last knowledge update in April 2023, specific titles may not exist; however, similar resources can provide insights into AI applications in art and design).

AI and the Law		
Course Code	L T P	Credits
24VMC385	0-2-4	4

Course Objective:

The course gives insights into the relationship between artificial intelligence (AI) and legal systems, analyzing how innovative technologies affect legal principles, privacy, ethics, and governance. It assesses the legal aspects associated with AI advancements and applications, including issues of intellectual property, responsibility, and regulatory observance. Through a series of lectures, case study examinations, and interactive discussions, learners will explore the complexities and potential AI offers in the realm of law.

Course Outcomes (Cos):

After completing the course, learners should be able to:

- Grasp the basic concepts of AI technologies and their implementation in the media sector
- Summarize the legal issues and ethical principles in mass communication
- Analyze how AI policies and regulations enable or constrain effective media environments
- Evaluate the obligations and rights of media practitioners in the execution of their duties with the enhancement of creativity
- Interpret the importance of responsible journalism, which works within the framework of laws and ethics

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	1	1	1	2	2	2	2	1	1	2	2	1
CO2	3	3	1	1	1	1	2	1	1	1	1	1	2	1
CO3	2	2	1	1	1	1	2	1	1	1	1	1	2	1
CO4	2	2	1	1	3	1	1	1	1	1	2	1	2	1
CO5	2	2	1	1	2	1	1	1	1	2	2	1	1	1

Unit 1: Introduction

The evolution and contemporary landscape of artificial intelligence (AI) within the media sectors. Digital initiatives of the government. agriculture, health, technology for the differently abled, national security, environment, and public utility services. Overview of AI technologies: Machine Learning, Natural Language Processing, Computer Vision algorithmic decision-making.,

Unit 2: IPR and AI

Intellectual Property Rights Policy in India. Attribution, possession, and copyright issues in AI-created content. Privacy laws and data protection, AI and Patent, Copyright Act, Indian patent Act, WIPO and AI, Copyright in AI-generated works, Guidelines and recommendations surveillance technologies, Public and private. data protection laws Case studies exploring the tension between security concerns and individual privacy.

Unit 3: AI and Online content

Ethical challenges when covering sensitive topics.,

Online content: opportunities and challenges. Accuracy and Objectivity, Precision and impartiality. Equity and impartiality. Plagiarism. Competing interests. Sources - Trustworthiness of information sources, credibility of the story, misinformation, etc. Integrating Fact Checking and investigation. Fact checking tools.

Unit 4: AI and Constitutional policies

Data policies, National Data Governance framework, National Strategy for Artificial Intelligence, Data Protection Bill 2021, India Data Accessibility Background Note and Use Policy, IDABNUP (2022), India Data Accessibility and Use Policy (2022), IDAUP (2022). IT Act of 2000 Section 43A and Section 72A of The Information Technology Act, Right to privacy as a Fundamental Right, AI and Cyber Security, Policies and Amendments.

Unit 5: Media Case Studies:

IT Act: Freedom of Expression, IPR.WIPO, Autonomy of Press, Media Coverage of the Data Protection: Ethics and Sensationalism, Media and the Right to Privacy: Plagiarism, National Strategy for AI.

References:

1. Raman, Mythili. "Artificial Intelligence in Indian Media: Challenges and Opportunities." *Indian Journal of Media Studies*, vol. 6, no. 2, 2019, pp. 45-58.
2. Das, Saptarshi, et al. "AI and Legal Journalism in India: A Case Study." *Journal of Indian Law and Society*, vol. 8, no. 1, 2017, pp. 112-125.
3. Gupta, Sameer. "Artificial Intelligence and Copyright Law in India: Current Status and Future Directions." *Indian Journal of Intellectual Property Law*, vol. 3, no. 2, 2020, pp. 78-92.
4. Kumar, Ashutosh, and Priya Verma. "The Role of AI in Indian News Media: Challenges and Future
5. Media Ethics: Key Principles for Responsible Practice" by Patrick Lee Plaisance
6. Burrell, Jenna. How the Machine "Thinks": Understanding Opacity in Machine Learning Algorithms. *Big Data & Society*, vol. 3, no. 1, 2016, pp. 1-12.
7. Guadamuz, Andres. Copyright and Artificial Intelligence: Can Machines Invent or Create? *European Intellectual Property Review*, vol. 40, no. 8, 2018, pp. 494-500.

2D Animation Production Lab		
Course Code	L-T-P	Credits
24VMC386	0-2-2	3

Course Objective:

This course offers a comprehensive introduction to 2D animation, covering the foundational principles of animation, character and background design, animation techniques, and the production process. Students will engage in a series of projects that encourage creativity and technical proficiency, culminating in the creation of their own short animations.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate proficiency in the foundational principles of 2D animation, applying these principles to create engaging and dynamic animations.
2. Develop original characters and background designs, utilizing drawing tools to ensure that these elements are visually cohesive and appropriate for animation.
3. Implement advanced animation techniques such as character rigging and tweening to produce smooth and lifelike movements in animated sequences.
4. Utilize audio elements effectively, synchronizing sound effects and voice-overs with animated actions to enhance storytelling.
5. Create a comprehensive digital portfolio that showcases a range of animation projects from concept to final output, demonstrating technical skills and creative storytelling.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	1	2	1	2	2	1	1	1	2	1
CO2	2	2	3	2	1	2	2	3	3	1	1	1	2	3
CO3	1	1	3	1	1	1	1	1	1	1	1	1	2	3
CO4	2	2	3	1	2	3	2	3	3	1	1	2	2	3
CO5	2	2	3	1	2	3	1	3	3	2	2	2	1	3

Module 1: Introduction to 2D Animation

Overview of 2D animation history and principles.

Basic navigation and tools overview.

Introduction to the animation workflow, including storyboarding and animatics.

Assignment: Create a simple storyboard for a short animation.

Module 2: Drawing and Designing Characters

Techniques for character design and development.

Introduction to drawing tools for character creation.

Assignment: Design a character for animation, including a front, side, and 3/4 view.

Module 3: Backgrounds and Scenery

Principles of background design for animation.

Creating depth and perspective in scenes.

Assignment: Design a background scene that complements your character.

Module 4: Animation Principles and Techniques

Detailed exploration of the 12 principles of animation.

Frame-by-frame animation vs. tweening techniques.

Assignment: Animate a simple object following the principles of squash and stretch and anticipation.

Module 5: Character Rigging and Animation

Basics of rigging characters for animation.

Techniques for animating characters using rigging and frame-by-frame methods.

Assignment: Rig and animate a simple walk cycle for your character.

Module 6: Adding Audio and Effects

Synchronizing voice-overs and sound effects with animation.

Introduction to adding visual effects in animation.

Assignment: Add appropriate sound effects and a voice-over to your animated walk cycle.

Module 7: Storytelling through Animation

Techniques for narrative structure and pacing in animation.

Developing a short animation script or storyboard that incorporates learned techniques.

Assignment: Create a short animation (30 seconds to 1 minute) that tells a story, incorporating your character, background, and audio.

Module 8: Final Project and Portfolio Development

Planning and producing a final animation project.

Compiling a portfolio of projects and animations created during the course.

Assignment: Complete a final animation project. Develop a digital portfolio showcasing your work from the course, including storyboards, character designs, and animations.

References:

1. "The Animator's Survival Kit" by Richard Williams.
2. "Creating Characters with Personality" by Tom Bancroft.
3. "Cartoon Animation" by Preston Blair.

Digital Media Marketing Practice		
Course Code	L-T-P	Credits
24VMC387	0-2-2	3

Course Objective:

This course covers the fundamental aspects of digital media marketing, including content marketing, social media marketing, email marketing, and web analytics. Through a series of practical assignments and projects, students will learn to develop, implement, and assess digital marketing strategies using current tools and platforms. The course aims to equip students with the skills necessary to create compelling digital content, engage with audiences online, and analyze the effectiveness of their marketing efforts.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Develop and implement a comprehensive digital marketing strategy, incorporating content marketing, social media, SEO, and email marketing to engage and expand online audiences.
2. Create compelling, platform-specific content, and establish a consistent publishing schedule across various digital channels, including blogs and social media.
3. Utilize social media marketing techniques to build and maintain an active community, effectively promoting products and interacting with followers.
4. Apply SEO principles and practices to enhance online visibility and search engine rankings of digital content.
5. Analyze digital marketing campaigns using web analytics tools to evaluate their effectiveness and make data-driven decisions for optimization.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	1	2	2	2	2	1	1	2	2	1
CO2	1	1	2	2	1	3	2	2	2	1	1	2	3	3
CO3	2	2	3	2	3	2	1	3	3	1	1	2	2	2
CO4	1	1	2	2	2	2	3	1	1	1	1	2	3	1
CO5	2	2	2	1	3	2	3	1	1	1	1	1	3	1

Module 1: Introduction to Digital Marketing

Overview of digital marketing and its components.

Developing a digital marketing strategy.

Assignment: Draft a basic digital marketing strategy for a fictional brand.

Module 2: Content Marketing

Principles of content marketing.

Creating engaging content for different platforms.

Assignment: Develop a content calendar for a month, including blog posts, social media posts, and an email newsletter.

Module 3: Social Media Marketing

Overview of social media platforms and their marketing potential.

Building and engaging a social media audience.

Social media advertising basics.

Assignment: Create a social media campaign for a product launch, including post designs and a schedule.

Module 4: Search Engine Optimization (SEO)

Basics of SEO and its importance in digital marketing.

Keyword research and on-page SEO techniques.

Assignment: Perform keyword research for a given topic and optimize a blog post for SEO.

Module 5: Email Marketing

Fundamentals of email marketing.

Designing effective email campaigns.

Assignment: Design an email newsletter template and write content for a promotional email.

Module 6: Web Analytics and Reporting

Introduction to web analytics.

Measuring and analyzing digital marketing performance.

Assignment: Using a provided dataset, analyze the performance of a digital marketing campaign and prepare a report.

Module 7: Digital Advertising

Basics of digital advertising, including PPC and display advertising.

Creating and managing online ads.

Assignment: Design a simple PPC campaign for a product, including keyword selection and ad copywriting.

Module 8: Integrated Digital Marketing Project

Planning and executing an integrated digital marketing campaign.

Combining learned techniques for content, social media, SEO, and email marketing.

Assignment: Develop and present a comprehensive digital marketing plan for a real or fictional product, including campaign objectives, strategies, expected outcomes, and a measurement plan.

References:

1. "Digital Marketing For Dummies" by Ryan Deiss and Russ Henneberry.
2. "The Art of Digital Marketing: The Definitive Guide to Creating Strategic, Targeted, and Measurable Online Campaigns" by Ian Dodson.

3. "Content Marketing: Think Like a Publisher - How to Use Content to Market Online and in Social Media" by Rebecca Lieb.

Internship		
Course Code	L-T-P	Credits
24VMC398		2

Course Objective:

This course requires students to complete a one-month internship within the media industry, where they can apply their knowledge of visual communication and AI in a real-world setting. Through direct involvement in industry projects, students will gain insights into the professional work culture, enhance their technical and soft skills, and develop a deeper understanding of their field of interest. The internship is complemented by the submission of a detailed work report and an internship completion certificate, endorsed by the supervising authority at the host organization.

Internship Objectives:

- **Industry Exposure:** Gain practical experience by engaging in projects related to visual communication and AI, understanding the workflow, tools, and methodologies used in the industry.
- **Professional Networking:** Build professional relationships and expand your network within the industry, opening doors to future employment opportunities.
- **Skill Enhancement:** Apply theoretical knowledge to practical tasks, refining both technical skills in visual communication and AI, as well as soft skills such as teamwork, communication, and problem-solving.
- **Career Clarification:** Gain clarity on career paths and roles within the media industry that best align with individual skills, interests, and professional goals.

Internship Requirements:

- **Internship Placement:** Secure an internship position at a company or organization within the media industry that offers exposure to visual communication and/or AI applications.
- **Duration:** Complete a minimum of one month of full-time work as an intern.
- **Daily Work Report:** Maintain a daily log of tasks, learning experiences, and observations. This report should include comments or feedback from a supervisor or authorized person within the organization.
- **Internship Completion Certificate:** Obtain a certificate or letter from the host organization upon successful completion of the internship, verifying the duration and nature of the internship.
- **Final Work Report:** Compile a comprehensive report summarizing the internship experience. This report should include an introduction to the host organization, a

description of projects worked on, skills developed, learning outcomes, and a reflection on the overall experience.

- **Presentation:** Present the internship experience and key learnings to faculty and peers. This presentation should highlight significant contributions to projects, challenges faced, and how the experience has influenced your career aspirations.

Assessment Criteria:

- **Quality of Work Report:** Clarity, depth, and insightfulness of the final work report and presentation.
- **Supervisor Feedback:** Positive feedback and evaluation from the internship supervisor or authorized person, emphasizing the student's contribution, work ethic, and professional behaviour.
- **Reflection and Learning:** Demonstrated understanding of the industry, critical reflection on the internship experience, and articulation of personal and professional growth.

Semester VII

Research Methodology		
Course Code	L-T-P	Credits
24VMC401	3-0-0	3

Course Objectives:

To introduce basic principles of research, including identifying a research topic; accessing and critiquing scholarly research; writing a literature review; and research ethics by using scientific tools, concepts and theories to solve and understand scientific and non scientific problems. This will also help to enrich the innovative framework of communication research with a multidisciplinary approach.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate a comprehensive understanding of research concepts and the formulation of research problems and questions.
2. Build proficiency in designing and executing research.
3. Apply theoretical frameworks in media studies, including media theories, communication theories, aesthetics theory of visual communication
4. Develop effective research writing and presentation skills, including writing research papers, reviews, and presentations.
5. Interpret ethical conduct in research, ensuring reproducibility and accountability in research practices.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	2	1	3	1	1	1	1	1	1	1	3	1
CO2	3	3	2	1	3	1	3	1	1	1	1	1	1	2
CO3	3	3	2	1	3	3	1	1	1	1	1	2	1	1
CO4	3	3	3	2	3	2	3	1	1	2	2	2	1	2
CO5	3	3	3	2	3	3	3	1	1	2	2	3	1	2

Unit 1- Research Framework

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.

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.

Unit 3- Theoretical Framework for Research

Media theories – Philosophy of Research – Structurization 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.

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 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.

References:

1. McQuail, D. (2010). **Mass Communication Theory**. Sage Publications.
2. McQuail, D. (1997). **Audience Analysis**. Sage Publications.
3. Wimmer, R., & Dominick, J. R. (2006). **Mass Media Research**.
4. Kothari, C. R. (2004). **Research Methodology: Methods and Techniques**.
5. Strauss, A., & Corbin, J. (1998). **Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory**.
6. Berger, A. A. (2000). **Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches**. Sage Publications.
7. Fahmy, S., Bock, M. A., & Wanta, W. (2018). **Visual Communication Theory and Research: A Mass Communication Perspective**.
8. Kenney, K. (2017). **Visual Communication Research Designs**.
9. Hill, C. A., Dean, E., & Murph, J. (Eds.). (2014). **Social Media, Sociality, and Survey Research**.
10. Creswell, J. W., & Creswell, J. D. (2017). **Research Design: Qualitative, Quantitative, and Mixed Methods Approaches** (5th ed.). Sage Publications.

Generative AI Projects Lab		
Course Code	L-T-P	Credits
24VMC481	0-2-4	4

Course Objective:

This project course focuses on the application of generative AI in areas such as graphic design, web design, UI/UX designing, animation, video production and editing, content writing, scriptwriting, copywriting, personalized content distribution, and digital marketing. Through a series of hands-on projects, students will explore how AI can generate creative content, automate design processes, and personalize user experiences.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Apply generative AI tools to enhance and innovate in graphic design and image manipulation.
2. Develop AI-driven dynamic websites and mobile apps that adapt their layout and user experience based on real-time user interaction data, showcasing advanced applications of AI in web and UI/UX design.
3. Utilize generative AI in the production of digital content, including animation, video, and written content, effectively.
4. Implement AI-driven strategies for personalized content distribution and digital marketing.
5. Evaluate the effectiveness and impact of generative AI technologies across various media production projects, reflecting on the integration challenges, ethical considerations, and potential for future innovation.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	3	3	1	2	1	2	2	1	1	1	2	3
CO2	2	2	2	3	1	3	1	3	3	2	1	2	2	2
CO3	1	1	3	3	1	2	1	2	2	2	1	2	1	3
CO4	1	1	2	3	2	3	2	1	1	2	1	1	2	3
CO5	1	1	2	1	2	1	3	1	1	2	2	2	3	1

List of Assignments:

AI in Graphic Design

Project: Design a series of posters for a fictional event using generative AI to create visual elements. Focus on how AI can contribute to the creative process and enhance traditional design elements.

Image Generation and Manipulation

Project: Utilize generative AI to produce a collection of images for a digital art exhibition. The project should explore themes of surrealism or abstract art, showcasing the unique capabilities of AI in creating novel visual expressions.

Web Design

Project: Create a concept for a dynamic, AI-driven website that changes its layout and content presentation based on user interaction data. Document the design process, emphasizing the role of AI in adapting the user interface for personalized experiences.

UI/UX Designing

Project: Develop a prototype for a mobile app that uses AI to offer personalized UI/UX based on user behavior analysis. Include user flow diagrams and wireframes that highlight adaptive UI elements.

Animation and Video Production and Editing

Project: Produce a short animated film or video that incorporates AI-generated scenes or characters. Focus on blending traditional animation techniques with AI-generated content to tell a compelling story.

AI in Content Writing, Scriptwriting, and Copywriting

Project: Generate a series of blog posts, a short script for a marketing video, and promotional copy for a product launch using AI writing tools. Reflect on the creative input required to guide the AI and the editing process.

Personalized Content Distribution

Project: Design a content distribution strategy for a digital platform that uses AI to analyze user preferences and deliver personalized content. Create a report outlining the strategy, implementation challenges, and potential impact on user engagement.

AI in Digital Marketing and Social Media

Project: Implement an AI-powered social media campaign for a hypothetical brand. Use AI tools to target content, analyze engagement, and optimize ad placements. Evaluate the campaign's performance through AI-generated analytics and insights.

Submission Requirements:

Each project submission should include:

A comprehensive project report detailing the objectives, process, AI technologies used, challenges encountered, and solutions implemented.

Digital files of the created content (where applicable).

A reflective analysis discussing the effectiveness of AI in the project, lessons learned, and potential areas for future exploration.

References:

1. "AI for Creatives: How Artificial Intelligence Can Help You and Your Art" by Noah Gift.
2. "Creative AI: Machine Learning and Generative Art" by Arthur Miller (Note: As of the last update in April 2023, specific titles may not exist; however, similar resources can provide valuable insights into AI applications in creative fields).

Media Management and Operations		
Course Code	L T P	Credits
24VMC402	2-1-0	3

Course Objective:

This course will enable the students to analyze individual media businesses and understand the economic drivers of the media economy.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the principles of management and its application to media enterprises.
2. Analyze the ownership patterns of the media industry.
3. Compare the revenue models practiced in Print-media industry.
4. Comprehend the Economics and administrative concerns of TV and film industry.
5. Evaluate the operational phenomena and problems in the leadership of media enterprises.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	1	1	2	2	1	2	2	1	1	2	1	1
CO2	1	1	2	1	1	3	1	2	2	1	1	1	2	1
CO3	1	1	2	1	1	2	1	2	2	1	1	3	1	1
CO4	1	1	1	1	2	3	1	3	3	1	1	2	1	1
CO5	1	1	2	2	1	3	1	2	2	1	1	1	3	1

Unit 1:

Management concept – Principles and functions of Management - Factors influencing Management decision in media – Structure and characteristics of media organizations: Newspapers and Magazines, Radio, Television, Cinema - Ownership patterns in Media Industries. Managing different departments in media; Business strategy and work culture; Responsibilities and duties of different media organizations; Management issues and Productivity; Future trends and predictions;

Unit 2:

Organizational set-up of print media- Revenue - Advertising vs Circulation – Readership - Management problems of small, medium, and large newspapers: gathering, processing,

printing, circulation, distribution, advertising, professionalism, trade unionism, News room diversity -Newspaper registration process. News agencies and syndicates: Ownership and organization structures – commissions and committees to study the problems of various media in India.

Unit 3:

Economics and administrative concerns of government owned electronic media - market driven media: private channels – Audience Ratings- Methods of TRP rating, Social commitment vs Profit making – Steps to establish a TV channels in India. Identifying competitors-competitive strategies special to media organizations. OTT platforms and its operational economics. Cost factors with AI.

Unit 4:

Economics of film Industry – creativity, production, certification, marketing and distribution, exhibition, ownership vs piracy. Issues in film management, financial structures (Government and Pvt); Film production distribution and exhibition - Exploring newer platforms for promoting films; Film promotion and marketing - catering to a global market; Collaboration with foreign stakeholders. OTT platforms and its operational economics.

Unit 5:

Regulatory measures by the Government - to control and impact Media Institutions, Legal measures like tough censorship laws, Contracts and legal arrangements, Media Project management - Production Project Cycle in the media industry, Traditions in Media Economic Scholarship - Contemporary and Future Issues Defining Media Consolidation- Media Consolidation in the context of Economics, Economic measures like invoking import and customs duties on film-related products.

References:

1. L. MEGHAN MAHONEY AND TANG TANG, The Rowman Littlefield Handbook of Media Management and Business, (The Rowman & Littlefield Handbook Series 2) Kindle Edition, Sept 2022.
2. Helen Katz, The Media Handbook: A Complete Guide to Advertising Media Selection, Planning, Research, and Buying, June 15, 2006 by Routledge
3. Alan B. Albarran, Sylvia M. Chan-Olmsted, Michael O. Wirth, Handbook of Media Management and Economics,
4. July 17, 2005 by Routledge
5. B.K. Chaturvedi. Media Management. Global Vision Publishing House, Delhi, 2014.
6. Stephen Lacy. Media Management- A Casebook Approach. Routledge, London, 1993

7. Mark Briggs , Entrepreneurial Journalism, How to Build What's Next for News, CQ Press College
8. Agrawal, R.D.Organization and Management- TMH, New Delhi
9. Sylvie, George: Media Management, A Casebook Approach—4th Edition. ISBN: 978- 0805861976, Routledge
10. Warner, Charles: Media Management Review 978-0805817881 Routledge

Interactive Media and AI		
Course Code	L-T-P	Credits
24VMC482	0-2-2	3

Course Objective:

This lab course delves into the creation of interactive media using advanced design software, emphasizing the application of artificial intelligence to automate and personalize interactive experiences. Students will learn to develop interactive websites, digital publications, e-learning modules, and other interactive digital media. The course aims to foster innovative thinking and technical proficiency in combining visual design with interactivity and AI.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Develop interactive digital media projects using advanced design software, incorporating AI to enhance interactivity and user engagement across various platforms.
2. Utilize AI tools to create personalized and adaptive user experiences in web interfaces, digital publications, and e-learning modules.
3. Apply principles of animation and motion graphics to produce interactive animations that respond to user inputs and decisions.
4. Design and execute interactive media content for social platforms, focusing on maximizing user participation and measuring engagement effectively.
5. Implement AI-driven automation in content creation, customizing text, images, and videos for interactive media projects to cater to diverse user inputs and preferences.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	3	3	1	3	1	2	2	1	1	2	1	1
CO2	1	1	3	3	1	3	2	1	1	1	1	2	2	1
CO3	1	1	2	2	1	2	1	2	2	1	1	2	1	3
CO4	1	1	2	1	2	1	2	1	1	2	2	1	2	1
CO5	1	1	2	3	1	2	1	3	3	2	1	3	1	2

Module 1: Fundamentals of Interactive Media Design

Objective: Introduce the principles of interactive design and the basics of integrating AI into interactive media.

Project: Design a simple interactive web page that responds to user input.

Assignment: Submit the interactive web page design along with a brief explanation of the design choices.

Module 2: Creating Interactive Digital Publications

Objective: Learn to design interactive digital publications that engage readers with multimedia content and interactive elements.

Project: Create an interactive digital brochure that includes hyperlinks, animations, and embedded videos.

Assignment: Develop and submit the digital brochure, detailing the process of incorporating interactive elements.

Module 3: Designing E-Learning Modules

Objective: Explore the use of interactive design in educational content, focusing on creating engaging e-learning modules.

Project: Design an interactive e-learning module on a topic of your choice, incorporating quizzes, drag-and-drop activities, and AI-powered personalized learning paths.

Assignment: Complete and submit the e-learning module, along with a reflection on how AI was used to enhance the learning experience.

Module 4: Interactive Animation and Motion Graphics

Objective: Apply principles of animation and motion graphics to create interactive media that captures user attention and enhances storytelling.

Project: Develop a short interactive animation that includes user-driven story progression or outcomes.

Assignment: Submit the interactive animation, including a narrative on how user interactions influence the story or visuals.

Module 5: AI-Enhanced User Experience Design

Objective: Investigate how AI can be utilized to improve user experience in interactive media through personalization, predictive content, and adaptive interfaces.

Project: Prototype an adaptive web interface that changes based on user behavior or preferences, using simulated AI logic.

Assignment: Design and present the prototype, explaining the AI mechanisms employed to adapt the user interface.

Module 6: Developing Interactive Media for Social Engagement

Objective: Create interactive media content designed for social platforms, focusing on user engagement and shareability.

Project: Design an interactive social media campaign that encourages user participation and content generation.

Assignment: Implement the campaign design in a mock-up format and outline the strategy for tracking engagement and participation.

Module 7: Integrating AI for Content Automation in Interactive Media

Objective: Utilize AI tools for automating content creation and customization in interactive media projects.

Project: Create an interactive media project that features AI-generated content, such as text, images, or video, tailored to different user inputs.

Assignment: Submit the final project, including a report on how AI was used to generate and customize content automatically.

References:

1. "Designing Interactive Systems: A Comprehensive Guide to HCI, UX, and Interaction Design" by David Benyon.
2. "About Face: The Essentials of Interaction Design" by Alan Cooper, Robert Reimann, and David Cronin.

- "Artificial Intelligence for Interactive Media and Games" by Antonio Jose Rodrigues and Luis Paulo Reis (Editors) – Note: Books directly combining AI with interactive media design are emerging; this suggested title reflects the interdisciplinary nature of the subject.

Lab Journal Production		
Course Code	L T P	Credits
24VMC483	0-2-2	3

Course Objective:

- To understand the principles of design
- To put all the principles of design into practice for communication design.
- To inculcate the habit of 'Design Thinking' among students
- To study the several types of eye movement with respect to diverse media.
- To design layouts in accordance with global design standards.

Course Outcomes (Cos):

After completing the course, learners should be able to:

- Identify errors in balance and color combinations in design.
- Create original designs by integrating everyday objects and nature.
- Develop innovative layout designs that cater to diverse media platforms.
- Identify Blind Spots and Hot Zones in a design and alter them using power-packed design elements.
- Utilize page layout design elements to produce a lab journal.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	1	2	1	1	1	1	1	1	1	2	1
CO2	1	1	2	1	1	1	2	2	2	1	1	1	1	1
CO3	1	1	2	1	1	3	2	1	1	2	1	1	2	3
CO4	1	1	1	1	2	1	3	1	1	1	1	1	3	1
CO5	1	1	2	1	1	1	1	3	3	1	1	1	1	3

Module 1:

Law of Balance. Symmetric (Formal) Balance, Asymmetric (Occult) balance. How to identify imbalanced layout. How to balance the elements of design using these two types of design.

Module 2:

Law of Emphasis using Color theory. Analogous color combinations vs Complimentary color combinations. In designing Posters, Label Designs and putting to practice color temperature.

Module 3:

Designing Layout using size variations, Allocation of space for each element to create a homogenous design experience. Creative emphasis by bringing about size variation in typography and illustrations.

Module 4:

Designing Layouts using the Grid system of design space allocation, so that each element inside the designs gets importance and are balanced. Application of Law of Unity by combining Typography with visuals and the space allocation thereof.

Module 5:

Designing lab journal applying the page design and layout concepts.

References:

1. Josef Müller-Brockmann , Grid Systems in Graphic Design: A Visual Communication.
2. Manual for Graphic Designers, Typographers and Three Dimensional Designers, Antique Collectors Club; Bilingual edition (1 January 1999)
3. Beth Tondreau , Layout Essentials: 100 Design Principles for Using Grids (Design Essentials), Rockport Publishers; Illustrated edition (1 June 2011)
4. Ellen Lupton and Jennifer Cole Phillips, Graphic Design: The New Basics: Second
5. Edition, Revised and Expanded, Princeton Architectural Press; 2nd edition (14 July 2015)
6. Alina Wheeler, Designing Brand Identity, Wiley; 5th edition (8 December 2017)

Public Relations and Corporate Communication Campaign

Course Code	L-T-P	Credits
24VMC496	0-2-2	3

Course Objective:

To provide the students a hands-on experience with skills required to run a Public Relations campaign on a social cause and equip them to build a career according to the industry requirements.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Gain a deep understanding of the cause chosen, and craft a process of public relations and corporate communication Campaigns.
2. Profiling the targeted audience for the campaign, based on the theme chosen.
3. Gain a good understanding of the financial planning required for the PR Campaign.
4. Develop an understanding of marketing strategies that are necessary for reaching out to the targeted audience.
5. Design creative strategies and tools and develop mechanisms to evaluate their effectiveness.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	1	1	3	1	1	3	1	1	1	1	1	1	1	3
CO2	1	1	3	1	2	3	1	3	3	1	1	2	2	2
CO3	2	2	3	2	3	3	1	3	3	1	1	3	2	3
CO4	2	2	3	2	3	3	1	3	3	2	2	3	3	3
CO5	3	3	3	2	3	3	2	3	3	2	2	3	3	3

Module 1:

Topic Selection – Social Significance

Research and data collection

Formulation of Objectives

Validation of Objectives and viability of the campaign

Module 2:

Identification of the target audience – Target Profile – Demographic and Psychographic Profile

Module 3:

Budget – Financial Plan and Analysis of Constraints

Sponsorship and funding

Strategies and Tactics – Action Plan – Planning of Series of events based on a central theme

Division of work and Task segmentation

Module 4:

Media tools planned and Messages intended - Creative strategies

Co-ordination and Execution

Crisis Analysis and strategic handling

Module 5:

Feedback mechanism and Evaluation

Review methods and tools employed

Report writing and presentation

Semester VIII

Internship		
Course Code	L-T-P	Credits
24VMC498		2

Course Objective:

This course requires students to complete a one-month internship within the media industry, where they can apply their knowledge of visual communication and AI in a real-world setting. Through direct involvement in industry projects, students will gain insights into the professional work culture, enhance their technical and soft skills, and develop a deeper understanding of their field of interest. The internship is complemented by the submission of a detailed work report and an internship completion certificate, endorsed by the supervising authority at the host organization.

Internship Objectives:

- **Industry Exposure:** Gain practical experience by engaging in projects related to visual communication and AI, understanding the workflow, tools, and methodologies used in the industry.
- **Professional Networking:** Build professional relationships and expand your network within the industry, opening doors to future employment opportunities.
- **Skill Enhancement:** Apply theoretical knowledge to practical tasks, refining both technical skills in visual communication and AI, as well as soft skills such as teamwork, communication, and problem-solving.
- **Career Clarification:** Gain clarity on career paths and roles within the media industry that best align with individual skills, interests, and professional goals.

Internship Requirements:

- **Internship Placement:** Secure an internship position at a company or organization within the media industry that offers exposure to visual communication and/or AI applications.
- **Duration:** Complete a minimum of one month of full-time work as an intern.

- **Daily Work Report:** Maintain a daily log of tasks, learning experiences, and observations. This report should include comments or feedback from a supervisor or authorized person within the organization.
- **Internship Completion Certificate:** Obtain a certificate or letter from the host organization upon successful completion of the internship, verifying the duration and nature of the internship.
- **Final Work Report:** Compile a comprehensive report summarizing the internship experience. This report should include an introduction to the host organization, a description of projects worked on, skills developed, learning outcomes, and a reflection on the overall experience.
- **Presentation:** Present the internship experience and key learnings to faculty and peers. This presentation should highlight significant contributions to projects, challenges faced, and how the experience has influenced your career aspirations.

Assessment Criteria:

- **Quality of Work Report:** Clarity, depth, and insightfulness of the final work report and presentation.
- **Supervisor Feedback:** Positive feedback and evaluation from the internship supervisor or authorized person, emphasizing the student's contribution, work ethic, and professional behaviour.
- **Reflection and Learning:** Demonstrated understanding of the industry, critical reflection on the internship experience, and articulation of personal and professional growth.

Portfolio Presentation		
Course Code	L-T-P	Credits
24VMC497		4

Course Description:

- This course is designed to guide students through the process of creating, refining and presenting a professional portfolio. The course will emphasise on effective demonstration of students’ unique style, technical proficiency and conceptual development. Students will compile a diverse range of projects that highlight their abilities and creative vision.
- Students have to attend a Viva- Voce (Individual) on the date of submission of their projects with appropriate evidences as per the project guide’s instruction.

Capstone Project in Visual Communication and AI		
Course Code	L-T-P	Credits
24VMC499		12

Course Objective:

This capstone project provides a culminating academic and intellectual experience for students, allowing them to explore their chosen area of interest within visual communication deeply. Students will employ both manual techniques and AI-based tools to conceive, develop, and complete a significant project that demonstrates their expertise, creativity, and technical skills. The course is designed to prepare students for professional practice or advanced study, showcasing their ability to innovate and adapt to the evolving field of visual communication.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Develop and execute a comprehensive project in a specialized area of visual communication.
2. Utilize AI-based tools and manual techniques effectively to enhance the quality, efficiency, and innovation of visual communication projects.
3. Analyze and integrate user-centered design principles in the creation of digital products.
4. Produce a substantive piece of research, creative work, or practical application that contributes to the field of visual communication.
5. Demonstrate the ability to independently manage a complex project from conception through to completion.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	3	3	2	3	2	3	3	1	1	3	3	3
CO2	2	2	3	3	2	3	2	3	3	1	1	3	3	3
CO3	2	2	3	3	2	3	3	3	3	2	2	3	3	3
CO4	2	2	3	3	3	3	2	3	3	2	2	3	3	3
CO5	2	2	3	3	2	3	2	3	3	1	1	3	3	3

Project Areas (Any One)

1. **Graphic Designing:** Develop a comprehensive branding or advertising campaign for a hypothetical or real client.
2. **UI/UX Designing:** Design and prototype a web or mobile application addressing a specific user need or problem.
3. **Animation:** Create a short animated film or interactive animation project.
4. **Video Production:** Produce a documentary, short film, or commercial, incorporating AI for aspects like editing or effects.
5. **Research Publication:** Conduct original research in a specific area of visual communication and prepare a paper suitable for publication in a peer-reviewed journal.

ELECTIVE A

Data Journalism		
Course Code	L-T-P	Credits
24VMC231	2-1-0	3

Course Objective:

This unit will explore the practice and theoretical underpinnings of data journalism, whereby news content is organized around structured pieces of data, as opposed to conventionally structured news stories. Students will learn how to access key public databases, extract stories from them, and make the data available in visualisations that facilitate citizens' own inquiries and investigations. Students will be acquainted with the history and current practice of data journalism, including key international examples.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the concept of data journalism, its growth and development throughout the history and impact of data journalism in the current scenario.
2. Identifying the data, various data sources and the process of preparing data for a story
3. Understand the importance of visualisation techniques in a news room. Also, will be able to identify the importance of visualisation in reaching the audience.
4. Demonstrate the skill of data visualisations and different story narratives
5. Acknowledge the ethical concerns related to the data journalism field.

CO – PO Mapping:

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	3	3	3	3	2	2	3	2	2	1	1	3	2	3
CO 2	3	3	3	3	3	3	3	3	3	1	2	3	3	3
CO 3	3	3	3	3	3	3	3	2	2	1	1	3	3	3
CO 4	3	3	3	3	3	3	3	2	2	1	1	3	3	3
CO 5	3	3	3	2	3	2	3	3	3	1	1	3	3	3

Module 1: Introduction to Data Journalism

What is Data- Difference between data and the information- Definition of Data Journalism- Nature and scope of Data Journalism- Changed News Industry- Impact of data journalism on the current news industry- Growth and development of data journalism.

Module 2: From Data to Story

Understanding the data- Common data formats- Data Sources-Cleaning the data-Scraping the data- Organizing the data- Verifying the data-Summarizing and simplifying the data- Interpretation of data- Essential Statistics- Evaluation- Data Privacy.

Module 3: Visualization in News Room

Visualisation Theories- Visualisation concept in news stories- Importance and scope of visualisation in news- data visualisation in news rooms- emerging trends in data visualisation- Computer Assisted Reporting- Reaching your audience.

Module 4: Data Visualisation and Story Telling

Transforming data in to information- Finding the story in the data- Data driven stories- Designing Principles- Color Perceptions- Graphical forms- Types of charts- Purpose of data visualisations- Best Practices of Data Visualisation- Infographics- Various story telling methods- Media Narratives- Data Journalism Process.

Module 5: Ethics in Data Journalism

Subjectivity Vs Objectivity- Sources- Possible biases in data journalism process- Various dimensions of visual story telling- Humanity concept in data journalism- Professional ethics-

Qualities of a good data journalist- Confidentiality in data journalism- Ethical concerns in immersive projects- Best ethical practices in data journalism.

References:

1. Jonathan Stray, *The Curious Journalist’s Guide to Data*, 2016.
2. Brant Houston, *Computer-Assisted Reporting: A Practical Guide*, 2014.
3. David Herzog, *Data Literacy: A User’s Guide*, 2016.
4. *The Data Journalism Handbook*, eds. Gray, Bonnegru, Chambers, 2012.
5. Alberto Cairo, *The Functional Art: An Introduction to Information Graphics and Visualization*, 2013
6. Ward, M., Grinstein, G. G., & Keim, D. (2015). *Interactive Data Visualization : Foundations, Techniques, and Applications, Second Edition (Vol. Second edition)*. Boca Raton: A K Peters/CRC Press. Retrieved from <http://search.ebscohost.com/login.aspx?direct=true&site=eds-live&db=edsebk&AN=1763678>

Health Communication		
Course Code	L-T-P	Credits
24VMC232	2-1-0	3

Course Objectives:

The course on Health Communication aims to equip students with a comprehensive understanding of the multifaceted dynamics involved in promoting health and wellness through effective communication strategies. Students will also explore contemporary approaches to health care marketing, incorporating interactive and social media strategies, and honing their skills in advanced writing and research methods specific to health communication.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate the understanding of Health Communication Dynamics
2. Apply Cultural Competence in Health Communication
3. Utilize Effective Interpersonal Communication Skills
4. Implement Contemporary Health Marketing Strategies
5. Analyze Media Representations and Ethical Considerations.

CO – PO Mapping:

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO10	PO 11	PSO 1	PSO 2	PSO 3
CO 1	3	3	1	1	2	1	2	1	1	1	1	1	2	1
CO 2	3	3	1	1	2	1	2	1	1	1	1	1	2	1
CO 3	3	3	1	1	1	2	2	1	1	1	1	1	2	2
CO 4	3	3	2	1	2	2	2	2	2	2	1	1	2	3
CO 5	3	3	3	1	3	1	2	2	2	2	2	2	2	3

Unit 1: Characteristics of Health Communication

Barriers to Effective Health Communication; Strategies to improve health communication; Understanding culture to promote health communication; Health and Media: Changing health behaviour.

Unit 2: Health care system in India

Introduction to Epidemiology for Health Communicators; Effective interpersonal communication between health care provider and client; Impediment to a Sound Provider-Patient Relationship; Community Involvement in Health communication; Engaging patients in healthcare; Health literacy.

Unit-3: Contemporary Health Care Marketing

Interactive Marketing Communications; Advanced Writing for Health Communicators; Research Methods for Health Communicators; Social Media Strategies and Tactics for Health Communicators; Writing about medicine; Mobile Health Design.

Unit 4: Media Representation of Health Issues

Analysis of media portrayals of health topics, including illness, disease, and healthcare policies-Influence of media framing and agenda-setting on public perceptions of health issues. Ethical considerations in reporting on health-related topics-Media advocacy and health journalism.

Unit 5: Emerging Trends in Health Communication

Integration of technology and innovation in health communication, Telemedicine and remote patient communication, Social marketing for health promotion.

References:

1. Agarwal, S., Chauhan, V., & Jain, M. (Eds.). (2019). *Health Communication: Perspectives from Developing Countries*. Routledge India.
2. Bagchi, A., & Panicker, S. (Eds.). (2020). *Health Communication in India: Contexts and Perspectives*. Oxford University Press.
3. Chatterjee, S. (2018). *Health Communication: Strategies and Practices in India*. Sage Publications India.
4. Deshpande, S. (2017). *Public Health Communication: Evidence for Behavior Change in India*. Cambridge University Press India Pvt. Ltd.
5. Gupta, A., & Jain, M. (Eds.). (2016). *Handbook of Health Communication*. PHI Learning Private Limited.
6. Murthy, R. S., & Rao, P. K. (2018). *Health Communication: Challenges and Strategies in India*. Pearson Education India.
7. Sethia, S., & Kapoor, S. (2019). *Health Communication: An Indian Perspective*. Macmillan Education India.

Integrated Marketing Communication		
Course Code	L-T-P	Credits
24VMC233	2-1-0	3

Course Objective:

The students are exposed to the comprehensive and contemporary concepts of professional practice in integration and synergy of strategic advertising and brand management, design, and implementation techniques for all the presentable marketing formats like print, broadcast, and new digital media. They will also analyze case studies from the advertisement industry from the perspective of Integrated Marketing Communication (IMC).

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the Concept and the need for IMC in today's marketing scenario.
2. Comprehend the techniques of ideation and designing for diverse types of advertising media
3. Understand advertising as an essential marketing tool and to create advertisements in different layouts and sizes
4. Produce advertisements for various media like TV, Newspaper, and Online Media
5. Perceive the ethical standards required for ad practitioners

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO1	3	3	2	1	3	2	2	2	2	1	1	3	1	1
CO2	2	2	1	2	2	1	3	2	2	1	1	3	1	1
CO3	2	2	2	2	3	2	2	2	2	1	1	3	2	2
CO4	2	2	2	1	1	1	2	1	1	1	1	2	1	1
CO5	2	2	3	1	2	1	2	1	1	2	1	3	1	1

Unit 1: Basics and Foundation

Evolution of Advertising as a Communication Process - Advertising as a Business Process - Advertising in Business and Society - What is IMC? Audience Categories and Geographical Factors – Positioning, Environment -Segmentation, Positioning Differences, Market Place, Promotions, Measuring Response, Classified Advertisements, Press Release, Product Review.

Unit 2: Modern Advertising and IMC

Synergy and Integration for Marketing Communication - Persuasion, Argument and Emotions - Marketing and Consumer Behaviour –Integrating Advertising with other Elements - Design and Strategies - Cognitive and Affective Execution Frameworks:

Animation and Demonstration. Effective Advertising - Market and Economic Effects and Intensity of Advertising. How does the Advertising Agency function?

Unit 3: Strategies and Elements of Branding

Advertising Strategies - Marketing for Clients – Advertising Management: Elements of Branding – Brand Identity – Brand Image – Brand communication – Power Branding - Principles of Integrated Brand Promotion (IBP) - Planning Advertising and IBP - Basics of Brand Management and Relationship with Contemporary Advertising - Planning and Organising – Executing the Advertising Process - How the Brand Transforms the Business Goals and Vision? Brand Promotion and Strategic Brand Management - FOUR Steps in Brand building - Direct Marketing, Public Relations (PR) and Corporate Advertising for Brand Building - Sustaining and Growing the Brand after the Launch.

Unit 4: Brand Management

Corporate Image and Brand Management- IMC to build Brand Equity, Evaluating the Brand Performance, Capturing Market Performance, Design and Implementation of Brand Strategies, Brand – Product Matrix and Hierarchy Levels, Achieving the Ideal the Brand Portfolio, Managing Brands over: Time, Market Segments and Geographic Boundaries, Revitalising and Changing the Brand Portfolio, Media Selection, Trade Promotion and Selling, CRM, Personal Selling and Web Marketing.

Unit 5: Creative and Production Process

Conventional Advertising, New Advertising Agencies, Freelance and Consulting Domains - Creativity - Creative Process in Advertising – Copy Writing and Craft of Copy Writing - Writing for Print, Visual and Radio - Art Direction – Production - Using the Media: Print, Visual and Radio –Media Planning and Internet: Effective Use of New Digital Media Tools - How to market - Do's and Don'ts of Advertising Techniques. Discussion of Case Studies from Business and Industry. Social, Ethical and Regulatory Aspects - Research for Advertising and Promotion - Future of IMC.

References:

1. Jerome M. Juska, Integrated Marketing Communication: Advertising and Promotion in a Digital World, Taylor & Francis, 2023.
2. Rajesh Srinivasan, Zebra Learn, Mindful Marketing, ZebraLearn Pvt. Ltd – January 2023
3. George E Blech, Michael A Belch, Keyoor Purani, Advertising and Promotion: An Integrated Marketing Communications Perspective| 12th Edition Paperback – October 2021.
4. Jerome M. Juska, Integrated Marketing Communication: Advertising and Promotion in a Digital World Paperback - 30 November 2021
5. Kruti Shah, Advertising and Integrated Marketing Communications, McGraw-Hill Publishing Company Limited, New Delhi, 2017.
6. Advertising Basics – a resource guide for beginners, J V Vilanilam, A K Varghese, Response Books (a division of Sage Publications), New Delhi, 6th printing, 2009.
7. Contemporary Advertising, William F Arens, Tata McGraw-Hill Publishing Company Limited, New Delhi, 10 e, 2008.

8. Advertising Management, Rajeev Batra, John.G. Myers and David. A. Aaker, Pub: Pearson –Dorling Kindersley (India) Pvt. Ltd., 5e, 2006
9. Frank Jefkins, Modern Marketing Communications, Kluwer Academic Publishers, 1991.

Screenplay Writing for Video Production		
Course Code	L-T-P	Credits
24VMC234	2-1-0	3

Course Objective :

- To make the learner explore the fundamental elements of visual storytelling.
- To develop a nuanced understanding of screenplay formatting standards and conventions.
- To cultivate critical thinking skills through the analysis and critique of professional screenplay.
- To foster collaboration and communication skills by engaging in peer review sessions and collaborative screenplay writing exercises.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Analyze the structural components of storytelling to write an engaging script.
2. Develop complex characters with compelling motivations and goals.
3. Construct captivating plots by implementing various types of conflict.
4. Utilize industry-standard screenplay formatting guidelines and software tools to create professional-grade screenplays.
5. Draft a bound script with a pitch deck aimed to get picked by a production company.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO1	3	3	1	3	2	2	2	1	1	1	1	2	1	2
CO2	2	2	3	2	3	1	1	1	1	2	1	2	1	3
CO3	2	2	2	2	2	1	1	1	1	1	2	1	2	2
CO4	3	3	2	1	1	2	2	1	1	1	1	2	1	2
CO5	2	2	2	2	1	2	2	2	2	1	1	2	1	3

Unit 1: Introduction to Screenwriting

- Understanding Story, Story structure and its impact on audience engagement
- The Three Act Structure: Act 1 Setup – Introducing characters and the world, Act 2 Confrontation – Building tension and conflicts, Act 3 Resolution – Bringing the story to a conclusion

- The role of conflict in storytelling: Introduction to protagonist and antagonist dynamics, establishing tone, setting, and character introductions
- The eight-sequence structure based on the three-act structure, Breaking down a film into eight sequences
- Understanding drafts: Rough draft, 1st draft to the final draft, converting an idea to a compelling story

Unit 2: Character Development

- Crafting compelling and relatable characters: Building a character profile: motivations, goals, flaws
- Establishing character arcs: Understanding the character's transformation throughout the story (Hero's Journey)
- Examining character motivation: How character motivations drive the plot, balancing internal and external motivations
- Developing unique character voices: Writing dialogue that reflects individual character personalities, Using native speech patterns and language choices effectively
- Character relationships and dynamics: Exploring interpersonal relationships and conflicts, Creating chemistry and tension between characters

Unit 3: Plot and Conflict

- Constructing engaging plots: The importance of a strong central conflict, Developing a compelling premise
- Implementing conflict and tension: Types of conflict: internal, interpersonal, and external, escalating tension in the pressure points, releasing the pressure
- Utilizing subplots effectively: Integrating subplots to enhance the main storyline, balancing main plot and subplots- Plot twists and surprises, incorporating unexpected turns to captivate the audience, Foreshadowing and misdirection in storytelling
- Balancing pacing in storytelling: Managing the rhythm and flow of the narrative, Techniques for maintaining audience engagement

Unit 4: Dialogue and Scene Writing

- Writing authentic and impactful dialogue: Understanding character voices in dialogue, Subtext and hidden meanings in conversations.
- Crafting scenes for visual storytelling: Creating vivid and engaging visual descriptions, utilizing action to convey character emotions and plot progression.
- Balancing exposition and action: Delivering necessary information seamlessly, using action to reveal character traits and plot details.
- Importance of setting in scenes: The role of the environment in shaping scenes, using setting to enhance mood and tone.
- Mastering tone and mood through dialogue: Matching dialogue to the overall atmosphere of the screenplay, conveying emotions through dialogue.

Unit 5: Formatting and Screenwriting software

- Understanding screenplay formatting: Proper formatting guidelines for industry standards, The importance of clarity in presentation
- Using Screenplay writing software: Introduction, UI, shortcuts, formats, shot division, shot list, mood boards, outline, beat sheet, preparing call sheets, scheduling, shooting reports: daily log, edit log
- Exploring industry standards and practices: Navigating the professional landscape of screenwriting, Understanding the expectations of producers and directors
- Reviewing professional screenplay examples: Analyzing well-executed screenplays from various genres, identifying formatting and storytelling techniques used in films
- The role of visual elements in a screenplay: Incorporating visual descriptions to enhance the reading experience, Balancing dialogue and action for visual impact
- Preparing for industry pitch meetings: Crafting a compelling pitch for selling a screenplay, Understanding the do's and don'ts of pitch meetings, creation and presentation of a pitch deck

References:

1. "Screenplay: The Foundations of Screenwriting" by Syd Field
2. "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby
3. "Poetics" by Aristotle
4. "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee
5. "Save the Cat! The Last Book on Screenwriting You'll Ever Need" by Blake Snyder
6. "Creating Character Arcs: The Masterful Author's Guide to Uniting Story Structure, Plot, and Character Development" by K.M. Weiland
7. "Writing Dialogue for Scripts" by Rib Davis
8. "The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script" by David Trottier.

Development Communication		
Course Code	L-T-P	Credits
24VMC235	2-1-0	3

Course Objectives:

This course provides an understanding of the theoretical foundations and historical evolution of development communication, including its role in promoting social change and sustainable development. Explore various communication theories and concepts relevant to development communication, such as participatory approaches, social change theories, and cultural considerations, to analyse and critique their application in real-world contexts. It will help to Evaluate the role of media and technology, both traditional and new, in facilitating development communication initiatives, considering their impact on information access, dissemination, and ethical considerations. Develop practical skills in visual communication strategies for development, including visual storytelling techniques, design principles, and the use of photography and videography to convey messages effectively to diverse audiences.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Critically analyze the historical evolution and theoretical foundations of development communication.
2. Demonstrate proficiency in applying various communication theories and concepts to analyse and critique development communication initiatives.
3. Evaluate the impact of media and technology, both traditional and new.
4. Develop practical skills in visual communication strategies for development.
5. Design, implement, and evaluate development communication projects, drawing upon their theoretical knowledge and practical skills to address real-world social issues.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO1	3	3	1	1	3	1	1	1	1	1	1	1	3	1
CO2	3	3	1	1	3	1	3	1	1	1	1	1	3	1
CO3	3	3	1	1	2	3	1	2	2	1	1	1	3	2
CO4	2	2	3	2	2	2	3	2	2	2	2	1	3	3
CO5	2	2	3	2	3	3	3	2	2	2	3	3	3	3

Unit 1: Introduction to Development Communication

Overview of Development Communication, Historical Perspective and Evolution, Theoretical Frameworks in Development Communication, Importance and Relevance of Development Communication in Visual Communication.

Unit 2: Communication Theories and Concepts in Development

Communication Models and Theories, Participatory Communication Approaches, Social Change Theories, Cultural and Contextual Considerations in Development Communication.

Unit 3: Media and Technology in Development Communication

Role of Media in Development, Traditional vs. New Media in Development Communication, ICTs (Information and Communication Technologies) for Development, Ethical and Access Considerations in Media and Technology Use.

Unit 4: Visual Communication Strategies for Development

Visual Storytelling Techniques, Design Principles for Effective Communication, Using Photography and Videography in Development Communication, Visual Campaign Planning and Execution.

Unit 5: Case Studies and Applications

Case Studies of Successful Development Communication Campaigns, Analysis of Visual Communication Strategies in Development Projects, Field Visits or Practicum to Apply Learning in Real-world Settings, Group Projects or Presentations on Applying Development Communication Principles to Address Social Issues.

References:

1. Kumar, K., & Ganesh, K. N. (2010). Development Communication. New Delhi, India: Pearson Education India.
2. Mohanty, P. K. (2013). Development Communication: Principles, Strategies, and Practices. New Delhi, India: PHI Learning Pvt. Ltd.
3. Dutta, M. J. (2008). Communicating Social Change: Structure, Culture, and Agency. New Delhi, India: Routledge India.
4. Rao, M. V. (2017). Media and Development: Issues and Challenges in a Globalized India. New Delhi, India: Oxford University Press.
5. Sreenivas, M. (2015). Development Communication in Practice: India's Experiences. New Delhi, India: Sage Publications Pvt. Ltd.
6. Rawal, V. (2009). Development Communication: Theory and Practice. New Delhi, India: Sage Publications Pvt. Ltd.
7. Swamy, R. (2012). Development Communication: Revisiting the Theory, Research, and Practice in India. New Delhi, India: Cambridge University Press India Pvt. Ltd.
8. Servaes, J. (Ed.). (2020). Handbook of Development Communication and Social Change. Singapore: Springer.

9. Srinivasan, R., & Gurumurthy, A. (Eds.). (2021). *Communication for Social Change: Theorising and Practicing Development Communication in India*. New Delhi, India: Oxford University Press.

Elective B

Environmental Communication		
Course Code	L-T-P	Credits
24VMC331	2-1-0	3

Course Objectives:

This syllabus provides media students with a comprehensive understanding of environmental communication, focusing on theoretical foundations, media coverage analysis, visual communication strategies, digital media applications, and hands-on experience in developing environmental campaigns.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate an understanding of key environmental issues through the lens of communication theories and concepts.
2. Develop media literacy skills necessary for effective environmental reporting
3. Acquire proficiency effectively communicate environmental messages and engage audiences in environmental advocacy efforts.
4. Apply digital media strategies, including social media for environment communication
5. Design environmental communication campaigns targeting specific environmental issues, utilizing a variety of communication channels and strategies.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	1	1	3	1	3	1	1	1	1	1	2	1
CO2	3	3	3	1	3	2	2	1	1	1	1	1	2	1
CO3	3	3	3	1	3	3	2	3	3	1	2	1	2	2
CO4	3	3	3	1	3	3	2	2	2	2	2	1	2	3
CO5	3	3	3	1	3	3	2	3	3	2	2	2	2	3

Unit 1: Introduction to Environment Communication

Overview of Environment Communication: Definitions, Scope, and Importance- Understanding Environmental Issues: Climate Change, Biodiversity Loss, Pollution, etc.- Role of Media in Environmental Advocacy and Awareness- Historical Evolution and Development of Environment Communication- Ethical Considerations in Environment Communication.

Unit 2: Environmental Journalism and World Environment

Meaning, Definition and Scope of Environmental Journalism. Characteristics, Functions and Objectives of Environmental Journalism. Processes of Environmental Journalism.

Unit 3: Media Coverage of Environmental Issues

Framing Environmental Stories: Agenda Setting, Priming, and Framing Theory- Environmental News Values and Newsroom Practices- Critique of Media Coverage: Bias, Sensationalism, and the Role of Corporate Interests- Case Studies: Analyzing Environmental Coverage in Mainstream and Alternative Media Outlets.

Unit 4: Digital Media and Environmental Activism

Role of Digital Media Platforms in Environmental Activism: Social Media, Blogs, and Online Communities-Digital Storytelling Techniques for Environmental Campaigns- Citizen Journalism in Environment Reporting- Environmental Activism and Online Advocacy: Successes, Challenges, and Case Studies.

Unit 5: Environmental Communication Campaigns

Planning and Implementing Environmental Communication Campaigns-Stakeholder Engagement and Community Mobilization Strategies-Evaluating the Effectiveness of Environmental Communication Initiatives-Environmental Advocacy Skills: Lobbying, Public Speaking, and Grassroots Organizing.

References:

1. Shiva, V. (2019). *Earth Democracy: Justice, Sustainability, and Peace*. New Delhi, India: Women Unlimited.
2. Guha, R. (2000). *Environmentalism: A Global History*. New Delhi, India: Oxford University Press.
3. Narain, S. (2017). *The Political Ecology of India's Northeast: Conflict over Forests, Rivers, and Mines*. New Delhi, India: Oxford University Press.
4. Gadgil, M., & Guha, R. (2012). *This Fissured Land: An Ecological History of India*. New Delhi, India: Oxford University Press.
5. Sengupta, S., & Dalal, A. (Eds.). (2019). *Environmental Communication: Research and Practice in India*. New Delhi, India: Routledge India.

Introduction to Typography		
Course Code	L T P	Credits
24VMC332	2 1 0	3

Course Objective:

The course gives insights into the comprehensive understanding of typography and its significance in visual communication. Students will explore the rich history of typography, tracing its evolution from its earliest origins to modern-day practices, and identifying key milestones and innovations along the way. Special emphasis will be placed on the contributions of Johannes Gutenberg, whose invention of the printing press and movable type revolutionized mass communication and dissemination of knowledge.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Grasp the fundamental principles of typography and its role in visual communication.
2. Analyze historical developments and milestones in the evolution of typography
3. Critically evaluate typographic designs in terms of readability, legibility, and visual impact
4. Analyze typography's significance in various design contexts
5. Demonstrate a commitment to ethical and professional standards in typography practice

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	1	1	1	2	2	1	1	1	1	1	2	1
CO2	1	1	2	1	1	1	2	1	1	1	1	1	1	2
CO3	3	3	1	1	2	1	1	1	1	1	1	1	2	1
CO4	1	1	2	1	2	2	1	1	1	1	1	1	2	1
CO5	2	2	1	1	3	1	1	1	1	2	1	1	1	1

Unit 1:

The evolution and contemporary landscape of typography

Introduction to typography Explanation, importance, and practical uses.

Historical perspective, moveable type to print text, printing technologies, and Development of typography from ancient eras to contemporary times.

Johannes Gutenberg and his contributions

Unit 2:

Typefaces and design techniques.

Printing and typography,

Typographic vocabulary: Structure of type, categorization methods, and terminology. The invention of writing, The development of the alphabet, The invention of printing,

Unit 3:

Typographic Composition

Typographic hierarchy: Creating visual hierarchy using type size, weight, and style.

Grid systems: Introduction to grid-based layout design for effective typography.

Alignment and spacing: Techniques for achieving balance, rhythm, and consistency in typography.

Unit 4:

Typographic Applications

Print typography, Typography in editorial design, advertising, posters, and signage.

Digital typography, Typography for web design, user interfaces, and mobile applications.

Branding and identity, vs. brand identity and corporate design. Typography and AI tools
Typography

Unit 5:

Understanding typeface anatomy, Exploring letterforms, strokes, serifs, and terminals.

serif typefaces, the rise of sans-serif typefaces, phototypesetting, digital typography, the emergence of web typography Factors influencing typeface choice

Case Studies

References:

1. De Bartolo, C. (2011). Explorations in Typography: Mastering the Art of Fine Typesetting. Rockport Publishers.
2. Kunz, W. (2000). Typography: Formation and Transformation: Introduction to Typographic Process. Niggli Verlag
3. "Typography: Formation and Transformation: Introduction to Typographic Process" by Willi Kunz
4. Adobe Typography resources: Adobe offers online articles and tutorials on typography principles and techniques.
5. "The Elements of Typographic Style" by Robert Bringhurst

Media and Gender Studies		
Course Code	L-T-P	Credits
24VMC333	2-1-0	3

Course Objective:

- To familiarize students with the concept of gender and the allied concepts.
- To help students perceive, understand, and interpret issues of gender in various cultural texts in India, particularly in mass media representations, including advertising.
- To understand the gender status and challenges.
- To understand the role and impact of the media in shaping the gender roles.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the key concepts of gender and its related studies
2. Interpret the gender development and the impact of various social institutions on it.
3. Interpret and analyse the portrayal of gender in various media
4. Identify the social status and challenges related to gender; also, the role of media in empowering gender roles
5. Understand and interpret various theoretical backups for gender studies.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO 1	PSO2	PSO3
CO1	3	3	2	3	2	2	3	2	2	1	1	3	2	3
CO2	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO3	3	3	3	3	3	3	3	2	2	1	1	3	3	3
CO4	3	3	3	3	3	3	3	2	2	1	2	3	3	3
CO5	3	3	3	2	3	2	3	3	3	1	2	3	3	3

Module 1: Key concepts in Gender Studies

Concept of gender-Gender Identity- Constructing sex and gender- Social structure and institutions- Patriarchal and Matriarchal social order- Gender and development- Gendering history in India- Femininity and Masculinity.

Module 2: Gender and Development

Gender Equity- Gender Equality- Sustainable development and Gender Roles- Role of Socio-Religion and Caste- Cultural Practices- Shifts in gender role – Gender Injustice- Gender Stereotypes-Impact of media in gender development- Role of media in gender development.

Module 3: Gender and Media

Portrayal of gender in advertising- Portrayal of gender in films- Portrayal of gender in other entertainment sectors- Coverage of gender issues by various news medias- Differentiation in gender in the coverage of gender issues- Hegemonic and normative ideas of gender and sexuality in selling and buying products- Consumption of goods/bodies - Commodification and objectification- Reinforcement of caste/class/gender binaries by media- Criticisms.

Module 4 : Media and Gender Status Issues, Challenges

Gender and Family- Violence- Health- Education- Personal life- Professional life- economic participation- political participation- leadership- Gender empowerment challenges- Changed perspectives in contemporary scenario.

Module 5 : Media and Gender Advocacy

Media and Gender Mainstreaming- Human rights- Right to development- Gender Theories- Feminist Theories- Role of Media in constructing ideologies enabling gender inequalities- Market and gender construction- Global hegemonic ideologies.

References:

1. Bhasin, Kamla (2000). *Understanding Gender*. New Delhi. Kaali for Women.
2. Goel, A, Kaur, A and Sultana, A (2006). *Violence against women: Issues and Perspectives*. New Delhi, Deep& Deep Publishers.
3. Sohoni, K Neeraja, (1994), *Status of Girls in Development Strategies*, New Delhi, HarAnand Publications.
4. Kandasamy, Meena. "Screwtiny," "Pride goes before a full-length mirror," "Joiissance," and "Backstreet Girls" in *Ms Militancy*. Delhi: Navayana.
5. Dasgupta R.K and Gokulsing K. M., Introduction: Perceptions of Masculinity and Challenges to the Indian Male from Rohit K. Dasgupta & K. Moti Gokulsing (eds). *Masculinity and its Challenges in India: Essays on Changing Perceptions*. Jefferson, NC: McFarland, pp 5-26.
6. Revathi, A. *A Life in Trans Activism*. Delhi: Zubaan. Pp. 158—168.
7. Chaudhuri, Maitrayee. —" Gender and Advertisements: The Rhetoric of Globalisation", *Women's Studies International Forum* 2001 24.3/4 pp. 373-385.
8. Chapter 7: *Gender and Advertisement: How Gender Shapes Meaning in Controversies in Contemporary Advertising* by Kim Bartel Sheehan, 2nd edn, Sage Publications, pp. 89-111.

Visualisation Techniques for Film Making		
Course Code	L-T-P	Credits
24VMC334	2-1-0	3

Course Objective:

- To give an idea on cinematic storytelling.
- Students will be able to identify the importance of visual research.
- Students will be able to develop skills in interpreting screenplays.
- To find solutions to problems arise during film production.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the key techniques in visualisation of motion pictures.
2. Apply ideas in cinematic visualization for pre-production.
3. Interpret and visualize film screenplays.
4. Create lighting setup for scenes according to the context, mood and tone
5. Create short films by coordinating different stages of film making.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	2	3	2	2	2	2	1	1	3	3	1
CO2	3	3	3	2	2	3	2	1	1	2	1	2	2	3
CO3	2	2	2	1	2	2	1	1	1	1	1	3	3	2
CO4	3	3	3	1	2	2	1	2	2	2	1	2	3	2
CO5	3	3	2	1	3	3	3	3	3	3	3	3	2	3

Unit 1: Introduction to Visualization Process

Visual Literacy; Storytelling; Dynamics of Cinematic Storytelling; Visual Story Telling Techniques; Pre-Visualization; Importance of Visual Research; Story and Plot; Act structures; Character Arc; Understanding Themes, Time Organizing Techniques; Case Studies; Film Production Stages.

Unit 2: Visualisation and Pre-Production

Pre-production stage; Key people: Writer, Producer, Director; Roles and responsibilities; Script Reading; Shot list; Mood Boards; Location Scouting; Scheduling; Budgeting; Casting; Creating Story Boards; Deciding the Visual Scheme: Colours; Art and Production design; Costume design.

Unit 3: Film Screenplay: Genres and Themes

Interpreting the Screenplay, script breakdown: Decoding the Subtexts and Metaphors; Story Line; Shooting Script; Floor Plan; Actor blocking; Film Genres and visualisation; Film Themes and visualisation.

Unit 4: Film Production

Camera: Shot types; Angles; Movement; Duration; Lights; Quality and properties; Colour temperature; Lighting techniques; One point, two point and three-point lighting; lighting ratios; High key; Low key; Lighting and mood; Lenses; Depth of field: Deep focus; Shallow focus; Visual Effects Integration; Aspect Ratio.

Unit 4: Editing and Sound Design

Different Styles of Editing: Analytical Editing, Continuity Editing: Matching consecutive actions; Extent of change in image size and angle; Matching Tone; Montage; Violating Continuity Style; Key Concepts in Sound Design: Importance of Silence, Creating Soundscape, Dialogues and Subtexts, Folley, ADR; Creative Practises in Sound Design; Sound and visualisation: ambience, effects, music; sound and emotion; sound and space; auditory aesthetics; pacing and rhythm, attention and focus.

References:

1. Thurlow, C., Thurlow, M. (2013). Making Short Films, Third Edition: The Complete Guide from Script to Screen. United Kingdom: Bloomsbury Publishing.
2. Lumet, S. (2010). Making Movies. United States: Knopf Doubleday Publishing Group.
3. Irving, D. K., Rea, P. W. (2013). Producing and Directing the Short Film and Video. United Kingdom: Taylor & Francis.
4. Ascher, S., Pincus, E. (2012). The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition. United States: Penguin Publishing Group.
5. When Music Takes Over in Film. (2023). Germany: Springer International Publishing.
6. Donnelly, K. (2023). The Synergy of Music and Image in Audiovisual Culture: Half-Heard Sounds and Peripheral Visions. United Kingdom: Taylor & Francis.
7. Polis, M., Rea, P. (2023). A Filmmaker's Guide to Sound Design: Bridging the Gap Between Filmmakers and Technicians to Realize the Storytelling Power of Sound. United Kingdom: Taylor & Francis.
8. Haunted Soundtracks: Audiovisual Cultures of Memory, Landscape, and Sound. (2023). United Kingdom: Bloomsbury Publishing.
9. Katz, S. D. (2011). Film Directing Shot by Shot: Visualizing from Concept to Screen. Ukraine: Michael Wiese Productions.
10. Hoffschildt, M. (2021). Storyboard Book: Visualize and Plan Your Movie, Film Or Short Film. (n.p.): Independently Published.
11. Heftberger, A. (2019). Digital Humanities and Film Studies: Visualising Dziga Vertov's Work. Germany: Springer International Publishing.
12. Wheeler, P. (2012). Practical Cinematography. United Kingdom: Taylor & Francis.
13. Haunted Soundtracks: Audiovisual Cultures of Memory, Landscape, and Sound. (2023). United Kingdom: Bloomsbury Publishing.

14. Donnelly, K. (2023). *The Synergy of Music and Image in Audiovisual Culture: Half-Heard Sounds and Peripheral Visions*. United Kingdom: Taylor & Francis.

Event Management		
Course Code	L-T-P	Credits
24VMC335	2-1-0	3

Course Objective:

This course aims to provide students with a comprehensive understanding of event management by covering key topics such as the definition and significance of event management across various industries, the scope and opportunities within the field, and the roles and qualities of event planners and managers. Through units focusing on event planning, team dynamics and responsibilities, marketing and promotion, and public relations and branding, students will develop essential skills in conceptualization, budgeting, logistics, client communication, and crisis management, preparing them for successful careers in the dynamic world of event management.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand about the various types of events.
2. Develop skills in event planning, including conceptualization, budgeting, logistics, and risk management.
3. Analyze the importance of teamwork in event management and effectively communicate within event teams as well as other key people in the events.
4. Develop marketing and promotional strategies for events, including target audience identification and sponsorship activation.
5. Understand the role of public relations and branding in event management and be able to implement strategies for brand reputation and crisis management.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	3	2	2	3	3	3	1	1	3	3	3
CO2	3	3	3	3	3	3	3	3	3	2	1	3	3	3
CO3	3	3	3	3	3	3	3	3	3	1	1	3	3	3
CO4	3	3	3	3	3	3	3	3	3	2	1	3	3	3
CO5	3	3	3	3	3	3	3	3	3	1	1	3	3	3

Unit 1- Introduction and Overview to Event Management

Definition and meaning of event management, Significance of event management in various industries, Scope and opportunities in the field of event management, Event Planner, Event Manager, Qualities of event manager, Types of events: Corporate Events, Social Events, Community Events

Unit 2- Event Planning

Significance of proper event planning, Conceptualisation and event design, Establishing objectives, Budgeting and financial planning, Venue selection and arrangements, Logistics, Marketing and promotion, Risk management and contingency planning, Lighting in events, Audio Visuals in events, Sound systems, Catering and Hospitality services, Managing resources, Checklists, Evaluation and Post event analysis

Unit 3- Event Team and Responsibilities

The Nature of Teams, strengths and weaknesses of teamwork, Organizational policy-making Teams, Task Force or cross-Functional Teams, Forming the event team, Vendors, Outsourcing Strategies, Negotiating Tactics, Client communication and relationship management, Vendors and supplier coordination, Onsite management and coordination, Accountability and Responsibility, Responsibilities of an event manager

Unit 4- Marketing and Promotion

The need for marketing, Understanding the role of publicity, Target audience identification, Promotional strategies, Revenue Generation and Funding, Sponsorship Activation, Consumer Expectations, Marketing Mix, Promotional Mix, Media Mix

Unit 5- Public Relations and Branding in Events

Concept of Public Relations, PR for Events, Media Relations in events, Writing for events, Event Branding, Strategies and tactics of event branding, Brand Reputation, Crisis Management in events, Emerging trends in events, Case Studies

References:

1. Event Management & Public Relations by Savita Mohan
2. Start And Run Event planning business by Cindy lemaire
3. Mardi foster-walker Start Your Own Event Planning
4. Business: Step-by-Step Guide to Success
5. Event Entertainment and Production - Mark Sonder, CSEP - Publisher: Wiley & Sons, Inc.
6. Special Event Production - Doug Matthews
7. The Event Marketing Handbook – Saget Allison
8. Event Marketing - The Wiley Event Management Series - Leonard H. Hoyle
9. Event Marketing and Event Promotion Ideas - Eugene Loj

Elective C

Advanced Photography Lab		
Course Code	L-T-P	Credits
24VMC341	0-1-4	3

Course Objectives:

- To make learners understand the importance of light in visual story telling.
- To enhance learners understanding on lighting different subjects.
- To impart learners hands on training in using different lighting equipment's.
- To equip learners to visualize and understand different lighting designs.
- To make the learners to design lighting set up according to the subject and produce photographs.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand principle of light and lighting.
2. Distinguish lighting for different subjects.
3. Appraise light in revealing the story and emotion.
4. Compare different lighting setups.
5. Produce photographs showcasing lighting techniques that meet real-time standards.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO1	2	2	2	1	1	3	2	1	1	1	1	2	2	3
CO2	3	3	2	1	2	3	3	2	2	1	1	3	2	2
CO3	3	3	3	1	2	2	1	1	1	1	1	2	3	2
CO4	2	2	2	1	2	2	3	1	1	1	1	2	2	3
CO5	3	3	2	2	3	3	2	3	3	2	1	3	2	3

Unit 1: Principles of Light and Lighting

Introduction to Lights: brightness, colour, contrast; Lighting and story telling; Light vs lighting; Subjects and lighting: transmission, absorption, reflection; Principles of lighting: size, height, direction, distance, quality, family of angles; Inverse square law; Managing reflections; Outdoor natural lights; Continuous light; Strobes; Guide numbers; Flash sync; Colour spaces; Light metering: incident vs reflected; Lighting modifiers and shapers; Lighting ratios; Lighting diagram.

Unit 2: Subjects and Lighting

Understanding the subjects and surface appearances; Revealing shape and contours; Metal subjects; Glass subjects; Human subjects; Lighting on location; Diffusion and bounce; Fill flash; Mixing strobe with ambient light; Setting the backdrops.

Unit 3: Posing and Portraits

Human subjects and posing techniques: Single, Couple, Group; Indoor lighting: One point lighting portrait photography - split lighting, loop lighting, Rembrandt lighting, butterfly lighting broad and short lighting, High key and low-key lighting; Multiple light setups; Practicing lighting ratios.

Unit 4: Posing and Portraits

Types of lenses and Size and scale; Lighting direction: top, front, back, under; Composition and story telling; Lighting glass product: bright field, dark field; Eliminating lens flare and unwanted reflections; Metal product: bright reflection, dark reflection; Combining dark and bright; Hiding and adding reflections; Liquid subjects: static, in motion; Jewellery: backgrounds.

Unit 5: Creative lighting designs and special techniques

Food photography: prepping, plating, lighting; Beauty products; Fabrics and clothing; Electronic products; Capturing extremes: White on white: Opaque backgrounds, Translucent backgrounds; Black on black: Opaque backgrounds, Glossy backgrounds; Lenses and family of angles: wide, tele, standard.

References:

1. Hunter, F., Biver, S., Fuqua, P., Reid, R. (2021). *Light — Science & Magic: An Introduction to Photographic Lighting*. United Kingdom: Taylor & Francis.
2. Olson, R. (2014). *ABCs of Beautiful Light: A Complete Course in Lighting for Photographers*. United States: Amherst Media, Incorporated.
3. Overturf, D., Sanseri, J. D., McKenzie, J. (2023). *Artificial Lighting for Photography*. (n.p.): Cognella Academic Publishing.
4. Montizambert, D. (2003). *Creative Lighting Techniques for Studio Photographers*. United States: Amherst Media.
5. Smith, J. (2014). *Step-by-Step Lighting for Outdoor Portrait Photography: Simple Lessons for Quick Learning and Easy Reference*. United States: Amherst Media.
6. Dantzig, S. (2006). *Master Lighting Techniques for Outdoor and Location Digital Portrait Photography*. United Kingdom: Amherst Media.
7. Sammon, R., Koshlano, V. (2011). *Studio and Location Lighting Secrets for Digital Photographers*. Germany: Wiley.
8. Dantzig, S. (2009). *Portrait Lighting for Digital Photographers: The Basics and Beyond*. United Kingdom: Amherst Media.
9. Crain, S. (1997). *Lighting for People Photography*. United States: Amherst Media, Incorporated.
10. Lavine, J., Bartholomew, B. (2019). *Lighting for Photographers: An Introductory Guide to Professional Photography*. United Kingdom: Taylor & Francis.

11. Wilkinson, P., Plater, S. (2015). *Mastering Portrait Photography*. United Kingdom: Ammonite Press.
12. Grey, C. (2009). *Christopher Grey's Studio Lighting Techniques for Photography*. United States: Amherst Media.
13. Child, J., Galer, M. (2004). *Photographic Lighting: Essential Skills*. United Kingdom: Taylor & Francis.
14. Valenzuela, R. (2014). *Picture Perfect Posing: Practicing the Art of Posing for Photographers and Models*. United Kingdom: Pearson Education.
15. Valenzuela, R. (n.d.). *The Flash Advantage: Harness the Power of Flash, Master Lighting, and Create Extraordinary Portraits*. (n.p.): Rocky Nook.
16. Johnson, R. (2016). *Product Photography: All Outstanding Techniques and Equipments For a Professional Digital Photogragher*. (n.p.): CreateSpace Independent Publishing Platform.
17. Dujardin, H. (2011). *Plate to Pixel: Digital Food Photography and Styling*. Germany: Wiley.
18. Simon, J. (2021). *Picture Perfect Food: Master the Art of Food Photography with 52 Bite-Sized Tutorials*. United Kingdom: Page Street Publishing.
19. Bellingham, L., Bybee, J. A. (2012). *Food Styling for Photographers: A Guide to Creating Your Own Appetizing Art*. Netherlands: Taylor & Francis.
20. Thomas, J. D. (2013). *The Art and Style of Product Photography*. Germany: Wiley.

Copywriting for Advertising Practice

Course Code	L-T-P	Credits
24VMC342	0-1-4	3

Course Objectives:

- To empower students with the know-how of creating advertising concepts and copy from the creative brief
- To prepare them for taking up jobs like that of social media writers, creative content writers, and copywriters in advertising agencies.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Decode a marketing brief and convert it into a creative brief
2. Develop creative concepts for brands
3. Write taglines, develop brand names, and creative copy for print and outdoor ads
4. Develop innovative concepts and copies for radio and television
5. Create social media ads

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO 1	2	2	3	1	1	1	1	3	3	1	1	3	2	3
CO 2	2	2	3	2	1	1	2	2	2	2	1	3	2	3
CO 3	2	2	3	1	1	1	1	1	1	2	2	3	2	3
CO 4	1	1	2	1	2	3	1	3	3	2	2	3	2	3
CO5	1	1	3	2	3	2	3	2	2	3	2	3	2	3

Unit 1:

Understanding Marketing Brief, and Structuring a marketing brief with key points. Converting the Marketing Brief into Creative strategy. Understanding target groups and brand guidelines.

Unit 2:

Compose Copy matter for Print Media, write taglines / slogans, create names for brands, unique concepts for outdoor ads, colour theory in ads.

Unit 3:

Writing radio ads and jingles, concepts and scripts for TVCs.

Unit 4:

The art of storytelling in advertising and how copywriting contributes to create compelling stories.

Unit 5:

Analysis of case studies, Integrated Marketing Communication campaigns including merchandise ideas.

References:

1. Robert W. Bly, *The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells*, Holt Paperbacks; Third Edition, Revised (4 April 2006)
2. David Ogilvy, *Confessions Of An Advertising Man*, Southbank Publishing; REV ed. edition (1 September 2011)
3. June A Valladares, *The Craft of Copywriting*, Sage Publishing - Pune.

Development-Communicational-Video Production Lab

Course Code	L-T-P	Credits
24VMC343	0-1-4	3

Course Objectives:

The course focuses on The Indian Society, the process of development, and the role of communication within it. Specific topics include national development issues, programs, and projects, and skills in developing communication material across various media platforms.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand various aspects of society, its global position, major development issues, and the impact of communication on addressing these challenges.
2. Develop the basic communication skills required for reporting issues.
3. Demonstrate the techniques of reporting in developing news stories.
4. Research and create reports on development policies and current affairs.
5. Produce videos that address relevant societal development issues.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	2	1	3	1	3	3	3	2	2	1	3	2
CO2	1	1	1	1	2	1	1	3	3	1	1	1	1	2
CO3	1	1	2	1	3	1	2	2	2	2	2	1	2	3
CO4	1	1	3	1	2	1	3	2	2	2	2	1	2	2
CO5	1	1	2	1	3	1	3	3	3	2	2	1	2	3

Unit 1: Introduction

- Concept, Models, Theories, and Approaches of Development Communication.
- Concept of Communication: Scope and Elements of Communication process.

Unit 2: Communication Skills

- Essential qualifications of an effective speaker
- Conversation, extemporaneous speaking, group discussion
- Requirements for effective listening
- Dynamics of effective reading
- Functional forms like stories, editorials, book reviews, essays, etc.

Unit 3: Techniques of Reporting

- Techniques for gathering news including observation, interviews, and research.
- Developing story ideas and maintaining diaries, research methodologies and follow-ups

Unit 4: Reporting Development Policies and Current Issues

- Various development topics such as population, health, agriculture, education, etc.
- Discussion on major development programs and government approaches .

Unit 5: Video Production

- Development communicational video production, including short videos and documentaries

Reference:

1. Communication and Development: A Reader. (2002). Nigeria: Jedidiah Publishers.
2. Development Communication: Reframing the Role of the Media. (2009). United Kingdom: Wiley.
3. Participatory Video: Images that Transform and Empower. (2003). India: SAGE Publications.
4. People, Land, and Water: Participatory Development Communication for Natural Resource Management. (2006). Iran: International Development Research Centre.
5. Wilkins, K. G., Tufte, T., Obregon, R. (2014). The Handbook of Development Communication and Social Change. Germany: Wiley.
6. Communication in International Development: Doing Good Or Looking Good?. (2018). United Kingdom: Taylor & Francis.
7. Mefalopulos, P. (2008). Development Communication Sourcebook: Broadening the Boundaries of Communication. Ukraine: World Bank Publications.
8. Melkote, S. R., Steeves, H. L. (2001). Communication for Development in the Third World: Theory and Practice for Empowerment. India: SAGE Publications.

Technical and Professional Communication for Media Practice		
Course Code	L-T-P	Credits
24VMC344	0-1-4	3

Course Objective:

To enable the students with the general principles of writing for various media platforms and effectively use different types of leads to create an accurate, inviting introduction to a news story or news release. The course will also enable the students to produce workspace documents, including memos/letters, instructions, and proposals; create usable, readable, and attractive documents; prepare and deliver oral presentations; collaborate with others; write coherent, concise and correct sentence.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Produces workspace documents like memos, letters etc.
2. Comprehending technical and professional writing style.
3. Students will be able to prepare and deliver oral presentations.
4. Presenting technical paper.
5. Equipping with proper proof-reading techniques.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO1	3	3	1	1	2	2	1	1	1	2	1	1	2	2
CO2	3	3	2	1	2	2	2	2	2	1	1	1	2	2
CO3	3	3	1	1	2	2	2	1	1	2	1	2	3	2
CO4	3	3	2	1	2	2	2	1	1	2	1	2	2	3
CO5	3	3	2	1	3	3	2	3	3	1	1	3	2	3

Unit 1:

Special technical documents 1 – Technical Writer's Core Competencies. Career as a Technical Writer. Pre-Writing, Writing and Post Writing. Preparation of Reports, Thesis, dissertation and article.

Unit 2:

Special technical documents 2- Information Management - design, development, delivery, quality assurance, translation, Resume (cover letter, resume, and vitae)Memorandums, letters (Request letter, Letter of apology, customer response, and persuasion)

Unit 3:

Special technical documents 3- E-mails – correspondence, text messages, Minutes, agendas, microblogging .

Unit 4:

Special technical documents 3- Technical proposals and reports, Manuals, brochures, prospectus, notes, Project abstracts,

Unit 5:

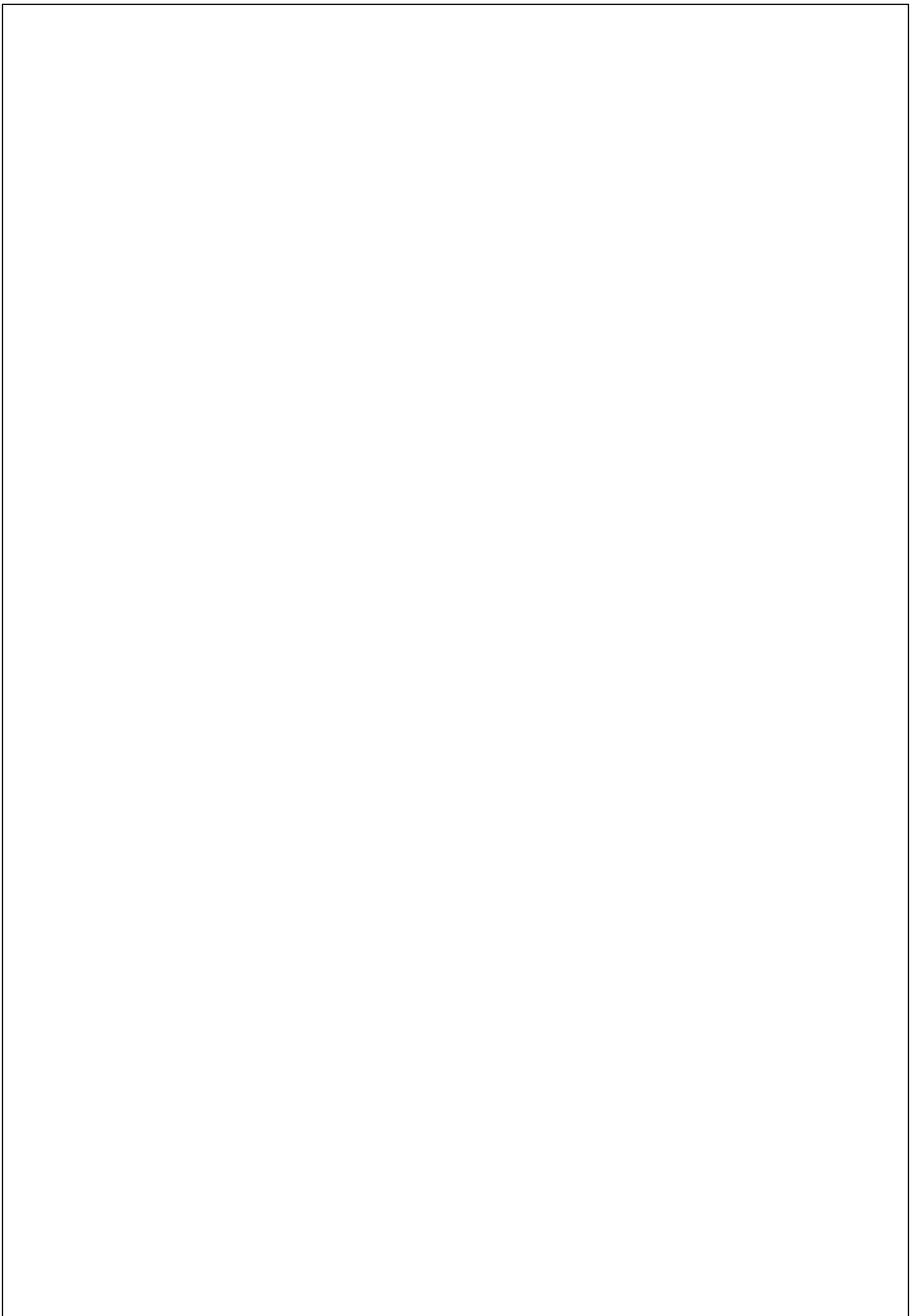
Editing and proofreading- Grammar, spelling, punctuation. AI tools and content creation, plagiarism, fact verification, data mining and analysis

Suggested Readings:

1. Mamishev, Alexander and Williams, Sean. (2011). Technical Writing for Teams: The STREAM Tools Handbook. Wiley
2. Lindsell-Roberts. (2001). Technical Writing for Dummies. Wiley
3. O’Keefe, S. S., & Pringle, A. S. (2000). Technical Writing 101: A Real-World Guide to Planning and Writing Technical Documentation. Scriptorium Press.
4. Oh, I. (1997). Technical Communication for Beginners. Society for Technical Communication.
5. Olsen, L., & Huckin, T. (1991). Technical Writing and Professional Communication (2nd ed.) McGraw-Hill.

Suggested Links:

1. <https://www.tcbok.org/>
2. <https://www.stc.org/>
3. <https://msu.edu/course/be/485/bewritingguideV2.0.pdf>
4. https://www.e-buc.com/portades/9788498803488_L33_23.pdf
5. http://intra.tesaf.unipd.it/pettenella/Corsi/ReaserchMethodology/Documents/Manual_on_Technical_Writing.pdf
5. <https://technicalwritingtoolbox.com/technical-writing-resources/>
6. <http://techwhirl.com>
7. <http://tc.eserver.org>
8. <http://www.writersua.com>
9. <https://istc.org.uk/>
10. <https://developers.google.com/tech-writing/overview>
11. <https://digitalpeople.blog.gov.uk/2019/10/09/what-its-like-being-a-technical-writer-at-gds/>
12. <https://istc.org.uk/wp-content/uploads/2020/04/CEO-and-the-Tech-Comm-Graphic-Novel.pdf>



Elective D

Art Direction for Advertising Practice		
Course Code	L-T-P	Credits
24VMC431	0-1-4	3

Course Objective:

- To familiarize students with the basic principles of advertising through visual media
- To enable students to demonstrate the principles of graphic design, layout, and production of advertisements for various media.
- To enable students to understand brand guidelines and budget and deliver within these parameters.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Develop creative concepts based on creative strategy
2. Apply colour theory and brand guidelines in their creative concepts
3. Produce advertisements for print, social media, and TVCs
4. Understand and work with various art direction tools for different media
5. Convert script into visually attractive and impactful ads

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO 9	PO10	PO 11	PSO1	PSO2	PSO3
CO 1	1	1	2	2	2	3	3	1	1	1	1	3	1	3
CO 2	1	1	3	3	1	3	2	3	3	2	1	3	1	3
CO 3	1	1	3	3	2	3	2	3	3	3	2	3	1	3
CO 4	1	1	3	3	2	3	2	3	3	1	1	2	1	3
CO5	2	2	3	2	2	3	1	3	3	3	2	3	1	3

Unit 1:

Art Direction in Advertising - roles and tools of the art director in understanding creative strategy, colour theory, gestalt principles, importance of brand guidelines and budgets.

Unit 2:

Graphic Conceptualization: visual metaphor, languages- meaning full lettering, Logo Designing, Creating art with graphics - typography, colour, visual composition, techniques and technologies.

Unit 3:

Art direction in ad photography - product shoots, profile shoots, outdoor stills, brochure, etc. using lights, props, and people.

Unit 4:

Art Direction in TVCs and social media ads – long form and short form ads – seasonal ads, festival ads, thematic ads, musical ads, etc.

Unit 5:

Applying AI in art direction in ads – print, social media, and TVCs – analysis of existing works and developing new concepts.

References:

1. Pete Barry, *The Advertising Concept Book: Think Now, Design Later*, Thames and Hudson Ltd (11 August 2016)
2. Stephen Baker, *Advertising Layout and Art Direction*, Forgotten Books (December 7, 2017)
3. J.Thomas Russell, Ron Lane, *Kleppner's Advertising Procedure*, Pearson; 14th edition (23 July 1998)

Film Appreciation and Analysis Lab		
Course Code	L-T-P	Credits
24VMC432	0-1-4	3

Course Objectives:

- To appreciate and analyse films.
- To analyse films by drawing upon the different elements of film.
- To critically analyse films through socio-political lens.
- To understand different film theories and using it to analyse films.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Understand the key concepts of film analysis and appreciation.
2. Interpret and analyse the technical aspects of film production.
3. Analyse and appreciate the works of master film makers.
4. Develop research interest in film studies and appreciation.
5. Write reviews, analysis and articles on cinema.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	2	1	2	3	3	1	1	1	1	3	3	1
CO2	3	3	3	1	2	3	2	2	2	1	1	3	2	3
CO3	3	3	2	1	3	2	3	2	2	1	1	3	2	3
CO4	3	3	2	1	3	3	1	1	1	3	1	2	3	2
CO5	3	3	3	2	3	2	3	1	1	3	1	3	2	3

Unit 1: Introduction to film analysis and appreciation

Key concepts in film analysis and appreciation; Ways of reading a film; Narrative and Narration; Form; Content; Story; Inductive approach and Deductive approach –Social, Political, Economical, Cultural, Technical and Aesthetic aspects of Cinema; Films and social criticism; Camera; Editing.

Unit 2: Cinematography, Sound and Editing

Cinematography: Framing, composition, camera movement, depth of field, lighting; Editing: Continuity editing, montage, pace, rhythm, parallel editing. Sound: Diegetic vs. non-diegetic sound, soundscapes, sound effects, music.

Key Films: Orsen Walles - *Citizen Kane* (1941), Francis Ford Coppola - *The Godfather*" (1972), Alfred Hitchcock - *Psycho* (1960), Francis Ford Coppola - *The Godfather Part II*"

(1974), Francis Ford Coppola - *Apocalypse Now* (1979), Christopher Nolan - *Dunkirk* (2017).

Unit 3: Film Narrative, Semiotics and Screenplay

Narrative: Classical Hollywood narrative, three-act structure, plot vs. Story. **Semiotics:** Signs, symbols, signifiers, signified, cultural codes. **Screenwriting:** Story structure, character development, dialogue, theme.

Key films: Frank Darabont - *The Shawshank Redemption* (1994), Christopher Nolan - *Inception* (2010), Lana Wachowski, Lilly Wachowski - *The Matrix* (1999), Guillermo del Toro - *Pan's Labyrinth* (2006), Michael Curtiz – *Casablanca* (1942), Quentin Tarantino - *Pulp Fiction* (1994).

Unit 4: Identities, Representations, Gender

Identity crisis: Existential angst; **Social identity:** Race, Ethnicity, Nationality, Social class; **Individual identity:** self-identity, inner conflict; **Gender and sexual identity:** femininity, masculinity, gender roles.

Key films: Sofia Coppola - *Lost in Translation* (2003), Mary Harron – *American Psycho* (2000), David Fincher – *Fight Club* (1999), Michel Gondry – *Eternal Sunshine of the Spotless Mind* (2004), Paul Haggis - *Crash* (2004), Barry Jenkins - *Moonlight* (2016), Kimberly Peirce - *Boys Don't Cry* (1999), David Lynch - *Mulholland Drive* (2001), Deepa Mehta – *Fire* (1996), Jonathan Demme - *Philadelphia* (1993), Hansal Mehta – *Aligarh* (2015).

Unit 5: Film Theories and Analysis

Auteur theory; **Genre theory;** **Critical theory:** Psychoanalytic theory; Marxist theory; Feminist theory; Queer theory; **Cultural studies;** **Ecocriticism;** **Post colonial film theory;** .

Key films of Alfred Hitchcock, Satyajit Ray, Ritwik Ghatak, Adoor Gopalakrishnan, Ingmar Bergman, Akira Kurosawa, Jean-Luc Godard, Martin Scorsese.

Key films: Billy Wilder - *Double Indemnity* (1944), John Ford - *The Searchers* (1956), William Friedkin - *The Exorcist* (1973), Stanley Kubrick - *2001: A Space Odyssey* (1968), Billy Wilder - *Some Like It Hot* (1959), Michael Curtiz - *Casablanca* (1942), Ramesh Sippy - *Sholay* (1975), Anusha Rizvi & Mahmood Farooqui - *Peepli Live* (2010), Vikas Bahl – *Queen* (2013), Bong Joon-ho – *Parasite* (2019), Mari Selvaraj - *Pariyerum Perumal* (2018), Thiagarajan Kumararaja – *Super Deluxe* (2019), Ashutosh Gowariker – *Lagaan* (2001), Ashutosh Gowariker – *Swades* (2004), Chaitanya Tamhane - *Court* (2014).

References:

1. Welles, O. (1941). *Citizen Kane*. RKO Radio Pictures.
2. Coppola, Francis Ford. 1972. *The Godfather*. United States: Paramount Pictures.
3. *Film Analysis: A Norton Reader*. (2013). United Kingdom: W.W. Norton.
4. *Film Studies: Critical Approaches*. (2000). United Kingdom: Oxford University Press.
5. Bywater, T. (2009). *Introduction To Film Criticism: Major Critical Approaches To Narrative Film*. India: Pearson Education.

6. Gilles Deleuze and Film Criticism: Philosophy, Theory, and the Individual Film. (2023). (n.p.): Springer International Publishing, Imprint: Palgrave Macmillan.
7. Indian Contemporary Films and Societal Reflection. (2023). (n.p.): Adamas Knowledge City, Barasat.
8. Mukherjee, D. (2023). Bombay Talkies: An Unseen History of Indian Cinema. India: Mapin Publishing.
9. Walker, E. (2023). Life 24x a Second: Cinema, Selfhood, and Society. United States: Oxford University Press.
10. Movies and Methods: An Anthology. (1976). United Kingdom: University of California Press.
11. Film Theory Goes to the Movies. (1993). United Kingdom: Routledge.
12. Andrew, J. D. (1976). The major film theories: an introduction. United Kingdom: Oxford University Press.
13. Elsaesser, T., Hagener, M. (2015). Film Theory: An Introduction Through the Senses. United States: Taylor & Francis.
14. Indian Contemporary Films and Societal Reflection. (2023). (n.p.): Adamas Knowledge City, Barasat.
15. Klinger, B. (2023). Beyond the Multiplex: Cinema, New Technologies, and the Home. Switzerland: University of California Press.
16. Authorship and Film. (2013). United States: Taylor & Francis.
17. Hodsdon, B. (2017). The Elusive Auteur: The Question of Film Authorship Throughout the Age of Cinema. United States: McFarland, Incorporated, Publishers.
18. Auteurs and Authorship: A Film Reader. (2008). United Kingdom: Wiley.
19. Promkhuntong, W. (2023). Film Authorship in Contemporary Transmedia Culture: The Paratextual Lives of Asian Auteurs. Netherlands: Amsterdam University Press.
20. Grant, B. K. (2023). Film Genre: The Basics. United Kingdom: Taylor & Francis.

Niche Journalism Practice		
Course Code	L-T-P	Credits
24VMC433	0 -1- 4	3

Course Objective:

The objective of the "Niche Journalism Practice" course is to equip students with the knowledge, skills, and ethical considerations necessary to excel in specialized areas of journalism practice.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Students will be able to demonstrate a comprehensive understanding of niche journalism, including its significance within modern media landscapes and the diverse sectors it encompasses.
2. Students will be able to apply specialized skills and techniques essential for niche journalism practice, such as proficient research methods, effective interview techniques, and tailored content creation strategies.
3. Students will be able to navigate and utilize various platforms and formats employed in niche journalism, effectively engaging with niche audiences and fostering community interaction.
4. Students will be able to analyze and navigate the ethical and legal considerations unique to niche journalism, ensuring the maintenance of professional standards and compliance with legal regulations.
5. Students will be able to conceptualize and develop entrepreneurial ventures within niche journalism, including the creation of business plans and the implementation of monetization strategies to sustain niche media projects.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	3	3	3	1	3	2	3	2	2	3	1	3	1	3
CO2	3	3	3	1	3	3	3	1	1	2	1	3	3	3
CO3	3	3	3	1	3	3	3	1	1	3	1	3	3	3

CO4	3	3	3	1	3	3	2	1	1	3	2	1	3	3
CO5	3	3	3	1	3	2	3	2	2	1	1	3	1	3

Module 1: Introduction to Niche Journalism

- Overview of niche journalism and its significance in contemporary media landscapes.
- Exploration of different niche journalism sectors, including health, technology, lifestyle, and finance.
- Understanding the audience segmentation and targeting strategies employed in niche journalism.
- Analysis of successful niche journalism platforms and case studies.

Module 2: Niche Journalism Skills and Techniques

- Development of specialized skills and techniques required for niche journalism practice.
- Training in research methods, interview techniques, and data analysis relevant to specific niche topics.
- Instruction on content creation, curation, and storytelling techniques tailored to niche audiences.
- Practical exercises and assignments focusing on producing niche journalism content.

Module 3: Navigating Niche Journalism Platforms

- Examination of various platforms and formats utilized in niche journalism, including websites, blogs, podcasts, and social media channels.
- Instruction on platform-specific strategies for audience engagement, community building, and monetization.
- Guest lectures from industry professionals sharing insights and best practices for niche journalism platform management.
- Hands-on experience in managing and optimizing niche journalism platforms.

Module 4: Ethics and Legal Considerations in Niche Journalism

- Discussion of ethical issues and challenges specific to niche journalism practice.
- Exploration of legal considerations, including copyright, privacy, and defamation laws relevant to niche journalism content.
- Case studies and scenarios addressing ethical dilemmas and legal risks in niche journalism.
- Guidelines and strategies for maintaining ethical standards and legal compliance in niche journalism.

Module 5: Entrepreneurship and Innovation in Niche Journalism

- Introduction to entrepreneurial opportunities in niche journalism, including freelance work, independent publishing, and niche media startups.
- Exploration of innovative approaches and business models for sustaining niche journalism ventures.
- Instruction on audience monetization strategies, including subscription models, sponsored content, and affiliate marketing.
- Practical exercises in developing business plans and pitching niche journalism projects.

References:

"Niche Journalism: Practices, Interpretations, and Theories" by Tim Vos and Folker Hanusch - Publisher: Palgrave Macmillan, Year: 2018.

1. "Niche News: The Politics of News Choice" by Natalie Jomini Stroud - Publisher: Oxford University Press, Year: 2011.
2. "Digital Journalism: Emerging Media and the Changing Horizons of Journalism" edited by Kevin Kawamoto - Publisher: Rowman & Littlefield, Year: 2017.
3. "The Entrepreneurial Journalist's Toolkit: Manage Your Media" by Sara Kelly - Publisher: Routledge, Year: 2015.
4. "Ethics for Digital Journalists: Emerging Best Practices" by Lawrie Zion and David Craig - Publisher: Routledge, Year: 2015.

Titling and VFX Lab		
Course Code	L-T-P	Credits
24VMC434	0-1-4	3

Course Objective:

To provide students with a comprehensive foundation for creating dynamic titles and visual effects, equipping them with the necessary skills and knowledge to succeed in the field.

Course Outcomes (Cos):

After completing the course, learners should be able to:

1. Demonstrate proficiency in using VFX software for titling and visual effects.
2. Create dynamic and engaging title sequences for video projects.
3. Apply advanced titling techniques to create custom title designs.
4. Understand and apply visual effects principles to enhance video content.
5. Compile a professional portfolio showcasing diverse titling and visual effects skills.

CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PSO1	PSO2	PSO3
CO1	2	2	2	1	1	1	1	1	1	2	1	1	1	2
CO2	2	2	2	2	1	3	1	2	2	2	1	1	1	1
CO3	1	1	2	1	1	2	2	2	2	2	1	1	1	1
CO4	3	3	3	2	2	3	3	3	3	2	1	2	2	3
CO5	3	3	3	2	3	3	2	3	3	2	1	2	3	3

Module 1: Introduction to Titling and Visual Effects

1. Overview of titling and visual effects concepts
2. Introduction to interface and tools
3. Basic titling techniques using text layers
4. Applying simple visual effects to video footage

Module 2: Advanced Titling Techniques

1. Creating animated titles with text animations and presets
2. Designing custom title sequences using shape layers and masks
3. Automate title animations
4. Incorporating 3D text and effects into titles

Module 3: Visual Effects for Video Enhancement

1. Understanding visual effects principles
2. Applying effects to enhance video quality
3. Using green screen compositing for visual effects
4. Creating realistic effects with particles and simulation
5. Creating Camera Projections

Module 4: Advanced Visual Effects and Compositing

1. Advanced compositing techniques for integrating visual effects
2. Creating complex effects with advanced techniques
3. Using 3D layers and cameras for visual effects
4. Integrating visual effects seamlessly into video footage

Module 5: Camera tracking and Camera Animation

1. Analyzing skill of camera tracking
2. Automatic camera tracking and manual camera tracking
3. Camera animation and techniques
4. Adding the composition layers to the camera tracking

References:

1. Designing with Motion: Handbook of Motion Graphics Design" by Chris Jackson
2. "The Visual Effects Producer: Understanding the Art and Business of VFX" by Charles Finance
3. "Creating Motion Graphics with After Effects: Essential and Advanced Techniques" by Chris Meyer and Trish Meyer
4. "Typography for Screen: How to Design Effective Typography for Film and TV" by Sarah Frost
5. "Digital Compositing for Film and Video" by Steve Wright
6. "The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures" by Jeffrey A. Okun and Susan Zwerman
7. "The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors, and Cinematographers" by Eran Dinur
8. "The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics" by Ron Brinkmann

Objectives:

To help students obtain an ability to communicate fluently in English; to enable and enhance the students' skills in listening, speaking, reading, and writing; to impart an aesthetic sense and enhance creativity

Cos	Course Outcomes
CO 1	Demonstrate competence in the mechanics of writing
CO 2	Summarise audio and written texts to convey messages effectively
CO 3	Apply mechanics of writing and AI tools to draft academic and professional documents
CO4	Organise ideas and thoughts for clear written and oral communication
CO 5	Critically evaluate literary texts

Unit I

Mechanics of writing - Parts of speech – use of prepositions, adjectives, adverbs and determiners – word order – collocation – concord (Subject-Verb, Pronoun-Antecedent) – kinds and patterns of sentences

Unit II

Tenses - Modal auxiliaries - Reported speech - Active and Passive Voice - Phrasal Verbs - Linkers/ Discourse Markers - Question Tags

Unit III

Pre-writing techniques - Paragraph writing – Cohesion – Development – types: definition, comparison, classification, contrast, cause and effect - Essay writing: Descriptive and Narrative - Introduction to the use of Gen AI in writing (AI tools, Do's and Don'ts while using AI, how to write prompts, etc.)

Unit IV

Listening comprehension (3 pieces – Do Schools kill creativity? By Sir Ken Robinson, Steve Jobs' 2005 Stanford Commencement Address, India Questions Dr Abdul Kalam- Aired August 2007) - Reading Comprehension – Skimming and Scanning- Inference and Deduction – Reading different kinds of material – Speaking: Narration of incidents / stories/ anecdotes.

Unit V

Shashi Tharoor – “‘Kindly Adjust’ to Our English

A. G. Gardiner – “A Fellow Traveller”

Ruskin Bond – “The Eyes Have It”

Mrinal Pande – “Girls”

W. H. Auden – “Unknown Citizen”

W H Davies - “Leisure”

References:

1. Murphy, Raymond, *Murphy's English Grammar*, CUP, 2004
2. Syamala, V. *Speak English in Four Easy Steps*, Improve English Foundation Trivandrum: 2006
3. Martinet, Thomson, *A Practical English Grammar*, IV Ed. OUP, 1986.
4. The Week - June 03, 2018, LAST WORD; <https://www.theweek.in/columns/shashi-tharoor/2018/05/25/kindly-adjust-to-our-english.html?fbclid=IwAR3IhtdXquvV4ySECn9S7SA6HmCEYISyd1QHd3BlwKgiNKKwdkeSg3qWp-U/>

5. A G Gardiner – *Leaves in the Wind*, Digicat (e-book), 2015
6. Ruskin Bond – *The Best of Ruskin Bond*; India Penguin. April 2016.
7. Mrinal Pande – *Stepping Out*; Penguin India; 2003
8. W H Auden – *Another Time*; Random House Pub; 1940
9. William H Davies – *Songs of Joy and Others*; Andesite Press, August 2017.
10. Sir Ken Robinson – “Do schools kill creativity?”. <https://go.ted.com/6WoC>
11. Steve Jobs’ 2005 Stanford Commencement Address. <https://youtu.be/UF8uR6Z6KLc?si=1nMNYJOk3Yw7H7tF>
12. India Questions Dr Abdul Kalam (aired: August 2007). <https://youtu.be/erg3CmVm6M4?si=YudsxXZOFY1do91C>

Objectives:

To train students to convey and document information in a formal environment; to facilitate them to acquire the skill of self-projection in professional circles; to inculcate critical and analytical thinking.

Cos	Course Outcomes
CO 1	Illustrate comprehension of the fundamentals of writing
CO 2	Analyse audio text focussing on English phonetics, pronunciation and meaning comprehension
CO 3	Apply theoretical knowledge to write professional documents
CO 4	Infer from current news to formulate ideas and opinions
CO5	Prepare appropriate content for mini project and make effective presentation

Unit I

Vocabulary Building: One-word substitutes; Antonyms and Synonyms; Words often Confused Error Analysis (Subject-Verb Agreement; Tense Sequence; Usage of Articles and Prepositions; Determiners; Redundancy); Modifiers (misplaced, dangling, etc.)

Unit II

Circulars; Memos; Formal Letter writing; e-Mail Etiquette; Instruction, Suggestion & Recommendation; Essay writing: Analytical and Argumentative

Unit III

Sounds of English: Stress, Intonation - Listening Comprehension (3 pieces – Women in Technology Panel discussion, India Questions Abdul Kalam, UPSC Topper Mock interview Akshat Jain) - Current News Awareness

Unit IV

Reports: Incident Report, Event Report

Situational Dialogue; Group Discussion (Opinion)

Unit V

Mini Project and Presentation

References:

1. Felixa Eskey. *Tech Talk*, University of Michigan. 2005
2. Michael Swan. *Practical English Usage*, Oxford University Press. 2005
3. Anderson, Paul. *Technical Communication: A Reader Centered Approach*, V Edition, Hecourt, 2003 .
4. Martinet, Thomson, *A Practical English Grammar*, IV Ed. OUP, 1986.
5. Raymond V. Lesikar and Marie E. Flatley. *Basic Business Communication*, Tata McGraw Hill Pub. Co. New Delhi. 2005. Tenth Edition.
6. Thampi, G. Balamohan. *Meeting the World: Writings on Contemporary Issues*. Pearson, 2013.
7. Lynch, Tony. *Study Listening*. New Delhi: CUP, 2008.
8. Kenneth, Anderson, Tony Lynch, Joan Mac Lean. *Study Speaking*. New Delhi: CUP, 2008.
9. Marks, Jonathan. *English Pronunciation in Use*. New Delhi: CUP, 2007.

10. Syamala, V. *Effective English Communication for You (Functional Grammar, Oral and Written Communication)*: Emerald, 2002.
11. Sample Question Papers from Competitive Examinations
12. Women in Technology Panel discussion
<https://youtu.be/T44XdGH5s-8?si=A1cDVEt777FH7vFR>
13. India Questions Abdul Kalam
https://youtu.be/erg3CmVm6M4?si=WjP_SV1vy6FrsGHg
14. UPSC Topper Mock interview, Akshat Jain
<https://youtu.be/lSJBGvyiAHI?si=L-u6kTadzJmghHLI>

Course Objective(s)

To introduce students to the depths and richness of the Indian culture and knowledge traditions, and to enable them to obtain a synoptic view of the grandiose achievements of India in diverse fields. To equip students with knowledge of their country and its eternal values.

Course Outcomes

COs	Description
CO1	Increase student understanding of true essence of India's cultural and spiritual heritage.
CO2	Emancipating Indian histories and practices from manipulation, misunderstandings and other ideological baggage thus, shows its contemporary relevance.
CO3	Understand the ethical and political strategic concepts to induce critical approach to various theories about India.
CO4	Familiarize students with the multi dimension of man's interaction with nature, fellow beings and society in general.
CO5	Appreciate the socio-political and strategic innovations based on Indian knowledge systems. Gives an understanding of bringing Indian teaching into practical life.

CO-PO Mapping

PO/PSO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO															
CO1	-	-	-	-	-	-	2	2	-	-	-	3	-	-	-
CO2	-	-	-	-	-	-	1	2	-	-	-	3	-	-	-
CO3	2	-	-	-	-	2	3	3	-	-	-	-	-	-	-
CO4	-	-	3	-	3	2	3	-	-	-	-	3	-	-	-
CO5	2	-	1	2	-	1	3	1	-	-	-	2	-	-	-

Syllabus

- Chapter 1 - Educational Heritage of Ancient India
- Chapter 2 - Life and Happiness
- Chapter 3 - Impact of Colonialism and Decolonization
- Chapter 4- A timeline of Early Indian Subcontinent
- Chapter 5 - Indian approach towards life
- Chapter 6 - Circle of Life
- Chapter 7- Pinnacle of Selflessness and ultimate freedom
- Chapter 8- Ocean of love; Indian Mahatmas.
- Chapter 9 - Become A Strategic Thinker (Games / Indic activity)
- Chapter 10 - Man's association with Nature
- Chapter 11 - Celebrating life 24/7
- Chapter 12 - Metaphors and Tropes
- Chapter 13 - India: In the Views of foreign Scholars and Travellers.

Self-Study/ Self-reading

- Chapter 14 - Personality Development Through Yoga.
- Chapter 15 - Hallmark of Indian Traditions: Advaita Vedanta, Theory of oneness
- Chapter 16 - Conversations on Compassion with Amma

Textbooks/References

1. Foundations of Indian Heritage

Evaluation Pattern

Assessment	Weightage (%)
Midterm	30
Continuous Assessment	20
End Semester Exam	50
Total Marks	100

Course Objective:

To provide a general understanding of our environment, problems during exploitation of natural resources, the importance of biodiversity and the need for its conservation, pollution and its impacts, and approaches for environment sustainability.

Course Outcomes:

COs	Description
CO1	Understand the over-exploitation of our natural resources and the need for Sustainable development.
CO2	Understand the concept of ecosystem, its structure and function and threats to Ecosystems.
CO3	Understand the concept of bio-diversity, its importance and conservation.
CO4	Classify pollution and its impacts
CO5	Inferring different approaches for attaining environmental sustainability.

CO-PO Mapping

PO/PSO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO															
CO1	0	0	0	1	1	1	0	1	1	1	1	1	1	0	0
CO2	1	1	0	1	1	1	1	1	2	1	1	1	1	1	1
CO3	1	1	0	1	1	1	1	1	2	1	1	1	1	1	1
CO4	2	2	0	1	1	1	1	1	2	1	1	1	1	1	1
CO5	2	2	1	2	2	2	1	2	2	1	1	1	1	2	2

Syllabus**Unit1**

Multidisciplinary nature of environmental studies. Renewable and non-renewable Natural resources. Overexploitation and conservation of the following natural resources -- forest, water, food, energy, mineral, and land resources. Concept of sustainability, sustainable development. Concept of three R's (Reduce, Reuse, and Recycle). Concept of zero waste. Need for environmental education.

Unit2

Concept of ecosystem. Components, structure and function of an ecosystem. A brief description of forest ecosystem and desert ecosystem. Food chain and food web, Ecological Pyramids. Biogeochemical Cycles (examples - Carbon, Nitrogen and Phosphorous). Ecosystem Services (example forest). Threats to ecosystems. Conservation of ecosystems.

Unit3

Concept of Biodiversity, hot spots of biodiversity, India as a mega diversity nation, Threats to biodiversity, Value of biodiversity, Brief description of economic valuation of biodiversity, Red Data Base and Red data Book, International Union for Conservation of Nature (IUCN) Red List of Threatened

Species(Briefdescription),Conservationofbiodiversity.

Unit4

Pollution of air, acid rain, global warming and climate change, ozone layer depletion, Waterpollution, Soil pollution. Industrial and urban solid wastes, Hospital wastes, Hazardous waste,Collection, segregation of solid wastes, Different household disposal methods for degradablesolid wastes, Commercial water purification devices for households, Plastic pollution, microplasticsandits environmentalandhealtheffects.E-waste.

Unit 5

Ecological foot prints-brief description of Carbon Footprint and Water Footprint, Linear and Circular resource management, System thinking, Industrial ecosystems, Environmental Impact Assessment (EIA), Environment Management Plan (EMP), Green Technology, Green Business, Green Accounting, Green Buildings, Eco-Labeling, Sustainable (Green) Cities. Role of individuals in the up keeping of environment.

Text Books:

1. Palanisamy P. N., Manikandan P., Geetha A., Manjula Ran – Environmental Science, Pearson Education.
2. Harikumar P.N., Susha D. And Manoj Narayanan K. S. – Environment management and human rights. Himalaya Publishing House.
3. Asthana D.K and Meera Asthana – A Textbook of Environmental Studies, S.Chand & Company Pvt Ltd. Ran Nagar, New Delhi -110055.

References:

1. BalaKrishnamoorthy–Environmentalmanagement:TextandCases.PHI LearningPrivate Limited.
2. Jacob Thomas – Environmental management: Text and Cases. Pearson.
3. Rajagopaln R. – Environmental Studies: From crisis to cure. Oxford University Press

Evaluation Pattern

Assessment	Weightage (%)
Midterm	25
Continuous Assessment	25
End Semester Exam	50
Total Marks	100

Course Objective(s)

To introduce students to the depths and richness of the Indian culture and knowledge traditions, and to enable them to obtain a synoptic view of the grandiose achievements of India in diverse fields. To equip students with a knowledge of their country and its eternal values.

Course Outcomes

COs	Description
CO1	This part deals with two topics: The Need to Become Fearless in Life and the Role or Status of Women in India.
CO2	This part deals with three topics: Teachings and Principles of Chanakya, Difference between the terms God and Iswara and Contribution of Bhagavad Gita
CO3	This area handles two important concepts: Indian Soft powers and A portrayal of how nature was preserved through the medium of Faith. Inner power is about never giving up on your dreams. To manifest more of what you desire in life, you must be prepared to embrace your inner power. You must be persistent if you want to succeed. Maintain your modesty and never stop learning. Inner strength is an attitude to life. Faiths shape and direct how we think, act, and live our lives. However, faith's power is not solely spiritual. To preserve nature, our forefathers established systems and traditions based on faith. Our culture and faith are intricately bound to nature.
CO4	Two important topics are discussed here: A Brief history of Ancient Indian Cultures and a Discussion on Practical Vedanta. Indian culture is the legacy of the ethno-linguistically diverse country's social norms, moral principles, traditional practices, belief systems, political systems, artefacts, and technologies. Following every invasion or change of political control, new kingdoms carried their respective cultures with them, adding to the Indian culture. Vedanta is the philosophy of the Upanishads. Every soul possesses the potential to be divine. The objective is to manipulate this inner divinity by invoking both internal and external natural forces.
CO5	From this part, a student gets an insight into the contribution that India has made to the world. Moreover, foreign powers have been trying to humiliate and degrade India in front of the world for so long. However, it should be recognized that many inventions that are considered beneficial to the world today have been contributed by the great men of India.

CO-PO Mapping

PO/PSO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3
CO1	-	-	3	2	2	-	-	-	3	-	-	3	-	-	-
CO2	-	-	2	-	-	-	-	2	2	-	-	2	-	-	-
CO3	-	-	3	-	2	-	3	2	2	-	-	3	-	-	-
CO4	-	-	1	-	-	-	1	1	-	-	1	-	-	-	-
CO5	2	-	-	1	1	-	2	-	-	-	3	3	-	-	-

Syllabus

1. Chapter 1 - Face the Brutes
2. Chapter 2 - Role of Women in India
3. Chapter 3 - Acharya Chanakya
4. Chapter 4 - God and Iswara
5. Chapter 5 - Bhagavad Gita: From Soldier to Samsarin to Sadhaka

6. Chapter 6 - Lessons of Yoga from Bhagavad Gita
7. Chapter 7 - Indian Soft Powers: A Solution For Many Global Challenges
8. Chapter 8 - Nature Preservation through faith
9. Chapter 9 - Ancient Cultures what happened to them.
10. Chapter 10 - Practical Vedanta
11. Chapter 11 - To the World from India
12. Chapter 12 - Indian Approach to Science

Textbooks/References

1. Glimpses Of Glorious India

Evaluation Pattern

Assessment	Weightage (%)
Midterm	30
Continuous Assessment	20
End Semester Exam	50
Total Marks	100

1. Course Overview

Master Over the Mind (MAOM) is an Amrita initiative to implement schemes and organise university-wide programs to enhance health and wellbeing of all faculty, staff, and students (UN SDG -3). This program as part of our efforts for sustainable stress reduction gives an introduction to immediate and long-term benefits and equips every attendee to manage stressful emotions and anxiety facilitating inner peace and harmony.

With a meditation technique offered by Amrita Chancellor and world-renowned humanitarian and spiritual leader, Sri Mata Amritanandamayi Devi (Amma), this course has been planned to be offered to all students of all campuses of AMRITA, starting off with all first years, wherein one hour per week is completely dedicated for guided practical meditation session and one hour on the theory aspects of MAOM. The theory section comprises lecture hours within a structured syllabus and will include invited guest lecture series from eminent personalities from diverse fields of excellence. This course will enhance the understanding of experiential learning based on university's mission: "Education for Life along with Education for Living", and is aimed to allow learners to realize and rediscover the infinite potential of one's true Being and the fulfilment of life's goals.

2. Course Syllabus

Unit 1 (4 hours)

Causes of Stress: The problem of not being relaxed. Need for meditation -basics of stress management at home and workplace. Traditions and Culture. Principles of meditation– promote a sense of control and autonomy in the Universal Human Value System. Different stages of Meditation. Various Meditation Models. Various practices of Meditation techniques in different schools of philosophy and Indian Knowledge System.

Unit 2 (4 hours)

Improving work and study performance. Meditation in daily life. Cultivating compassion and good mental health with an attitude of openness and acceptance. Research and Science of Meditation: Significance of practising meditation and perspectives from diverse fields like science, medicine, technology. philosophy, culture, arts, management, sports, economics, healthcare, environment etc. The role of meditation for stress and anxiety reduction in one's life with insights based on recent cutting-edge technology. The effect of practicing meditation for the wholesome wellbeing of an individual.

Unit 3 (4 hours)

Communications: principles of conscious communication. Relationships and empathy: meditative approach in managing and maintaining better relationships in life during the interactions in the world, role of MAOM in developing compassion, empathy and responsibility, instilling interest, and orientation to humanitarian projects as a key to harness intelligence and compassion in youth. Methodologies to evaluate effective awareness and relaxation gained from meditation. Evaluating the global transformation through meditation by instilling human values which leads to service learning and compassion driven research.

TEXT BOOKS:

- 1.Mata Amritanandamayi Devi, "Cultivating Strength and vitality," published by Mata Amritanandamayi Math, Dec 2019
- 2.Swami Amritaswarupananda Puri, "The Color of Rainbow " published by MAM, Amritapuri.

REFERENCES:

1. Craig Groeschel, "Winning the War in Your Mind: Change Your Thinking, Change Your Life" Zondervan Publishers, February 2019
2. R. Nagarathna et al, "New Perspectives in Stress Management" Swami Vivekananda Yoga Prakashana publications, Jan 1986
3. Swami Amritaswarupananda Puri "Awaken Children Vol 1, 5 and 7 - Dialogues with Amma on Meditation", August 2019
4. Swami Amritaswarupananda Puri "From Amma's Heart - Amma's answer to questions raised during world tours" March 2018
5. Secret of Inner Peace- Swami Ramakrishnananda Puri, Amrita Books, Jan 2018.
6. Mata Amritanandamayi Devi "Compassion :The only way to Peace:Paris Speech", MA Center, April 2016.
7. Mata Amritanandamayi Devi "Understanding and collaboration between Religions", MA Center, April 2016.
8. Mata Amritanandamayi Devi "Awakening of Universal Motherhood: Geneva Speech" M A center, April 2016.

3. Evaluation and Grading

Internal		External		Total
<i>Components</i>	<i>Weightage</i>		Practical (attendance and class participation) 60%	100%
Quizzes(based on the reading material)	20%	40%		
Assignments (Based on webinars and lecture series)	20%			

4. Course Outcomes (CO)

CO1: Relate to the causes of stress in one's life.

CO2: Experiment with a range of relaxation techniques CO3: Model a meditative approach to work, study, and life.

CO4: Develop appropriate practice of MA-OM technique that is effective in one's life CO5: Inculcate a higher level of awareness and focus.

CO6: Evaluate the impact of a meditation technique

***Programme Outcomes(PO)**(As given by NBA and ABET)

PO1: Engineering Knowledge

PO2: Problem Analysis

PO3: Design/Development of Solutions

PO4: Conduct Investigations of complex problems

PO5: Modern tools usage

PO6: Engineer and Society

PO7: Environment and Sustainability

PO8: Ethics

PO9: Individual & Team work

PO10: Communication

PO11: Project management & Finance

PO12: Lifelong learning

CO – PO Affinity Map

PO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PSO 1	PSO 2	PSO 3
CO															
CO 1	3	3	3	2		-	2	3	-	3	-	3	-	-	-
CO 2	3	3	3	2	2	-	2	3	3	3	-	3	-	-	-
CO 3	3	3	2	2	2	2	2	3	3	3	-	3	-	-	-
CO 4	3	3	3	2	-	2	3	3	3	3	-	3	-	-	-
CO 5	3	2	2	2	-	2	-	3	2	2	-	2	-	-	-
CO 6	3	2	2	2	3	2	-	3	2	2	-	2	-	-	-

22AVP201 Message from Amma's Life for the Modern World

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.

22ADM211 Leadership from the Ramayana

Introduction to 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 – Relevance of Ramayana for modern times.

22ADM201 Strategic Lessons from the Mahabharata

Introduction to 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 - Relevance of Mahabharata for modern times.

22AVP204 Lessons from the Upanishads

Introduction to the Upanishads: Sruti versus Smrti - Overview of the four Vedas and the ten Principal Upanishads - The central problems of the Upanishads – The Upanishads and Indian Culture – Relevance of Upanishads for modern times – A few Upanishad Personalities: Nachiketas, Satyakama Jabala, Aruni, Shvetaketu.

22AVP205 Message of the 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 – Concept of Avatar - Relevance of Mahabharata for modern times.

22AVP206 Life and Message of Swami Vivekananda

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 from Swamiji's life.

22AVP207 Life and Teachings of Spiritual Masters India

Sri Rama, Sri Krishna, Sri Buddha, Adi Shankaracharya, Sri Ramakrishna Paramahansa, Swami Vivekananda, Sri Ramana Maharshi, Mata Amritanandamayi Devi.

22AVP208 Insights into 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.

22AVP209 Yoga and Meditation

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.

22AVP210 Kerala Mural Art and Painting

Mural painting is an offshoot of the devotional tradition of Kerala. 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. 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 when this form of art enjoyed Royal patronage. Learning Mural painting through the theory and practice workshop is the objective of this course.

22AVP213 Traditional Fine Arts of India

India is home to one of the most diverse Art forms world over. The underlying philosophy of Indian life is 'Unity in Diversity' and it has led to the most diverse expressions of culture in India. Most art forms of India are an expression of devotion by the devotee towards the Lord and its influence in Indian life is very pervasive. This course will introduce students to the deeper philosophical basis of Indian Art forms and attempt to provide a practical demonstration of the continuing relevance of the Art.

22AVP214 Principles of Worship in India

Indian mode of worship is unique among the world civilizations. Nowhere in the world has the philosophical idea of reverence and worshipfulness for everything in this universe found universal acceptance as it in India. Indian religious life even today is a practical demonstration of the potential for realization of this profound truth. To see the all-pervading consciousness in everything, including animate and inanimate, and constituting society to realise this truth can be seen as the epitome of civilizational excellence. This course will discuss the principles and rationale behind different modes of worship prevalent in India.

22AVP215 Temple Mural Arts in Kerala

The traditional percussion ensembles in the Temples of Kerala have enthralled millions over the years. The splendor of our temples makes art enthusiast spellbound, warmth and grandeur of color combination sumptuousness of the outline, crowding of space by divine or heroic figures often with in vigorous movement are the characteristics of murals.

The mural painting specially area visual counterpart of myth, legend, gods, dirties, and demons of the theatrical world, Identical myths are popular the birth of Rama, the story of Bhīma and Hanuman, Shiva, as Kirata, and the Jealousy of Uma and Ganga the mural painting in Kerala appear to be closely related to, and influenced by this theatrical activity the art historians on temple planes, wood carving and painting the architectural plane of the Kerala temples are built largely on the pan-Indians almost universal model of the Vasthupurusha.

22AVP218 Insights into Indian Classical Music

The course introduces the students into the various terminologies used in Indian musicology and their explanations, like Nadam, Sruti, Svaram – svara nomenclature, Stayi, Graha, Nyasa, Amsa, Thala,- Saptatalas and their angas, Shadangas, Vadi, Samavadi, Anuvadi. The course takes the students through Carnatic as well as Hindustani classical styles.

22AVP219 Insights into Traditional Indian Painting

The course introduces traditional Indian paintings in the light of ancient Indian wisdom in the fields of aesthetics, the Shadanga (Six limbs of Indian paintings) and the contextual stories from ancient texts from where the paintings originated. The course introduces the painting styles such as Madhubani, Kerala Mural, Pahari, Cheriya, Rajput, Tanjore etc.

22AVP220 Insights into Indian Classical Dance

The course takes the students through the ancient Indian text on aesthetics the Natyasastra and its commentary the AbhinavaBharati. The course introduces various styles of Indian classical dance such as Bharatanatyan, Mohiniyatton, Kuchipudi, Odissy, Katak etc. The course takes the students through both contextual theory as well as practice time.

22AVP221 Indian Martial Arts and Self Defense

The course introduces the students to the ancient Indian system of self-defense and the combat through various martial art forms and focuses more on traditional Kerala's traditional KalariPayattu. The course introduces the various exercise technique to make the body supple and flexible before going into the steps and techniques of the martial art. The advanced level of this course introduces the technique of weaponry.

23LSK201**Life Skills I****L-T-P-C: 1-0-2-2**

Pre-requisite: An open mind and the urge for self-development, basic English language skills, knowledge of high school level mathematics.

Course Objective: To assist students in inculcating soft skills, developing a strong personality, empowering them to face life's challenges, improving their communication skills and problem-solving skills.

Course Outcomes

CO1: Soft Skills - To develop greater morale and positive attitude to face, analyze, and manage emotions in real life situations, like placement process.

CO2: Soft Skills - To empower students to create better impact on a target audience through content creation, effective delivery, appropriate body language and overcoming nervousness, in situations like presentations, Group Discussions and interviews.

CO3: Aptitude – To analyze, understand and solve questions in arithmetic and algebra by employing the most suitable methods.

CO4: Aptitude - To investigate and apply suitable techniques to solve questions on logical reasoning.

CO5: Verbal – To infer the meaning of words & use them in the right context. To have a better understanding of the nuances of English grammar and become capable of applying them effectively.

CO6: Verbal - To identify the relationship between words using reasoning skills. To develop the capacity to communicate ideas effectively.

Skills: Communication, self-confidence, emotional intelligence, presentation skills and problem-solving Skills.

CO-PO Mapping

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	-	-	-	-	-	-	-	2	3	3	-	3
CO2	-	-	-	-	-	-	-	3	2	3	-	3
CO3	-	3	-	-	-	-	-	-	-	-	-	3
CO4	-	3	-	-	-	-	-	-	-	-	-	3
CO5	-	-	-	-	-	-	-	-	-	3	-	3
CO6	-	-	-	-	-	-	-	-	3	3	-	3

Syllabus

Soft Skills

Soft Skills and its importance: Pleasure and pains of transition from an academic environment to work-environment. New-age challenges and distractions. Learning to benefit from constructive criticisms and feedback. Need for change in mindset and up-skilling to keep oneself competent in the professional world.

Managing Self: Knowing oneself, Self-perception, Importance of positive attitude, Building and displaying confidence, Avoiding being overconfident, Managing emotions, stress, fear. Developing Resilience and handling failures. Self-motivation, Self-learning, and continuous knowledge up-gradation / Life-long learning. Personal productivity - Goal setting and its importance in career planning, Self-discipline, Importance of values, ethics and integrity, Universal Human Values.

Communication: Process, Language Fluency, Non-verbal, Active listening. Assertiveness vs. aggressiveness. Barriers in communication. Digital communication

Aptitude

Numbers: Types, Power Cycles, Divisibility, Prime, Factors & Multiples, HCF & LCM, Surds, Indices, Square roots, Cube Roots and Simplification.

Percentage: Basics, Profit, Loss & Discount, and Simple & Compound Interest.

Ratio, Proportion & Variation: Basics, Alligations, Mixtures, and Partnership.

Averages: Basics, and Weighted Average.

Equations: Basics, Linear, Quadratic, Equations of Higher Degree and Problems on ages.

Logical Reasoning I: Blood Relations, Direction Test, Syllogisms, Series, Odd man out, Coding \& Decoding, Cryptarithmic Problems and Input - Output Reasoning.

Verbal Skills

Vocabulary: Familiarize students with the etymology of words, help them realize the relevance of word analysis and enable them to answer synonym and antonym questions. Create an awareness about the frequently misused words, commonly confused words and wrong form of words in English.

Grammar (Basics): To learn the usage of grammar and facilitate students to identify errors and correct them.

Reasoning: Stress the importance of understanding the relationship between words through analogy questions. Emphasize the importance of avoiding the gap (assumption) in the argument/ statements/ communication.

Speaking Skills: Make students conscious of the relevance of effective communication in today's world through individual speaking activities.

Writing Skills: Introduce formal written communication and keep the students informed about the etiquette of email writing.

References:

1. Gulati. S., (1006) "Corporate Soft Skills", New Delhi, India: Rupa & Co.
2. The hard truth about Soft Skills, by Amazon Publication.
3. Verbal Skills Activity Book, CIR, AVVP
4. Nova's GRE Prep Course, Jeff Kolby, Scott Thornburg & Kathleen Pierce
5. The BBC and British Council online resources
6. Owl Purdue University online teaching resources
7. www.thesgrammarbook.com online teaching resources
8. www.englishpage.com online teaching resources and other useful websites
9. Student Workbook: Quantitative Aptitude & Reasoning, Corporate & Industry Relations, Amrita Vishwa Vidyapeetham.
10. Quantitative Aptitude for All Competitive Examinations, Abhijit Guha.
11. How to Prepare for Quantitative Aptitude for the CAT, Arun Sharma.
12. How to Prepare for Data Interpretation for the CAT, Arun Sharma.
13. How to Prepare for Logical Reasoning for the CAT, Arun Sharma.
14. Quantitative Aptitude for Competitive Examinations, R S Aggarwal.
15. A Modern Approach to Logical Reasoning, R S Aggarwal.
16. A Modern Approach to Verbal & Non-Verbal Reasoning, R S Aggarwal.

Evaluation Pattern

Assessment	Internal	External
Continuous Assessment (CA)* – Soft Skills	30	-
Continuous Assessment (CA)* – Aptitude	10	25
Continuous Assessment (CA)* – Verbal	10	25
Total	50	50

*CA - Can be presentations, speaking activities and tests.

Pre-requisite: Willingness to learn, communication skills, basic English language skills, knowledge of high school level mathematics.

Course Objective: To help students understand the corporate culture and assist them in improving their group discussion skills, communication skills, listening skills and problem-solving skills.

Course Outcomes

CO1: Soft Skills - To improve the inter-personal skills, professional etiquette and leadership skills, vital for arriving at win-win situations in Group Discussions and other team activities.

CO2: Soft Skills - To develop the ability to create better impact in a Group Discussions through examination, participation, perspective-sharing, ideation, listening, brainstorming and consensus.

CO3: Aptitude - To interpret, critically analyze and solve questions in arithmetic and algebra by employing the most suitable methods.

CO4: Aptitude - To analyze, understand and apply suitable methods to solve questions on logical reasoning.

CO5: Verbal - To be able to use vocabulary in the right context and to be competent in spotting grammatical errors and correcting them.

CO6: Verbal - To be able to logically connect words, phrases, sentences and thereby communicate their perspectives/ideas convincingly.

Skills: Communication, etiquette and grooming, inter-personal skills, listening skills, convincing skills, problem-solving skill.

CO-PO Mapping

PO CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	-	-	-	-	-	-	-	2	3	3	2	3
CO2	-	-	-	-	-	-	-	2	3	3	2	3
CO3	-	3	-	-	-	-	-	-	-	-	-	3
CO4	-	3	-	-	-	-	-	-	-	-	-	3
CO5	-	-	-	-	-	-	-	-	-	3	-	3
CO6	-	-	-	-	-	-	-	-	3	3	-	3

Syllabus

Soft Skills

Professional Grooming and Practices: Basics of corporate culture, key pillars of business etiquette – online and offline: socially acceptable ways of behavior, body language, personal hygiene, professional attire and

cultural adaptability and managing diversity. Handling pressure, multi-tasking. Being enterprising. Adapting to corporate life: Emotional Management (EQ), Adversity Management, Health consciousness. People skills, Critical Thinking and Problem solving.

Group Discussions: Advantages of group discussions, Types of group discussion and Roles played in a group discussion. Personality traits evaluated in a group discussion. Initiation techniques and maintaining the flow of the discussion, how to perform well in a group discussion. Summarization/conclusion.

Aptitude

Logarithms, Inequalities and Modulus: Basics

Sequence and Series: Basics, AP, GP, HP, and Special Series.

Time and Work: Basics, Pipes & Cistern, and Work Equivalence.

Time, Speed and Distance: Basics, Average Speed, Relative Speed, Boats & Streams, Races and Circular tracks.

Logical Reasoning II: Arrangements, Sequencing, Scheduling, Venn Diagram, Network Diagrams, Binary Logic, and Logical Connectives, Clocks, Calendars, Cubes, Non-Verbal reasoning and Symbol based reasoning.

Verbal Skills

Vocabulary: Help students understand the usage of words in different contexts.

Grammar (Medium Level): Train Students to comprehend the nuances of Grammar and empower them to spot errors in sentences and correct them.

Reading Comprehension (Basics): Introduce students to smart reading techniques and help them understand different tones in comprehension passages.

Reasoning: Enable students to connect words, phrases and sentences logically.

Oral Communication Skills: Aid students in using the gift of the gab to interpret images, do a video synthesis, try a song interpretation or elaborate on a literary quote.

References:

1. Adair. J., (1.986), "Effective Team Building: How to make a winning team", London, U.K: Pan Books.
2. Gulati. S., (2006) "Corporate Soft Skills", New Delhi, India: Rupa & Co.
3. The Hard Truth about Soft Skills, by Amazone Publication.
4. Verbal Skills Activity Book, CIR, AVVP
5. Nova's GRE Prep Course, Jeff Kolby, Scott Thornburg & Kathleen Pierce
6. The BBC and British Council online resources
7. Owl Purdue University online teaching resources
8. www.thegrammarbook.com online teaching resources
9. www.englishpage.com online teaching resources and other useful websites
10. Student Workbook: Quantitative Aptitude & Reasoning, Corporate & Industry Relations, Amrita Vishwa Vidyapeetham.

11. Quantitative Aptitude for All Competitive Examinations, Abhijit Guha.
12. How to Prepare for Quantitative Aptitude for the CAT, Arun Sharma.
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15. Quantitative Aptitude for Competitive Examinations, R S Aggarwal.
16. A Modern Approach to Logical Reasoning, R S Aggarwal.
17. A Modern Approach to Verbal & Non-Verbal Reasoning, R S Aggarwal.

Evaluation Pattern

Assessment	Internal	External
Continuous Assessment (CA)* – Soft Skills	30	-
Continuous Assessment (CA)* – Aptitude	10	25
Continuous Assessment (CA)* – Verbal	10	25
Total	50	50

*CA - Can be **presentations, speaking activities and tests.**

23LSK301

Life Skills III

L-T-P-C: 1-0-2-2

Pre-requisite: Team Spirit, self-confidence and required knowledge, basic English language skills, knowledge of high school level mathematics.

Course Objective: To help students understand the nuances of leadership, know the importance of working in teams, face challenging situations, crack interviews, improve communication skills and problem-solving skills.

Course Outcomes

CO1: Soft Skills - To acquire the ability to work in teams, present themselves confidently and showcase their knowledge, skills, abilities, interests, practical exposure, strengths and achievements to potential recruiters through a resume, video resume, and personal interview.

CO2: Soft Skills - To have better ability to prepare for facing interviews, analyse interview questions, articulate correct responses and respond appropriately to convince the interviewer of one's right candidature through displaying etiquette, positive attitude and courteous communication.

CO3: Aptitude - To manage time while arriving at appropriate strategies to solve questions in geometry, statistics, probability and combinatorics.

CO4: Aptitude - To analyze, understand and apply suitable methods to solve questions on data analysis and data sufficiency.

CO5: Verbal - To use diction that is less verbose and more refined and to use prior knowledge of grammar to correct/improve sentences.

CO6: Verbal - To understand arguments, analyze arguments and use inductive/deductive reasoning to arrive at conclusions. To be able to generate ideas, structure them logically and express them in a style that is comprehensible to the audience/recipient.

Skills: Communication, teamwork, leadership, facing interviews and problem-solving.

CO-PO Mapping

PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12
CO1	-	-	-	-	-	-	-	2	3	3	-	3
CO2	-	-	-	-	-	-	-	2	3	3	-	3
CO3	-	3	-	-	-	-	-	-	-	-	-	3
CO4	-	3	-	-	-	-	-	-	-	-	-	3
CO5	-	-	-	-	-	-	-	-	-	3	-	3
CO6	-	-	-	-	-	-	-	-	3	3	-	3

Syllabus

Soft Skills

Team Work: Value of teamwork in organizations, Definition of a team. Why team? Effective team building. Parameters for a good team, roles, empowerment and need for transparent communication, Factors affecting team effectiveness, Personal characteristics of members and its influence on team. Project Management Skills, Collaboration skills.

Leadership: Initiating and managing change, Internal problem solving, Evaluation and co-ordination, Growth and productivity, Importance of Professional Networking.

Facing an interview: Importance of verbal & aptitude competencies, strong foundation in core competencies, industry orientation / knowledge about the organization, resume writing (including cover letter, digital profile and video resume), being professional. Importance of good communication skills, etiquette to be maintained during an interview, appropriate grooming and mannerism.

Aptitude

Geometry: 2D, 3D, Coordinate Geometry, and Heights & Distance.

Permutations & Combinations: Basics, Fundamental Counting Principle, Circular Arrangements, and Derangements.

Probability: Basics, Addition & Multiplication Theorems, Conditional Probability and Bayes' Theorem.

Statistics: Mean, Median, Mode, Range, Variance, Quartile Deviation and Standard Deviation.

Data Interpretation: Tables, Bar Diagrams, Line Graphs, Pie Charts, Caselets, Mixed Varieties, and other forms of data representation.

Data Sufficiency: Introduction, 5 Options Data Sufficiency and 4 Options Data Sufficiency.

Campus recruitment papers: Discussion of previous year question papers of all major recruiters of Amrita Vishwa Vidyapeetham.

Miscellaneous: Interview Puzzles, Calculation Techniques and Time Management Strategies.

Verbal Skills

Vocabulary: Create an awareness of using refined language through idioms and phrasal verbs.

Grammar (Advanced Level): Enable students to improve sentences through a clear understanding of the rules of grammar.

Reasoning Skills: Facilitate the student to tap his reasoning skills through Syllogisms, and critical reasoning arguments.

Reading Comprehension (Advanced): Enlighten students on the different strategies involved in tackling reading comprehension questions.

Public Speaking Skills: Empower students to overcome glossophobia and speak effectively and confidently before an audience.

Writing Skills: Practice closet tests that assess basic knowledge and skills in usage and mechanics of writing such as punctuation, basic grammar and usage, sentence structure and rhetorical skills such as writing strategy, organization, and style. Practice formal written communication through writing emails especially composing job application emails.

References:

1. Adair. J., (1.986), "Effective Team Building: How to make a winning team", London, U.K: Pan Books.
2. Gulati. S., (2006) "Corporate Soft Skills", New Delhi, India: Rupa & Co.
3. The Hard Truth about Soft Skills, by Amazone Publication.
4. Verbal Skills Activity Book, CIR, AVVP
5. Nova's GRE Prep Course, Jeff Kolby, Scott Thornburg & Kathleen Pierce
6. The BBC and British Council online resources
7. Owl Purdue University online teaching resources
8. www.thegrammarbook.com online teaching resources
9. www.englishpage.com online teaching resources and other useful websites
10. Student Workbook: Quantitative Aptitude & Reasoning, Corporate & Industry Relations, Amrita Vishwa Vidyapeetham.
11. Quantitative Aptitude for All Competitive Examinations, Abhijit Guha.
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17. A Modern Approach to Verbal & Non-Verbal Reasoning, R S Aggarwal.

Evaluation Pattern

Assessment	Internal	External
Continuous Assessment (CA)* – Soft Skills	30	-
Continuous Assessment (CA)* – Aptitude	10	25
Continuous Assessment (CA)* – Verbal	10	25
Total	50	50

*CA - Can be **presentations, speaking activities and test**

Course Objectives:

- To enable the students to acquire basic skills in functional language.
- To develop independent reading skills and reading for appreciating literary works.
- Enable students to communicate in the language they have studied in a range of contexts and for a variety of purposes
- To analyse language in context to gain an understanding of vocabulary, spelling, punctuation and speech

Course outcomes:

CO1: Develop the ability to read and critically appreciate a given text

CO2: Develop fluency in speaking the language

CO3: Ability to blend language and Indian spirituality.

Unit	Topic
1	Adhyatmaramayanam , Tharopadesam(Enthinnu Sokam....thulom) ----- Jnanappana (sthanamanangal....Trishnakondubhramikkunnathokkeyum)
2	Modern Poets: Mampazham-Vyloppilly Sreedharamenon Critical analysis of the poem.
3	Short stories from period 1/2/3: Poovanpazham -Vaikaom Muhammed Basheer
4	Literary Criticism: Bharatha Paryatanam-Vyasante Chiri -Ithihasa studies-Kuttikrishna Marar- Outline of literary Criticism in Malayalam Literature
5	Error-freeMalayalam: 1 .Language; 2 .Clarity of expression; 3 .Punctuation-Thettillatha Malayalam – Writing- a . Expansion of ideas; b .PrecisWriting; c . Essay Writing

Text books/Reference :

1. Adhyatmaramayanam – Thunjath Ramanujan Ezhuthachan
2. Ramayanavichinthanam-Dr. A. M. Unnikrishnan
3. Thunjan Padhanangal-Prof.Panmana Ramachandran
4. Complete Works including Jnanappana-Poonthanam
5. Vyloppilly-M.N.Vijayan
6. Vyloppilli-Vyakthi,Kavi-Dr.M.Leelavathi/S.Gupthan Nair
7. Basheerinte Poonkavanam-Prof.M.N.Karasseri
8. Basheer-Life & Works
9. Bharatha Paryatanam-Kuttikrishna Marar
10. Lavanyasastrathinte Yukthisilpam-Dr.Thomas Mathew
- 11)Thettillatha Malayalam – Prof.Panmana Ramachandran Nair(His all books on Error Free Malayalam)

Course Objective: The course will enable the students to understand the basics of grammar and usage, to appreciate the literary compositions, and to understand the intricacies of language and literature.

Course Outcomes: By the end of the course the students will be able to:

1. Distinguish various literary genres.
2. Explore tradition and culture through literature.
3. Apply the basics of grammar.
4. Critically analyse the prescribed literary texts.

UNIT 1

Hindi Sahithya ki Panch shresht Kahaniyam:

- a. Sugham Jeevan –Chandradhar Sharma ,Guleri
- b. Dhan ki Bhent-Rabindranath Tagore
- c. Anbola –Jayashankar Prasad
- d. Swamini (Manasrovar bhagh-1) Premchand

UNIT 2.

Hindi Kavitha:

- a. 'Aarya' –Maithili Sharan Gupt
- b. "Meribhi abha he Ismein' .,"Mubarak Ho Naya Saal"-_Nagarjun
- c. "Nishaa Ki rod eta Rakesh- Nihar se' .,Shoonya Mandir meinBanoongi-Sandhya Geet se - Mahadevi varma
- d. 'KhoobLadi Mardani vahtho Jhansi Vali rani thi'-subhadra Kumari chohan

UNIT 3.

Hindi Ekanki:

- a) Mohan Rakesh :Andeke Chilke
- b) Vishnu Prabhakar :Sarkari Noukari

UNIT 4.

Grammar:1)Karak2) Upasarg3)Pratyay4)Vakya Rachana 5)Padaparichay.6)Sarvanam7)kriya
8)Adjective 9)Adverb10)Tenses

REFERENCE

1. Sugam Hindi Vyakarn, :Prof.Vanshidhar & Dharmapal Shastri
2. Vyavaharik Hindi Vyakarantatha Rachana: Dr.Hardev Bahari
Shiksharathi HindiVyakaran:Dr. Nagappa
3. Hindi Sahithya ki Panch shresht Kahaniyam: Edited by: Dr.Sachidanandh Shuklu
(Printed and Published by V&S publishers, Abridged, AnsariGanj, Delhi)
4. Hindi Samay.com,/Hindikahani.com/exotic indiaart.com

Objectives:

- To enable the students to acquire basic skills in functional language.
- To develop independent reading skills and reading for appreciating literary works.
- Enable students to communicate in the language they have studied in a range of contexts and for a variety of purposes
- To analyse language in context to gain an understanding of vocabulary, spelling, punctuation and speech

Course Outcome

CO1	Develop the ability to read, listen and write in Kannada and to understand and use the language in a variety of contexts and situations
CO2	To enable the learners to understand the grammatical structures of classes of words
CO3	Develop ability to speak fluently and interactively in both personal and professional context

Course Contents**UNIT – 1**

Adalithadalli Kannadada balake: (Use of Kannada in business and administration)

Bhashe – swaroopa, stityantaragalu,

Aadu bhashe, pradeshika bhashe, Grantika bhashe

Paaribhaashika padagalu

UNIT – 2

Padagala rachane,deshiya – anya deshiya padagalu

Lekhana Chinnhegalu

Kannada bharavanigeya shuddha mattu ashuddha roopagalu,

Dwiruktigalu, jodunudigalu

UNIT – 3

Nudigattgalu, gaade vistarane

Listening to radio speech, tongue twister - practice

UNIT – 4

Patra Lekahna - aupacharika haagu anoupacharika

Kandikegala rachane

Prabandhagalu: vivaranaatmaka haagu niroopanatmaka

UNIT – 5**Poems**

- Vachanagalu – kaalugalembavu gaali kandaya – Allamaprabhu,Ratnada sankoleyaadade todarallve – Akkamahadevi, ole hatti uridare nilabahudallade - Basavanna
- Keerthanegalu – Tanuva nirolagaddi phalavenu – Purandaradasa, Tallanisadiru kandya taalu manave - Kanakadaasa
- Tripadigalu – Saalavanu kombaaga haalogarundante - Sarvagna
- Janapada geetegalu - Yaake badtaadi tamma

Short stories

- Sambhanda – Shrikrishna Alanahalli
- Moksha – Sethuram

Prabandhagalu

- Namma Maneya Deepa – Ha.Ma.Nayak
- Bhadhuku Kanasalla, Ondhu Kale – N K Kulakarni

References:

1. H.S.Krishnaswamy Iyangaar – Adalitha Kannada – Chetana publication, Mysuru
2. Kannada Vyakarana mattu Rachane – N.Gopalakrishna Udupa, M.C.C.Publication
3. G.H.Naayak – Kannada Sanna Kathegalu – Chetana Book House
4. Shatamaanada Lalitha Prabandha – Gurulinga Kaapase - Karnataka Sahitya Academy
5. Naavalla – Kathasankalana – Sethuram
6. Basavannanavara Vachanagalu – G.V.Shastrri – Paaru prakashana
7. Kannadada Balake – H.S.Krishnaswamy Iyangaar – Chetana book house
8. Sarvagnana Vachanagalu – Venkata Subbaiha, Vijayavaahini Publications

24SAN101

SANSKRIT I

2002

Course Objectives:

- To enable the students to acquire basic skills in functional language
- To develop independent reading skills and reading for appreciating literary works.
- To analyse language in context to gain an understanding of vocabulary, spelling, punctuation and speech
- Grasp the connection between Sanskrit language and Indian philosophy

Course Outcomes:

CO 1 Read and understand Sanskrit verses and sentences and communicate in Sanskrit

CO 2 Imbibe values of life and Indian tradition propounded by the scriptures

Module I

Introduction to Sanskrit language, Devanagari script - Vowels and consonants, pronunciation, classification of consonants, conjunct consonants, words – nouns and verbs, cases – introduction, numbers, Pronouns, communicating time in Sanskrit. Practical classes in spoken Sanskrit

Module II

Verbs- Singular, Dual and plural — First person, Second person, Third person.

Tenses – Past, Present and future – Atmanepadi and parasmaipadi-karthariprayoga.

Module III

General group words for communication and moral stories.

Module IV

ChanakyaNeeti chapter III (part I), Bhagavad Gita chapter 14 (part I)

Module V

Translation of simple sentences from Sanskrit to English and vice versa.

Course Objectives:

To teach Tamil for effective communication in different spheres of life: - cultural relations in society.

Course Outcomes:

1. Giving exposure to history of Tamil literature and Introduction of select Classics
2. Initiating Students to the spirit of Bhakti literature
3. Encouraging creativity of students by teaching Contemporary Literature poetry, modern poetry, Short Story, Prose, Novel, etc
4. Introduction of basic Grammar, Letter writing and essay writing skills of Tamil language.

அலகு-1

தமிழ்இலக்கியவரலாற்றில்சங்கஇலக்கியம்: முதல், இடை, கடைசங்கம்.

சங்கஇலக்கியங்கள்பத்துப்பாட்டு.

குறுந்தொகை (6,8பாடல்கள்),

புறநானூறு (184,192பாடல்கள்).

சங்கம்மருவியகாலஇலக்கியம்:

சிலப்பதிகாரம் (வழக்குறைக்காதை),

பதினெண்கீழ்கணக்குநூல்கள்,

திருக்குறள் (மருந்து)

UNIT-1 History of Tamil Literature: First, Intermediate, Last sangam. Sangam Literature, Pattuppaattu. Kuruntogai, Puranaanuru.

Literature of the Sangam Maruviya period – Silappathiagaram (vazhakkuraikaathai), PatinēṅkiizhKaṇakkuNuulkaḷ. Tirukkuraḷ (Marunthu)

அலகு 2

பக்திஇலக்கியம்:-

பன்னிருதிருமுறைகள்அறிமுகம்,

மாணிக்கவாசகர் (திருவாசகம்- சிவபுராணம்)

UNIT 2 Bhakti Literature – Introduction to PanniruThirumuraikal, Manikkavasagar (Thiruvagasam- Siva Puranam)

அலகு -3

தற்காலஇலக்கியம்:-

கவிதை :பாதியார் (குயில்பாட்டு), பாரதிதாசன் (தமிழின்இனிமை).

உரைநடை: ஞா.தேவநேயப்பாவாணர் (தமிழும்திருவிடமும்சமமா?),

பரிதிமாற்கலைஞர் (தமிழ்மொழியின்வரலாறு (ஆதிவரலாறு)).

சிற்பி (வள்ளுவர்வகுக்கும்இன்பம்)

சிறுகதை: அழகியபெரியவன் – (வனம்மாள்)

நாவல்: இமையம் (பெத்தவன்)

UNIT-3 Contemporary Literature: Poetry - Bharathiar(kuyilpāṭṭu), Bharathidasan (tamiḷiṇiṇimai, iṇpattamiḷ) Pattukottai Kalyanasundaram.

Prose: G. Devaneyabhavanar (TamizhumDhiravidamumsamamaa?), Paritimārkalaiñar (paranarkettaparisu), chirbi (valluvarvakukkuminbam)

Short Story: Azhagiya Periyavan – (Vanammaal)

Novel: Imaiyam (Peththavan)

அலகு – 4தொல்காப்பியம்:

எழுத்து – பிறப்பியல்.

நிறுத்தக்குறிகள்மற்றும்

கடிதம்எழுதுதலும்கட்டுரைஎழுதுதலும்

UNIT – 4tolkāppiyam: Alphabet – pirappiyal. Punctuation marks and Letter writing and essay writing.

REFERENCE

இமையம், *பெத்தவன்*, க்ரியாவெளியீடு 2019.

அழகியபெரியவன், *அழகியபெரியவன்கதைகள்*, நற்றிணைபதிப்பகம், 2016

சி.பாலசுப்பிரமணியன், *கட்டுரை-வளம்*, நறுமலர்ப்பதிப்பகம், பத்தாம்பதிப்பு 1994

பரிதிமாற்கலைஞர், *தமிழ்மொழியின்வரலாறு*, பூம்புகார்பதிப்பகம், ஆறாம்பதிப்பு 2013.

அகலங்கன், *பன்னிருதிருமுறை – அறிமுகம்*, இந்துமாமன்றம்வவுனியா, 1994

ரா. சீனிவாசன், *தமிழ்இலக்கியவரலாறு*, <https://ta.wikisource.org/s/99uk>

மாணிக்கவாசகர் (திருவாசகம்- சிவபுராணம்

பொன்மணிமாறன் “அடோன்தமிழ்இலக்கணம்” அடோன்பப்ளிஷிங்குரூப், வஞ்சியூர், திருவனந்தபுரம், 2007.

<http://www.tamilvu.org/library/libindex.htm>.

http://www.gunathamizh.com/2013/07/blog0post_24.html

24ENG100

Additional English – I

2002

Objectives:

- To expose students to various genres of English literature
- To expose the students to Indian English Writing of different timelines.
- To develop a sensibility to read and understand literary works.
- To introduce a few linguistic devices to enable them to appreciate literary forms stylistically

COs	Course Outcomes
CO 1	Identify and distinguish various genres of English Literature for better understanding
CO 2	Demonstrate an ability to comprehend and analyse literature independently
CO 3	Develop or enhance the ability to appreciate and use linguistic devices for stylistic analysis

Unit-I

Introduction to Literature – Nature & Elements of Literature, literature as an expression of personal & historic aspects. Narrative structure & technique. Introduction to Indian Literature: Pre-independence, postindependence, themes, writers, and problems.

Unit-II

Linguistic Devices: Theme, Diction, syntax & syntactical deviations, Rhetorical devices, figures of speech

Unit-III

Poetry:

The Frog and the Nightingale by Vikram Seth

An Indian Love Song by Sarojini Naidu

Death of the Wolf by Toru Dutt

Unit IV

Short stories:

Detail-

A Dog's Life by Mulk Raj Anand

Interpreter of Maladies by Jhumpha Lahiri

Unit-V

Non-Detail Reading:

Three Persons by Vijay Sheshadri

The Wolf's Postscript To 'Little Red Riding Hood' by Agha Shahid Ali

The Naive Friends by Premchand

The Woman on Platform 8 by Ruskin Bond

Core Reading :

- Iyengar, Srinivasa – *The Indian Contribution to English Literature*. Karnatak ishing House, Bombay, 1945
- Iyengar, Srinivasa – *Indian Writing in English : 1800-1980* – Sterling Publishing House, 2019

References

- Seth, Vikram, *Beastly Tales*, Penguin India, 2013
- Naidu, Sarojini, *The Golden Threshold* 1905
- Dutt, Toru - *A Sheaf Gleaned in French Fields* 1876
- Anand, Raj Mulk, *Selected Short Stories* Penguin India, 2006
- Tagore, Rabindranath, *Mashi and Other Stories*, True Sign Publishing House, 2021
- Lahiri, Jhumpha - *Interpreter of Maladies* Harpercollins Publishers India, 2005
- Sheshadri, Vijay – POETRY Magazine, December 2010
- Ali, Shahid Agha, *The Wolf's Postscript To 'Little Red Riding Hood'* Academy of American Poets, poets.org
- Premchand - , *Mindfuel's 4 In 1 Story By Munshi Premchand - Power Of A Curse, The Naive Friends, A Complex Problem & A Lesson In The Holy Life Mindfuel Publishers, 2020*
- Bond, Ruskin - *The Woman on Platform 8, The Illustrated Weekly of India*

Evaluation Pattern :

Assessment Component	Weightage
Continuous Evaluation (Class Tests, Assignment, Class Activity)	20
Mid Term Examination	30
End Semester Examination	50
Total	100

Course objective:

- To develop independent reading skills and reading for appreciating literary works.
- To develop elaboration and modernization of the vocabulary of a language
- To enable the students to plan, draft, edit & present a piece of writing.

Course outcomes:

CO1: Develop the ability to read and critically appreciate a given text

CO2: Develop fluency in communication

CO3: Develop interest in blending of language and Indian Spirituality

CO4: To enable the learners to understand the grammatical structures of classes of w

Unit	Topic
1	Memoirs-One of the Selection from Chiudambara Smarana-Balachandran Chullikkadu-Critical analysis of his poetry)
2	Ancient Drama: Kerala Sakunthalam (Act 4), Kalidasa (Translated by Attoor Krishna Pisharody).
3	Satire One of the Selection from Chemmanam Chacko,VKN Or Punathil Kunjabdulla- philosophical dimens of Satire
4	Part of an auto-biography/travelogue: Valarnnu varunna oratmavu(from Kanneerum Kinavum)-VT Bhattathirippad
5	Error-freeMalayalam: 1.Language; 2.Clarity of expression; 3.Punctuation-Thettillatha Malayalam – Writing-a. Expansion of ideas

Text books/Reference:

- 1)Hasa Sahithyam Kuttikrishna Mararu
- 2)Sakunthalam-Attoor/Kuttikrishna Marar
- 3)Kalidasa Hridayam-K.P.Narayana Pisharady
- 4)VKN-K.P.Appan
- 5)N.V.Krishna Warriar & Modern Poetry studies
- 6)Kanneerum Kinavum –V.T. Bhattathirippad
- 7) Adukkalayil Ninnu Arangatheykku-V.T.Bhattathirippadu
- 8)Nalla Malayalam- C.V.Vasudeva Bhattathiri
- 9)Tettum Sariyum-Prof. Panmana Ramachandran Nair

Course Objective: The course will allow students to apply grammar in language structures, appreciate the literary compositions and provide them with a good command over translation techniques.

Course outcomes: By the end of the course the students will be able to:

1. Understand the postmodern trends of literature...
2. Explore tradition and culture through literature.
3. Apply ethical and professional translation strategies.
4. Demonstrate linguistic competence in written communication.

UNIT 1

Hindi Laghu Upanyas :**Mamatha Kaliya- ' Doud'**

UNIT 2

Hindi Natak: Swadesh Deepak- "Kort Marshal"

UNIT 3.

Adhunik Hindi Kavya a.Jayashankar Prasad-(Lahar, Aah!Vedhana Mili Vidayi)., b.Suryakanth Tripathi „Nirala“- (Anamika -4)., c.Subadhra Kumari , Chouhan- (Swadesh Ke Prathi, Smruthiyam), d.Gajanan Madhav Muktibodh- (ek swapna Katha)

UNIT 4.

A)Sankshepan,

B) .Anuvad: Paribhasha,Prakar,AnuvadKeLakshan,AnuvadKiAvashyakata,Passage (Translation)

c)Paragraph writing

D)Technical writing

REFERENCE

1. Prayojan Mulak Hindi Ke Naye Ayam: Dr. Pandit Banne
2. Prayojan Mulak Hindi Ki Nayi Bhumika: Kailash Nath Pandey
3. Prayojan Mulak Hindi Ke Vividh Roop: Dr. Rajendra Mishra, Rakesh Sharma
4. "Adhunik Kavya Sangraha"Edited by . Dr. Urvashi Sharma (Printed and Published by Malik & Company, Jaipur)
5. Hindi Samay.com,/Hindikahani.com/exotic indiaart.com

Objectives:

- To develop the standard of orthography and spelling system.
- To develop independent reading skills and reading for appreciating literary works.
- To develop elaboration and modernization of the vocabulary of a language.
- To enable the students to plan, draft, edit & present a piece of writing.

Course Outcome

CO1	Develop the ability to read and critically appreciate a given text
CO2	Develop pattern of communication as required for different professional context
CO3	Develop fluency in speaking the language

Course Contents**UNIT – 1****Prabandhagalu**

- Thotadacheya Bhoota – Kuvempu
- Bantu Bannada Holi – G. S. Shivarudrappa

UNIT – 2**Poems**

- Ni hinga nodabayda Nanna – Da. Ra. Bendre
- Huttarihaadu – Panje Mangesh Rao
- Tungabadre – K.S.Narasimhaswamy
- Nanna Janagalu – Dr.Siddhalingaya

UNIT – 3**Novel**

- Jugari Cross – Poornachandra Tejaswi

UNIT – 4

- Suttale
- Kadata
- prakatane
- Arjigalu
- Aadesha patraa

UNIT- 5

- Varadigalu
- Sanshikpta Baravanige
- Prabandhagalu: vaadaatmaka haagu vishleshanatmaka

References:

1. Jugari Cross – Poornachandra Tejaswi – Pustaka Prakashana
2. Shatamaanada Lalitha Prabandha – Gurulinga Kaapase - Karnataka Sahitya Academy
3. N.Gopalkrishna Adiga – Kannada Vyakarana mattu Rachane – MCC Publications
4. Maadhari Patragalu – S.R.Siddharaju – Kannada Saahitya Parishattu
5. H.S.Krishnaswamy Iyengar – Adalitha Kannada – Chetana publication, Mysuru

Module I

Seven cases, Avyayas, sentence making with Avyayas, Sapthakakaras.

Module II

Kthavathu Prathyaya, Upasargas, Kthvatha, Thumunnantha, LyabanthaPrathyaya. Three Lakaras – brief introduction, Lot lakara

Module III

New words and sentences for the communication, Slokas, moral stories, Subhashithas, riddles (Selected from the Pravesha Book)

Module IV

Introduction to classical literature, classification of Kavyas, classification of Dramas - Important five Mahakavyas

Module V

Translation of paragraphs from Sanskrit to English and vice versa

Module VI

Chanakya Neeti chapter III (Part II), Bhagavad Geeta chapter 14 (Part II)

Essential Reading:

- 1, Pravesaha; Publisher :Sanskritabharati, Aksharam, 8th cross, 2nd phase, girinagar, Bangalore -560 085
- 2, Sanskrit Reader I, II and III, R.S. Vadhyar and Sons, Kalpathi, Palakkad
- 3, PrakriyaBhashyam written and published by Fr. John Kunnappally
- 4, Sanskrit Primer by Edward Delavan Perry, published by Ginn and Company Boston
- 5, Sabdamanjari, R.S. Vadyar and Sons, Kalpathi, Palakkad
- 6, Namalinganusasanam by Amarasimha published by Travancore Sanskrit series
- 7, SubhashitaRatnaBhandakara by Kashinath Sharma, published by Nirnayasagarpress

Course Objective: The course will allow students to understand the writing competency in Tamil literature.

Course outcomes: By the end of the course the students will be able to:

1. Introduction to Tamil Folklore
2. Learning the nuances of Tamil spiritual literature
3. Exposure to the advanced aspects of Tamil grammar
4. Imbibing the spirit of language through familiarising with linguistics, translation and creative writing

அலகு 1

சிற்றிலக்கியங்கள் அறிமுகம்: கலிங்கத்துப்பரணி (பபோர்போடியது), முக்கூடற்பள்ளு 35. நோட்டுப்புறவியல்: வரரவிலக்கணம், நோட்டுப்புறப்போடல்கள், கரதகள், கரதப்போடல்கள், பழமமோழி, விடுகரதகள், கரலகள்.

Introduction to CiRRilakkiyam: Kalingaththupparani (Poor Padiyathu) - MukdaRpallu 35. Folklore: Definition, Folksongs - Stories – kathaipPaadal - pazhamozhi - vidukathai - kalaikaL.

அலகு 2

பக்திஇலக்கியம்: ஆண்டோள்முழுவரலோறு, திருப்போரவ (1,2,3,4)

அலகு 3

மதோல்கோப்பியம்: மபோருளிலக்கணம் - மோல்லிலக்கணம்

அலகு 4

மமோழிமபயப்பு: மமோழிமபயப்புவரககள், மமோழிமபயர்ப்பின் முக்கியதுவமும்பதரவயும், இயந்திரமமோழிமபயர்ப்பு, மகோளரககள், இலக்கியமமோழிமபயர்ப்பு. மமோழியியல் அறிமுகம்: மமோழியும்மமோழியியலும், பயன்போடுமமோழியின்தன்ரமகள், மமோழியியல்துறகள். பரடப்புஉருவோக்குதல் (கருத்துபரிமாற்றம் - கவிரதஇலக்கியம்- அறிமுகம், விடுதரலக்குமுன்னும்பின்னும் - நாடகம் - சிறுகதத).

Translation: Types of translation - Importance and need of translation - Machine translation - Principles - Literary translation.

Introduction to Linguistics: Language and Linguistics- Linguistics – Characteristics of applied language – Fields of Linguistics. Creation of creativity (Exchange of ideas - introduction to poetry literature, before and after liberation - drama - short story).

REFERENCES

- மு.வரதரோன் “ தமிழ்இலக்கியவரலோறு” றோஹித்யஅகமடமிபப்ளிபகஷன்ஸ் , 2012 மபோன்மணிமோறன் “ அபடோன் தமிழ்இலக்கணம்
 “அபடோன்பப்ளிஷிங்குரூப், வஞ்சியூர், திருவனந்தபுரம், 2007.
<http://www.tamilvu.org/libirary/libindex.htm>. http://www.gunathamizh.com/2013/07/blog0post_24.html
 நோ.வோனமோமரல, “தமிழர்நோட்டுப்போடல்கள்”
 நியூமஞ்சரிபுத்தகமவளியீட்டகம் 1964,2006 நோ.வோனமோமரல
 “பழங்கரதகளும், பழமமோழிகளும்” நியூமஞ்சரிபுத்தகமவளியீட்டகம், 1980,2008

Objectives:

- To expose the students to various genres of English Literature.
- To expose the students to Indian English Writing of different timelines.
- To develop sensibility to read and understand literature and thereby encourage them to be sensitive to the whole spectrum of human experience.

COs	Course Outcomes
CO 1	To demonstrate an ability to critically appreciate any literary text
CO 2	To exhibit an ability to narrate and express their thoughts and idea.
CO 3	To be able to evaluate and relate to common human experiences

Unit-I

Introduction:

Drama : Tragedy & Comedy, Characters, Setting

Prose: Fiction and Non-Fiction

Life Writing.: Biography, Autobiography, Memoirs

Unit-II

Essays:

Shashi Tharoor - A Child's Reading in India

Sarvepalli Radhakrishnan - Gandhian Outlook

Unit-III

Play: *Silence! The Court is in Session'* by Vijay Tendulkar

Unit-IV

Non-Detail reading:

Karma – Khushwant Singh

Kailash Satyarthi's Nobel Lecture on 10 December 2014 at Oslo City Hall, Norway

Of Mothers, among other things. By A.K. Ramanujan

Unit-V

Critical Appreciation and Creative Writing: Class Activity

Core Reading

- Habib, M.A.R, *Literary Studies, A Norton Guide*, Norton & Co, 2020
- Naik, M.K., *A History of Indian English Literature*, Sahitya Academy

References:

- Tendulkar, Vijay, *Silence! The Court is in Session*, Oxford University Press, 1982
- Tharoor, Shashi, *A Child's Reading in India*, Washington Post, Dec 1991
- *Gandhi Outlook and Techniques* - Ministry of Education, January 1, 1953
- Singh, Khushwant, *Collected Short Stories*, Ravi Dayal Publishers, 1989
- **Nobel Lecture – Audio** [<https://www.youtube.com/watch?v=UNZNbcf5Hd8>]

Assessment Component	Weightage
Continuous Evaluation (Class Tests, Critical Appreciation, Creative Writing)	20
Mid Term Examination	30
End Semester Examination	50
Total	100

