



**CURRICULUM AND SYLLABUS**

**Integrated M.Sc Visual Communication - 2024**

## **PROGRAMME OUTCOMES (PO)**

### **PO1: Knowledge Proficiency in Visual Communication**

Students will demonstrate proficiency in the essential concepts of Visual Communication within their program of study.

### **PO2: Creative and Effective Communication Skills**

Students will demonstrate effective creative skills, along with proficient writing and listening skills for visual communication in personal, public, and media contexts.

### **PO3: Critical and Analytical Thinking**

Students will develop the ability to use critical, analytical, and in-depth thinking in the field of Visual Communication.

### **PO4: Exploratory and Experimental Creativity**

Students will be encouraged to be exploratory and experimental in developing their creative and designing skills.

### **PO5: Effective Communication Competency**

Students will communicate effectively through oral, written, graphical, and technical means, demonstrating competency in visual languages.

### **PO6: Application of Communication Theories**

Students will demonstrate the ability to apply communication theories and practical concepts to analyze contemporary issues.

### **PO7: Media Trend Analysis**

Students will demonstrate the ability to understand and analyze the latest trends in media, critically examining how media shapes society.

## **PROGRAM SPECIFIC OUTCOMES (PSO)**

### **PSO1: Foundational and Advanced Knowledge in Visual Communication**

Impart fundamental and advanced knowledge of Visual Communication concepts to students, ensuring a strong foundational understanding.

### **PSO2: Adaptation to Media Production Procedures**

Equip students to discover and adapt production procedures in contemporary Print, Electronic, and New Media industries.

### **PSO3: Innovation in New Media Trends**

Acquaint students with the latest trends in new media, enabling them to innovate and develop new ideas and solutions to existing problems.

### **PSO4: Ethical and Responsible Media Content Design**

Train students to design media content with professional ethics and social responsibility, meeting the demands of the media environment at regional, national, and global levels.

### **PSO5: Proficiency in Diverse Media Genres**

Ensure students are familiar with the conventions of diverse genres, including filmmaking techniques, audiography, videography, and graphic designing.

## Integrated M.Sc Visual Communication Curriculum (2024 admissions onwards)

SEMESTER 1					SEMESTER 2				
Course Code	Course Title	LTP	Cr	ES	Course Code	Course Title	LTP	Cr	ES
24ENG101	English I	2-0-0	2		24ENG111	English II	1-0-2	2	
	Language Paper I	2-0-0	2			Language Paper II	2-0-0	2	
24VMC103	Introduction to Communication	2-1-0	3		24VMC186	2D Animation Practice	0-1-4	3	
24VMC104	Introduction to Multimedia and Graphics	3-0-0	3		24VMC114	Print Journalism	2 1 0	3	
24VMC105	Introduction to Visual Arts	2-1-0	3		24VMC187	Script Writing Practice	0 1 4	3	
24VMC106	Photography and Photo Journalism	3-0-0	3		24ENV200	Environmental Science and Sustainability	3-1-0	4	
24VMC180	Digital Imaging Lab	0-1-2	2		24VMC115	Media Evolution	3 0 0	3	
24VMC185	Photography Lab	0-1-4	3		24VMC188	Digital Illustration Lab	0-1-2	2	
22ADM101	Foundations of Indian Heritage-IKS	2-0-1	2		24VMC189	Content Writing and Design Practice	0-2-2	3	
22AVP103	Mastery Over Mind (MAOM)	1-0-2	2		22ADM111	Glimpses of Glorious India-IKS	2-0-1	2	
					24CUL100	IAM Tech			P/F
<b>TOTAL</b>					<b>TOTAL</b>				
<b>25</b>					<b>27</b>				
SEMESTER 3					SEMESTER 4				
24VMC204	Digital Video Production	2-1-0	3		24VMC214	Journalism in Digital Era	2-1-0	3	
24VMC205	Fundamentals of Advertising	2-1-0	3		24VMC215	Event Management	2-1-0	3	
24VMC206	Radio and Television Journalism	2-1-0	3			Elective A	2-1-0	3	
24VMC284	UI / UX Designing Lab	0-1-4	3			Elective B	2-1-0	3	
24VMC285	Audio-Video Production Lab	0-2-2	3			Open Elective A*		3	
24VMC286	Web Publishing Lab	0-1-4	3		24VMC287	Anchoring and Media Presentation Skills Lab.	0 1 4	3	
23LSK201	Life Skills I	1-0-2	2		24VMC288	Multi-camera Production Lab	0-2-4	3	
	Amrita Values Programme I	1-0-0	1		23LSK211	Life Skills II	1-0-2	2	
						Amrita Values Programme II	1-0-0	1	
<b>TOTAL</b>					<b>TOTAL</b>				
<b>21</b>					<b>24</b>				
SEMESTER 5					SEMESTER 6				
24VMC302	Fundamentals of Media Management	3-0-0	3		24VMC395	Portfolio Presentation		6	
24VMC303	Media Laws and Ethics	2-1-0	3		24VMC396	Project I (UG Level)		10	
	Elective C	0-1-4	3			<b>Total</b>		<b>16</b>	
	Elective D	0-1-4	3						
24VMC388	Online Promotion Practice	0-1-2	2		24VMC399	Project (for Exit Option students)		8	
24VMC391 <sup>®</sup>	Live-in-Lab <sup>®</sup> / Open Elective B*	3-0-0	3		24VMC394	Internship (for Exit Option students)		P/F	
23LSK301	Life Skills III	1-0-2	2						
24VMC393	Minor Project		4						
<b>Total</b>					<b>Total for Exit-option students</b>				
<b>23</b>					<b>144</b>				
<b>Total credits 136 (for exit option students - 144 credits)</b>									
ELECTIVES (Total four – one from each group)									
ELECTIVE A					ELECTIVE B				
24VMC241	Fundamentals of Feature Writing	2 1 0	3		24VMC251	Environmental Journalism	2 1 0	3	
24VMC242	Health Communication	2 1 0	3		24VMC252	Introduction to Typography	2 1 0	3	
24VMC243	Introduction to Brand Management	2 1 0	3		24VMC253	Public Relations and Corporate Communication	2 1 0	3	
24VMC244	International Communication	2 1 0	3		24VMC254	Screenplay Writing	2 1 0	3	
24VMC245	Media and Gender Studies	2 1 0	3		24VMC255	Visualization Techniques for Filmmaking	2 1 0	3	
ELECTIVE C					ELECTIVE D				
24VMC261	Advanced Photography Lab	0 1 4	3		24VMC271	Art Direction for Advertising Lab	0 1 4	3	
24VMC262	Copy Writing for Advertising Practice	0 1 4	3		24VMC272	Film Appreciation and Analysis Lab	0 1 4	3	
24VMC263	Public Relations Campaign	0 1 4	3		24VMC273	Niche Journalism Practice	0 1 4	3	
24VMC264	Technical and Professional Writing for Media Practice	0 1 4	3		24VMC274	Stop Motion Filmmaking Practice	0 1 4	3	
LANGUAGES									
Paper I					Paper II				
24MAL101	Malayalam I	2 0 0	2		24MAL111	Malayalam II	2 0 0	2	
24HIN101	Hindi I	2 0 0	2		24HIN111	Hindi II	2 0 0	2	
24KAN101	Kannada I	2 0 0	2		24KAN111	Kannada 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

### OPEN ELECTIVES-UG (Arts , Humanities and Commerce)

24OEL231	Introduction to Accounting	2 1 0	3
24OEL232	Business Studies	2 1 0	3
24OEL233	Personal Financial Management	2 1 0	3
24OEL234	Working Capital Management	2 1 0	3
24OEL235	Non-Profit Organization	3 0 0	3
24OEL236	Digital Banking	3 0 0	3
24OEL237	Basics of Company accounts	3 0 0	3
24OEL238	Money market and Capital market	3 0 0	3
24OEL239	Macroeconomics	3 0 0	3
24OEL240	Microeconomics	3 0 0	3
24OEL241	Retail Banking	3 0 0	3
24OEL242	Business management	3 0 0	3
24OEL243	Introduction to travel and tourism	3 0 0	3
24OEL244	Basics of Insurance Management	3 0 0	3
24OEL245	Introduction to costing	2 1 0	3
24OEL246	Advertising	3 0 0	3
24OEL247	Green Marketing	3 0 0	3
24OEL248	Modern Banking	3 0 0	3
24OEL249	Project Management	3 0 0	3
24OEL250	Indian Financial System	3 0 0	3
24OEL251	B2B Marketing	3 0 0	3
24OEL252	Business Ethics	3 0 0	3
24OEL253	Sales and Distribution Management	3 0 0	3
24OEL254	Basics of Human ResourceManagement	3 0 0	3

24OEL255	Basics of Management	3 0 0	3
24OEL256	Introduction to EntrepreneurshipDevelopment	3 0 0	3
24OEL257	Understanding Travel and Tourism	3 0 0	3
24OEL258	Supply Chain Management	3 0 0	3
24OEL259	Introduction to Marketing	3 0 0	3
24OEL260	Film Appreciation	0 1 2	3
24OEL261	Introduction to Media Studies	3 0 0	3
24OEL262	Introduction to Psychology	3 0 0	3
24OEL263	Introduction to Gender Studies	3 0 0	3
24OEL264	Constitution and Media Ethics	3 0 0	3
24OEL265	Introduction to Calligraphy	3 0 0	3
24OEL266	Introduction to Branding	3 0 0	3
24OEL267	Introduction to Indian Sculptures	3 0 0	3
24OEL268	Introduction to figure drawing	0 1 2	3
24OEL269	Introduction to product sketching	0 1 2	3
24OEL270	Basics of Water Colour painting.	0 1 2	3
24OEL271	Basics of Landscape painting in water Colour	0 1 2	3
24OEL272	Basics of Oil painting	0 1 2	3
24OEL273	Anchoring and Programme Casting	0 1 2	3
24OEL274	Basics of Photography	0 1 2	3
24OEL275	Basics of Videography	0 1 2	3
24OEL276	Introduction to Fashion Photography	0 1 2	3
24OEL277	Introduction to Advertising	3 0 0	3
24OEL278	Film Theory	3 0 0	3
24OEL279	Event Management	3 0 0	3
24OEL280	Documenting Social Issues	0 1 2	3
24OEL281	Communication Strategies for Event Management	2 1 0	3
24OEL282	Effective Leadership through Non-Violence in Communication	3 0 0	3
24OEL283	Basics of Psychology and Personality Development	3 0 0	3
24OEL284	Introduction to Sci-Fi Studies	3 0 0	3
24OEL285	Campus Novels	3 0 0	3
24OEL286	Technical Communication	3 0 0	3
24OEL287	English for Academic Writing	3 0 0	3
24OEL288	English for Informal Communication	2 0 1	3
24OEL289	Orientation in Creative Writing	2 0 1	3
24OEL290	English for Competitive Exams and Interviews	3 0 0	3
24OEL291	Introduction to Comic Studies	3 0 0	3
24OEL292	Introduction to Food Studies	3 0 0	3
24OEL293	Film and Literature	3 0 0	3
24OEL294	Computer Aided Language Learning	3 0 0	3
24OEL295	Theatre and Communication	3 0 0	3
24OEL296	Women's Writing in India	3 0 0	3

### Digital Filmmaking Stream

SEMESTER 7					SEMESTER 8				
Course Code	Course Title	L T P	Cr	E S	Course Code	Course Title	L T P	Cr	ES
24VMC501	Introduction to Communication Theories	2-1-0	3		24VMC511	Film Studies and Appreciation	3-0-0	3	
24VMC581	Audio Production Lab	0-2-4	4		24VMC512	Culture and Entertainment Media Management	3-0-0	3	
24VMC582	Film Direction and Screenplay Writing Practice	0-2-2	3			Elective I	0-1-4	3	
24VMC583	Advanced Digital Imaging Lab	0-2-4	4		24VMC586	Video Editing and Colour Correction Lab	0-2-4	4	
24VMC584	Professional Photography Lab	0-2-4	4		24VMC587	Documentary Filmmaking Practice	0-1-4	3	
24VMC585	Video Production Lab	0-2-4	4		24VMC588	Digital Filmmaking Lab	0-2-4	4	
					24VMC589	Film Titling and Motion Graphics Lab	0-1-4	3	
	<b>Total</b>		<b>22</b>			<b>Total</b>		<b>23</b>	
SEMESTER 9					SEMESTER 10				
Course Code	Course Title	L T P	Cr	E S	Course Code	Course Title	L T P	Cr	ES
24VMC601	Intellectual Property Rights for Media	2-1-0	3		24VMC692	Internship		2	
24VMC602	Media Research Methods	2-1-0	3		24VMC693	Portfolio Presentation		2	
24VMC681	Art Direction for Filmmaking Practice	0 1 4	3		24VMC698	Project (in Digital Filmmaking)		8	
	Elective II	0-1-4	3						
24VMC682	Advertisement Production Lab.	0-1-4	3						
24VMC690*	Open Elective / Live-n-Lab*	2-0-0	2						
24VMC691	Mini Project (in Digital Filmmaking)		3						
	<b>TOTAL</b>		<b>20</b>			<b>TOTAL</b>		<b>12</b>	

#### DFM Stream - ELECTIVE I

24VMC531	Advertising Photography	0-1-4	3
24VMC532	Advanced Illustration Lab	0-1-4	3
24VMC533	UI/UX Designing Practice Lab	0-1-4	3
24VMC534	Dramatic Performance for Filmmaking	0-1-4	3

#### DFM Stream - ELECTIVE II

24VMC631	Sound Designing and Mastering Practice	0-1-4	3
24VMC632	Introduction to 2D Animation Filmmaking Practice	0-1-4	3
24VMC633	Reels Production Practice	0-1-4	3
24VMC634	Online Promotions Lab	0-1-4	3

### Animation and Design Stream

Course Code	Course Title	L T P	Cr	ES	Course Code	Course Title	L T P	Cr	ES
<b>SEMESTER 7</b>					<b>SEMESTER 8</b>				
24VMC502	Introduction to Animation Filmmaking	2 1 0	3		24VMC575	2D Sketching and Animation Lab	0 2 2	3	
24VMC501	Introduction to Communication Theories	2 1 0	3		24VMC513	Creative Advertising and Branding	2 1 0	3	-
24VMC570	Digital Filmmaking Practice	0 2 2	3		24VMC576	Advanced Animation Techniques	0 2 2	3	
24VMC571	3D Modeling and Animation	0 2 2	3		24VMC577	UI/UX Designing Practice	0 2 2	3	
24VMC572	Illustration and Designing Lab	0 2 2	3		24VMC578	Compositing and Colour Correction Lab	0 2 2	3	
24VMC573	Photo Editing and Designing Lab	0 2 2	3		24VMC579	Page Layout Designing Lab	0 2 2	3	
24VMC574	Photography and Lighting Practice	0 2 2	3		24VMC580	Web Designing and Developing Practice	0 2 2	3	
<b>Total</b>			<b>21</b>		<b>Total</b>			<b>21</b>	
<b>SEMESTER 9</b>					<b>SEMESTER 10</b>				
24VMC603	Intellectual Property Rights for Media	2 1 0	3		24VMC692	Internship		2	
24VMC684	Motion Graphics and VFX Lab	0 2 2	3		24VMC693	Portfolio Presentation		2	
24VMC602	Media Research Methods	2 1 0	3		24VMC699	Project (in Animation and Design)		8	
24VMC683	Responsive Web Designing Lab	0 2 2	3						
	Elective I	0 2 2	3						
	Elective II	0 2 2	3						
24VMC690*	Live in Lab / Open Elective	2 0 0	2						
24VMC694	Mini Project (in Animation and Design)		3						
<b>Total</b>			<b>23</b>		<b>Total</b>			<b>12</b>	

#### Animation and Design Stream - ELECTIVE I

24VMC641	Virtual Reality and Augmented Reality	0 2 2	3
24VMC642	Game Design Fundamentals	0 2 2	3
24VMC643	Computer Aided Designing	0 2 2	3
24VMC644	Dynamics and Simulation Practice	0 2 2	3
24VMC645	Generative AI for Animation and Design Lab	0 2 2	3

#### Animation and Design Stream - ELECTIVE II

24VMC651	Packaging Practice Lab	0 2 2	3
24VMC652	Visual Research Practice	0 2 2	3
24VMC653	Digital Marketing and Promotion Lab	0 2 2	3
24VMC654	Advertising Photography and Digital Design Practice	0 2 2	3
24VMC655	Components of Visual Designing Lab	0 2 2	3

# SEMESTER I

**24ENG101**

**English I**

**2002**

## 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>

Introduction to Communication		
Course Code	L-T-P	Credits
24VMC103	2-1-0	3

### Course Objective:

To provide students with a comprehensive understanding of communication concepts, models, theories, and their practical applications, enabling them to analyze and apply communication strategies effectively in various contexts.

### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Identify and articulate the key components and overall process involved in communication.
2. Critically evaluate communication models and understand their relevance in modern communication.
3. Investigate and evaluate various communication theories to understand their implications and applications.
4. Comprehend and distinguish between different media theories and their unique characteristics
5. Apply communication theories to practical scenarios, illustrating their use in various real-world contexts.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	1	1	1	1	1	3	1	1	1	1
CO2	1	1	3	1	1	3	1	3	1	1	1	1
CO3	1	1	3	1	1	3	1	3	1	3	1	1
CO4	3	1	3	1	1	1	1	3	1	1	1	3
CO5	1	1	3	1	1	3	1	1	3	1	3	1

**Unit I: Basic Concepts of Communication**

Communication concept elements and process - Defining meaning and scope of communication - Types of communication - Barriers to communication - Function of communication

**Unit II: Models of Mass Communication**

Models of Mass Communication - Aristotle's model - Lasswell's model - Shannon and Weaver model - Osgood's model

**Unit III: Theories of Communication**

Theories of Communication - Dependency Theory, Cultivation Theory, Agenda Setting Theory, Uses and Gratifications Theory, Hypodermic Needle Theory, Limited Effects Theory

**Unit IV: Media Theories**

Media Theories – Normative and Four Theories of the Press - Interactive Theory: One-step flow - Two-step flow (Opinion Leaders) - Multi-step flow

**Unit V: Application of Communication Theories**

Relevance of communication theories to practice – Persuasion, Perception, Diffusion of Innovations, Social Learning, Participatory Communication

**References:**

1. Kumar, K. J. (2010). Mass Communication in India (4th ed.). Jaico Publishing House.
2. Hasan, S. (2013). Mass Communication: Principles and Concepts (2nd ed.). CBS Publishers & Distributors Pvt Ltd.
3. DeFleur, M. L., & Ball-Rokeach, S. (1989). Theories of Mass Communication (5th ed.). Longman.
4. Severin, W. J., & Tankard, J. W. Jr. (2000). Communication Theories: Origins, Methods, and Uses in the Mass Media (5th ed.). Addison Wesley Longman.
5. McLuhan, M. (1994). Understanding Media: The Extensions of Man (Critical Edition). MIT Press.

<b>Introduction to Multimedia and Graphics</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
<b>24VMC104</b>	<b>3-0-0</b>	<b>3</b>

**Course Objective:**

This course provides a foundational understanding of multimedia, focusing on how to integrate various multimedia components using current technologies and tools. Students will learn how to effectively utilize text, images, sound, and video to create and deliver meaningful content and messages

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basic components of multimedia and the necessary hardware and software tools.
2. Utilize various multimedia authoring tools to create and integrate multimedia content.
3. Apply techniques to effectively use text, sound, and images in multimedia projects.
4. Develop the importance of animations and videos, understanding the principles and technical aspects of production.
5. Integrate multimedia elements with web technologies and design for effective web-based delivery.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	1	2	1	1	3	1	1	2	1
<b>CO2</b>	2	3	2	2	3	2	2	2	2	1	1	1
<b>CO3</b>	3	2	3	2	3	2	2	2	1	1	1	
<b>CO4</b>	3	2	3	2	3	1	2	3	1	2	1	2
<b>CO5</b>	2	3	2	3	2	1	1	2	1	1	1	1

**Unit 1:**

Introduction: What is Multimedia? – Introduction to making Multimedia - Multimedia Skills - Software, Hardware, creativity – Macintosh and Windows Platforms – Memory and Storage devices - Input devices, Output Hardware or devices, Communication devices - Basic software tools - Text Editing ,Word processing, OCR Software, Painting and Drawing tools - 3-D Modeling and Animation tools, Images and Sound editing - Animation, Video, Digital Movie tools

## **Unit 2:**

Making instant Multimedia – Multimedia Authoring tools - Card based authoring tools, Time based authoring tools, Cross platform authoring tools - Choosing an Authoring tools

## **Unit 3:**

Multimedia Building Blocks: Text - The power of meaning, fonts, and faces, using text in multimedia, Computers and text, Font editing and design tools, Hypermedia, and hypertext - Multimedia Building Blocks: Sound – The power of Sound, Multimedia System sounds, preparing audio, Making MIDI audio, MIDI vs. Digital Audio, Audio file formats, Adding sound to your project, Production tips - Multimedia Building Blocks: Images - Making still images, Color, Image File formats, 3D drawing and Rendering, Colors and File format

## **Unit 4:**

Multimedia Building Blocks: Animation – The power of motion, Principles of Animation, making animation that work - Multimedia Building Blocks: Video  
- Using video, how video works, Analog Digital Display Standards, Digital video, Recording and format, Shooting and editing video, Video tips

## **Unit 5:**

Multimedia and the Internet: The Internet and how it works – Internet History  
- Inter addresses, Connections, Bandwidth - Tools for World Wide Web – Designing for the World Wide Web - Role of multimedia, Working of the web  
Ai and content creation. Ethical concerns

## **Textbook:**

Tay Vaughan – Multimedia (Making it work) - cc

## **Reference:**

1. Nigel Chapman – Digital Multimedia – Wiley – ISBN – 81-265-0489-7
2. John F. Koegel Buford – Multimedia Systems – PEARSON – ISBN – 81-78-08-162-8
3. "Multimedia: An Introduction" by John Villamil-Casanova and Louis Molina. Introduces the fundamental concepts and tools used in multimedia development. ISBN: 978-0131507317
4. "Fundamentals of Multimedia" by Ze-Nian Li and Mark S. Drew Provides an in-depth introduction to the principles and practices of multimedia. ISBN: 978-3319052908

<b>Introduction to Visual Arts</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC105	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

To introduce students coming from various academic backgrounds into the different types of visual arts that are relevant in media and entertainment. By learning to appreciate the nuances in the various art forms, they can apply the same principles in their works during this program.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Analyze the relevance of visual arts in media and entertainment industries and evaluate the career scope in different visual art fields.
2. Discuss the brief history and current/future trends of drawing, painting, sculpture, architecture, crafts, and photography.
3. Analyze different types of literary works such as poems, short stories, lyrics, epics, and novels of the past and present
4. Appreciate the wide variety of performing arts in the world
5. Develop a comprehensive understanding of textile designs and print making techniques

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	1	2	2	1	2	3	3	1	2	2	2
<b>CO2</b>	3	2	1	2	1	2	3	3	1	2	2	2
<b>CO3</b>	3	2	1	2	1	2	3	3	1	2	2	2
<b>CO4</b>	3	2	1	2	1	2	3	3	1	2	2	2
<b>CO5</b>	3	2	1	2	1	2	3	3	1	2	2	2

**Unit 1:**

Introduction – types of visual arts – drawing, painting, sculpture, architecture, crafts, literary works, and performing arts, relevance of visual arts in media and entertainment, career scope, successful artists in various visual arts, top visual art events of the world

**Unit 2:**

Types of drawing, painting, sculpture, architecture, crafts, and photography, brief history of each, current and future trends of each visual art

**Unit 3:**

Types of literary works like poems, short stories, lyrics, epics, novels, legendary authors and poets, popular literary works and authors of present day

**Unit 4:**

Types of performing arts like dance, music, theatre, films, brief history of each, popular art forms and artists of present times

**Unit 5:**

Textile designs and print making – brief history, popular design works and techniques like block printing, dyeing, fabric painting, etc.

**References:**

1. "Understanding Visual Arts: From Drawing to Sculpture" by Peter Selz. This book provides a comprehensive overview of different types of visual arts, including drawing, painting, sculpture, architecture, crafts, literary works, and performing arts.
2. "Visual Arts Today: Trends and Directions" by Edward Lucie-Smith  
This book explores the current and future trends in various visual art forms such as drawing, painting, sculpture, architecture, crafts, and photography.
3. "The Norton Anthology of World Literature" edited by Martin Puchner et al.  
This anthology includes a wide range of literary works from different time periods and cultures. It covers various types of literary works like poems, short stories, epics, novels along with introducing legendary authors and poets.
4. "Performing Arts: A Guide to Practice in Theatre, Dance & Music" by Christopher Bannerman. This book provides an overview of different performing art forms such as dance, music, theatre, and films along with their brief history, popular art forms, and artists
5. "Textiles: The Art of Mankind" by Mary Schoeser. This book offers a detailed exploration of textile designs and print making techniques throughout history. It covers popular design works and techniques like block printing, dyeing, fabric painting etc.

## Photography and Photo Journalism

Course Code	L-T-P	Credits
24VMC106	3-0-0	3

### Course Objective:

This course aims to provide learners with a comprehensive introduction to the dynamic realms of photography and photojournalism. Students will gain a profound understanding of the technical intricacies of digital cameras, including exposure, depth of field, selective shutter speeds, and ISO settings. Moreover, the course endeavours to cultivate practical expertise, enabling students to apply theoretical concepts to real-world scenarios. By exploring the visual qualities inherent in photographic images, students will develop a heightened appreciation for the art form, fostering their ability to critically analyze and create compelling visual narratives.

### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Summarize 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 photojournalists.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	1	1	1	1	1	1	1	1	1
CO2	3	3	3	1	1	1	1	2	1	1	1	1
CO3	3	1	1	1	2	1	1	2	1	1	1	1
CO4	3	1	1	1	1	2	2	3	1	1	3	1
CO5	1	1	1	2	2	2	1	1	1	1	3	1

### 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.

## **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. Gatcum, 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.

<b>Digital Imaging Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC180	<b>0-1-2</b>	<b>2</b>

**Course Objective:**

This course provides a comprehensive introduction to digital imaging using Adobe Photoshop. Students will learn essential skills for creating, editing, and enhancing digital images. The course covers both basic and advanced techniques, including image manipulation, retouching, compositing, and preparing images for various media. Through practical exercises and projects, students will develop a strong foundation in digital imaging, preparing them for professional work in visual communication.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental tools and interface of Adobe Photoshop.
2. Apply basic and advanced image editing techniques to enhance and manipulate photos.
3. Create complex composite images using advanced selection and masking techniques.
4. Integrate text and graphics effectively in digital images.
5. Prepare images for various media outputs, ensuring high quality and appropriate formats.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Adobe Photoshop:

- **Getting Started with Photoshop:** Interface, tools, and workspace customization
- **Basic Image Editing:** Cropping, resizing, rotating, and basic adjustments
- **Understanding Layers:** Working with layers, layer masks, and blending modes
- **Basic Selection Tools:** Marquee, lasso, and magic wand tools
- **Project:** Create a simple collage using basic editing tools and layers
- **Lab Work:** Hands-on exercises to familiarize with Photoshop's interface and basic tools.

### Module 2: Image Enhancement and Correction:

- **Color Correction:** Adjusting brightness, contrast, levels, and curves
- **Enhancing Colors:** Using hue/saturation, color balance, and selective color adjustments
- **Retouching Techniques:** Removing blemishes, wrinkles, and imperfections using the healing brush, clone stamp, and patch tool
- **Sharpening and Noise Reduction:** Techniques to enhance image clarity and reduce noise
- **Project:** Enhance a portrait photograph, applying color correction and retouching techniques
- **Lab Work:** Practical exercises on color correction and retouching

### Module 3: Advanced Editing and Compositing:

- **Advanced Selection Techniques:** Quick selection, refine edge, and pen tool
- **Image Compositing:** Combining multiple images seamlessly using masks and selections
- **Working with Smart Objects:** Non-destructive editing and transforming images
- **Creative Effects:** Applying filters, layer styles, and blending modes for artistic effects
- **Project:** Create a composite image incorporating multiple elements and effects
- **Lab Work:** Practical sessions on advanced selection, compositing, and creative effects

### Module 4: Text and Graphics in Photoshop:

- **Typography in Photoshop:** Adding and formatting text, text effects, and layer styles
- **Creating Graphics:** Using shape tools, pen tool, and custom shapes
- **Vector Graphics:** Working with vector shapes and paths in Photoshop
- **Integrating Text and Images:** Combining text and graphics for visual impact

- **Project:** Design a poster or flyer incorporating text and graphics
- **Lab Work:** Hands-on exercises on adding and formatting text, and creating graphics

### **Module 5: Preparing Images for Various Media:**

- **Exporting and Saving Images:** File formats, resolution, and compression for web, print, and other media
- **Working with RAW Files:** Using Adobe Camera Raw for professional photo editing
- **Printing Techniques:** Preparing images for high-quality prints
- **Portfolio Development:** Compiling and presenting a portfolio of edited images
- **Final Project:** Create a comprehensive project integrating all learned techniques, suitable for a portfolio
- **Lab Work:** Final project development, testing, and peer review sessions

### **References:**

1. "Adobe Photoshop Classroom in a Book (2021 Release)" by Andrew Faulkner and Conrad Chavez
2. "Photoshop CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas
3. "Adobe Photoshop CC for Photographers" by Martin Evening
4. "The Adobe Photoshop Book for Digital Photographers" by Scott Kelby
5. "Photoshop Masking & Compositing" by Katrin Eismann
6. "Creative Photoshop: Digital Illustration and Art Techniques" by Derek Lea
7. "Photoshop CC Bible" by Lisa DaNae Dayley and Brad Dayley

<b>Photography Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC185	<b>0-1-4</b>	<b>3</b>

### **Course Objective:**

- To make the learner to use a digital camera to capture images.
- To equip the learner to understand lenses and their application in photography.
- To generate an interest in the learner to generate a style of photography.
- To make the learner to experiment with lights to capture images.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Use 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	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	2	2	1	1	2	1	1	2	2	1	1	1
<b>CO2</b>	2	2	1	1	2	1	2	2	3	2	1	2
<b>CO3</b>	3	3	2	2	3	2	3	2	3	2	2	2
<b>CO4</b>	2	3	2	2	3	2	2	3	3	3	2	3
<b>CO5</b>	3	3	2	2	3	2	3	3	3	3	2	3

### **Module 1: Handling a digital camera: Body and Lenses**

Introduction to Digital Cameras; Anatomy of digital cameras; Tripod: mounting a camera; Capturing images using different modes. Practising Exposure triangle: 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; Choice of different camera Filters; Understanding basic settings and modes.

### **Module 2: Focusing and capturing**

Applying Focusing: Autofocusing 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.

### **Module 3: Compositions: Shots and Angles**

Camera 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.

### **Module 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.

## **Module 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; 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. Praker, 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.

**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**

- Foundations of Indian Heritage

**Evaluation Pattern**

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

**22AVP103**

**Mastery Over Mind (MAOM)**

**1-0-2 2**

### **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 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	-	-	-

**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	<b>Adhyatmaramayanam</b> , Tharopadesam(Enthinnu Sokam....thulom) ----- <b>Jnanappana</b> (sthanamanangal....Trishnakondubhramikkunnathokkeyum)
2	Modern Poets: Mampazham-Vyloppilly Sreedharamenon Critical analysis of the poem.
3	Short stories from period 1/2/3: <b>Poovanpazham</b> -Vaikaom Muhammed Basheer
4	Literary Criticism: <b>Bharatha Paryatanam</b> - <i>Vyasante Chiri</i> -Ithihasa studies-Kuttikrishna Marar- Outline of literary Criticism in Malayalam Literature
5	Error-freeMalayalam: <b>1.</b> Language; <b>2.</b> Clarity of expression; <b>3.</b> Punctuation-Thettillatha Malayalam – Writing- <b>a.</b> Expansion of ideas; <b>b.</b> PrecisWriting; <b>c.</b> 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. Vylopilli-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. Sughmay 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 – swaropa, 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 todarallive – Akkamahadevi, ole hatti uridare nilabahudallade - Basavanna
- Keerthanegalu – Tanuva nirolagaddi phalavenu – Purandaradasa, Tallanisadiru kandya taal 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**

**2 0 0 2**

**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, Puranaanuuru.

Literature of the Sangam Maruviya period – Silappathiagam (vazhakkuraikaathai), PatinēṅkiizhKaṇakkuNuulkaL. Tirukkural (Marunthu)

**அலகு 2**

பக்திஇலக்கியம்:-

பன்னிருதிருமுறைகள்அறிமுகம்,

மாணிக்கவாசகர் (திருவாசகம்- சிவபுராணம்)

UNIT 2 Bhakti Literature – Introduction to PanniruThirumuraikal, Manikkavasagar (Thiruvagasagam- 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, iṇpattamil) Pattukottai Kalyanasundaram.

Prose: G. Devaneyabhavanar (TamizhumDhiravidamumsamamaa?), Paritimārkalaiñar (paranarkettaparisu), chirbi (valluvarvakukkuminbam)

Short Story: Azhagiya Periyavan – (Vanammaal)

Novel: Imaiyam (Peththavan)

**அலகு – 4**தொல்காப்பியம்:

எழுத்து – பிறப்பியல்.

நிறுத்தக்குறிகள்மற்றும்

கடிதம்எழுதுதலும்கட்டுரைஎழுதுதலும்

UNIT – 4tolkāppiyam: Alphabet – piṛappiyal. 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/libirary/libindex.htm>.

[http://www.gunathamizh.com/2013/07/blog0post\\_24.html](http://www.gunathamizh.com/2013/07/blog0post_24.html)

**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 :**

<b>Assessment Component</b>	<b>Weightage</b>
Continuous Evaluation (Class Tests, Assignment, Class Activity)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

## SEMESTER II

24ENG111

English II

1022

### 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](https://youtu.be/erg3CmVm6M4?si=WjP_SV1vy6FrsGHg)
14. UPSC Topper Mock interview, Akshat Jain  
<https://youtu.be/lsJBGvyiAHI?si=L-u6kTadzJmghHLI>

**24MAL111**

**Malayalam II**

**LTPC: 2 0 0 2**

**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 words

Unit	Topic
1	Memoirs-One of the Selection from Chiudambara Smarana-Balachandran Chullikkadu-Critical analysis of his poetry)
2	Ancient Drama: <b>Kerala Sakunthalam</b> (Act 4), Kalidasan (Transilated 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: <b>Valarnnu varunna oratmavu(from Kanneerum Kinavum)-VT Bhattathirippad</b>
5	Error-freeMalayalam: <b>1.Language; 2.Clarity of expression; 3.Punctuation-Thettillatha Malayalam – Writing-a. Expansion of ideas</b>

**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

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**24HIN111****HINDI II****2 0 0 2**

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**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 :Samskritabharati, Aksharam, 8<sup>th</sup> cross, 2<sup>nd</sup> 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

சிறுநிலக்கியங்கள் அறிமுகம்: கலிங்கத்துப்பரணி (பபோர்போடியது), முக்கூடற்பள்ளு 35. நோட்டுபுறவியல்: வரலாற்றுக்கணம், நோட்டுபுறப்போடல்கள், கரதகள், கரதப்போடல்கள், பழமமோழி, விடுகரதகள், கரலகள்.

Introduction to CiRRilakkiyam: Kalingaththupparani (Poor Padiyathu) - MukkdaRpallu 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: மமோழிமபயப்புரககள், மமோழிமபயர்ப்பின் முக்கியதுவமும்பதரவயும், இயந்திரமமோழிமபயர்ப்பு, மகோள்ரககள், இலக்கியமமோழிமபயர்ப்பு. மமோழியியல் அறிமுகம்: மமோழியும்மமோழியியலும், பயன்போடுமமோழியின்தன்ரமகள், மமோழியியல்துறறகள். 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 ” ஓஹித்யஅகமடமிப்பள்ளிபகஷன்ஸ் , 2012  
மபோன்மணிமோறன் “ அபடோன்தமிழ்இலக்கணம் ” அபடோன்பள்ளிஷிங்குரூப்,  
வஞ்சியூர், திருவனந்தபுரம், 2007. <http://www.tamilvu.org/libirary/libindex.htm>.  
[http://www.gunathamizh.com/2013/07/blog0post\\_24.html](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
<b>Total</b>	<b>100</b>



<b>2D Animation Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC186	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

This course provides an in-depth exploration of 2D animation using Adobe Animate. Students will learn essential animation principles and techniques, from basic to advanced levels. The course covers character animation, motion graphics, and various animation effects, enabling students to create professional-quality 2D animations. Through practical projects and hands-on exercises, students will develop a strong foundation in 2D animation.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental principles of 2D animation and their application.
2. Create character animations with realistic movements and expressions.
3. Develop motion graphics and special effects for animations.
4. Apply advanced animation techniques to produce complex animations.
5. Compile and present a professional animation portfolio.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	2	3	1	1	3	2	1	2	2
<b>CO2</b>	3	3	3	3	2	2	2	3	3	2	2	2
<b>CO3</b>	3	2	2	3	3	2	2	3	3	2	2	2
<b>CO4</b>	3	3	3	3	3	2	3	3	3	3	2	2
<b>CO5</b>	3	3	3	3	3	3	3	3	3	3	3	3

**Module 1: Introduction to 2D Animation:**

- **Basics of 2D Animation:** Overview, history, and principles of animation
- **Introduction to Adobe Animate:** Interface, tools, and workspace customization
- **Basic Drawing and Animation Tools:** Drawing, shapes, colors, and layers
- **Creating Simple Animations:** Keyframes, timelines, and frame-by-frame animation
- **Project:** Create a simple bouncing ball animation
- **Lab Work:** Hands-on exercises in basic drawing and animation techniques using Adobe Animate

## **Module 2: Character Animation:**

- **Character Design and Development:** Designing characters and creating model sheets
- **Animating Basic Movements:** Walk cycles, run cycles, and simple actions
- **Facial Expressions and Lip Sync:** Techniques for animating facial expressions and lip-syncing
- **Secondary Actions and Overlapping Motion:** Adding realism to animations
- **Project:** Create a character animation involving basic movements and expressions
- **Lab Work:** Practical sessions on character design and animation

## **Module 3: Motion Graphics and Effects:**

- **Motion Tweens and Shape Tweens:** Creating smooth transitions and transformations
- **Using Masks and Layers:** Techniques for creating complex animations with masks
- **Special Effects:** Adding effects like blurs, glows, and shadows
- **Animating Text and Graphics:** Techniques for animating text and graphic elements
- **Project:** Develop a motion graphic animation with text and effects
- **Lab Work:** Hands-on exercises on motion tweens, shape tweens, and special effects

## **Module 4: Advanced Animation Techniques:**

- **Advanced Character Animation:** Complex movements, timing, and easing
- **Camera Movements and Scene Transitions:** Techniques for camera movements and smooth transitions
- **Storyboarding and Animatics:** Planning and visualizing animations
- **Animating Backgrounds:** Creating and animating backgrounds to complement character actions
- **Project:** Create an animated scene incorporating advanced animation techniques
- **Lab Work:** Practical sessions on advanced animation techniques and animatics

## **Module 5: Final Project and Portfolio Development:**

- **Project Planning and Development:** Concept development, storyboarding, and animatics for the final project
- **Animation Production:** Producing the final animation project using learned techniques
- **Editing and Refinement:** Polishing the animation, adding final touches, and ensuring coherence
- **Portfolio Presentation:** Compiling and presenting a professional animation portfolio
- **Final Project:** Create a comprehensive animation project showcasing all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

## **References:**

1. "Adobe Animate Classroom in a Book (2021 Release)" by Russell Chun

2. "The Animator's Survival Kit" by Richard Williams
3. "Character Animation Crash Course!" by Eric Goldberg
4. "Adobe Animate CC Classroom in a Book (2020 release)" by Russell Chun
5. "Animation from Pencils to Pixels: Classical Techniques for the Digital Animator" by Tony White
6. "Creating Characters with Personality" by Tom Bancroft
7. "Flash + After Effects: Add Broadcast Features to Your Flash Designs" by Chris Jackson

<b>Print Journalism</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC114	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

To provide students with a comprehensive understanding of the principles, practices, and ethical considerations of print journalism, focusing on news writing, reporting, editing, and the evolving landscape of the print media industry.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the history and development of print journalism, and its role in society.
2. Master the techniques of news writing and reporting, including investigative journalism.
3. Develop skills in editing, layout, and design for print media.
4. Analyze the ethical and legal considerations in print journalism.
5. Evaluate the impact of digital transformation on print journalism and future trends.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	1	1	1	1	1	1	3	1	1	1	1
<b>CO2</b>	1	3	1	1	3	1	1	1	3	1	1	1
<b>CO3</b>	1	1	1	3	3	1	1	1	3	1	1	1
<b>CO4</b>	1	1	3	1	1	3	1	1	1	1	3	1
<b>CO5</b>	1	1	3	1	1	1	3	1	1	3	1	1

**Unit 1: History and Development of Print Journalism**

Definition of Journalism - Origin and evolution of print journalism - Milestones in the history of newspapers and magazines - Role of print journalism in shaping public opinion - Major print journalism personalities and their contributions - The structure and function of a newsroom

## **Unit 2: News Writing and Reporting**

Fundamentals of news writing: the inverted pyramid structure - Writing headlines, leads, and news stories - Techniques for investigative reporting - Feature writing and human-interest stories - Interviewing skills and source management

## **Unit 3: Editing, Layout, and Design**

Principles of editing: grammar, style, and clarity - Copyediting symbols and proofreading - Layout and design principles for newspapers and magazines - Use of typography, images, and infographics

## **Unit 4: Ethical and Legal Considerations in Print Journalism**

Ethics in journalism: accuracy, fairness, and objectivity - Press laws and regulations - Libel, defamation, and privacy issues - Codes of conduct and professional standards - Case studies on ethical dilemmas in print journalism

## **Unit 5: Digital Transform**

### **ation and Future Trends in Print Journalism**

The impact of digital media on print journalism - Convergence of print and digital media - The role of social media in news dissemination - Challenges and opportunities in the digital age - Future trends and sustainability of print journalism

## **References:**

1. Rich, C. (2015). *Writing and Reporting News: A Coaching Method* (8th ed.). Cengage Learning.
2. Mencher, M. (2010). *News Reporting and Writing* (12th ed.). McGraw-Hill.
3. Itule, B. D., & Anderson, D. A. (2012). *News Writing and Reporting for Today's Media* (8th ed.). McGraw-Hill.
4. Harrower, T. (2012). *Inside Reporting: A Practical Guide to the Craft of Journalism* (3rd ed.). McGraw-Hill.
5. Kovach, B., & Rosenstiel, T. (2014). *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect* (3rd ed.). Three Rivers Press.

<b>Script Writing Practice</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC187	0 1 4	3

### **Course Objective:**

To introduce students and train them the specifics of writing scripts for their various projects that they will undertake in the consequent semesters.

### **Course Outcome**

#### **After completing the course, learners should be able to:**

1. Understand the importance of scripts and the 3-act structure of storytelling
2. Use the power of imagination in storytelling
3. Balance imagination with reality for achievable objectives
4. Implement the appropriate techniques of script writing in various works
5. Gain medium level expertise to write scripts

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	2	1	1	1	1	2	2	1	2	1	2
<b>CO2</b>	2	3	1	1	1	1	1	3	1	1	2	1
<b>CO3</b>	2	1	1	1	1	1	3	1	1	1	3	1
<b>CO4</b>	1	2	1	1	1	2	3	1	2	3	2	3
<b>CO5</b>	2	2	1	1	1	1	3	2	2	3	1	3

### **Unit 1 - Introduction**

To the world of scripts and the importance of writing scripts, understanding the visual nature of media, use of an outline. Understanding the 3 Act structure of a script & the initial process of scripting – from an idea to a theme to story.

### **Unit 2 – Character development**

Importance of characters, techniques of developing characters, writing backstories, understanding terms like protagonist, antagonist, supporting characters, main plots and sub plots, creating conflicts in a story with the help of these characters

### **Unit 3 – Dialogue writing**

Introduction to dialogue writing, voice overs and narrations, analysis of iconic and memorable dialogues, characterization through dialogues

### **Unit 4 - Script writing techniques**

Table format, screenplay format, software, universal standards and its relevance, script terminologies, different approaches for writing scripts for radio, live events, and AVs.

### **Unit 5 – Introduction to full screenplays**

Different approaches, flashbacks, use of non-verbal techniques for drama, setting, etc.

#### **References:**

1. Screenplay by Syd Field
2. Save the Cat by Blake Snyder
3. Save the Cat writes a novel by Brody
4. An Actor Prepares by Constantin Stanislavski

**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 Naturalresources. 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 (Brief description), Conservation of biodiversity.

### Unit4

Pollution of air, acid rain, global warming and climate change, ozone layer depletion, Water pollution, Soil pollution. Industrial and urban solid wastes, Hospital wastes, Hazardous waste, Collection, segregation of solid wastes, Different household disposal methods for degradable solid wastes, Commercial water purification devices for households, Plastic pollution, microplastics and its environmental and health effects. 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. Bala Krishnamoorthy – Environmental management: Text and Cases. PHI Learning Private 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
<b>Total Marks</b>	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
<b>Total Marks</b>	100

<b>Media Evolution</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC115	3-0-0	3

#### **Course Objective:**

To provide students with a comprehensive understanding of the evolution and development of various media, including print, radio, television, digital media, and cinema, and their impact on society and communication.

#### **Course Outcomes (COs):**

##### **After completing the course, learners should be able to:**

1. Articulate key stages and events in the evolution of print media, including its role in social reforms and India's freedom struggle.
2. Examine the origins and progress of radio in the UK, USA, and India, including FM and community radio.
3. Critically assess the development of television in the UK, USA, and India, including private channels and satellite communication.

4. Explore the history of digital media, including hypertext, ARPANET, and the internet, and analyze their impact on traditional journalism.
5. Trace the development of cinema in Europe, the USA, and India, highlighting key phases in Bollywood and regional cinema, and recognize prominent figures in Indian cinema.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	1	1	1	1	1	1	3	1	1	1
CO2	1	1	3	1	1	1	1	1	3	1	1	1
CO3	1	1	3	1	1	3	1	1	3	1	1	1
CO4	1	1	3	1	1	3	1	1	1	3	1	1
CO5	3	1	1	1	1	1	1	3	1	1	1	3

### Unit 1: Evolution of Print Media

Origin and development of press in the UK and USA - Various stages in the growth of the press in India - History of the Indian vernacular press - Role of the press during India's freedom struggle, social reforms, and social transformation movement - Development of the press in independent India - Press Commissions

### Unit 2: Evolution of Radio

Growth and development of radio in the UK and USA - Origin and development of broadcasting in India – ISBS, IBC, AIR - FM broadcasting in India - Private radio broadcasting in India - Community radio in India: An overview

### Unit 3: Evolution of Television

Origin and development of television in the UK and USA - Development of television in India – Doordarshan, SITE, Satellite Communication, and Prasar Bharati - Growth and development of private television channels - Development and growth of Cable TV and DTH in India - Broadcast committees

### Unit 4: Origin and Rise of Digital Media

Origin and development of hypertext, ARPANET, NSFNET, ERNET - Development of the internet and dot-com revolution - Impact of online media on traditional media - The rise of social media - Influence of new media on citizen journalism

### Unit 5: Birth and Growth of Cinema

Early cinema in Europe and the USA - Origin and development of cinema in India - Different stages in the development of Bollywood - Development of regional and language cinema in India - Prominent names in the Indian film industry

## References:

1. Krishnamurthy, N. (1995). History of Indian Journalism. Sterling Publishers.
2. Parthasarathy, R. (1991). Journalism in India: From the Earliest Times to the Present Day. Sterling Publishers.
3. Chatterjee, P. C. (1991). Broadcasting in India. Sage Publications.
4. Rangoonwala, F. (1995). 75 Years of Indian Cinema. Indian Book Company.
5. Kumar, K. J. (2010). Mass Communication in India (4th ed.). Jaico Publishing House.

<b>Digital Illustrations Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC188	<b>0-1-2</b>	<b>2</b>

## Course Objective:

This course provides an in-depth introduction to digital illustration using Adobe Illustrator. Students will learn essential skills for creating vector-based illustrations, including drawing, coloring, and adding effects. The course covers both basic and advanced techniques, enabling students to produce professional-quality digital artwork. Through practical projects and hands-on exercises, students will develop a strong foundation in digital illustration.

## Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Understand the fundamentals of Adobe Illustrator and its interface.
2. Create complex vector illustrations using advanced drawing and coloring techniques.
3. Apply text and typography effectively in digital illustrations.
4. Utilize various effects and advanced techniques to enhance illustrations.
5. Develop and present a professional digital illustration portfolio.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

## Module 1: Introduction to Adobe Illustrator:

- **Getting Started with Illustrator:** Interface, tools, and workspace customization
- **Basic Drawing Tools:** Using the pen tool, pencil tool, and shape tools
- **Working with Paths and Anchor Points:** Understanding paths, anchor points, and Bezier curves
- **Basic Coloring Techniques:** Applying fills, strokes, and gradients
- **Project:** Create a simple vector illustration using basic drawing tools
- **Lab Work:** Hands-on exercises to familiarize with Illustrator's interface and basic tools

## **Module 2: Advanced Drawing and Coloring Techniques:**

- **Advanced Pen Tool Techniques:** Creating complex shapes and illustrations
- **Using Brushes and Patterns:** Applying brushes, creating custom brushes, and using patterns
- **Gradient Mesh and Blending Modes:** Creating smooth color transitions and blending effects
- **Layer Management and Organization:** Using layers for complex illustrations
- **Project:** Develop an advanced illustration incorporating brushes, patterns, and gradients
- **Lab Work:** Practical sessions on advanced drawing and coloring techniques

## **Module 3: Working with Text and Typography:**

- **Adding and Formatting Text:** Using the text tool, formatting text, and text effects
- **Typography in Illustrations:** Integrating text with illustrations and creating typographic designs
- **Text on a Path and Text Wrap:** Applying text to paths and wrapping text around objects
- **Creating and Using Custom Fonts:** Designing custom fonts and using them in illustrations
- **Project:** Create a typographic illustration combining text and graphics
- **Lab Work:** Hands-on exercises on working with text and typography

## **Module 4: Effects and Advanced Techniques:**

- **Applying Effects and Styles:** Using Illustrator's effects, appearance panel, and graphic styles
- **3D Effects and Perspective Drawing:** Creating 3D objects and perspective illustrations
- **Working with Symbols:** Creating and using symbols for efficient illustration
- **Image Trace and Live Paint:** Converting raster images to vector and using live paint
- **Project:** Develop an illustration using advanced effects and techniques
- **Lab Work:** Practical sessions on applying effects and advanced illustration techniques

## **Module 5: Final Project and Portfolio Development:**

- **Project Planning and Development:** Concept development, sketching, and planning for the final project

- **Illustration Production:** Creating the final illustration project using learned techniques
- **Editing and Refinement:** Polishing the illustration, adding final touches, and ensuring coherence
- **Portfolio Presentation:** Compiling and presenting a professional digital illustration portfolio
- **Final Project:** Create a comprehensive illustration project showcasing all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

**References:**

1. "Adobe Illustrator Classroom in a Book (2021 Release)" by Brian Wood
2. "Adobe Illustrator CC Classroom in a Book (2020 release)" by Brian Wood
3. "Vector Basic Training: A Systematic Creative Process for Building Precision Vector Artwork" by Von Glitschka
4. "Illustrator CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas
5. "Adobe Illustrator CC Digital Classroom" by Jennifer Smith and AGI Creative Team
6. "Illustration that Works: Professional Techniques for Artistic & Commercial Success" by Greg Houston
7. "The Adobe Illustrator WOW! Book" by Sharon Steuer

<b>Content Writing and Design Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC189	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

To make the students able to understand the writing principles for various media and to put all the principles of design into practice for communication design and to design layouts in accordance with global design standards.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basic principles of content writing and Designing
2. Differentiate between various types of Content writing for media
3. Make a critical analysis of current development
4. Design a page with the principles of designing
5. Produce a newsletter or magazine with global standard

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	1	3	3	3	3	3	3
CO2	3	3	3	3	3	1	3	3	3	3	3	3
CO3	3	3	3	3	3	1	3	3	3	3	3	3
CO4	3	3	3	3	3	1	3	3	3	3	3	3
CO5	3	3	3	3	3	1	3	3	3	3	3	3

### **Unit 1: Introduction to Content Writing**

Types of content: Writing for traditional media, Blogs, articles, web content, social media, etc., Technical Writing, Creative Writing- Exploring fiction, poetry, and personal essays

### **Unit 2: Writing for Different Platforms**

Adapting style for blogs, social media, and web content, Persuasive writing techniques, Crafting compelling headlines

### **Unit 3:**

Finding reliable sources, organizing information effectively, understanding keywords, Writing for SEO, Storytelling in Content, Elements of a good story, Creating engaging narratives, Ethical Writing Practices, Plagiarism and originality, Ethical considerations in content creation

### **Unit 4:**

Design and Layout basics- Elements of design Point, Line, Shape, Size, Tone, Colour, Texture, Space, Principles of Design Proportion, Contrast, Harmony, Balance, Rules of Layout Alignment, Proximity, Emphasis, Visual path, Grid and Page set up Page size, Space division,

### **Unit 5:**

Terminology Head, Deck, Body, Boost, Callout, Slug, Caption, Jumpline, Byline, Credits, Banner, Skyline, Strapline, Teasers, Type of Content Anchor story, Lead, Tomb stoning, Short stories, Feature, Editorial, Reviews, Interviews, Feedback, Warp text, Text in shapes, Text to Box Picture in text, Texture in text, Text effects, Shadow, outline

### **References:**

1. Purohit, A. (2019). Content writing and SEO: An Indian perspective. BPB Publications
2. Handley, A. (2014). \*Everybody writes: Your go-to guide to creating ridiculously good content\*. Wiley.
3. Clarke, A. (2020). \*SEO 2021: Learn search engine optimization with smart internet marketing strategies\*. CreateSpace Independent Publishing Platform.

4. Morgan, K. (2015). \*Technical writing process: The simple, five-step guide that anyone can use to create technical documents, user manuals, and white papers\*. Technical Writing Process.
5. King, S. (2000). \*On writing: A memoir of the craft\*. Scribner.
6. Lamott, A. (1994). \*Bird by bird: Some instructions on writing and life\*. Anchor Books.
7. Kovach, B., & Rosenstiel, T. (2014). \*The elements of journalism: What newspeople should know and the public should expect\* (3rd ed.). Three Rivers Press.
8. Clark, R. P. (2006). \*Writing tools: 55 essential strategies for every writer\*. Little, Brown and Company.



## SEMESTER III

Digital Video Production		
Course Code	L-T-P	Credits
24VMC204	2-1-0	3

### Course Objective:

To give an overview on the basic history of the development of motion picture. Students will get an idea on the basics of visual language. Students will be able to analyze the basic aspects of cinematography of fiction and documentary films.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Students will be able write professional quality reviews in periodicals and online platforms on different aspects of cinematography and editing
2. Students will apply the basic theoretical knowledge in camera work for TV Program Production.
3. Students will be equipped with the basic theoretical knowledge to edit short videos and short fiction films.
4. Students will be equipped with the skills to work in professional video production

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	2	2	3	2	3	2	2	2	3
CO2	3	3	3	3	2	3	2	3	3	2	2	3
CO3	3	3	3	2	2	3	3	3	2	2	2	3
CO4	3	3	2	3	3	2	2	3	2	2	3	3
CO5	3	3	3	2	2	3	3	3	3	2	2	3

### Module 1:

Persistence of Vision, Phi-Phenomenon, flip books; Parts of Video Camera, main features of video camera, Different techniques- depth of field, deep focus, rack focusing, Camera support systems

### Module 2:

History of Editing-Editing in Silent films, the beginning of continuity editing, Editing in early films of Edwin S Porter and D.W Griffith, Dramatic emphasis in Griffith's films, Kuleshov Effect, Soviet montage theory, Pudovkin and constructive editing, Eisenstein's

contributions, Methods of Montage-Metric, rhythmic, tonal, over tonal, intellectual montages, Editing in the sound films, editing techniques in modern cinema, development of alternate editing methods

### **Module 3:**

Editing-introduction to editing, different functions of editing-Grammar of editing, different transitions and their meanings-Cut, dissolve, fade and wipe, Introduction to editing theories. Linear editing and nonlinear editing - Work flow, on line and off line editing

### **Module 4:**

Lighting Principles-goals of good lighting in video, properties of light, colour temperature-Three point Lighting, -Lighting ratio-hard and soft Lighting, high key lighting and low key lighting, available natural light, bounce light, practical lighting, lighting through the window Lighting for HD video, Lighting instruments, Lighting accessories

### **Module 5:**

Principles of Visual Grammar, Composition principles, Concept of shots, Different types of shots, Major Issues in continuity, 180 degree rule-breaking 180 degree, cut in shots and cut away shots, screen direction and action axis,the 20% and 30 Degree Rules.

### **References:**

1. Block, B. (2020). \*The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media\* (3rd ed.). Routledge.
2. Brown, B. (2016). \*Cinematography: Theory and Practice: Image Making for Cinematographers and Directors\* (3rd ed.). Routledge.
3. Rabiger, M., & Hurbis-Cherrier, M. (2020). \*Directing: Film Techniques and Aesthetics\* (6th ed.). Routledge.
4. Thompson, R., & Bowen, C. J. (2019). \*The Grammar of the Edit\* (4th ed.). Routledge.
5. Van Sijll, J. (2013). \*Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know\*. Michael Wiese Productions.

<b>Fundamentals of Advertising</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC205	2-1-0	3

### **Course Objective:**

The students are introduced to the various domains of professional practice in the process of developing an advertisement in all the formats like print, broadcast and new digital media. They are also taken through a thorough understanding of the function of an advertisement agency and the career profile of practitioners.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Understand the concept of advertising as a marketing communication tool, its impact on business & society, and the various media for advertising.
2. Understand the various types of advertising, the need for an ad agency, its structure, and its functioning.
3. Analyze advertising as a marketing technique and its impact on consumer behavior, evaluate the effectiveness of advertising
4. Comprehend the significance of ad campaigns, their process, and reach.
5. Negotiate the ethical debates in advertising.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	1	3	-	2	1	2	3	2	1	1	-	1
<b>CO2</b>	-	1	1	2	1	1	3	1	3	-	1	1
<b>CO3</b>	2	2	3	2	1	1	1	-	2	3	-	1
<b>CO4</b>	1	1	2	3	2	2	3	-	-	2	1	3
<b>CO5</b>	1	1	3	1	1	1	3	1	2	1	3	-

### **Unit 1:**

What is Advertising? – Evolution - Advertising as Communication Process - Advertising as a Business Process - Advertising in Business and Society - Audience Categories and Geographical Factors. Types of medium in advertising: 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.

### **Unit 2:**

Types of Advertising: Commercial, Non-commercial, Primary demand and Selective Demand, Classified and Display advertising, Comparative advertising, Co- operative

advertising. Introduction to advertising agency- Structure and functions of an agency - Leading agencies in India- Diversification and competition – full service agencies – multinational clients – Conventional Advertising and Advertising Agencies –Problems of reaching in rural audience and markets - challenges and opportunities.

### **Unit 3:**

Foundations of Modern Advertising: Marketing and Consumer Behaviour – Factors influencing the choice of Media -Media Scheduling - Evaluation of Advertising effectiveness. Importance and difficulties, Methods of measuring advertising effectiveness, Pre-testing and Post testing.

### **Unit 4:**

Advertising campaign: objectives, creative strategy: message, appeals, target market, level of response, media Planning, advertising budget. career path in the Advertising industry - Research for Advertising and Promotion.

### **Unit 5:**

Ethical debates in advertising- Surrogate, Subliminal and Shock advertising, Puffery, Weasel words, Hyperbole. Cases of ethical violations -Advertising Standards Council – Social and cultural issues – Global regulations Practical component.

### **References:**

1. Manish Pandit, Digital Advertising in India: Strategies for Success, Notion Press, 2023.
2. David Ogilvy, Ogilvy On Advertising, Headline Welbeck Non-Fiction, Feb 2023.
3. Advertising And Promotion: An Integrated Marketing Communications Perspective (12th Edition), Tata McGraw-Hill Publishing Company Limited, NewDelhi, 10 e, 2022.
4. Larry Percy and Richard Rosenbaum, Strategic Advertising Management 6Th Edition - Elliott, Oxford University Press, 2021.
5. Manendra Mohan, ADVERTISING MANAGEMENT: Concepts and Cases, McGraw Hill Education; 1st edition (1 July 2017).
6. Advertising Principles and Practice by Ruchi Gupta, S Chand Publishing, 2012.
7. Amitabh Kant, Branding India: An Incredible Story, HarperCollins (7 May 2009)
8. William F Arens, Contemporary Advertising, Tata McGraw-Hill Publishing Company Limited, NewDelhi, 10 e, 2008.

9. 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)

<b>Radio and Television Journalism</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC206	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

This course is aimed at developing skills required for broadcast and digital news production and post-production, writing for broadcast to equip them with skills and practices to take up journalistic and production jobs in TV Channels.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Differentiate between radio and television formats of journalism
2. Develop content for radio by applying the characteristics of radio
3. Learn news production techniques for broadcast media.
4. Develop journalistic content based on ethical practices.
5. Produce medium level news reports and bulletins for radio and television

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	3	3	3	3	3	3	2	2	2	2	1	2
<b>CO2</b>	3	3	3	3	3	3	2	2	2	2	1	2
<b>CO3</b>	3	3	3	2	2	2	3	2	1	2	1	3
<b>CO4</b>	2	2	3	3	3	3	2	2	2	2	2	2
<b>CO5</b>	3	3	3	2	2	2	3	2	1	2	1	3

**Unit 1 - Introduction to Broadcast Journalism:**

Definition, characteristics, origin and development of Radio and Television in India. Impact of Science and Technology - Internet and Satellite Communication – FM and AM radio – Cable and Satellite TV, DTH - Impact of Privatization, Prasar Bharti, ethical guidelines

**Unit 2 – Organization, roles and responsibilities in radio stations:**

Departments in a radio station, roles and responsibilities in Akashvani and private FM channels, types of radio news based programmes like Radio News Bulletins, Radio Dramas,

Radio feature, Radio commentary, Radio magazine, Radio documentary, Radio music - Radio Jockeying

### **Unit 3 - Organization, roles and responsibilities in television stations:**

Departments in a TV news channel, roles and responsibilities in Akashvani and private FM channels, types of news based programmes like TV news bulletins, live reporting, news stories, panel discussion, interviews, etc.

### **Unit 4 – Practical techniques for broadcast news production**

Writing techniques for radio, recording for radio, preparation for radio interviews, radio news bulletins, Planning and production of different types of TV programs - Introduction to preproduction Process – writing scripts – voice overs, sound bites and PTC, shooting tips, production workflow involved in developing a TV news bulletin, etc.

### **Unit 5 – Digital news gathering trends**

Tips and techniques for news based content on digital platforms – podcast and audio-visual news stories, interviews, analysis and review of popular content, and popular news platforms on internet.

#### **References:**

1. Techniques of Television Production by Bretz Rudy.
2. Video Production Handbook by Schihl J. Robert.
3. Indian Broadcasting by Luthra H.R.
4. Radio and TV Journalism by Srivastva K.M
5. Boyd, Andrew (2001). *Broadcast Journalism: Techniques of Radio and Television News*. Fifth Edition, Great Britain:Focal Press.
6. Chapman, Jane and Kinsey, Marie (2009). *Broadcast Journalism: A critical introduction*. London: Routledge.

<b>UI / UX Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC284	<b>0-1-4</b>	<b>3</b>

#### **Course Objective:**

This course provides a comprehensive introduction to UI/UX design using Adobe XD. Students will learn the fundamental principles and practices of user interface (UI) and user experience (UX) design, including wireframing, prototyping, and usability testing. The

course covers both basic and advanced techniques, enabling students to create interactive and user-friendly digital interfaces. Through practical projects and hands-on exercises, students will develop the skills needed to design and prototype effective UI/UX solutions.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental principles of UI/UX design and the importance of user-centered design.
2. Apply wireframing and prototyping techniques to create interactive digital interfaces.
3. Analyze user feedback through usability testing to refine and improve designs.
4. Develop high-fidelity prototypes incorporating visual design principles and responsive layouts.
5. Present a comprehensive UI/UX design project that demonstrates proficiency in design thinking and technical skills.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	2	2	1	3	3	2	3	2	2
CO2	3	3	2	3	3	2	3	3	2	3	2	2
CO3	2	3	3	2	2	3	2	2	3	2	3	2
CO4	3	3	2	3	3	2	3	3	2	3	2	2
CO5	3	2	3	3	2	3	3	3	3	3	2	3

**Module 1: Introduction to UI/UX Design:**

- **Fundamentals of UI/UX Design:** Definitions, principles, and importance of UI/UX
- **Design Thinking and User-Centered Design:** Processes and methodologies
- **Introduction to Adobe XD:** Interface, tools, and workspace customization
- **Basic Wireframing Techniques:** Creating low-fidelity wireframes
- **Project:** Create wireframes for a simple mobile app
- **Lab Work:** Hands-on exercises to familiarize with Adobe XD’s interface and basic tools

**Module 2: Prototyping and Interactive Design:**

- **Creating Interactive Prototypes:** Linking wireframes and adding interactions
- **UI Components and Design Systems:** Buttons, forms, navigation, and grids
- **High-Fidelity Prototyping:** Adding visual design elements to prototypes
- **User Flows and Navigation:** Designing intuitive user flows and navigation structures
- **Project:** Develop a high-fidelity prototype for a mobile app
- **Lab Work:** Practical sessions on creating interactive prototypes in Adobe XD

### Module 3: Visual Design and Usability:

- **Visual Design Principles:** Typography, color theory, and iconography
- **Responsive Design:** Designing for different screen sizes and devices
- **Accessibility in UI/UX Design:** Ensuring designs are accessible to all users
- **Usability Testing:** Conducting usability tests and gathering feedback
- **Project:** Design a responsive web interface with a focus on accessibility
- **Lab Work:** Hands-on exercises on visual design and usability testing

### Module 4: Advanced Prototyping Techniques:

- **Advanced Interactions and Animations:** Creating complex interactions and animations
- **Using Plugins and Integrations:** Enhancing Adobe XD with plugins and third-party integrations
- **Collaborative Design:** Working with team members and stakeholders in Adobe XD
- **Design Handoff:** Preparing design files for developers and stakeholders
- **Project:** Create an advanced prototype with animations and interactions
- **Lab Work:** Practical sessions on advanced prototyping and collaboration

### Module 5: Final Project and Portfolio Development:

- **Project Planning and Development:** Concept development, user research, and planning for the final project
- **UI/UX Design Production:** Creating the final design and prototype using learned techniques
- **Editing and Refinement:** Polishing the design, adding final touches, and ensuring coherence
- **Portfolio Presentation:** Compiling and presenting a professional UI/UX design portfolio
- **Final Project:** Develop a comprehensive UI/UX design project showcasing all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

### References:

1. "Adobe XD Classroom in a Book (2021 Release)" by Brian Wood

<b>Audio-Video Production Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC285	0-2-2	3

### Course Objective:



This course was designed 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 completing the course, learners should 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. Produce videos with proper camera settings along with various shots, angle and movement
5. Work on post-production for various projects

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	3	2	2	2	2	3	3	3	3
CO2	3	2	3	3	2	2	2	2	3	3	3	3
CO3	2	2	3	3	2	2	2	2	3	3	3	3
CO4	2	2	3	3	2	2	2	2	3	3	3	3
CO5	2	2	3	3	2	2	2	2	3	3	3	3

**Module 1: Introduction to Digital Audio-Video Production - Audio Equipment and Techniques**

- Overview of digital audio and video production processes
- Introduction to industry-standard equipment and software
- Basic principles of capturing and editing audio-video content
- Different cables and connectors
- Types of microphones and their applications
- Principles of sound recording and capturing high-quality audio
- Hands-on exercises in operating audio recording equipment
- Working on Dubbing & Foley
- Understanding basic audio editing
- Setting up Sound for Live event using Mixer & Amplifier

## **Module 2: Video Equipment and Techniques**

- Types of cameras and their features
- Camera operations
- Exposure triangle
- White balance
- Video composition and framing
- Hands-on exercises in operating video recording equipment

## **Module 3: Shots, Angles and Camera Movement - Working with lights**

- Working on Different types of shots and angles
- Composing shots using different camera movements
- Rule of 180-degree and 30-degree
- Understanding the Importance of Lighting
- Working with different types of lights
- Working with shadows & Reflectors
- Multi-point lighting techniques
- Mood lighting (RGB)

## **Module 4: Introduction to Post-Production**

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

## **Module 5: Project Development and Portfolio Compilation**

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

## **Marking Component**

### **Internal 80**

1. Participation - 10
2. Audio Recording assignment – 20
3. Cinematography assignments - 20
4. Film-making assignments – 30

### **External 20**

1. Viva – 10
2. Portfolio Presentation - 10

**References:**

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

<b>Web Publishing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC286	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

This course introduces students to the fundamentals of web publishing, focusing on creating and managing websites using HTML, CSS, and Adobe Dreamweaver. Students will learn basic web design principles, how to write and style web pages, and how to use Dreamweaver to build and publish websites. The course emphasizes hands-on practice to develop practical skills in web development.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental concepts of web publishing and the importance of HTML and CSS in creating websites.
2. Apply advanced HTML and CSS techniques to develop responsive and visually appealing web pages.
3. Design user-friendly web layouts and ensure search engine optimization for better visibility.
4. Utilize Adobe Dreamweaver for efficient web development, site management, and publishing.
5. Publish and maintain professional-quality websites, ensuring optimal performance and content updates.

**CO – POMapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	2	2	1	2	3	2	3	2	2
<b>CO2</b>	3	3	2	3	3	2	3	3	2	3	2	2
<b>CO3</b>	2	3	3	2	2	3	2	2	3	2	3	2
<b>CO4</b>	3	3	2	3	3	2	3	3	2	3	2	2
<b>CO5</b>	3	2	3	3	2	3	3	3	3	3	2	3

**Module 1: Introduction to Web Publishing:**

- **What is Web Publishing?:** Overview and importance
- **Basic HTML:** Structure, elements, and tags
- **Creating Web Pages:** Text, lists, links, images, and tables
- **Introduction to CSS:** Basic styles for text and layout
- **Project:** Create a simple web page using HTML and CSS
- **Lab Work:** Exercises to practice basic HTML and CSS

### **Module 2: Advanced HTML and CSS Techniques:**

- **HTML5:** New elements and features
- **CSS Layouts:** Floats and positioning
- **Advanced CSS:** Styling boxes, text effects
- **Responsive Design:** Making web pages look good on all devices
- **Project:** Build a responsive web page
- **Lab Work:** Practice advanced HTML and CSS techniques

### **Module 3: Web Design Principles:**

- **Design Basics:** Layout, color, and typography
- **User Experience (UX):** Creating user-friendly designs
- **Wireframing:** Planning web layouts
- **SEO Basics:** Making websites search engine friendly
- **Project:** Design a website layout mockup
- **Lab Work:** Exercises on wireframing and applying design principles

### **Module 4: Introduction to Adobe Dreamweaver:**

- **Getting Started with Dreamweaver:** Interface and tools
- **Site Management:** Setting up and organizing a website
- **Design View and Code View:** Creating and editing pages
- **Templates and Libraries:** Reusing design elements
- **Project:** Create a multi-page website with Dreamweaver
- **Lab Work:** Practice using Dreamweaver to build websites

### **Module 5: Publishing and Maintaining Websites:**

- **Web Hosting:** How to host a website
- **Publishing Websites:** Uploading your site to the web
- **Website Maintenance:** Keeping content updated
- **Performance Tips:** Improving website speed
- **Final Project:** Create and publish a complete website
- **Lab Work:** Develop, test, and publish your final project

### **References:**

1. "HTML and CSS: Design and Build Websites" by Jon Duckett

2. "Adobe Dreamweaver Classroom in a Book (2021 Release)" by James J. Maivald
3. "Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics" by Jennifer Robbins

## 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
CO												
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.thegrammarbook.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.**

### **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, SatyakamaJabala, 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, AdiShankaracharya, Sri Ramakrishna Paramahansa, Swami Vivekananda, Sri RamanaMaharshi, 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, Mohiniyattam, Kuchipudi, Odissi, 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.

## SEMESTER IV

<b>Journalism in Digital Era</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC214	2-1-0	3

### **Course Objective:**

The paper will allow the students to become acquainted with the new media tools as a social phenomenon and to learn about the development of digital journalism. It will help them to learn the distinct characteristics of online and new media and understand the basic writing skills for digital platforms

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Understand the basic components of online journalism, various digital tools and methods of new-age journalism
2. Utilize various tools and current trends in the area of online content creation
3. Apply techniques and effectively use writing skills for digital platforms.
4. Understand SEO, SEM, and the role of digital marketing in journalism.
5. Learn to leverage platforms like WhatsApp, Instagram, and Facebook for news dissemination and audience engagement.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	1	1	1	3	3	3	1	1	2	1
CO2	1	3	2	2	3	2	2	2	2	1	1	1
CO3	1	3	2	3	3	1	1	2	1	1	1	
CO4	1	2	1	2	2	1	2	2	1	2	1	2
CO5	2	1	2	1	2	1	1	2	1	1	1	1

### **Unit 1:**

Introduction: new media, internet, Digital news gathering

WWW, Web Browsers: Newspaper Websites: International & National, News Portals, News Websites of Major Electronic Media Houses, News Agencies and Their Web Portals – Methods of News Delivering – Its Important Components , Multi-platform delivery.

### **Unit 2:**

Mobile Journalism-MOJO,

Using the mobile for stories; apps and tools for reporting, News writing for apps, , Backpack journalism, Elements of online media-slideshow , Audio for web –forms and format, Internet Radio, Video for web –forms and format, Narrowcasting, Personal casting, Internet Television, Broadcast yourself, live streaming

**Unit 3:**

Writing for the new media – techniques of crafting online story. Approach to Digital Journalism, Writing in Digital World, Principles, Using Multimedia Components-Text, Graphics, Audio, Video & Animation, Content Generation & Writing: Blog and Social Platforms, Traditional vs Online Journalism, Micro-content, Narrative journalism, News Portals, Blogs and challenges

**Unit 4:**

Digital media and marketing – SEO, SEM, Direct mail, new techniques; Journalism as conversation bloggers as journalists - Blogger’s ethics - Citizen Journalism, initiatives in online medium - managing user-generated content, Comments, Feedback, and Regulations

**Unit 5:**

Social Networking & Collaboration Through Whatsapp, Instagram, Snap Chat, Skype etc, Facebook and other social media:  
 Online Advertisement & Revenue Generation Basics from Online Journalism  
 Influencer marketing , ethical Concerns and legal frameworks

**Reference:**

1. Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound by Lynda Felder
2. B.K. Chaturvedi. Media Management. Global Vision Publishing House, Delhi, 2014. Stephen Lacy. Media Management- A Casebook Approach. Routledge, London, 1993
3. Online Journalism Ethics Traditions and Transitions By Cecilia Friend, Jane Singer · 2015
4. Online Journalism Principles and Practices of News for the Web By James C. Foust, Jim Foust
5. Dynamics of News Reporting and Writing Foundational Skills for a Digital Age By Vincent F. Filak · 2021

<b>Event Management</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC215	2-1-0	3

**Course Objective:**

To equip students with an overall understanding of the methods, approaches, and practices of Event Management industry and to also enable them to achieve basic level expertise in event planning and management.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the significance of event management in business and various types of events
2. Comprehend with various approaches for planning and executing an event
3. Familiarize the roles of people, resources, and know-how of publicity
4. Recall the concepts of market mix approach for practical applications and case studies.
5. Understand the realistic approach in budget planning and raising sponsorship.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	1	3	1	2	1	2	3	2	1	1	1	1
<b>CO2</b>	3	1	1	2	1	1	3	1	3	1	1	1
<b>CO3</b>	2	3	1	1	1	1	1	1	2	3	1	1
<b>CO4</b>	1	1	2	3	2	2	3	1	1	2	1	3
<b>CO5</b>	2	3	1	1	1	1	3	3	2	1	2	1

**Unit 1: Introduction and Overview**

Importance of Event management, requirement of an event manager, role of an event planner and event manager, Types of Events, Analysis of events - understanding the scope of events.

**Unit 2: How to prepare and plan for an event**

Phases of staging an event, pre-production checklist, event logistics –categories and elements of logistics, event site logistics, event shut down site selection, layout and design; supply of facilities – audio-visuals, Purpose of visual presentation, video/data projectors and other display equipment, Lighting– objectives of event lightings - visibility, relevance, composition, mood– Quality of lights; Risk management.

**Unit 3: Event team and crew**

The Nature of Teams, strengths and weaknesses of teamwork, Organizational policy-making Teams, Task Force or cross-Functional Teams; Forming The Event Team; ; Staffing and Vendors, Logistic and Staging, Breaking Down the Event, Outsourcing Strategies, Working

with Vendors, Negotiating Tactics, Accountability and Responsibility. Types of Decision makers, Technical staff, developing an organized system for record maintenance, establishing policies and procedures.

#### **Unit 4: Expectations and Goals Event Marketing**

Understanding the role of publicity, Setting strategies and Tactics; Marketing of Events - The Need for Marketing, Consumer Expectations, Marketing Mix, Four Ps, Elements, The Promotional mix, Media mix; The Role of the Promotional Mix, Corporate Social Responsibility. Media Relations and Event Management.

#### **Unit 5: Introduction to Event Cost Accounting**

Objectives and scope, event cost centers and cost units, event cost classification, Profit measurement, Decision making and control, Elements of Costing system, Cost Ascertainment, Material Cost, Employee Cost, Direct Expenses, Overheads, Making of a Cost Statement and Profit Calculations; Event Costing - Fixed Cost & Variable Cost, Volume Profit Analysis, Break Even Point; Understanding Event Sponsorship and its types. Tarif card drafting. Event Pitching and Negotiation. Event Report Writing, Financial statement and documentation.

#### **References:**

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

<b>Anchoring And Media Presentation Skills Lab</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC287	<b>0-1-4</b>	<b>3</b>

#### **Course Objectives:**

To prepare students in Anchoring, Television Programs including Reality Shows, in coordinating Talk Shows and News Programs and conducting interviews.

#### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Apply appropriate body language and grooming tips to suit the type of programme
2. Identify and develop their unique styles of presentation
3. Gain confidence in facing the camera and audience
4. Modulate voice, improve diction and delivery of speech
5. Excel in anchoring and media presentation skills and present themselves as versatile anchors

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	3	3	1	1	1	2	3	1	3	2	3
CO2	2	3	3	1	1	1	2	3	1	3	2	3
CO3	2	2	3	1	1	1	3	3	1	3	2	3
CO4	2	3	3	1	1	1	3	3	1	3	2	3
CO5	2	3	3	1	2	1	3	3	1	3	2	3

**Unit 1: Grooming**

Improving body language, diction, appearance, voice modulation (TV/Radio) - pitch, tone and intonation

**Unit 2: Communication Skills**

Clarity in language, difference in writing styles in anchoring, professional styles of speaking

**Unit 3: Presentation Skills**

Spontaneity, presence of mind, importance of subject knowledge & dialect, identifying and developing own styles of presentation

**Unit 4: Anchoring for Different Types of Audio Platforms**

Podcast, interactive shows, RJing, audiobooks, voice overs, ads, etc.

**Unit 5: Anchoring for Different Types of Visual Platforms**

Interviews, gameshows, live events, reviews, reporting, etc.

**References:**

Handbook on Public Speaking, Presentation & Communication Skills – Principles & Practices to create high impact presentations & meaningful conversations (English, Paperback, Shailesh Patil)

<b>Multi-camera Production Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC288	<b>0-2-4</b>	<b>3</b>

### **Course Objective:**

To provide students with hands-on experience and practical skills required to effectively use multi-camera setups in various production environments, enhancing their ability to plan, execute, and deliver high-quality multi-camera productions.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Demonstrate technical proficiency in setting up, operating, and troubleshooting multi-camera equipment.
2. Plan and execute multi-camera productions, incorporating creative shot composition and effective use of lighting and audio.
3. Work on live production settings, including live switching, directing, and crew coordination.
4. Use professional editing software to Work with multi-camera editing, including synchronisation, transitions, and effects.
5. Explore and apply advanced and innovative techniques in multi-camera production, preparing them for future trends in the industry

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	3	2	2	2	2	3	3	3	3
<b>CO2</b>	3	2	3	3	2	2	2	2	3	3	3	3
<b>CO3</b>	2	2	3	3	2	2	2	2	3	3	3	3
<b>CO4</b>	2	2	3	3	2	2	2	2	3	3	3	3
<b>CO5</b>	2	2	3	3	2	2	2	2	3	3	3	3

### **Module 1: Fundamentals of Multi-Camera Equipment and Setup**

- Introduction to multi-camera setups

- Camera types and their functionalities
- Introduction to lighting and audio equipment
- Set up multiple cameras in a studio environment
- Practice basic shot composition and framing
- Calibrate and sync cameras
- Set up and adjust lighting for different scenes
- Connect and test audio equipment

## **Module 2: Camera Operations and Techniques**

- Techniques for camera movement (panning, tilting, tracking)
- Managing focus and exposure
- Setting up shots for different scenarios (interviews, events, performances)
- Practice advanced camera operations and movements
- Set up and shoot various scenarios
- Experiment with focus and exposure settings
- Conduct mock interviews or performances with multiple cameras

## **Module 3: Live Production Workflow**

- Live switching techniques
- Coordinating camera feeds
- Directing live multi-camera productions
- Communication and teamwork in a live production environment
- Simulated live production exercise
- Role-playing as directors, camera operators, and other crew positions
- Practice live switching in real-time
- Conducting a live multi-camera shoot with proper coordination

## **Module 4: Multi-Camera Post-Production**

- Importing and organizing multi-camera footage
- Synchronizing multiple camera feeds
- Editing techniques for multi-camera footage
- Applying transitions and effects
- Finalizing and exporting the edited production
- Import and sync multi-camera footage in editing software
- Edit a multi-camera sequence
- Apply transitions, effects, and color correction
- Export the final edited production

## **Module 5: Advanced Multi-Camera Techniques and Innovations**



- Live Streaming of the multi-camera production
- Exploring various types of multi-camera production
- Experiment with advanced camera equipment and techniques
- Plan and shoot for multiple projects

## Marking Component

### Internal 80

1. Participation - 10
2. 4 types of multi-camera production – 80

### External 20

1. Viva – 10
2. Portfolio Presentation - 10

### References:

23LSK211

Life Skills II

L-T-P-C: 1-0-2-2

23LSK211

Life Skills II

L-T-P-C: 1-0-2-2

**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.
13. How to Prepare for Data Interpretation for the CAT, Arun Sharma.
14. How to Prepare for Logical Reasoning for the CAT, Arun Sharma.
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**

<b>Assessment</b>	<b>Internal</b>	<b>External</b>
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.**

## SEMESTER V

### Fundamentals of Media Management

Course Code	L-T-P	Credits
24VMC302	3-0-0	3

#### Course Objective:

To provide students with a comprehensive understanding of the principles and functions of media management, focusing on the economic, administrative, and organizational aspects of various media industries.

#### Course Outcomes (COs):

##### After completing the course, learners should be able to:

1. Explain management principles and analyze factors influencing media management decisions.
2. Evaluate revenue methods and management challenges in newspapers of various sizes.
3. Assess economics and administration of government-owned and private electronic media.
4. Analyze film industry economics, focusing on production, marketing, distribution, and piracy.
5. Understand the structure of news agencies and review findings of media commissions in India.

#### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	1	1	1	1	1	3	1	1	1	1
CO2	1	3	1	1	3	1	1	1	3	1	1	1
CO3	1	1	3	1	1	3	1	1	1	3	1	1
CO4	1	1	3	3	1	1	1	1	1	1	1	3
CO5	3	1	1	1	1	1	3	1	1	1	3	1

#### Unit 1: Management Concepts

Definition, Characteristics, Principles and functions of management - Factors influencing management decisions in media - Structure and characteristics of media organizations: Newspapers and Magazines, Radio, Television, Cinema

## **Unit 2: Revenue and Management Challenges**

Advertising vs. circulation – Readership - Management problems of small, medium, and large newspapers: gathering, processing, printing, circulation, distribution, advertising, professionalism, trade unionism, newsroom diversity - Newspaper registration process

## **Unit 3: Economics and Administration of Electronic Media**

Economics and administrative concerns of government-owned electronic media - Market-driven media: private channels - TRP, social commitment vs. profit-making - Steps to establish a TV channel in India

## **Unit 4: Economics of the Film Industry**

Creativity, production, certification, marketing, distribution and Exhibition, Ownership vs. piracy

## **Unit 5: News Agencies and Ownership Patterns**

Ownership and organization structures of news agencies - Commissions and committees to study the problems of various media in India - Ownership patterns in media industries

### **References:**

1. Chaturvedi, B. K. (2014). Media Management. Global Vision Publishing House.
2. Lacy, S. (1993). Media Management: A Casebook Approach. Routledge.
3. Albarran, A. B. (2016). Media Management and Economics Research in a Transmedia Environment. Springer.
4. Chan-Olmsted, S. M. (2006). Competitive Strategy for Media Firms: Strategic and Brand Management in Changing Media Markets. Routledge.
5. Doyle, G. (2013). Understanding Media Economics (2nd ed.). SAGE Publications.

<b>Media Laws and Ethics</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC303	<b>2-1-0</b>	<b>3</b>

### **Course Objective:**

This course aims to cultivate awareness among students about the various policy and ethical issues encountered in daily journalism. It will familiarize students with the constitutional provisions related to media and content creation, providing a comprehensive understanding of the legal framework governing mass media operations in India. Through this course,

students will gain critical insights into the ethical and legal dimensions that shape contemporary journalism practices.

**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:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	1	3	1	3	2	1	1	2	1
<b>CO2</b>	3	1	2	2	3	2	2	2	2	1	1	1
<b>CO3</b>	1	2	2	2	2	1	1	2	2	1	1	
<b>CO4</b>	1	2	1	1	2	1	2	2	2	2	1	2
<b>CO5</b>	3	3	2	1	2	1	1	2	2	1	1	1

**Unit 1:**

Introduction to media and legal frameworks. Introduction to Indian Constitution – Salient features, Preamble, Directive Principles of State Policy– freedom of speech and expression enshrined in the Indian constitution – article 19 (1)a – reasonable restrictions, the role of the fourth estate

**Unit 2:**

Law of Defamation, Obscenity, Cinematography Act Official Secrets Act 1923, Copyright Act, Contempt of Court Act, Working Journalist Act – Indecent representation of women (Prohibition Act)(case studies)

**Unit 3:**

Intellectual property rights--Right to Information Act 2005-- Human Rights -- Cyber laws 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. Issues relating FDI

**Unit 4:**

Press Commissions -- Press Council of India Act – Structure and functions of PCI-- Professional code of conduct for media persons. ASCI codes,

**Unit 5:**

Accuracy and Objectivity. Fairness and Balance. Plagiarism. Conflicting Interests.

Sources- Reliability of Sources, Story's Credibility, Media Case Studies:

Section 66A of the IT Act: Freedom of Expression, Press Council of India vs. Union of India: Autonomy of Press

**Reference:**

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
5. Pavlik,J. (2008). Media in the digital age . New York: Columbia University Press.
6. Plaisance, P.L. (2009). Media Ethics: Key principles for responsible practice, New Delhi: Sage.
7. Rosenstiel,T. and Mitchell.A. (Eds.) (2003). Thinking clearly: Cases in Journalistic Decision Makin. New York: Columbia University Press.

<b>Online Promotion Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC388	<b>0-1-2</b>	<b>2</b>

**Course Objective:**

This course provides a comprehensive introduction to online promotion, focusing on various digital marketing strategies and industry standards. Students will learn essential techniques for promoting products, services, and brands online through multiple channels such as SEO, social media marketing, email marketing, content marketing, and paid advertising. The course emphasizes practical skills and hands-on experience to prepare students for effective online promotion in the digital landscape.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamentals of online promotion and digital marketing channels.
2. Apply SEO techniques to optimize web pages and improve search engine rankings.



3. Create engaging content for social media platforms and manage social media campaigns.
4. Develop effective email marketing and content marketing strategies.
5. Analyze the performance of paid advertising campaigns and make data-driven decisions.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Online Promotion:

- **Overview of Online Promotion:** Importance, benefits, and current trends
- **Digital Marketing Channels:** Understanding different channels (SEO, SEM, social media, email, content marketing)
- **Digital Marketing Standards:** Best practices and ethical considerations
- **Project:** Develop a basic online promotion plan for a hypothetical product or service
- **Lab Work:** Hands-on exercises exploring various online promotion channels

### Module 2: Search Engine Optimization (SEO):

- **SEO Basics:** Understanding how search engines work
- **On-Page SEO:** Techniques for optimizing web page content and structure
- **Off-Page SEO:** Building backlinks and improving online reputation
- **Technical SEO:** Enhancing website performance and user experience
- **Project:** Conduct an SEO audit and optimize a web page
- **Lab Work:** Practical exercises on implementing SEO techniques

### Module 3: Social Media Marketing:

- **Introduction to Social Media Platforms:** Overview of major platforms (Facebook, Instagram, Twitter, LinkedIn)

- **Creating Engaging Content:** Strategies for content creation and scheduling
- **Social Media Advertising:** Setting up and managing paid campaigns
- **Analytics and Reporting:** Measuring social media performance
- **Project:** Design and execute a social media marketing campaign
- **Lab Work:** Hands-on exercises in creating and managing social media content and ads

#### **Module 4: Email and Content Marketing:**

- **Email Marketing Fundamentals:** Building and managing email lists
- **Creating Effective Email Campaigns:** Designing email content and automation
- **Content Marketing Strategies:** Developing and distributing valuable content
- **Measuring Success:** Analyzing email and content marketing performance
- **Project:** Develop an email marketing campaign and a content marketing strategy
- **Lab Work:** Practical sessions on creating and managing email campaigns and content

#### **Module 5: Paid Advertising and Analytics:**

- **Introduction to Paid Advertising:** Google Ads, Facebook Ads, and other platforms
- **Setting Up Ad Campaigns:** Creating and managing ads
- **A/B Testing:** Techniques for testing and optimizing ads
- **Using Analytics Tools:** Google Analytics and other tools for measuring campaign performance
- **Project:** Create and manage a paid advertising campaign
- **Lab Work:** Hands-on exercises in setting up and analyzing paid ad campaigns

#### **References:**

1. "Digital Marketing for Dummies" by Ryan Deiss and Russ Henneberry
2. "SEO 2021: Learn Search Engine Optimization with Smart Internet Marketing Strategies" by Adam Clarke
3. "Social Media Marketing All-in-One For Dummies" by Jan Zimmerman and Deborah Ng
4. "Email Marketing Rules: A Step-by-Step Guide to the Best Practices that Power Email Marketing Success" by Chad S. White
5. "Content Marketing: How to Get 12 Months of Content in 10 Days and Build an Audience that Buys" by George Pain
6. "Google Ads (AdWords) Workbook: Advertising on Google AdWords" by Jason McDonald
7. "Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World" by Chuck Hemann and Ken Burbary

<b>Minor Project</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC393		4

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the importance of project management.
2. Align projects with strategic goals.
3. Improve based on feedback from guides.
4. Enhance their presentation skills and confidence.
5. Produce short films and various graphic and web design models using multimedia tools and software.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO2</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO3</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO4</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO5</b>	3	3	3	3	3	3	3	3	3	3	3	3

Any one of the following may be chosen by the students:

- **Magazine Production and Photography**

To enable the students to produce a magazine on a theme using techniques of reporting, writing, layout making, and designing the pages using appropriate software.

- **Video Production**

To enable the students to produce a fiction or non-fiction film of 3, 5, or 7 minutes' duration using various multimedia tools such as video cameras and their accessories, along with the application of video and audio editing software. Every student must showcase four different roles in the film production process.

- **Animation**

To enable the students to produce an animated film of 3 minutes' duration using various multimedia tools.

- **Graphic/Web Designing/Advertising**

To enable the students to produce various graphic and web design models.

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
CO												
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.grammarbook.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.
13. How to Prepare for Data Interpretation for the CAT, Arun Sharma.
14. How to Prepare for Logical Reasoning for the CAT, Arun Sharma.
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**

<b>Assessment</b>	<b>Internal</b>	<b>External</b>
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**

## SEMESTER VI

Portfolio Presentation		
Course Code	L-T-P	Credits
24VMC395		6

### Course Objective:

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.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Demonstrate their unique style and technical proficiency through a comprehensive portfolio.
2. Compile a diverse range of projects showcasing their creative vision and abilities.
3. Present their portfolio professionally in a viva-voce, articulating the conceptual development of their projects.
4. Evaluate and refine their work based on feedback from peers and instructors.
5. Establish a professional portfolio that meets industry standards and effectively communicates their skills.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	2	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

Project I (UG Level)		
Course Code	L-T-P	Credits

**Course Outcomes (COs):****After completing the course, learners should be able to:**

1. Produce fiction and non-fiction films by incorporating cinematography, direction, and scripting skills learned in earlier semesters.
2. Specializing in graphic design will be able to build images using various software required for branding and merchandise, starting from logos to visiting cards and posters.
3. Treat the project as a technical rehearsal, preparing them for actual performance in the industry.
4. Hone their skills required in video production and create projects of professional standards.
5. Demonstrate their ability to integrate and apply their learned skills in real-world production scenarios, showcasing their readiness for industry challenges.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

**Students may choose one of the following:**

- **Video Production**

To enable students to produce a fiction or non-fiction film of 3, 5, or 10 minutes duration using various multimedia tools such as video cameras and accessories, along with video and audio editing software.

- **Animation**

To enable students to produce an animated film of 3 minutes duration using various multimedia tools.

- **Graphic/Web Designing/Advertising**

To enable students to produce various graphic and web design models.

<b>Project (for Exit Option students)</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>



24VMC399		8
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### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Showcase their talent in their chosen area through the final project.
2. Develop productions of professional standards in filmmaking or graphic designing.
3. Use their projects to secure appropriate jobs and kick-start their careers.
4. Put into practice all the skills they learned throughout the course by doing the project.
5. Demonstrate their ability to create industry-standard work that highlights their expertise and creativity.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

Every student must choose a product or company and produce the following:

1. A space marketing broadsheet or tabloid
2. A product-based commercial (30 seconds in duration)
3. A public service announcement (PSA) (one minute in duration)

Additionally, students must create graphic, web designing, and advertising collaterals using appropriate software.

Internship (for Exit Option Students)		
Course Code	L T P	Credits
24VMC394		P/F

### Course Objective:

Internships present avenues for students to cultivate professional competencies, gain industry exposure, and foster personal development. By participating in practical experiences aligned with their academic pursuits, students can refine technical proficiencies such as programming languages and laboratory techniques, alongside nurturing transferable skills like communication, collaboration, and problem-solving.

Moreover, internships provide valuable insights into industry dynamics, corporate cultures, and networking prospects with seasoned professionals, empowering students to explore diverse career trajectories and potential prospects. Through the application of theoretical

knowledge to real-world projects, students acquire pragmatic insights and foster self-assurance and autonomy in their capabilities.

2424

### **Requirements**

- Internship duration must be a minimum of 30 days.
- Offline internships are entertained
- Prior approval from the department is mandatory to begin the internship
- The selected organization for the internship must be registered.
- A comprehensive report in the specified format must be submitted upon completion of the internship
- A copy of the internship certificate must be attached
- To conclude the evaluation process, students are required to participate in the final viva voce.

## ELECTIVE A

<b>Fundamentals of Feature Writing</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC241	<b>2-1-0</b>	<b>3</b>

### **Course Objective:**

This course aims to equip students with the skills to craft compelling and engaging feature stories. It covers the essentials of researching, interviewing, and storytelling techniques to create vivid and informative articles. Students will learn to develop unique angles and narratives that capture readers' interest. The course also emphasizes the importance of structure, style, and voice in feature writing. By the end of the course, students will be able to produce polished feature pieces suitable for publication.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Able to understand the nature and scope of feature writing and will be equipped to differentiate between features and other types of writing.
2. Equipped to write features with the deep understanding of the concept.
3. Capable of identifying different types of features and will be able to write them.
4. Enabled to understand the process of interviewing and will be equipped to conduct them.
5. Capable of understanding various types of reviews and different writing patterns.

### **CO-PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	2	3	3	3	2	2	3	2	2	3	2	3
<b>CO2</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO3</b>	2	3	3	3	2	2	3	2	2	3	2	3
<b>CO4</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO5</b>	3	3	3	3	3	3	3	3	3	3	3	3

### **Unit 1 – Feature Writing**

Definition- Nature and scope of features- Characteristics of features- Differences between news and features- Differences between articles and features- Differences between editorials and features- Importance of features in newspapers, magazines, and websites

### **Unit 2- How to write features?**

Idea generation- Sources- Collecting the details- Structure of features: Introduction, Body, and Conclusion- Subject Treatment and Presentation-Titling- Types of leads-Ending or Conclusions- Photographs in features- Back grounders

### **Unit 3- Types of features**

Personality Features- Profiles- Obituaries- Historical Features- Human Interest Stories- Science Features- Culture and Heritage Features-Travel Features- Life Style Features- How to do it features- Vox Pop and Opinion Polls-Personal Experience- Colour Features- Development Features

### **Unit 4- Interviews**

Introduction to interviews- Preparation stage: Finalise the person, Relevance, Understanding the Person, Research about the personality- Building the rapport- Questions: Open ended and Closed ended-Rapid Fires- Executing the interview- Off the Record- Qualities of an interviewer- Costume and Make Up

### **Unit 5- Reviews and Blogging**

Introduction to Reviews- Types of Reviews: Book Reviews, Film Reviews, Theatre Reviews, Music Reviews, Criticisms- Blogging- Micro Blogging- Freelancing

#### **References:**

1. Feature Writing: A Practical Introduction Book by Sue Featherstone and Susan Pape
2. The Complete Book of Feature Writing: From Great American Feature Writers, Editors, and Teachers
3. Professional feature writing Book by Bruce Garrison Feature Writing Book by N. MEERA
4. RAGHAVENDRA RAO Writing feature articles Book by Brendan Hennessy

<b>Health Communication</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC242	<b>2-1-0</b>	<b>3</b>

### **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:

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PSO1	PSO2	PSO3
CO 1	1	2	2	1	1	1	2	1	2	1
CO 2	1	2	2	1	1	1	2	1	2	1
CO 3	1	2	2	1	1	1	2	1	2	2
CO 4	1	2	2	1	1	1	2	1	2	3
CO5	1	2	2	1	1	1	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.

<b>Introduction to Brand Management</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC243	<b>2-1-0</b>	<b>3</b>

## Course Objective:

To comprehend the contemporary concepts of professional practice in branding, brand equity, and strategic brand management, design and implementation techniques for all the presentable formats like print, broadcast, and new digital media, with case studies from the advertisement industry from a perspective of Brand Lifecycle.

## Course Outcomes (COs):

### After completing the course, learners should be able to:

1. Understand the processes of branding and brand management.
2. Comprehend the various branding strategies, brand product matrix and hierarchy.
3. Recognize the steps in building a strong brand.
4. Comprehend the contemporary concepts like IMC in brand portfolio.
5. Recall the concepts of market mix approach for practical applications and case studies.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	3	1	2	1	2	3	2	1	1	1	1
CO2	3	1	1	2	1	1	3	1	3	1	1	1
CO3	2	3	1	1	1	1	1	1	2	3	1	1
CO4	1	1	2	3	2	2	3	1	1	2	1	3
CO5	2	3	1	1	1	1	3	3	2	1	2	1

### Unit 1:

Meaning, Brand vs product, Process of branding, Brand building blocks (obstacles to/difficulties in building strong brands) - Brand vision with respect to generic brand status. Product vs corporate branding.

### Unit 2:

Branding strategies - Manufacturer branding (national brand) and distributor branding (private/store brand) – Multi product branding strategy - Multi branding strategy- Mixed branding, Brand licensing, Co-branding, Composite co- branding, Ingredient co-branding Brand product matrix, Brand hierarchy

### Unit 3:

Brand Promotion and Strategic Brand Management - Building a Strong Brand: FOUR Steps in Brand building - Direct Marketing, Public Relations (PR ) and Corporate Advertising for Brand Building - Sustaining and Growing the Brand after the Launch, Media Selection, Trade Promotion and Selling, CRM, Personal Selling, Web Marketing.

### Unit 4:

Corporate Image and Brand Management - IMC to build Brand Equity, Evaluating the Brand Performance, Capturing Market Performance, Design and Implementation of Brand Strategies, Achieving the Ideal the Brand Portfolio, Managing Brands over: Time, Market Segments and Geographic Boundaries, Revitalizing and Changing the Brand Portfolio.

### Unit 5:

Case studies in business sectors: Examples in Tourism, Hotel, Healthcare, Travel, Education, Automobile, General Business etc.

### References:

1. [Kruti Shah](#) Advertising and Integrated Marketing Communications, McGraw Hill Education, 1 July 2017.
2. Pearson India Integrated Advertising Promotion And Marketing Communications: Global Edition, 6Th Edition by Kenneth E Clow, 2013.

3. Strategic Brand Management, Kevin Lane Keller, M.G. parameswaran and Issac Jacob, Person (Prentice Hall), New Delhi, 3e, 2011.
4. Advertising and Promotion – an Integrated Marketing Communications Perspective, George E Belch, Michael A Belch, KeyoorPurani, Tata McGraw-Hill PublishingCompany Limited, New Delhi, 7 e, 2010.
5. 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
6. Integrated Advertising, Promotion and Marketing Communications, Kenneth. E. Clow and Donald Baack, Prentice Hall of India Pvt. Ltd., 3e, 2007
7. [Thomas O'Guinn](#) ,[Chris Allen](#), Advertising & Integrated Brand Promotion , Cengage Learning, Inc, 2005

<b>International Communication</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC244	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

To provide students with an understanding of the theories, practices, and issues in international communication, with a focus on the global media landscape, cultural dynamics, and the impact of international communication on global relations.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand and explain key concepts and theories in international communication.
2. Analyze the role of global media systems in shaping international public opinion.
3. Evaluate the impact of cultural dynamics on international communication.
4. Examine the influence of international communication on global politics and economics.
5. Critically assess contemporary issues and challenges in international communication.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	1	1	1	1	1	3	1	1	1	1



CO2	1	1	3	1	1	3	1	1	3	1	1	1
CO3	1	1	3	1	1	1	3	1	1	3	1	1
CO4	1	1	3	1	1	3	1	1	1	1	3	1
CO5	1	1	3	1	1	1	3	1	1	3	1	3

### **Unit 1: Foundations of International Communication**

Key concepts and definitions - Theoretical frameworks in international communication - Historical development of international communication - Globalization and its impact on communication - Media imperialism and cultural hegemony

### **Unit 2: Global Media Systems**

Comparative analysis of media systems worldwide - Role of international news agencies - Transnational media corporations - Public diplomacy and international broadcasting - The digital divide and its implications

### **Unit 3: Cultural Dynamics in International Communication**

Intercultural communication theories - Cultural exchange and media flows - The role of language in international communication - Representation of cultures in global media - Challenges in intercultural communication

### **Unit 4: International Communication and Global Politics**

Media's role in international relations - Propaganda, information warfare, and public opinion - Influence of media on foreign policy - Case studies of international media coverage - Communication strategies of international organizations

### **Unit 5: Contemporary Issues in International Communication**

Digital diplomacy and social media's role in international relations - Impact of emerging technologies on global communication - Cybersecurity and information ethics - Human rights and freedom of expression - Future trends in international communication

### **References:**

1. Thussu, D. K. (2018). *International Communication: Continuity and Change* (3rd ed.). Bloomsbury Academic.
2. McPhail, T. L. (2014). *Global Communication: Theories, Stakeholders, and Trends* (4th ed.). Wiley-Blackwell.
3. Hachten, W. A., & Scotton, J. F. (2015). *The World News Prism: Digital, Social and Interactive* (9th ed.). Wiley-Blackwell.
4. Servaes, J. (2008). *Communication for Development and Social Change*. SAGE Publications.

5. Freedman, D. (2012). The Politics of Media Policy. Polity Press.

<b>Media and Gender Studies</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC245	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

This course examines representations of race, class, gender, and sexual identity in the media. The ways in which various media content (film, television, print journalism, and advertising) enables, facilitates, and challenges these social constructions in society. In addition, we will examine how gender and race affects the production of media, and discuss the impact of new media and digital media and how it has transformed access and participation, moving contemporary media users from a traditional position of "readers" to "writers" and/or commentators.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the gender theories and approaches of gender studies
2. Analyse the women movement and status of women in India.
3. Establish the relationship between gender issues and media.
4. Examine and remember the women rights and global steps to bring gender equality.
5. Evaluate the global phenomena regarding gender issues

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	1	2	3	1	2	1	1	1	1	2	1	2
<b>CO2</b>	1	2	3	1	3	1	2	1	1	2	3	2
<b>CO3</b>	1	2	3	1	3	3	3	1	1	2	3	2
<b>CO4</b>	1	2	3	1	3	2	2	1	1	2	1	2
<b>CO5</b>	1	2	3	1	3	2	2	1	1	2	1	2

**Unit 1: Introduction to Gender Studies**

Introduction, Gender Perspectives of Body, Social Construction of Femininity, Social Construction of Masculinity, Gender theories: Gender as a Social Construction; Hegemony and Ideology; The Heterosexual Matrix; Structural Violence and Symbolic Annihilation; Race and Gender, Class and Gender, Gender in Politics.

**Unit 2. Gender and Media**

Feminist Communication Theories, Gender Stereotyping in Media, Gender and Electronic Media, Gender and Alternative Media. Representations of race, class, gender, and sexual identity in the media, with a particular focus on new media and how digital technologies are transforming popular culture. The ways in which various media content (film,

television, print journalism, blogs, video, advertising) enables, facilitates, and challenges these social constructions in society, construction of cyber identities and cyber feminism.

### **Unit 3. Conceptualizing Gender**

Constructing Sex and Gender, Patriarchy, Sexual Division of Labour; Gender and Family in India, Family as a gendered institution; Women's movement in India, Women and National Movements, Patriarchal state and rights of women. Globalisation, Consumerism and Neoliberalism in India:

### **Unit 4: Queer studies**

Representation of queer in media, misconceptions and misleads, gender power dynamics, portrayal politics, impact in queer community

### **Unit 5: Gender Mainstreaming**

Introduction, Steps in Gender Mainstreaming, Legislation and Gender Justice: Women's Rights in the Indian Constitution, Protective legislation for women in the Indian constitution; Women's rights as human rights, UN Conventions

### **References:**

1. Ghadially Rehana (Edt): Urban Women in Contemporary India, Sage Publications, 2007.
2. Kaplan Karen, An Introduction to Women's Studies: Gender in a Transnational World. 2nd ed. Eds. Inderpal Grewal and New York: McGraw Hill, 2006.
3. Agnes, Flavia et. al. Women and Law in India. New Delhi: OUP, 2004.
4. UNDP Human Development Report 2000. OUP, New Delhi, 2000.

## **ELECTIVE B**

<b>Environmental Journalism</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC251	<b>2-1-0</b>	<b>3</b>

### **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 in effectively communicating environmental messages to 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:**

CO	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PSO1	PSO2	PSO3
CO 1	1	1	1	3	1	1	1	1	2	1
CO 2	1	3	1	3	2	1	1	1	2	1
CO 3	1	3	1	3	3	1	3	1	2	2
CO 4	1	3	1	3	3	1	2	1	2	3
CO5	1	3	1	3	3	1	3	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. Allen, S. (1999). "[Environmental Risks and the Media.](#)" Routledge.
2. Anderson, A. (1997). "[Media, Culture and the Environment.](#)" Routledge.
3. Blum, D., Henig, R., Knudson, M., (2005). "[A Field Guide for Science Writers.](#)" Oxford University Press; 2nd edition.
4. Cohn, V., Cope L. (2001). "[News & Numbers: A Guide to Reporting Statistical Claims and Controversies in Health and Other Fields.](#)" Wiley-Blackwell; 2nd edition.
5. Cox, R., Pezzullo, P. (2006, 2009). "[Environmental Communication and the Public Sphere.](#)" Sage Publishing; 5th edition (2017).
6. Friedman, S., Dunwoody, S., Rogers, C. (1999). "[Communicating Uncertainty: Media Coverage of New and Controversial Science.](#)" Routledge.
7. Frome, M. (1998). "[Green Ink: An Introduction to Environmental Journalism.](#)" University of Utah Press.
8. Greenberg, M., Lewis, J., Rogers, R., Sachsman, D., West, B. (2003). "[The Reporter's Environmental Handbook.](#)" Rutgers University Press.
9. Luechtefeld, L. (2004). "[Covering Pollution: An Investigative Reporter's Guide.](#)" Investigative Reporters and Editors, and Society of Environmental Journalists.

<b>Introduction to Typography</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC252	<b>2-1-0</b>	<b>3</b>

**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 Outcome (CO):**

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	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	1	2	1	2	2	1	1	2	1
CO2	3	2	3	2	2	2	2	1	2	1	1	1
CO3	2	2	3	2	2	1	1	2	2	1	1	
CO4	1	2	1	1	2	1	2	1	2	2	1	2
CO5	1	2	2	1	2	1	1	2	2	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, Typography vs. brand identity and corporate design.

**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

**Reference:**

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

<b>Public Relations and Corporate Communication</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC253	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

To introduce the students to the concept of Public Relations 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. Appreciate the various elements of corporate communication and consider their roles in managing organizations
3. Examine the effectiveness of corporate communication through corporate identity.
4. Develop a critical understanding of the different practices & functions of PR.
5. Comprehend the relevance and functioning of PR today.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	3	1	2	1	2	3	2	1	1	1	1
CO2	3	1	1	2	1	1	3	1	3	1	1	1
CO3	2	3	1	1	1	1	1	1	2	3	1	1
CO4	1	1	2	3	2	2	3	1	1	2	1	3
CO5	2	3	1	1	1	1	3	3	2	1	2	1

## **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 -UK, US and India.

## **Unit 2: Foundation of Corporate Communication**

Corporate Communication: Scope and Relevance Introduction, Meaning, Scope, Corporate Communication in India, Need and Relevance of Corporate Communication in Contemporary Scenario. Various PR Publics, Internal and External Public to a corporate. Various tools for corporate communications.

## **Unit 3: 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. Corporate advertising, Corporate film making, Corporate Social Responsibility campaigns, corporate sponsorship.

## **Unit 4: Functions of Corporate Communication and Public Relations**

PR- Customer / Consumer Relations, Govt. Relations, Employee Relations, Financial Relations, Press Agency etc. Media Relations Introduction, Importance of Media Relations, Principles of Good Media Relations, Open house, press tour, Press kit, souvenirs, events etc. **Writing for PR** - Press release - Press Tour - Press conference - Electronic PR. Steps in Implementing an Effective Employee Communications Programme.

## **Unit 5:**

How to be good PR Manager - Ethics and Law in Corporate Communication - Case studies. Crisis Communication Introduction, Impact of Crisis, Role of Communication in Crisis, Guidelines to a PRO for Handling Crisis.

## **References:**

1. Surumi Salim, Public Relations: The Fundamentals, Notion Press, 2022



2. Corporate Communication and Public Relations, International Journal of Communication and Public Relation Vol 7 No 1(2022)
3. Dr. Michael Puthenthara, Public Relations Principles And Practices, Notion Press Media Pvt Ltd, 2022.
4. Reddi C. V. Narasimha, EFFECTIVE PUBLIC RELATIONS AND MEDIA STRATEGY PHI Learning Pvt Ltd. 2019.
5. Strategic Public Relations Management Planning And Managing Effective Communication Campaigns 3Rd Edition by Erica Weintraub Austin, Taylor & Francis. 2015.
6. Public Relations The Profession and Practice - Dan Lattimore, Otis Baskin, Suzette T. Heiman, Elizabeth L.Toth - Tata McGraw Hill, New Delhi(2012)
7. Effective Public Relations and Media Strategy - C. V. Narasimha Reddy, PHI (2014)
8. Public Relations Principles and Practice, Iqbal S. Sachdeva - Oxford University Press
9. 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
10. Corporate Communication: A Guide to Theory and Practice by Joep P. Cornelissen
11. A Handbook of Corporate Communication and Public Relations by Sandra Oliver

<b>Screenplay Writing</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
<b>24VMC254</b>	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

This course aims to equip students with the techniques, insights, and formats required for developing screenplays in the format of professional standards.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Develop a story idea into a screenplay
2. Use the power of imagination and create well developed characters and backstories
3. Create different types of conflicts, set ups, and effective dialogues
4. Work efficiently with the standard formats of screenplay writing

5. Gain medium level expertise to write screenplays for short films

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	1	1	1	1	3	2	1	3	2	2
CO2	3	1	1	1	1	1	2	2	1	2	3	2
CO3	2	2	1	1	1	1	3	2	1	2	1	3
CO4	1	1	1	1	1	1	2	2	2	3	2	2
CO5	2	2	2	1	1	1	2	2	1	2	1	3

**Unit 1: Three Act structure**

Breaking a story into plot elements, and understanding critical moments in the story, developing story ideas from personal experience, news stories, real life events, fables, and legends, writing outlines and story summary

**Unit 2: Character development**

Importance of characters, techniques of developing characters, writing backstories, understanding characters like protagonist, antagonist, supporting characters, main plots and sub plots, creating conflicts in a story with the help of these characters, interior and exterior of characters, protagonist and objective, planting obstacles, character arc, etc.

**Unit 3: Creating Drama**

Dialogue writing techniques. dynamics of scene creation, formatting Ideas. beat sheet, writing loglines.

**Unit 4:**

Understanding a sequence, writing story treatments, techniques for writing web series

**Unit 5:**

Analysing screenplay drafts of critically acclaimed films.

**References:**

1. *Screenplay: The Foundations of Screenwriting:* Syd Field
2. *Screenplay: Writing The Picture:* Robin U Russin& William Missouri Downs  
*Alternative Script Writing: Successfully*  
*Breaking the Rules:Ken Dancyger& Jeff Rush*  
*The Anatomy of Story: John Truby*

<b>Visualization Techniques for Filmmaking</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC255	2-1-0	3

### **Course Objective:**

This course immerse students in the art of cinematic storytelling, providing them with a comprehensive understanding of the visual techniques essential for effective filmmaking. Students will explore the intricacies of cinematic storytelling, learning how to captivate audiences through compelling narratives and visually arresting imagery. Emphasizing the critical role of visual research, students will gain insight into the process of gathering and analyzing visual references to inform their creative decisions. Moreover, the course will focus on developing students' proficiency in interpreting screenplays, enabling them to translate written narratives into vivid visual representations.

### **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:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	2	2	3	2	3	2	2	2	3
<b>CO2</b>	3	3	3	3	2	3	2	3	3	2	2	3
<b>CO3</b>	3	3	3	2	2	3	3	3	2	2	2	3
<b>CO4</b>	3	3	2	3	3	2	2	3	2	2	3	3
<b>CO5</b>	3	3	3	2	2	3	3	3	3	2	2	3

### **Unit 1: Introduction to visualisation 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 5: 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, Foley, 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. Hoffschmidt, 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.

## ELECTIVE C

<b>Advanced Photography Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC261	<b>0-1-4</b>	<b>3</b>

### **Course Objective:**

- 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. Appraise the principle of light and lighting in photography.
2. Distinguish lighting setups for different subjects.
3. Analyze the importance of light in revealing the story and emotion.
4. Compare different lighting setups in digital photography.
5. Create photographs showcasing lighting techniques that meet real-time standards.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	2	1	2	1	2	2	1	2	1	1	1	3
<b>CO2</b>	2	1	2	2	2	1	1	2	1	1	1	3
<b>CO3</b>	2	1	3	1	2	1	1	2	1	1	1	3
<b>CO4</b>	2	1	2	2	2	1	1	2	1	1	1	3
<b>CO5</b>	2	3	2	1	3	1	1	2	1	1	1	3

### **Module 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.

## **Module 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.

## **Module 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.

## **Module 4: Lighting Products**

Types of lenses and Size and scale; Lighting direction: top, front, back, under; Composition and storytelling; 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; Jewelry.

## **Module 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 Photographer*. (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.



<b>Copy Writing for Advertising Practice</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
<b>24VMC262</b>	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

This course exposes students to the world of advertising and communication and equip them to be efficient content creators.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Decode a marketing brief and identify target audience.
2. Convert a marketing brief into a creative brief and then develop a creative strategy after brainstorming with the art directors.
3. Conceptualize and design brochures, posters, leaflets etc.
4. Write copy for brands, social media in-lines, ads for digital media, television, radio and print
5. Create innovative concepts for branding strategies

**CO – PO Mapping:**

<b>CO</b>	<b>PO 1</b>	<b>PO 2</b>	<b>PO 3</b>	<b>PO 4</b>	<b>PO 5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO 1</b>	2	3	1	1	1	1	3	3	2	3	2	3
<b>CO 2</b>	2	3	2	1	1	2	2	3	2	3	2	3
<b>CO 3</b>	2	3	1	1	1	1	1	3	2	3	2	3
<b>CO 4</b>	1	2	1	2	3	1	3	3	2	3	2	3

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

Concept of copywriting and its scope – difference between content writing and copywriting, career scope, and skillsets required to be a copywriter.

**Unit 2:**

Understanding Marketing Brief and converting Marketing Brief into Creative strategy, and understanding the importance of mission-vision of a brand

**Unit 3:**

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

**Unit 4:**

The art of creating compelling stories – formats for each medium, writing radio ads and jingles, concepts and scripts for TVCs, social media

**Unit 5:**

Analysis of case studies, IMC campaigns, conceptualize merchandises for brands

**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. Pandeymonium, by Piyush Pandey, Penguin Publishers
3. David Ogilvy, Confessions Of An Advertising Man, Southbank Publishing; REV ed. edition (1 September 2011)
4. June A Valladares, The Craft of Copywriting, Sage Publishing - Pune.

Public Relations Campaign		
Course Code	L-T-P	Credits
24VMC263	0-1-4	3

**Course Objective:**

To provide students with a good understanding on how to run PR campaigns based on social themes. Students will learn to communicate via activities that an organization undertakes, both within and outside the Organization will be practiced, create an Image and manage relationships within a team. Conducting campaign can create an industrial exposure to the students in various social themes.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Apply strategic, creative thinking to develop a public relations campaign and collateral materials
2. Develop a standard of excellence by analyzing real-life campaigns
3. Analyze and develop communications programs to solve real-world problems
4. Manage a complex project and meet project deadlines and work effectively in a team
5. Present the work with professionalism and confidence; and consult and advise clients on strategic public relations campaign development.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	3	1	2	1	2	3	2	1	1	1	1
CO2	3	1	1	2	1	1	3	1	3	1	1	1
CO3	2	3	1	1	1	1	1	1	2	3	1	1
CO4	1	1	2	3	2	2	3	1	1	2	1	3
CO5	2	3	1	1	1	1	3	3	2	1	2	1

**Module 1:**

Choose a social theme and define the objectives of the campaign.

**Module 2:**

Draw-up an action plan of the campaign for the social theme chosen.

**Module 3:**

Draft an achievable budget and identify the possible expenses and sources of funds that includes sponsorship in cash and kind. Pitch with sponsors and sources the materials required.

**Module 4:**

Schedule the events and activities to achieve the objectives. Draft Plan A, B & C and shift when necessary, with reasoning. Plan carefully for media attention with press release, press kit, or any of the media relations tools etc.

**Module 5:**

Execute the plan, coordinate with team members to realize the objectives of the campaign. Measure the effectiveness and introspect on the reasons for success and failure of the

campaign. Document the proceedings with audio video support. Make and present a group report with individual contributions to the campaign.

**References:**

1. Public Relations Principles and Practice, Iqbal S. Sachdeva - Oxford University Press
2. 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
3. Corporate Communication: A Guide to Theory and Practice by Joep P. Cornelissen
4. A Handbook of Corporate Communication and Public Relations by Sandra Oliver

<b>Technical and Professional Writing for Media Practice</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC264	<b>0-1-4</b>	<b>3</b>

**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. To make learners understand the importance of writing principles.

2. To enhance learners understanding on various media platforms
3. To impart learners hands on training in using different forms of writing

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	2	1	1	1	1	1	1	1	1	2	1
CO2	2	2	1	1	1	1	1	1	2	1	1	1
CO3	1	2	1	1	2	1	1	2	2	1	1	
CO4	1	1	1	1	1	1	1	1	2	2	1	2
CO5	1	1	1	1	1	1	1	2	2	1	1	1

**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

**References:**

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](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](http://intra.tesaf.unipd.it/pettenella/Corsi/ReaserchMethodology/Documents/Manual_on_Technical_Writing.pdf)
6. <https://technicalwritingtoolbox.com/technical-writing-resources/>
7. <http://techwhirl.com>
8. <http://tc.eserver.org>
9. <http://www.writersua.com>
10. <https://istc.org.uk/>
11. <https://developers.google.com/tech-writing/overview>
12. <https://digitalpeople.blog.gov.uk/2019/10/09/what-its-like-being-a-technical-writer-at-gds/>
13. <https://istc.org.uk/wp-content/uploads/2020/04/CEO-and-the-Tech-Comm-Graphic-Novel.pdf>

## ELECTIVE D

Art Direction for Advertising Lab		
Course Code	L T P	Credits
24VMC271	0-1-4	3

### Course Objective:

This course aims to introduce students to art direction, the principles of which can be used in their projects in graphic design, photography, and advertising.

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Create well designed photographs.
2. Produce different types of advertisements.
3. Use art direction in Graphic Designing
4. Use Illustrator tools and create well-designed concepts
5. Gain medium level expertise in art direction in photography, illustrations, and Graphic Designing

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	1	2	1	2	3	1	2	3	3
CO2	2	3	2	1	2	1	2	3	1	2	3	3
CO3	2	3	3	1	2	1	2	3	1	2	3	3
CO4	2	3	3	1	2	1	2	3	1	2	3	3
CO5	3	3	2	1	2	1	3	3	1	2	3	3

### Unit 1 - Art Direction in Advertising

An introduction- roles and tools of the art director, Graphic Conceptualization: visual metaphor, languages- meaning full lettering, Logo Designing

### Unit 2 – Art Direction in Graphic designing

Typography, colour, visual composition, techniques and technologies, Tracing and transfer techniques

### Unit 3 - Art Direction in communication design

Concept and creativity, visual brand identity elements, packaging, Case study analysis - deconstruction of successful advertisements, layout techniques

#### **Unit 4 – Art Direction in Photography**

Photographic techniques, photography with characters, still-life photography, lighting, photo montage, type photography, photographic finishing touch, illustration techniques

#### **Unit 5 – Art Direction in illustration**

Illustration techniques using the grid system, traditional techniques of image reproduction and enlargement-Designing illustrations from photographs

#### **Reference**

1. Basics Advertising 02: Art Direction by Nik Mahon (goodreads.com)
2. Inside Art Direction: Interviews and Case Studies by Steven Brower (goodreads.com)
3. Pete Barry, The Advertising Concept Book: Think Now, Design Later, Thames and Hudson Ltd (11 August 2016)
4. Stephen Baker, Advertising Layout and Art Direction, Forgotten Books (December 7, 2017)
5. J.Thomas Russell, Ron Lane, Kleppner's Advertising Procedure, Pearson; 14th edition (23 July 1998)

<b>Film Appreciation and Analysis Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC272	<b>0-1-4</b>	<b>3</b>

#### **Course Objective:**

- To appreciate and analyse films.
- To analyse films by drawing upon the different elements of film.
- To critically analyse films through the socio-political lens.
- To understand different film theories and apply them 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 filmmakers.
4. Develop research interest in film studies and appreciation.
5. Write reviews, analyses and articles on cinema.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	3	1	1	2	1	3	1	1	3	1	3
CO2	1	3	1	1	2	2	2	2	1	3	1	3
CO3	1	3	1	1	2	2	3	1	1	3	1	3
CO4	1	3	1	1	2	2	3	1	1	3	1	3
CO5	3	3	1	3	2	1	3	1	1	3	1	3

### Module 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.

### Module 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).

### Module 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).*

#### **Module 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).*

#### **Module 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:** *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.
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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.

<b>Niche Journalism Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
<b>24VMC273</b>	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

The course objective of the Niche Journalism Practical Paper is to equip students with specialized reporting skills tailored to specific audience interests and industries. It aims to deepen understanding of niche journalism's role in contemporary media landscapes. Students will learn to identify, research, and write compelling stories that cater to distinct segments of the public. The course emphasizes the development of multimedia content

production and digital storytelling techniques. Ultimately, it prepares students to effectively engage with targeted communities and produce high-quality niche journalism.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Able to understand the concept of Niche Journalism and comprehend the practice of Niche Journalism in different media.
2. Equipped to write, produce different media contents, and get trained for industry.
3. Capable of producing the media contents specific to digital platforms which help them to explore new possibilities.
4. Enabled to produce and analyse the contents on very specific areas.
5. Able to write and make contents related to development communication and art field.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	1	2	3	2	2	2	2	2
CO2	3	3	3	3	2	2	2	3	3	3	3	3
CO3	3	3	3	3	2	2	2	3	3	3	3	3
CO4	3	3	3	3	3	2	3	2	2	2	3	2
CO5	3	3	3	3	3	2	3	3	3	2	3	2

**Module 1:**

Introduction to Niche Journalism- Niche Journalism Practice in Print Media- Niche Journalism Practice in Television- Niche Journalism Practice in Radio- Qualities and Preparation for a Niche Journalism Reporter- Case Studies

**Module 2:**

News Writing- Article Writing- Feature Writing- Editorials-Analysis-Special Story- Special Segments- Investigative Journalism Practice

**Module 3:**

Blogging- Microblogging- Tweets- LinkedIn Contents- Interviews- Podcasting- Special Segments

**Module 4:**

Niche Areas: Women- Children- Health and Medicine- History- Food- Technology- Finance- Gaming- Fashion

**Module 5:**

Development Communication – Environment-Wildlife- Tribes- Culture- Art – Music - Theatre

<b>Stop Motion Filmmaking Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC274	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

To provide students with hands-on experience and practical skills in stop motion filmmaking, enabling them to create professional-quality stop motion films from concept to final production.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Demonstrate a comprehensive understanding of stop motion animation's basic principles and techniques
2. Create characters and sets that effectively support their storytelling in stop-motion films.
3. Develop advanced animation skills, including character movement, facial expressions, and complex actions.
4. Acquire proficiency in editing stop motion films, including adding sound, visual effects, and final touches
5. Plan, execute, and present a complete stop motion film, showcasing their ability to manage a project from concept to final presentation

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	3	2	3	2	2	3	2	3	2	2	2	3
<b>CO2</b>	3	3	3	3	2	3	2	3	3	2	2	3
<b>CO3</b>	3	3	3	2	2	3	3	3	2	2	2	3
<b>CO4</b>	3	3	2	3	3	2	2	3	2	2	3	3
<b>CO5</b>	3	3	3	2	2	3	3	3	3	2	2	3

## **Module 1: Introduction to Stop Motion Filmmaking**

Overview of stop-motion animation

Types of stop motion (Claymation, cut-out, puppet, object animation, etc.)

Basic principles of animation (timing, spacing, squash and stretch)

Tools and materials needed for stop motion practice basic shot composition and framing

Introduction to stop motion software and equipment

Experimenting with basic stop motion techniques

Creating a simple animation using everyday objects

## **Module 2: Character and Set Design**

Designing characters for stop motion

Creating armatures and building puppets

Set design and construction

Lighting techniques for stop motion sets

Design and build a simple character puppet

Construct a basic set for your character

Experiment with lighting to create different moods and effects

## **Module 3: Animation Techniques**

Advanced animation techniques (walking, talking, facial expressions)

Using rigging and supports for complex movements

Camera setup and shot composition for stop motion

Frame rates and timing adjustments

Animate a walk cycle with your character

Practice animating dialogue and facial expressions

Experiment with different camera angles and compositions

## **Module 4: Post-Production and Editing**

Importing and organizing footage in editing software

Basic editing techniques for stop-motion

Adding sound effects, music, and dialogue

Colour correction and visual effects

Edit a short stop motion sequence

Add sound effects and music to enhance the animation

Apply basic visual effects and colour correction

## **Module 5: Final Project and Presentation**

Planning and executing a complete stop motion film

Advanced techniques and troubleshooting

Presenting and critiquing stop motion films

Industry insights and future trends in stop motion filmmaking'  
Plan, shoot, and edit a 1-2 minute stop motion film

### **Marking Component**

#### **Internal 80**

1. Participation - 10
2. Create a 10-second stop-motion animation using household items – 10
3. Create a character puppet and photograph it from different angles - 10
4. Design and build a small set for a short scene involving your character - 10
5. Create a 30-second stop-motion scene - 10
6. Submit a storyboard for a short stop-motion film - 10
7. Create a 1-2 minute stop motion film, from concept to finished product - 10

#### **External 20**

1. Viva – 10
2. Portfolio Presentation - 10

#### **References:**

# Digital Film Making Stream

## SEMESTER VII

Introduction Communication Theories		
Course Code	L-T-P	Credits
24VMC501	2-1-0	3

### Course Objective:

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

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the basic theories of Communication.
2. Analyse the foundation for Communication models.
3. Apply basic elements of Communication.
4. Caregorise various types of Communication.
5. Incorporate these theories in mass media research.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	2	1	1	3	1	1	1	1	1	1
CO2	1	1	2	1	1	3	1	1	1	1	1	1
CO3	1	1	2	1	1	3	1	1	1	1	1	1
CO4	1	1	2	1	1	3	1	1	1	1	1	1
CO5	1	1	2	1	1	3	1	1	1	1	1	1

### Unit 1:

Definition, nature and scope of communication; Communication variables; Process and functions of communication; Levels of communication - Intrapersonal, Interpersonal, small group, public, Intercultural and non-verbal communication; Communication barriers; Mass communication - meaning and concept of 'mass' - nature and scope; Media for mass communication; Functions and dysfunctions of mass communications.

### Unit 2:



Communication Models - Aristotle's model, Lasswell model, Shanon and Weaver model, Osgood and Schramm, Dance, Newcomb, Defleur, Gatekeeping and Gerbner.

### **Unit 3:**

Theories of Communication - Dependency Theory, cultivation theory, Agenda Setting Theory, Use and Gratification Theory, Spiral of Silence Theory, Hypodermic Needle Theory; Diffusion of Innovation; Perception and Persuasion Theory

### **Unit 4:**

Media systems and theories: Authoritarian, Libertarian, Socialistic, Social-responsibility, Development, Participatory; Interactive Theory - One step flow, Two-step flow (Opinion Leaders) and Multi step flow

### **Unit 5:**

Mass media: public opinion and democracy. Media culture and its production; Media and Children; Violence and Obscenity in Media; Folk and Traditional Media

### **References:**

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

<b>Audio Production Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC581	<b>0-2-4</b>	<b>4</b>

### **Course Objective:**

This is an introduction to the world of audio production. Students will learn to employ audio as a creative tool for documentary storytelling, fiction filmmaking, news media, radio production, commercials and internet productions.

### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Students will understand basic audio concepts and terminology.
2. Develop critical listening skills, learn how to effectively discuss sound.
3. Gain a working knowledge of signal flow and basic audio technology including microphones, recorders, mixers,
4. Conceptualize, plan, and execute effective sound designs.
5. Familiarity with audio editing, mixing, and design processes and methods.
6. Practice the art of storytelling using sound.

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	3	1	1	2	3	3	2	2	3
<b>CO2</b>	3	2	3	3	2	1	3	3	3	3	1	3
<b>CO3</b>	3	3	3	3	1	1	3	3	3	3	3	3
<b>CO4</b>	3	1	2	3	1	1	2	3	3	2	2	2
<b>CO5</b>	3	1	3	3	3	1	3	3	3	3	3	3

### **Module 1:**

Understanding the importance of audio in films, Difference between Audio and Sound, characteristics of Sound, Diegetic and Non-Diegetic Sound

## **Module 2:**

Working with different microphones Different Audio cables and connectors, Mono - Stereo, Audio mixers - functions

## **Module 3:**

Introduction to audio editing software, Different tools, Single track and multi-track edit, Different types of audio effects Importance of Amplifier, Limiter, Compressor, Equalizer, Reverb Echo

## **Module 4:**

Process of noise reduction, balancing multiple tracks, Audio recording in studio – Levels Microphone language, Recording in different software – audio hardware(interface), VO recording

## **Module 5:**

Dubbing for films - Working of Sync Sound technology, Creating Foley for films - SFX

## **References:**

1. Bartlett, B., & Bartlett, J. (2016). \*Practical recording techniques: The step-by-step approach to professional audio recording\*. Focal Press.
2. Izhaki, R. (2017). \*Mixing audio: Concepts, practices, and tools\* (3rd ed.). Routledge.
3. Katz, B. (2014). \*Mastering audio: The art and the science\* (3rd ed.). Focal Press.
4. Owsinski, B. (2017). \*The recording engineer's handbook\* (4th ed.). Bobby Owsinski Media Group.
5. Senior, M. (2014). \*Mixing secrets for the small studio\* (2nd ed.). Focal Press.

<b>Film Direction and Screenplay Writing Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC582	<b>0-2-2</b>	<b>3</b>

## **Course Objective:**

This course was designed to provide students with a comprehensive foundation in film direction and screenplay writing, 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. Write screenplay/script for films and breaking them down them into shots, scenes and sequences.
2. Direct actors and lead rest of the team while producing a film.
3. Manage the film production and communication among different parties: audience and the crew.
4. Depict shot division for a give scene or sequence.
5. Simulate the shoot in the pre-production, schedule and plan the shoot

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	2	2	3	3	3	2	3
CO2	3	3	1	2	2	1	1	3	3	2	2	3
CO3	3	3	1	1	3	1	1	2	2	2	2	2
CO4	3	2	2	2	2	1	1	3	2	3	2	2
CO5	2	1	3	2	1	1	2	2	3	3	2	3

## Module 1: Screenplay Writing

Story – Script – Screenplay – Structure, Identification of story idea, theme, subject and genre, Character and Goal, Scene design, drafting process and the screenplay format, Importance of conflict, character development in films, Protagonist and Antagonist, Expansion and Compression of time and story, Writing dialogues, Using beat sheets to form scene flow, Introduction to screenplay writing software, Reading various screenplays of acclaimed films

## Module 2: Direction

Who is a director? Responsibilities of a director, Reading, Understanding, Interpretation: The Script, Directors and actors, Directing the camera, Continuity, Camera Coverage, Mis-en-scene, Staging and blocking, Studying the auteurs and understanding their style,

understanding emotional and technological aspect of Direction – Cinematography, Editing, Music and Role of continuity - Role Hierarchy, Role of Casting Director, Role of Art Director and Set Designer, Role of Action and Dance Director, Role of Music and sound Director, Role of Associate and Assistant Director

### **Module 3: Visualization techniques**

Screen direction - Visual and Verbal concept of Visualization - Principles of Composition- Unity, Balance, Movement, Rhythm, Emphasis and Focal point, Contrast, Pattern, Proportions - Pictorial balance - Dynamic composition and its theory - Asymmetry, Dynamic subject, Diagonals, Dutch angle, Dynamic emotions, Golden triangle, Fibonacci spiral - Using Dynamic Composition - Curves to the Picture, Figure to ground, Variety of head height, Sitting versus Standing/ Direction of body, Depth.

### **Module 4: Production Management**

Role of Producer and Production Management, Fundamentals of Production Organization- Action, Camera Viewpoint, Limitations/restriction, Understanding of Production Pressure, Production Tools and techniques, Characteristics of the medium (distorting space, proportions, scale, etc.), Shot size, Camera viewpoint, moving subject and/or the camera.

### **Module 5: Shooting Process**

Shooting Schedule- Breakdown of the scenes, Talent availability and requirement on the Set, Timeline, Cast, and Day breaks, Call Sheet, Scenes and shot details according to script, Reviewing the shooting plan using shooting schedule, Film Pre-Production, Production, Postproduction, Promotion and Marketing, Do's and Don'ts for a Successful Shooting

### **References:**

1. Visual Storytelling: How to speak to your audience without saying a word by Morgan Sandler
2. On filmmaking by Alexander Mackendrick
3. The five C's of Cinematography by Joseph V. Mascelli
4. Film directing shot by shot – visualizing from concept to screen by Steven D. Katz
5. The film director prepares by Myrl A. Schreibman
6. Story by Robert McKee
7. Save the cat! by Blake Snyder

## 8. Film Production Management by Bastian Cleve

<b>Advanced Digital Imaging Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC583	<b>0-2-4</b>	<b>4</b>

### **Course Objective:**

This course covers the advanced skills of image production and manipulation, using the industry-standard software to work with digital images for both Web and print use. Understanding the structure of this application enables the student to systematically build confidence and skill in its use, and also apply its principles in related applications. This course surveys the breadth and depth of the software workspace and toolset through lecture presentations and lab exercises. An overview of the digital imaging workflow will be presented, with emphasis on image processing. Students must have basic computer literacy

### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the tools of image production for different media
2. Build skill of applying different software
3. Apply color correction, layer and such other possible options in image editing
4. Work with 3D image production
5. Produce final and ready to be used image output

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	2	1	1	2	1	1	2	2	1	1	1
<b>CO2</b>	2	2	1	1	2	1	2	2	3	2	1	2
<b>CO3</b>	3	3	2	2	3	2	3	2	3	2	2	2
<b>CO4</b>	2	3	2	2	3	2	2	3	3	3	2	3
<b>CO5</b>	3	3	2	2	3	2	3	3	3	3	2	3

### **Module 1: Introduction and Workspace**

Workspace, Tools, and Panels, Opening an existing document, Discovering the Tools panel, Accessing tools and their options, Using panels, Customizing your panels, Hidden tools, Navigating the image area, Using the Zoom features, Maximizing productivity with screen modes

### **Module 2: Working with Selections-**

The importance of a good selection, Using the Marquee tools, Changing a selection into a layer, Working with the Magic Wand tool, The Lasso tool, Adding to and subtracting from selections, Adding to and deleting from the selection, Saving a selection, Feathering a selection, Using the Quick Selection tool, Making difficult selections with the Refine Edge feature, Using Quick Mask, Copying and pasting a selection, Using the Pen tool for selections, Converting a path to a selection

### **Module 3: Understanding Layers-**

Background layers, Creating layers, Rearrange & editing layers, Opacity & Layer Blending Modes, Linking Layers, Applying Layer Styles, Flattening Layers, Layer Comps, Duplicating & Aligning Layers, Layer Groups, Preserve transparency, Creating a composition, Creating a layer mask, Editing the layer mask, Cloning layers, Filtering your layers, Smart layer, GIF animation

### **Module 4: Painting and Retouching**

Setting up your color settings, Color primer, Understanding color gamut.,The RGB color model The CMYK color model, Editing color settings, Selecting colors, Starting to paint, Using the Color panel, Using the Brush tool, Changing opacity, Using the Brush Presets, Using the Airbrush feature, Applying color to an image, Changing blending modes., The Eyedropper tool, Retouching images, Using the Clone Stamp tool, Repairing fold lines, The History panel, The Spot Healing Brush, The Healing Brush, Using the Patch tool, Using the Clone Source panel, Cloning from another source

### **Module 5: Working with 3D images-**

Creating a 3D shape from a layer, Manipulating 3D objects, Using 3D panels to adjust lighting and surface textures, Merging 2D onto 3D layers, Importing 3D Files, Painting onto a 3D object, Using Repoussé to create 3D text, All-new Smart Sharpen, Intelligent upsampling, Camera Shake Reduction, Editable rounded rectangles, Improved 3D painting, Improved type styles, Improved 3D Scene panel, Improved 3D effects, Automating and Scripting Workflow in Photoshop

### **References:**

1. Adobe Photoshop Classroom in a Book (2021 release) Paperback – by Conrad Chavez (Author), Andrew Faulkner
2. Photoshop CC in Simple Steps Paperback – by DT Editorial Services
3. Evening, M. (2018). Photoshop CC for dummies (2nd ed.). Wiley.
4. Eckert, J. (2019). Adobe Photoshop CC Classroom in a book (2019 release). Adobe Press.
5. Andrews, P. (2017). Adobe Photoshop Elements 15 Classroom in a book. Adobe Press.

6. Walters, C., & Parsons, J. (2018). The Adobe Photoshop CC Book for Digital Photographers (2018 release). New Riders.

7. Smith, M. (2017). Adobe Photoshop Lightroom Classic CC Classroom in a book (2019 release). Adobe Press.

<b>Professional Photography Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC584	<b>0-2-4</b>	<b>4</b>

**Course Objective:**

The course intends to impart to the learners a comprehensive understanding of digital camera technology and make them proficient in using digital cameras, lenses and filters to create compelling photographs in diverse lighting conditions. The course also intends to equip students in applying advanced lighting techniques and image editing skills to produce high-quality photographs across various subjects and lighting scenarios.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the technical aspects of digital cameras.
2. Use various photography lenses and filters to create images.
3. Capture still images using digital cameras in indoor and outdoor light.
4. Produce images of different subjects in natural as well as artificial light sources.
5. Analyze and apply advanced lighting techniques and image editing skills.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	1	1	1	1	3	2	1	1	1
<b>CO2</b>	2	2	2	3	1	1	1	2	3	1	1	1
<b>CO3</b>	3	2	2	1	1	1	1	3	2	1	1	1
<b>CO4</b>	3	2	2	2	1	1	1	3	2	1	1	1
<b>CO5</b>	2	3	3	2	1	1	1	2	3	1	1	1

**Module 1: Photography Fundamentals and Technology**

Eye of the Photographer; Still cameras: history and types; Light: properties and characteristics; Lighting: Managing reflections; Light metering; Exposure triangle:



Aperture, Shutter and ISO. White balance: techniques; Colour temperature; Digital Sensors; Storage devices; Digital image formats.

## **Module 2: Lenses and Filters**

Focal length; Angle of view; Photography lenses: Types and application; Family of angles; Lens filters: Types and application.

## **Module 3: Composing and Capturing Images**

Applying rules of composition; Shots and Angles: Types and uses; Types of Lighting: Natural Light, Artificial Light, Mixed Lighting; Shooting in Low Light Conditions: Managing Noise, Utilizing Available Light Sources; Depth of Field and its Creative Applications; Capturing motion.

## **Module 4: Photography Lights and Techniques**

Natural and available light: Golden Hour and Blue Hour; Harsh Light vs. Soft Light; Reflectors and Diffusers. Artificial light: studio strobe light, continuous source of light and speed lights; Light modifiers: reflectors; snoot; soft box; strip; spot; beauty dish; Subjects and reflections: glass and metal; Portrait Posing: techniques.

## **Module 5: Lighting and Image Editing**

Lighting ratios; One-point lighting: Direct Key Lighting - Rembrandt Lighting - Loop Lighting - Butterfly Lighting - Split Lighting; Two-point lighting; Three-point lighting. Image editing: raw editing; retouching and enhancing.

## **References:**

1. How to do Advanced Photography: Techniques and Guide on the Best Way to Get Professional Pictures. (2023). (n.p.): Angel Efrain Mendez Salvador.
2. Hazel, J. (2023). Professional Image Editing Made Easy with Affinity Photo: Apply Affinity Photo Fundamentals to Your Workflows to Edit, Enhance, and Create Great Images. United Kingdom: Packt Publishing.
3. Master Photography: Your Complete Guide to Photography. (2023). (n.p.): Tracy Mccrackin Photography.
4. Ang, T. (2023). Photography: A Visual Companion. United Kingdom: Dorling Kindersley Limited.
5. Bübl, A. (n.d.). Studio: Lighting Setups for Portrait Photography. (n.p.): Rocky Nook.
6. Capturing the Perfect Shot Mastering Techniques for Stunning Photographs. (2023). (n.p.): Charlie Naebeck.

7. Photography Fundamentals A Beginners Guide - by Coffee x Cameras. (2023). (n.p.): Charlie Naebeck.
8. Sreekumar, V. T. (2023). Digital Photography Essentials: Techniques and Tips for Stunning Shots. (n.p.): Draft2digital.
9. Richards, A. (2023). How to Set Up Photography Lighting for a Home Studio. (n.p.): Draft2digital.
10. Company, E. K. (2023). Studio Light; Volume 11. (n.p.): Creative Media Partners, LLC.
11. Nath-Sakura. (2023). Product Photography: Lighting, Composition, and Shooting Techniques. United States: Rocky Nook.
12. Publishing, P. (2023). The Photographer's Eye - Developing an Artistic Vision for Architectural Photography. (n.p.): Lulu.com.
13. PHOTOGRAPHY MASTER CLASS. (2023). (n.p.): MR. BIG WEALTH.
14. Smith, J. (2004). Posing for Portrait Photography: A Head-To-Toe Guide for Digital Photographers. United States: Amherst Media.
15. Adler, L. (2017). The Photographer's Guide to Posing: Techniques to Flatter Everyone. United States: Rocky Nook.
16. Valenzuela, R. (2014). Picture Perfect Posing: Practicing the Art of Posing for Photographers and Models. United Kingdom: Pearson Education.
17. Shepard, H., Meyer, L. (2010). Posing For The Camera: A Professional Guide For The Creative Model, Director And Photographer. (n.p.): CreateSpace Independent Publishing Platform.

<b>Video Production Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC585	<b>0-2-4</b>	<b>4</b>

## Course Objective:

This course was designed to provide students with a comprehensive foundation in video production, equipping them with the necessary skills and knowledge about the equipment used in a video production.

## Course Outcomes (COs):

After completing the course, learners should be able to:

1. Record and mix high quality audio for radio and video production
2. Film a shot with proper exposure and composition
3. Produce short films with strong technical knowledge
4. Operate any given camera for video production
5. Compose a mood of lighting in any given frame to create an emotional impact

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	1	1	2	3	3	2	2	3
CO2	3	2	3	3	2	1	3	3	3	3	1	3
CO3	3	3	3	3	1	1	3	3	3	3	3	3
CO4	3	1	2	3	1	1	2	3	3	2	2	2
CO5	3	1	3	3	3	1	3	3	3	3	3	3

## Module 1: Video equipment and techniques

Types of cameras and their features - Camera operations – Camera Sensor – Resolution - Exposure triangle – Shutters: Spinning mirror, rolling shutter and global shutter – Bit-Rate – High Dynamic Range (HDR) - White balance - Video composition and framing - Hands-on exercises in operating video recording equipment- Video formats and encoding - Working on Different types of shots and angles - Composing shots using different camera movements - Rule of 180-degree and 30-degree - Understanding the Importance of Lighting - Working with shadows & Reflectors - Multi-point lighting techniques - Mood of lighting – The five C’s: Camera angles. Continuity, cutting, close-ups and composition – Three Angles: Subjective. Objective and Point of view (POV) - Lensing – Previsualization - Shooting in Log/Raw - Proxy workflow – Filters

## Module 2: Lighting I

Lighting principles – Artificial and Natural lighting – Simulated lighting – Classical lighting – Practical Lighting – Lighting for chroma keying – Types of light – Tools of lighting: The attributes of light, Hard Vs. Soft, Full range of tones, shape, colour, separation, depth,

texture, Mood and tone - Mixed lighting – Luminaries: Reflector, soft light, Cyc light, beam light, sealed-beam, Fresnel, spotlight, on location, ambience light – Lighting accessories: Barn doors, snoots, flags, scrims, colour and shapes

### **Module 3: Lighting II and Camera Support Systems**

Light Meters – Lighting for Chroma Keying – Gels Sheets – CTB – CTO – Dimmers and control – DMX – Lighting simulation – Lighting diagram – Flags & cutters – Nets – Diffusers – Grip Heads – C-stands – Clamps – Sandbags – Apple boxes – Soft boxes – Egg crates – Wedges – Camera accessories like Tripod, Gimbal, Rigs and mounts – Zebras – Histogram – Vector scope – Focus assist – Focus peaking – Track and Trolley – Jimmy Jib – Crane – Slider – Steadicam – Hoverboard – Spidercam

### **Module 4: Production workflow**

Video production: Pre-Production, Production, Post-Production Data – Management – File management - multi-camera production – Television programme production – Syncing through sound & timecode – clapboard – teleprompter – talkback – communication while shoot is on-going – Linear & Non-Linear Editing workflow – Collaborating with various departments like VFX, SFX, Sound Design, RR, DI

### **Module 5: Video Editing**

Basics of Film Editing – Introduction to NLE software – User Interface – Bins – Importing – Metadata – Categorizing – Organising – Applying transitions – Applying video effects – Effects control – Keyframes – Graphics and Title – work with audio – Basic Compositing – Exporting to desired format

### **References:**

1. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
2. Video Production by Vasuki Belavadi
3. Cinematography theory & practice by Blain Brown
4. Motion picture & video Lighting for cinematographers, gaffers & lighting technicians by Blain Brown
5. The Five C's of Cinematography by Joseph V. Mascelli



## SEMESTER VIII

<b>Film Studies and Appreciation</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC511	<b>3-0-0</b>	<b>3</b>

### **Course Objective:**

This course offers students an enriching exploration into the world of cinema, providing them with a solid foundation in film language, history, and appreciation. Students will delve into the fundamentals of film language and its evolution over time, gaining insights into the historical contexts that have shaped cinematic artistry. Moreover, the course will examine the concepts of film form and various genres, enabling students to discern the unique stylistic elements and narrative structures that characterize different types of films. The course aims to instil in students a deep appreciation for films while also empowering them to incorporate the basics of cinematic language into their own creative endeavors, thereby fostering a holistic understanding of cinema as both an art form and a means of self-expression.

### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basics of film language.
2. Review the nuances of a film and the response to it as a viewer.
3. Analyse the narrative complexity and appraise different film forms - experimental film, documentary film and animated films.
4. Appraise cinema and its connection to culture, society and politics.
5. Critically analyse a film and write its review.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	3	2	3	1	2	3	1	3	1	1	1	3
<b>CO2</b>	3	3	3	1	3	3	1	3	2	1	1	3
<b>CO3</b>	3	2	3	3	3	3	1	3	1	3	3	3
<b>CO4</b>	3	1	3	3	1	3	3	3	2	1	3	3
<b>CO5</b>	3	3	3	3	2	3	2	3	1	1	3	3

### **Unit 1: Introduction to film studies.**

Ways of looking at film. Film as art. Intersection of film with other forms of art - music, literature and theatre. Introduction to film language. Story and theme. World cinema and film movements: Socio-political contexts.

## **Unit 2: Film Language: Audio and Visual**

Cinematography and Sound. Types of shots and their effect on the theme, character perception and story. Diegetic sound, non-diegetic sounds, music, sound effects and silence.

## **Unit 3: Mise-en-Scene and Editing**

Aspects of mise-en-scene - 4 Ps and 2 Ls, hair, costume and make up. Functions of editing - rhythm and pace. Montage, Kuleshov effect. Continuity editing. Manipulating time and space with mise en scene and editing. Alternative to continuity editing.

## **Unit 4: Film Narrative and Genres**

Principles of narrative construction - story and plot, time and space. Three act structure and the story arc. Linear and non linear narratives. Non narratives. Introduction to different film forms: Experimental film, Documentary film, Short film and Animated film. Film genres - definition & concept, types.

## **Unit 5: Theoretical Aspects and Trends**

Structuralism and Semiotics, Apparatus Theory, Psychoanalysis and feminist film theory, Sound theory, Cognitivist film theory, Auteur Theory, Narrative theory, Cinema and the virtual, Embodiment, Affect, and the Spectator, Cinema and/as media, Audience studies, New Cinema History.

## **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. Seung-hoon Jeong, *Cinematic Interfaces: Film Theory after New Media*. New York/London: Routledge, 2013
9. Rick Altman, "Moving Lips: Cinema as Ventriloquism" in *Yale French Studies*, No. 60, Cinema/Sound (1980)
10. Jean-Louis Comolli, *Cinema against spectacle: Technology and ideology revisited*. Trans. Daniel Fairfax. Amsterdam: Amsterdam University Press, 2015
11. Laura Mulvey, "Visual Pleasure and Narrative Cinema" in Leo Brody and Marshall Cohen (eds) *Film Theory and Criticism*. Oxford: Oxford University Press, 2009
12. Christian Metz, "Some points in the Semiotics of the Cinema" in Leo Brody and Marshall Cohen (eds) *Film Theory and Criticism*. Oxford: Oxford University Press, 2009.
13. Mary Ann Doane, "The voice in cinema: The articulation of body and space" in Leo Brody and Marshall Cohen (eds) *Film Theory and Criticism*. Oxford: Oxford University Press, 2009
14. Christian Metz, "Identification, Mirror" and "The Passion for Perceiving" in in Leo Brody and Marshall Cohen (eds) *Film Theory and Criticism*. Oxford: Oxford University Press, 2009
15. Dmytryk, E. (2018). *On Film Editing: An Introduction to the Art of Film Construction*. United Kingdom: Taylor & Francis.
16. *A Film Theorist's Companion*. (2023). United States: Cognella Academic Publishing.
17. Roland Barthes, *Mythologies*. London: Vintage Classics, 2000.
18. Robert Stam et al. *New Vocabularies in Film Semiotics: Structuralism, post-structuralism and beyond*. London/New York: Routledge, 1992.
19. Gilles Deleuze, *Cinema-1: The Movement-Image*. Trans. Hugh Tomlinson and Barbara Habberjam. Minneapolis: University of Minnesota Press, 1986.
20. Gregory Currie, "Cognitivism" in Robert Stam and Toby Miller (Eds) *A Companion to Film Theory*. Oxford: Blackwell Publishing, 1999



21. Vivian Sobchack, Carnal Thoughts: Embodiment and Moving Image Culture. Berkeley: University of California Press, 2004
22. Cateridge, J. (2015). Film Studies For Dummies. Germany: Wiley.
23. Ricciardelli, L., Shanahan, J. O., Young, G. (2019). Undergraduate Research in Film: A Guide for Students. United Kingdom: Taylor & Francis.
24. Explorations in New Cinema History: Approaches and Case Studies. (2011). Germany: Wiley.
25. Stam, Robert (2017): Film Theory : An Introduction, John Wiley & Sons.

<b>Culture and Entertainment Media Management</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC512	<b>3-0-0</b>	<b>3</b>

**Course Objective:**

This course introduces students into the relationship between culture and entertainment which will enable them to use media and entertainment to bring about societal changes.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Be able to identify and differentiate between a wide varieties of culture, art, in depth
2. Gain insights in the significance of culture in media and entertainment
3. Be updated about the latest industry trends in media and entertainment
4. Be exposed to the management activities in Television
5. Have learned the economics of film industry

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	1	1	2	2	1	2	3	3	1	2	2
<b>CO2</b>	2	1	1	2	2	1	2	3	3	1	2	3
<b>CO3</b>	1	1	1	2	2	1	2	3	3	1	2	3
<b>CO4</b>	1	1	1	2	2	1	2	3	3	1	2	3
<b>CO5</b>	1	1	1	2	2	1	2	3	3	1	2	3

**Unit 1:**

Culture- Definition & Concept; Characteristics of Culture; Types of Culture; Inter Culture & Popular Culture; Culture & Communication; Religion- Major & Minorities; Castes- Dalit & Tribal Culture in India; Challenges of Indian Culture, religion, culture and women's human rights; Portrayal of woman in entertainment; women In Indian Entertainment media

### **Unit 2:**

Theatre- Definition & Concept; Characteristics of Theatre; Elements of Theatre; Drama- Definition & Concept; Different forms of Drama; Difference between Theatre & Drama

### **Unit 3:**

Current and future trends in newspaper industry, music industry, gaming industry, radio & television industry, OTT industry

### **Unit 4:**

Budgeting and Marketing of a TV / radio channel: Income & expenditure, Budgeting, Reach and advertising management; Marketing Strategies in TV industry– brand promotion space/time – reach – promotion – market survey techniques. Profit management in Marketing Vs. Funded projects. Problems of large, medium and small scale companies. Strategies to handle competition – case studies. Television advertising – process, Tarif distribution of Spot, Slot, Free Commercial Time for Prime time, Mid Prime and non-prime time slots. TV Rating Points and how it affects the revenue model of a channel. TV rating and their importance.

### **Unit 5:**

Economics of Film Industry: Financing and publicity techniques; Pre Production publicity, In-film Advertising, Post film production publicity, Government and film industry; various film bodies and associations of film industry at the national and regional level; Legal and ethical aspects film – Film censor board, Insurance, Licensing, CSR, Vampire advertising etc.

### **References:**

1. Frank Thayer: Newspaper Management
2. Gulab Kothari: Newspaper Management in India
3. William and Rucker: Newspaper Organization and Management
4. Michael J. Hauptert (2012). Entertainment Industry: A Reference Handbook, First Edition, ABC- CLIO, USA
5. Marcel Danesi (2012). Popular Culture: Introductory Perspectives, First Edition, Rowman & Littlefield Publishers, UK
6. John Storey (2009). Cultural Theory and Popular Culture: An Introduction, First Edition, Pearson Education, UK
7. Mass Communication Theory – McQuail Denis (Sage Publication)
8. Audience Analysis – McQuail Denis (Sage Publication)
9. Mass Media Research – Roger Wimmer& Joseph Dominick

10. Methods in Social Research – Kothari C.R
11. Basics of Qualitative Research – Strauss Anselm, Corbin Juliet
12. Berger, Arthur, (2000), Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, Sage Publications.
13. Visual Communication Theory and Research A Mass Communication Perspective  
SHAHIRA FAHMY, MARY ANGELA BOCK, AND WAYNE WANTA
14. Visual Communication- Research Designs by Keith Kenney
15. Social Media, Sociality, and Survey Research Edited by Craig A. Hill, Elizabeth Dean, Joe Murph
16. Research Design- Qualitative, Quantitative, and Mixed Methods Approaches, Fifth Edition- John W. Creswell, J. David Creswell

<b>Video Editing and Colour Correction Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC586	<b>0-2-4</b>	<b>4</b>

**Course Objective:**

This course was designed to provide students a deep dive into video editing and colour correction, equipping them with the necessary skills and knowledge in the required software and principles of editing & colour correction.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Juxtapose different shots to give a profound meaning
2. Render a well edited video production project
3. Grade a Log or Raw footage to desired colour output
4. Organize the video clips to their scenes or category in a project
5. Analyze the colour and exposure values by reading the scopes

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	2	1	1	3	3	3	3	3
CO2	3	1	2	3	2	1	1	3	3	2	2	3
CO3	3	1	3	3	1	1	3	3	3	3	3	3
CO4	3	1	3	2	1	1	1	3	3	1	1	1
CO5	3	1	3	1	1	1	1	3	3	1	1	1

## Module 1: Video Editing – Introduction

What is editing? Montage? - Juxtaposition – Editing theories: Kuleshov, Eisenstein, Pudovkin – The six rules of Editing: Walter Murch – Linear & Non-Linear Editing – Why digital? – Understanding storytelling in films – Film Grammar – Different styles of editing – Linear & Non-linear editing techniques – Sculpting time and space – Expansion and Compression of time – Transitions – Effects – VFX – SFX – Building the rough cut – Refining the rough cut – Fine cutting an interview – Cutting a dramatic scene – Multicamera editing – Project organization – Edit page effects – B-rolls – Ripple Trimming – Rolling edit

## Module 2: Advanced Video Editing

Shortcuts – Workspaces – Panels – Audio and Video effects – Project settings – Sequence/Timeline settings – Set project – Syncing multicamera footages using audio or timecode reference – compositing layers – Titling – Subtitles – In/Out - Source – Record – Timeline – Playhead – Playback speed & resolution – Mixing – Rendering – apps integration and ecosystem, keyframes, masking – Media page – Cut page – Edit page – Modifying metadata – Tape View Editor – Speed Trimming – Editing tools & controls - - Exporting XML files – Delivering projects

## Module 3: Colour Correction and Colour Grading - Introduction

Colour theory – Reflection of colour – Measuring colour – Colour spaces – Visible spectrum – Luminance and Luma – Contrast – Video scopes: Waveform, Vector scope, RGB parade, Histogram, CIE Chromaticity – Colour temperature – Chroma – Why Log/Raw? – Proxy – DIT – Colour compression – Chroma subsampling – Primary & Secondary colours or additive & subtractive colours – Black & White – 18% Grey – Colour calibration – Colour Palate – Colour Match using colour charts – LUTs – Lift (Shadows), Gamma (Midtones), Gain (Highlights), Offset – Colour tint – Rec.709 - HSL – Hue – Saturation – Primary grading – Secondary grading

## Module 4: Advanced Colour Correction and Grading

Understanding the colour correction and grading tools in the software – Importing XML or DRT files – Relinking media – Conforming with a reference video – Adjusting clip data using inspector – Shot & colour matching – Primaries: Colour wheels, Colour Bars, Log wheels – HDR Colour wheels – RGB Mixer – Motion Effects – Camera Raw – Keyframes – Node graph – Types of Nodes – Effects – Power windows – Qualifier – Colour warper – Curves – Tracker – Magic mask – Blur – Bypass – Image reference wipe – Grab still –

Highlight tool – Unmix tracks – Adjustment Layer – Clips & Timeline Controls – Flags and Markers – Colour Boost – Masking – Beautify – Skin tone – Shapes – keys – Artificial lighting adjustments – Subject feature tracking

### **Module 5: Project Delivery**

Marking In/Out in the timeline – Export/Delivery page – Renaming – Destination – Exporting as single clip or individual clips – Video format – Codec – Encoder – Resolution – Frame rate- Quality – Bit-rate – Subtitle burned or as .srt – Adding to render queue or to Adobe Media Encoder – Presets – Data-Burn ins – Timecode reference – Watermarking – DCP – DPX – Media Management – Set project of the entire project

### **References:**

1. Motion picture & video Lighting for cinematographers, gaffers & lighting technicians by Blain Brown
2. In the blink of an eye by Walter Murch
3. Editing Digital Video by Robert M. Goodman and Patrick McGrath
4. Colour correction handbook by Alexis Van Hurkman
5. Colour grading 101 by Charles Haine
6. Da Vinci Resolve 18 Training Manual
7. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus

<b>Documentary Filmmaking Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC587	<b>0-1-4</b>	<b>3</b>

### **Course Objective:**

Studying documentary filmmaking provides you with valuable skills in storytelling, research, visual communication, and technical production. By learning the art of documentary filmmaking, you can amplify your voice, raise awareness about important issues, and connect with audiences on a deeper level.

### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Identify major modes of documentary form, and the basic elements of documentary films, and critique their use.

2. Apply a deliberate structure, theme, point of view, and style to a short, documentary film.
3. Refine a documentary idea down to an engaging short, verbal pitch, and execute that pitch.
4. Work with basic technical proficiency in a range of areas of video production: operate a video camera and tripod, an audio recorder and microphone, and the editing system, controlling all technical functions, to produce a short documentary film.
5. Apply aesthetic concepts of cinematography, editing, and sound design to support a deliberate concept and vision in a short, documentary film.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	1	1	2	3	3	2	2	3
CO2	3	2	3	3	2	1	3	3	3	3	1	3
CO3	3	3	3	3	1	1	3	3	3	3	3	3
CO4	3	1	2	3	1	1	2	3	3	2	2	2
CO5	3	1	3	3	3	1	3	3	3	3	3	3

#### **Module 1:**

Introduction to Documentary Filmmaking- Overview of documentary film history and genres, Exploring the role of the documentary filmmaker, Finding out the right content for Documentary Productions

#### **Module 2:**

Developing a documentary concept and story, gathering background information, Writing proposals, scripts, Planning logistics budgeting, scheduling, and securing locations

#### **Module 3:**

Documentary proposals and treatments; Visual Language, Composition, Interview preparation & techniques

#### **Module 4:**

Usage of Music and its importance, Editing concepts and principles; Technical instructions and hands-on exercises. Titling.

#### **Module 5:**

Distribution and Promotion - Strategies for distributing documentaries through various platforms (festivals, streaming services, etc.) - Understanding legal aspects such as copyright and fair use, Fine cut and screening.

#### **References:**



## **Module 1: Pre-Production**

Developing a story – R&D – Brainstorming – Target audience – Drafting – Screenplay – Shot division – Storyboarding – Character Sketches/arcs for actors – Casting – Acting Workshops – Screen test – Costume design – Hair/Makeup Design – Art Direction – Recce/Location scouting – Acquiring permission for locations - Hiring crew

## **Module 2: Scheduling & Budgeting**

Script Breakdown – Creating call sheets and shooting schedule – Creating Budget forms – Calculating the approximate budget – cutting down the cost – Expenditure – Acquiring props., stationary, equipment rentals for the production – Final budget after shoot - Preparing a bound script

## **Module 3: Production**

Principal photography – Maintaining edit reports – Daily shoot reports – Continuity report (Stills or Text) – BTS – Scene papers – Directorial inputs – Previewing - Communicating and managing the crew

## **Module 4: Post-Production**

Editing – Rough cut – Final Cut – Dubbing – RR – Foley – Mixing – Colour correction and grading – VFX & SFX – Master copy output

## **Module 5: Marketing & Promotions**

Social Media Campaign – Marketing Strategy – Pitch deck presentation – Trailers – teasers – song – Posters – motion poster – Release

## **References:**

1. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus
2. Film Production Management by Bastian Cleve
3. The film director prepares by Myrl A. Schreibman
4. Video Production by Vasuki Belavadi

<b>Film Titling and Motion Graphics Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC589	<b>0-1-4</b>	<b>3</b>

## **Course Objective:**



To provide students with a comprehensive foundation for creating dynamic titles and Motion graphics, 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. Master industry-standard software tools for titling and Motion graphics creation
2. Apply various titling techniques including motion graphics and typography animation.
3. Gain hands-on experience in creating basic visual effects such as motion tracking, Green screen removal
4. Analyze and critique titling and VFX elements in existing digital media productions.
5. Compile a professional portfolio showcasing various titling and motion graphics projects

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	3	2	2	3	2	3	2	2	2	3
CO2	3	3	3	3	2	3	2	3	3	2	2	3
CO3	3	3	3	2	2	3	3	3	2	2	2	3
CO4	3	3	2	3	3	2	2	3	2	2	3	3
CO5	3	3	3	2	2	3	3	3	3	2	2	3

**Module 1: Introduction to Titling and Visual Effects**

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

**Module 2: Advanced Titling Techniques**

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

**Module 3: Motion Graphics and Basic Visual effects for Video Enhancement**

Understanding visual effects principles

Applying effects to enhance video quality  
Using green screen compositing for visual effects  
Creating Motion graphics  
Creating Camera Projections

#### **Module 4: Advanced Motion Graphics**

Advanced techniques for integrating visual effects  
Creating motion graphic templates  
Using 3D layers and cameras

#### **Module 5: Camera Tracking and Camera Animation**

Analysing skill of camera tracking  
Automatic camera tracking and manual camera tracking  
Camera animation and techniques  
Adding the composition layers to the camera tracking

#### **Marking Component**

##### **Internal 80**

1. Basic animation - 10
2. Title Sequence Design - 10
3. Typography Animation – 10
4. Camera Projection - 10
5. Motion graphics – 40

##### **External 20**

1. Portfolio Presentation and Lab test- 20

#### **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

## SEMESTER IX

Intellectual Property Rights for Media		
Course Code	L-T-P	Credits
24VMC601	2-1-0	3

### Course Objective:

This course provides an in-depth exploration of intellectual property rights (IPR) as they pertain to the media industry. It covers the fundamental concepts, legal frameworks, and practical implications of IPR in various media contexts. Students will gain a comprehensive understanding of how intellectual property laws influence the creation, distribution, and consumption of media content.

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the basic principles and types of intellectual property rights.
2. Analyze the role and impact of IPR in the media industry.
3. Apply legal frameworks to protect media content.
4. Evaluate case studies and real-world scenarios involving IPR issues in media.
5. Develop strategies for managing and enforcing IPR in media contexts..

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	2	1	2	2	1	3	1	1	2	1
CO2	3	1	2	1	3	2	2	1	2	1	1	1
CO3	3	2	3	1	1	3	1	2	1	1	1	1
CO4	3	1	3	1	2	1	2	3	2	1	1	2
CO5	2	1	3	1	2	1	2	3	1	1	1	1

### Unit 1:

Introduction: Introduction to the constitution and legal frameworks, fundamental rights and directive principles – freedom of speech and expression enshrined in the Indian constitution, identification of intellectual property, Types of intellectual property and their legal framework, Importance and theories of IP

### Unit 2:

**Patents** - Elements of Patentability – Introduction to Patent Law, Definition and types of patents Patentable subject matter in media technology, Patent application process and

requirements, Registration Procedure, Rights and Duties of Patentee, Surrender and Revocation of Patents, Infringement, Remedies & Penalties - Patent office and Appellate Board Role of patents in protecting media technology and innovations

### **Unit 3:**

**copyright-** Nature of Copyright - Subject matter of copyright: Copyright act, original literary, dramatic, musical, artistic works; cinematograph films and sound recordings - Registration Procedure, Term of protection, Ownership of copyright and license of copyright - Infringement, Remedies & Penalties – Related Rights, Piracy under Copyright Law, Copyright in Cyberspace.

### **Unit 4:**

**trademarks-** Concept of Trademarks - Various kinds of marks (brand names, logos, signatures, symbols, well known marks, certification marks and service marks) - Non-Registrable Trademarks - Registration of Trademarks - Rights of holder and assignment and licensing of marks - Infringement, Remedies & Penalties - Trademarks registry and appellate board

### **Unit 5:**

**Other forms of IP related to the media industry and case studies** - Design: meaning and concept of novel and original

Layout Design protection, Impact of digitalization on IPR enforcement India`s New National IP Policy, 2016, Role of Artificial Intelligence in media IPR, Case Studies and Practical Applications, Analysis of landmark IPR cases in the media industry

### **Reference:**

1. Intellectual Property Law in India" by Justice P.S. Narayana "Intellectual Property in the New Technological Age" by Robert P. Merges, Peter S. Menell, and Mark A. Lemley
2. Copyright Law for the Digital Age" by Melissa A. Johnson
3. Trademark and Unfair Competition Law: Cases and Materials" by Jane C. Ginsburg
4. "Patent Law in Global Perspective" by Peter Drahos
5. Copyright Law: A Practitioner's Guide" by Arnold B. Kanter
6. Digital Copyright: Law and Practice" by Simon Stokes
- 7 Indian Copyright Law and Practice" by V.K. Ahuja
8. Law Relating to Intellectual Property Rights" by V.K. Ahuja
- 9 Intellectual Property Law in India" by T. Ramappa

<b>Media Research Methods</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC602	<b>2-1-0</b>	<b>3</b>

### **Course Objectives:**

1. To introduce students to basic principles associated with conducting Post graduate-level research, including identifying a research topic; accessing and critiquing scholarly research; writing a literature review; and research ethics.
2. Students are also introduced to research design and to qualitative and quantitative methodological approaches to collecting and analyzing data.
3. Given the nature of the discipline, the course provides some emphasis on participatory research methods.
4. To develop new scientific tools, concepts and theories to solve and understand scientific and non scientific problems.
5. To enrich the innovative framework towards communication research with a multidisciplinary approach.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Understand the concepts of research and its application to media and communication.
2. Appreciate the various elements and tools of media research.
3. Understand the need and methods for hypothesis testing with statistical methods.
4. Develop a critical understanding of the different theories of media & communication that form the base for research proceedings.
5. Comprehend the relevance and need for writing various research reports, thesis, dissertation, research papers, articles, essays.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	1	3	2	2	3	2	1	1	1
CO2	3	1	3	2	2	1	2	2	1	1	1	1
CO3	2	1	1	1	1	1	2	1	2	1	1	1
CO4	3	3	3	3	1	1	2	3	3	1	3	3
CO5	1	3	1	1	1	2	3	1	2	1	1	1

### **Unit 1: Research Framework and Literature Study**

Meaning and Concept of research – Motivation and Objectives – Research Methods Vs Methodology – Types of Research - Defining and formulating research Problem – research questions- Importance of Literature Review. Qualities of a researcher. Ethical Issues – Ethical Committees – Reproduction of published material - Acknowledgement – Reproducibility and accountability.

### **Unit 2: Research Design & Statistics Tools:**

Research Design - Execution of the research – Problem, Formation- Observation and data collection. Methods of Qualitative – Methods of quantitative research in media studies. Sampling – Types of Sampling – Validity – Measurement – construct validity - Reliability- Levels of Measurement – Types of Data – Scaling - Qualitative - Quantitative measures.

### **Unit 3: Hypothesis - testing**

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 4: 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 5: Art of Research Writing and Research Aids**

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. Use of visual aids - Preparing Research papers for journals, Seminars and Conferences –Calculations of Impact factor of a journal, citation.

## References:

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

<b>Art Direction for Filmmaking Practice</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC681	<b>0-1-4</b>	<b>3</b>

## Objectives:

This course aims to introduce students to art direction, the principles of which can be used in their projects in graphic design, photography, and advertising.

## Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Create well designed photographs.
2. Produce different types of advertisements.
3. Use art direction in Graphic Designing
4. Use Illustrator tools and create well-designed concepts



5. Gain medium level expertise in art direction in photography, illustrations, and Graphic Designing

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	1	2	1	2	3	1	2	3	3
CO2	2	3	2	1	2	1	2	3	1	2	3	3
CO3	2	3	3	1	2	1	2	3	1	2	3	3
CO4	2	3	3	1	2	1	2	3	1	2	3	3
CO5	3	3	2	1	2	1	3	3	1	2	3	3

**Unit 1 - Art Direction in Advertising:**

An introduction- roles and tools of the art director, Graphic Conceptualization: visual metaphor, languages- meaning full lettering, Logo Designing

**Unit 2 – Art Direction in Graphic designing:**

Typography, colour, visual composition, techniques and technologies, Tracing and transfer techniques

**Unit 3 - Art Direction in communication design:**

Concept and creativity, visual brand identity elements, packaging, Case study analysis - deconstruction of successful advertisements, layout techniques

**Unit 4 – Art Direction in Photography:**

Photographic techniques, photography with characters, still-life photography, lighting, photo montage, type photography, photographic finishing touch, illustration techniques

**Unit 5 – Art Direction in illustration:**

Illustration techniques using the grid system, traditional techniques of image reproduction and enlargement-Designing illustrations from photographs

**Reference:**

1. Basics Advertising 02: Art Direction by Nik Mahon (goodreads.com)
2. Inside Art Direction: Interviews and Case Studies by Steven Brower (goodreads.com)
3. Pete Barry, The Advertising Concept Book: Think Now, Design Later, Thames and Hudson Ltd (11 August 2016)
4. Stephen Baker, Advertising Layout and Art Direction, Forgotten Books (December 7, 2017)
5. J.Thomas Russell, Ron Lane, Kleppner's Advertising Procedure, Pearson; 14th edition (23 July 1998)

<b>Advertisement Production Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC682	<b>0-1-4</b>	<b>3</b>

### **Course Objective:**

The students will use their understanding of all advertising concepts to do a practical exercise. To highlight the role of advertising for the success of brands and its importance within the marketing function of a company.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Students can establish a connection with its consumers through ad films.
2. Students will be able to incorporate areas such as public relations, branding and marketing in ad films.
3. Students learn how to turn a marketing brief into an effective ad.
4. As a result, students become well versed with the creative process and production process in ad film industry

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	2	3	3	3	3	3	3	3	3
<b>CO2</b>	2	3	3	2	3	2	2	2	3	3	2	2
<b>CO3</b>	2	3	3	2	3	2	2	2	2	2	2	2
<b>CO4</b>	3	2	2	2	3	3	3	3	3	3	3	3
<b>CO5</b>	2	3	3	2	3	2	2	2	3	3	2	2

### **Module 1:**

Introduction to Advertisement Production- Understanding the significance of time in advertisements: attention span, message delivery, and audience engagement. Overview of different types of advertising approaches: emotional, rational, humorous, etc. Analyzing client needs and expectations: effective communication, understanding brand identity, and target audience.

### **Module 2:**

Pre-production Planning and Concept Development- Shortening the advertisement concept: distilling key messages and themes.

Techniques for developing compelling storyboards and screenplays that effectively convey the advertisement's narrative.

Exploring various types of advertisements: TV commercials, radio spots, print ads, digital banners, etc.

### **Module 3:**

Audio Production for Advertisements- Importance of audio in advertisements: creating mood, enhancing storytelling, and evoking emotions. Techniques for producing effective voiceovers, punch lines, dubbing, and jingles.

Hands-on exercises in audio production for advertisements, including recording and editing sound elements.

### **Module 4:**

Production Techniques-Demonstration of advertisement film production: from script to screen. Practical exercises in producing advertisement films, including filming, lighting, directing, and capturing visuals. Incorporating audio elements into advertisement productions: synchronization, mixing, and mastering.

### **Module 5:**

Post-production and Finalization- Editing advertisement films: assembling footage, adding effects, and refining the final product. Finalizing advertisements for distribution: formatting, encoding, and quality control. Presentation of completed advertisement projects

### **References:**

1. Belch, G. E., & Belch, M. A. (2021). Advertising and promotion: An integrated marketing communications perspective (12th ed.). McGraw-Hill Education.
2. Drewniany, B. L., & Jewler, A. J. (2013). Creative strategy in advertising (11th ed.). Cengage Learning.
3. Moriarty, S., Mitchell, N. D., & Wells, W. D. (2019). Advertising & IMC: Principles and practice (11th ed.). Pearson.
4. Roman, K., Maas, J., & Nisenholtz, M. (2009). How to advertise (4th ed.). St. Martin's Griffin.
5. Sullivan, L., & Boches, E. (2016). Hey, Whipple, squeeze this: The classic guide to creating great ads (5th ed.). Wiley.

<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC691		<b>3</b>

**Course Objective:**

To equip students in developing a comprehensive understanding of the preproduction process for a digital film.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Complete preproduction package, laying a solid foundation for the production phase
2. Create a compelling and professionally formatted screenplay, demonstrating an understanding of narrative structure, character development, and dialogue.
3. Produce detailed storyboards and shot lists, showcasing their ability to visually interpret the screenplay and plan the visual storytelling aspects of the film
4. Conduct effective casting sessions and location scouting, selecting appropriate actors and settings that align with the project's vision and logistical requirements.
5. Develop comprehensive production budgets and schedules, demonstrating skills in resource management and strategic planning to ensure the project's feasibility and efficiency.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO2</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO3</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO4</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO5</b>	3	3	3	3	3	3	3	3	3	3	3	3

Prepare a Pre-Production package for a film of 30 minutes duration. Pre-production includes:

1. Idea
2. Concept
3. Story

4. Script
5. Screenplay
6. Storyboard
7. Location scouting with photographs
8. Casting
9. Budgeting and Scheduling
10. Presentation of the entire process

## SEMESTER X

Internship		
Course Code	L T P	Credits
24VMC692		2

### Course Objective:

Internships present avenues for students to cultivate professional competencies, gain industry exposure, and foster personal development. By participating in practical experiences aligned with their academic pursuits, students can refine technical proficiencies such as programming languages and laboratory techniques, alongside nurturing transferable skills like communication, collaboration, and problem-solving.

Moreover, internships provide valuable insights into industry dynamics, corporate cultures, and networking prospects with seasoned professionals, empowering students to explore diverse career trajectories and potential prospects. Through the application of theoretical knowledge to real-world projects, students acquire pragmatic insights and foster self-assurance and autonomy in their capabilities.

### Requirements

- Internship duration must be a minimum of 30 days.
- Offline internships are entertained
- Prior approval from the department is mandatory to begin the internship
- The selected organization for the internship must be registered.
- A comprehensive report in the specified format must be submitted upon completion of the internship
- A copy of the internship certificate must be attached
- To conclude the evaluation process, students are required to participate in the final viva voce.

Portfolio Presentation		
Course Code	L-T-P	Credits
24VMC693		2

### Course Objective:

- 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.

### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Develop a cohesive and professional portfolio showcasing their skills and creative vision.
2. Refine their work based on critical feedback and self-assessment.
3. Present their portfolio effectively, demonstrating their technical proficiency and conceptual understanding.
4. Articulate the conceptual and technical aspects of their work during the Viva-Voce.
5. Demonstrate their unique style and creative vision through a diverse range of projects.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

<b>Project (in Digital Filmmaking)</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC698		<b>8</b>

**Course Objective:**

Apply the preproduction work to the production and post-production phases of creating a digital film

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Demonstrate proficiency in operating cameras, lighting equipment, and sound recording devices, showcasing their ability to execute the technical aspects of film production.
2. Apply effective directing techniques and crew management skills, ensuring smooth collaboration and communication on set to bring their vision to life.
3. Edit their film using industry-standard software, incorporating visual effects, color correction, and sound design to create a cohesive and polished final product.

4. Exhibit strong problem-solving skills, addressing and overcoming challenges that arise during filming and post-production, ensuring the project stays on track and meets quality standards
5. Produce a completed short film, ready for screening, that reflects their ability to integrate all stages of filmmaking from preproduction through post-production, demonstrating their storytelling and technical abilities.

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO2</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO3</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO4</b>	3	3	3	3	3	3	3	3	3	3	3	3
<b>CO5</b>	3	3	3	3	3	3	3	3	3	3	3	3

1. Prepare a film package of 30 minutes duration, from the preproduction done in the previous semester. Production and Post-Production includes
  2. Cinematography
  3. Lighting
  4. Direction
  5. Editing
  6. BTS
  7. Colour Correction
  8. Folley
  9. Music
  10. VFX / SFX
  11. Trailer
  12. Teaser
  13. Poster



14. Thumbnail

15. Film Presentation

### **ELECTIVE I**

<b>Advertising Photography</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC531	<b>0-1-4</b>	<b>3</b>

#### **Course Objective:**

This course aims to impart students a comprehensive understanding of the fundamental principles of advertising photography, allowing them to analyze and critique examples to identify successful strategies. They will then develop their creative prowess by generating innovative concepts tailored to advertising projects, honing their ability to translate these ideas into cohesive styling concepts through effective collaboration and attention to detail. Additionally, students will master the application of lighting principles and techniques to create impactful photographs that align with the vision of advertising campaigns. Finally, they will acquire essential post-production skills for advertising photography, enabling them to promote their services effectively and build professional portfolios to propel their careers forward.

#### **Course Outcomes (COs):**

##### **After completing the course, learners should be able to:**

1. Demonstrate a comprehensive understanding of the fundamental principles of advertising photography.
2. Develop creative concepts for creating advertising photography projects.
3. Conceptualise and execute cohesive styling concepts for advertising photography projects.

4. Create photographs for advertising photography projects by applying the lighting principles and techniques.
5. Apply the post-production techniques essential for advertising photography and effectively promote their advertising photography services and grow their professional portfolios.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	1	1	1	3	2	1	1	1
CO2	3	3	2	3	1	1	1	3	3	1	1	1
CO3	3	2	2	2	1	1	1	3	2	1	1	1
CO4	3	2	2	2	1	1	1	3	2	1	1	1
CO5	3	3	3	2	1	1	1	3	3	1	1	3

### **Module 1: Fundamentals of Advertising Photography**

Aesthetics of photography: applying rules of composition, exposure triangle, depth of field; Specialised lenses: tilt-shift, macro; Advertising photography: subject, story and mood; Backgrounds; Props; Layout: balance, symmetry and visual flow; Colour theory in photography; Natural lights; Window lights; Tabletop; Artificial lights: light tent; strobe; portable flash; light modifiers; Advertising photography genres: product, commercial, lifestyle, packaging, architecture, food and beverage; jewellery and accessories; automotive; technology and electronics; fashion and apparel; cosmetics and beauty; home and décor. Colour correction and editing; Ethical considerations.

### **Module 2: Concept development**

Creating narratives; Set and model considerations; Posing techniques & expressions; Placement and positioning; Scene and background elements; Lights and colours: evoke emotions and mood; Location aesthetics; Shot type; B&W vs Colour; Architecture: Choosing and researching the location; Different times of the day; Perspectives: shots and angles. Events: storyline, candid, decisive moment.

### **Module 3: Styling for Advertising Photography**

Forming theme; Brand identity; Creating a narrative; Storyboarding; Colour palette; Patterns; Textures; Audience; Hair, Wardrobe, Accessories, Props; Composition: visual hierarchy; Set designing and staging; Detailing; Food styling; Presentation, Plating, Garnishing.

### **Module 4: Mastering Lighting**

Lighting: Ambient and artificial; Environmental lighting; Key, Fill, Back and Background lighting; One point lighting setups; Directionality; Hard light & Soft light; Lighting ratios;

Controlling highlights; Highlighting features; Specular lighting; Product separation; Lighting setups and angles; Creative light modifiers; Contextual and lighting.

## **Module 5: Post-production and Marketing**

Colour corrections; Colour enhancements; Colour grading; Resizing and Cropping; White balance correction; RAW editing; Background clean up: removal/replacement; Compositing; Image enhancement; Image retouching methods and techniques; Text and Graphic integration; Image compression and optimisation; Metadata tagging; Versioning; HDR imaging; Correcting lens distortions and aberrations: perspective correction. Exposure blending, Sky replacement; Cloning and healing; Noise reduction; Photography Marketing; Social media networking; Portfolio development; Target audience and market research.

### **References:**

1. Johnston, P. (2023). *Real Fantasies: Edward Steichen's Advertising Photography*. Germany: University of California Press.
2. Morse, R. (2022). *Objects of Desire: Photography and the Language of Advertising*. United States: Los Angeles County Museum of Art.
3. Nath-Sakura. (n.d.). *Product Photography: Lighting, Composition, and Shooting Techniques*. United States: Rocky Nook.
4. *Making Money From Photography: The Secrets*. (2023). United States: SJ Cutter.
5. *The Photographer's Guide to Posing: Techniques to Flatter Everyone* by Lindsay Adle
6. Lesko, L., Lane, B. (2008). *Advertising Photography: A Straightforward Guide to a Complex Industry*. United Kingdom: Thomson Course Technology.
7. Thomas, J. D. (2013). *The Art and Style of Product Photography*. Germany: Wiley.
8. Fitzgerald, M. (2013). *Zen of Postproduction: Stress-Free Photography Workflow and Editing*. Germany: Wiley.
9. Emery, J. (2015). *Lighting Design for Commercial Portrait Photography*. United States: Amherst Media, Incorporated.
10. Morrissey, R. (2013). *Commercial Photographer's Master Lighting Guide: Food, Architectural Interiors, Clothing, Jewelry, More*. United States: Amherst Media, Incorporated.
11. Allard, L., Andersen, J., Buddle, E., Caldwell, R., Cramer, S., David, G., Santamaria, S. G., Harris, D. (2022). *Food Instagram: Identity, Influence, and Negotiation*. United States: University of Illinois Press.

12. Light Science & Magic: An Introduction to Photographic Lighting by Fil Hunter, Steven Biver and Paul Fuquar
13. All Marketers Are Liars by Seth Godin
14. Advertising Photography: A Straightforward Guide to a Complex Industry Bobbi Lane (Author)
15. Parks-Whitfield, A. (2012). Food Styling and Photography For Dummies. Germany: Wiley.
16. Photography Marketing: 17 Unique Marketing Strategies, Providing Plenty Of Tips, Tricks, Ideas, And Ad Copy Examples. (n.d.). (n.p.): DMA4U.
17. Selman, R. (1997). Conceptual Still Life Photography: General Still Life, Food, Interiors. United States: New York Gold.
18. MacLeod, S. (2008). Basics Photography 04: Post Production Black & White. Switzerland: Bloomsbury Academic.
19. Siskin, J. (2011). Photographing Architecture: Lighting, Composition, Postproduction and Marketing Techniques. United States: Amherst Media.
20. Lavine, J., Bartholomew, B. (2013). Simple Post Processing: A Photographer's Guide to Workflow Options for All of Your Images in Lightroom. United Kingdom: Pearson Education.
21. Pinta, V. (2022). Photo Styling Applied to the Fashion and Objects: Creating a Fashion Message. United States: ESMOD.
22. Cox, S. L. (2010). Photo Styling: How to Build Your Career and Succeed. United States: Allworth Press.
23. Bellingham, L., Bybee, J. A. (2012). Food Styling for Photographers: A Guide to Creating Your Own Appetizing Art. Netherlands: Taylor & Francis.
24. Dixon, D. (2017). Fashion and Lifestyle Photography. United Kingdom: Octopus.
25. Brown, N. (2009). Digital Masters: People Photography - Capturing Lifestyle for Art and Stock. United States: Lark Books.
26. Wilkerson, S. (2015). Capture the Moment: The Modern Photographer's Guide to Finding Beauty in Everyday and Family Life. United States: Clarkson Potter/Ten Speed.
27. Valind, E. (2014). Portrait Photography: From Snapshots to Great Shots. United Kingdom: Pearson Education.

Course Code	L-T-P	Credits
24VMC532	0-1-4	3

### Course Objective:

This course provides a comprehensive exploration of digital illustration and designing using Adobe Illustrator. Students will learn essential skills for creating vector-based illustrations, including drawing, coloring, and adding effects. The course covers both basic and advanced techniques, enabling students to produce professional-quality digital artwork. Through practical projects and hands-on exercises, students will develop a strong foundation in digital illustration and design, preparing them for professional work in visual communication.

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the fundamental concepts of digital illustration and Adobe Illustrator tools.
2. Apply basic and advanced drawing and coloring techniques to create vector illustrations.
3. Design complex compositions using text, graphics, and advanced Illustrator features.
4. Develop professional-quality illustrations and designs for various media.
5. Present and critique digital artwork, incorporating feedback to improve design quality.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	2	1	2	3	2	2	2	2
CO2	3	3	3	3	3	2	3	3	3	3	3	3
CO3	2	3	3	2	3	3	2	2	3	2	3	3
CO4	3	3	2	3	3	2	3	3	3	3	3	2
CO5	3	2	3	3	2	3	3	3	3	3	3	3

### Module 1: Introduction to Adobe Illustrator:

- **Getting Started with Illustrator:** Interface, tools, and workspace customization
- **Basic Drawing Tools:** Using the pen tool, pencil tool, and shape tools
- **Working with Paths and Anchor Points:** Understanding paths, anchor points, and Bezier curves
- **Basic Coloring Techniques:** Applying fills, strokes, and gradients
- **Project:** Create a simple vector illustration using basic drawing tools
- **Lab Work:** Hands-on exercises to familiarize with Illustrator's interface and basic tools.

## **Module 2: Advanced Drawing and Coloring Techniques:**

- **Advanced Pen Tool Techniques:** Creating complex shapes and illustrations
- **Using Brushes and Patterns:** Applying brushes, creating custom brushes, and using patterns
- **Gradient Mesh and Blending Modes:** Creating smooth color transitions and blending effects
- **Layer Management and Organization:** Using layers for complex illustrations
- **Project:** Develop an advanced illustration incorporating brushes, patterns, and gradients
- **Lab Work:** Practical sessions on advanced drawing and coloring techniques

## **Module 3: Working with Text and Typography:**

- **Adding and Formatting Text:** Using the text tool, formatting text, and text effects
- **Typography in Illustrations:** Integrating text with illustrations and creating typographic designs
- **Text on a Path and Text Wrap:** Applying text to paths and wrapping text around objects
- **Creating and Using Custom Fonts:** Designing custom fonts and using them in illustrations
- **Project:** Create a typographic illustration combining text and graphics
- **Lab Work:** Hands-on exercises on working with text and typography

## **Module 4: Effects and Advanced Techniques:**

- **Applying Effects and Styles:** Using Illustrator's effects, appearance panel, and graphic styles
- **3D Effects and Perspective Drawing:** Creating 3D objects and perspective illustrations
- **Working with Symbols:** Creating and using symbols for efficient illustration
- **Image Trace and Live Paint:** Converting raster images to vector and using live paint
- **Project:** Develop an illustration using advanced effects and techniques
- **Lab Work:** Practical sessions on applying effects and advanced illustration techniques

## **Module 5: Final Project and Portfolio Development:**

- **Project Planning and Development:** Concept development, sketching, and planning for the final project
- **Illustration Production:** Creating the final illustration project using learned techniques
- **Editing and Refinement:** Polishing the illustration, adding final touches, and ensuring coherence
- **Portfolio Presentation:** Compiling and presenting a professional digital illustration portfolio
- **Final Project:** Create a comprehensive illustration project showcasing all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

**References:**

1. "Adobe Illustrator Classroom in a Book (2021 Release)" by Brian Wood
2. "Vector Basic Training: A Systematic Creative Process for Building Precision Vector Artwork" by Von Glitschka
3. "Illustrator CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas
4. "Adobe Illustrator CC Digital Classroom" by Jennifer Smith and AGI Creative Team
5. "Illustration that Works: Professional Techniques for Artistic & Commercial Success" by Greg Houston
6. "The Adobe Illustrator WOW! Book" by Sharon Steuer
7. "Vector Graphics and Illustration: A Master Class in Digital Image-Making" by Steven Withrow and John Foster

<b>UI/UX Designing Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC533	<b>0-1-4</b>	<b>3</b>

**Course Objective:**

This course provides an in-depth exploration of UI/UX design principles and practices using Adobe XD and Figma. Students will learn to design user interfaces and user experiences for web and mobile applications, covering both basic and advanced techniques. The course includes practical projects that enable students to apply their skills in real-world scenarios, preparing them for professional roles in UI/UX design.

**Course Outcomes (COs):**

## After completing the course, learners should be able to:

- Understand the fundamental principles of UI/UX design and the differences between UI and UX.
- Apply basic and advanced visual design principles to create responsive and user-friendly interfaces.
- Conduct user research and usability testing to inform and refine design decisions.
- Develop interactive prototypes using Adobe XD and Figma.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	3	2	2	3	3	2	2	3
CO2	3	3	3	3	3	2	3	3	3	3	3	3
CO3	3	3	3	3	3	2	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

## Module 1: Introduction to UI/UX Design:

- **Fundamentals of UI/UX Design:** Definitions, differences, and key concepts
- **Design Thinking and User-Centered Design:** Processes and methodologies
- **UI/UX Research Methods:** User research, personas, and user journey mapping
- **Introduction to Adobe XD and Figma:** Interface, tools, and workspace customization
- **Project:** Conduct user research and create user personas
- **Lab Work:** Hands-on exercises to familiarize with Adobe XD and Figma interfaces and tools.

## Module 2: Basic UI Design Principles:

- **Visual Design Basics:** Layout, color theory, typography, and iconography
- **Wireframing and Prototyping:** Low-fidelity wireframes and interactive prototypes
- **Designing for Different Devices:** Responsive design principles
- **UI Components and Design Patterns:** Buttons, forms, navigation, and grids
- **Project:** Create wireframes and a low-fidelity prototype for a web application
- **Lab Work:** Practical exercises on wireframing and prototyping in Adobe XD and Figma

## Module 3: Advanced UI Design Techniques:

- **High-Fidelity Prototyping:** Creating detailed and interactive prototypes
- **Advanced Visual Design:** Use of animations, micro-interactions, and transitions
- **Design Systems and Style Guides:** Creating and maintaining design systems
- **Usability Testing and Iteration:** Conducting tests and iterating designs based on feedback



- **Project:** Develop a high-fidelity prototype with advanced interactions
- **Lab Work:** Practical sessions on high-fidelity prototyping and usability testing

**Module 4: UX Design and User Interaction:**

- **User Experience Fundamentals:** Understanding user needs and behavior
- **Information Architecture:** Structuring content and navigation
- **Interaction Design:** Designing user flows and interactive elements
- **Accessibility in UX Design:** Ensuring designs are accessible to all users
- **Project:** Create a detailed user flow and interaction design for a mobile application
- **Lab Work:** Exercises on interaction design and accessibility in Adobe XD and Figma

**Module 5: Advanced UX Design Strategies:**

- **Advanced UX Research Methods:** A/B testing, card sorting, and heat maps
- **Designing for Emerging Technologies:** VR/AR, voice interfaces, and AI integration
- **Collaborative Design and Handoff:** Working with developers and other stakeholders
- **Portfolio Development:** Compiling and presenting a professional UI/UX design portfolio
- **Final Project:** Create a comprehensive UI/UX design project incorporating all learned techniques
- **Lab Work:** Final project development and peer review sessions

**References:**

1. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug
2. "Adobe XD Classroom in a Book (2020 Release)" by Brian Wood
3. "Figma: The Collaborative Interface Design Tool" by Kim Lennox
4. "The Design of Everyday Things" by Don Norman

<b>Dramatic Performance in Filmmaking</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC534	<b>0 -1 -4</b>	<b>3</b>

**Course Objective:**

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

## Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the basics of performing medium
2. Apply the nuances of fine performances
3. Do stage performance like a professional performer
4. Experiment improvisation in conversation and script
5. Demonstrate their readiness for stage and films.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	2	1	1	3	1	1	1	1	1	1
CO2	1	1	2	1	1	3	1	1	1	1	1	1
CO3	1	1	2	1	1	3	1	1	1	1	1	1
CO4	1	1	2	1	1	3	1	1	1	1	1	1
CO5	1	1	2	1	1	3	1	1	1	1	1	1

### Module 1:

Brief history of theatre and cinema in terms of production and performances, understanding the medium- performance for stage, for film, and OTT platforms

### Module 2:

Practices in breath control, voice modulation, diction and clarity of speech, liberating oneself from shyness and hesitation

### Module 3:

Expressing through body language, costumes, gestures, and facial expressions, Practice in monologue

### Module 4:

Understanding script, and narrative styles, writing practice for stage, film and OTT and enacting the same, personalizing characters –character building – method acting, etc

### Module 5:

Building up units of action to create a theatrical ensemble – plotting movements of different characters within a scene, need for rehearsals, contingency plans, versatility of a performer.

**References:**

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

## ELECTIVE II

<b>Sound Designing and Mastering Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC631	<b>0-1-4</b>	<b>3</b>

### **Course Objective:**

This course is an introduction to sound editing and sound design. The course examines the place of sound in cinema, both artistic and technological. The course will cover the basics of sound, microphones, and analogue-to-digital conversion.

### **Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Familiarize with sound basics of sound equipment's and software's
2. To be able to record Live recording
3. To be able to mix the sounds, Dialogue and sfx
4. To be able to do Mastering of Music
5. To be able to recognize and use various sound effects.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
<b>CO1</b>	2	2	1	1	2	1	1	2	2	1	1	1
<b>CO2</b>	2	2	1	1	2	1	2	2	3	2	1	2
<b>CO3</b>	3	3	2	2	3	2	3	2	3	2	2	2
<b>CO4</b>	2	3	2	2	3	2	2	3	3	3	2	3
<b>CO5</b>	3	3	2	2	3	2	3	3	3	3	2	3

### **Module 1:**

Introduction to Sound Design-Understanding the role of sound in media production, Exploring the history and evolution of sound design. Studying the principles of sound perception and psychoacoustics.

### **Module 2:**

Audio Fundamentals- Introduction to acoustics and sound wave properties, understanding frequency, amplitude, phase, and wavelength, Exploring the characteristics of different audio signals.

### **Module 3:**

Digital Audio Workstations (DAWs) and Tools-Introduction to popular DAW software, Navigating the interface and basic operations of a DAW, Working with audio tracks, plugins, and effects.

## **Module 4:**

Recording Techniques-Microphone types, characteristics, and placement techniques, Studio and field recording practices, Capturing high-quality sound for various applications (dialogue, music, effects).

## **Module 5:**

Sound Effects Design-Creating and manipulating sound effects using synthesizers and samplers, Exploring libraries and databases for sound effects.

## **References:**

1. Ament, V. (2014). The Foley grail: The art of performing sound for film, games, and animation (2nd ed.). Focal Press.
2. Collins, K. (2013). Game sound: An introduction to the history, theory, and practice of video game music and sound design. MIT Press.
3. Collins, M. (2017). Pro tools 101: An introduction to Pro Tools 12 (2nd ed.). Peachpit Press.
4. Owsinski, B. (2017). The mastering engineer's handbook 4th edition: The audio mastering handbook. Bobby Owsinski Media Group.
5. Viers, R. (2021). The sound effects bible: How to create and record Hollywood style sound effects. Michael Wiese Productions

<b>Introduction to 2D Animation Filmmaking Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC632	<b>0-1-4</b>	<b>3</b>

## **Course Objective:**

This course provides a comprehensive introduction to 2D sketching and animation using Adobe Animate. Students will learn the fundamentals of 2D animation, from sketching to creating interactive animations with ActionScript. The course covers both basic and advanced techniques, preparing students to create professional-quality animations and interactive content.

## **Course Outcomes (COs):**

### **After completing the course, learners should be able to:**

1. Understand the fundamental principles of 2D sketching and character design.
2. Apply basic 2D animation techniques to create simple animations.

3. Develop advanced 2D animation sequences incorporating complex movements and effects.
4. Create interactive animations using ActionScript.
5. Optimize animations for performance and publish them for web and mobile platforms.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	2	1	1	3	1	1	2	1
CO2	3	2	2	3	3	2	2	2	2	1	2	1
CO3	3	2	3	3	2	2	2	2	3	2	1	1
CO4	3	3	2	3	2	2	3	2	3	2	1	2
CO5	3	2	3	3	3	2	3	2	2	2	2	1

### Module 1: Introduction to 2D Sketching:

- **Fundamentals of Sketching:** Basic shapes, lines, and forms
- **Character Design:** Proportions, anatomy, and gesture drawing
- **Background and Environment Sketching:** Perspective, landscapes, and interiors
- **Storyboarding:** Visual storytelling, scene planning, and shot composition
- **Project:** Create character sketches and a storyboard for a short animation
- **Lab Work:** Hands-on exercises in sketching characters and environments.

### Module 2: Basics of 2D Animation:

- **Introduction to Adobe Animate:** Interface, tools, and workspace customization
- **Basic Animation Principles:** Squash and stretch, timing, and spacing
- **Creating Simple Animations:** Frame-by-frame animation, keyframes, and tweening
- **Animating Characters:** Walk cycles, facial expressions, and basic movements
- **Project:** Create a short character animation (e.g., a walk cycle)
- **Lab Work:** Practical exercises on basic animation techniques using Adobe Animate

### Module 3: Advanced 2D Animation Techniques:

- **Complex Movements:** Running, jumping, and dynamic actions
- **Facial Animation:** Techniques for animating lip-sync and expressions
- **Effects Animation:** Adding effects like explosions, smoke, and water
- **Camera Movements:** Panning, zooming, and tracking shots
- **Project:** Create an advanced character animation incorporating complex movements and effects
- **Lab Work:** Practical sessions on advanced animation techniques

## Module 4: Interactivity with ActionScript:

- **Introduction to ActionScript:** Basics of programming with ActionScript 3.0
- **Creating Interactive Animations:** Buttons, movie clips, and navigation
- **Event Handling:** Responding to user inputs and events
- **Animation Control:** Controlling animation playback with ActionScript
- **Project:** Create an interactive animation or game
- **Lab Work:** Practical exercises on adding interactivity using ActionScript

## Module 5: Advanced Animation and Interactivity:

- **Advanced Scripting Techniques:** Using classes, objects, and functions in ActionScript
- **Data Handling:** Storing and retrieving data, working with XML and JSON
- **Integrating Multimedia:** Incorporating sound, video, and external assets
- **Optimization and Publishing:** Optimizing animations for performance, publishing for web and mobile
- **Final Project:** Create a comprehensive interactive animation or game incorporating all learned techniques
- **Lab Work:** Final project development and peer review sessions

### References:

1. "Adobe Animate Classroom in a Book (2021 Release)" by Russell Chun
2. "Learning ActionScript 3.0: A Beginner's Guide" by Rich Shupe and Zevan Rosser
3. "The Animator's Survival Kit" by Richard Williams

<b>Reels Production Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC633	<b>0-1-4</b>	<b>3</b>

### Course Objective:

To equip students with the practical skills and creative techniques required for producing engaging and professional-quality reels for social media platforms.

### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Understand the significance and requirements of producing reels for various social media platforms.
2. Develop practical skills in filming high-quality short-form videos, including camera techniques, composition, and lighting.

3. Gain proficiency in editing short-form content, and applying transitions, effects, and audio elements to enhance their reels.
4. Explore and apply creative techniques and trends in reels production, enhancing their storytelling abilities.
5. Optimize and analyse the performance of their reels, using insights to improve future content and engagement.

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	3	1	1	2	3	3	2	2	3
<b>CO2</b>	3	2	3	3	2	1	3	3	3	3	1	3
<b>CO3</b>	3	3	3	3	1	1	3	3	3	3	3	3
<b>CO4</b>	3	1	2	3	1	1	2	3	3	2	2	2
<b>CO5</b>	3	1	3	3	3	1	3	3	3	3	3	3

### **Module 1: Introduction to Reels Production**

Overview of reels and their significance on social media  
 Understanding different platforms (Instagram, TikTok, YouTube Shorts)  
 Basic principles of short-form video content  
 Pre-production planning: concept development and storyboarding  
 Exploring popular reels on various platforms and analyzing trends  
 Introduction to basic filming equipment (smartphones, cameras, lighting)

### **Module 2: Filming Techniques for Reels**

Camera settings and techniques for short-form video  
 Composition, framing, and shot selection  
 Using natural and artificial lighting effectively  
 Filming a simple reel using different camera angles and techniques  
 Recording and optimizing audio for a short video

### **Module 3: Vertical Video Editing and Post-Production using mobile phone**

Introduction to editing software (Mobile apps)  
 Basic editing techniques for short-form content  
 Adding transitions, effects, and text overlays  
 Incorporating music and sound effects



## Module 4: Creative Techniques and Trends

Exploring creative trends in reels production  
Using special effects and creative transitions  
Engaging storytelling techniques for short-form video  
Adapting content to different social media platforms  
Creating a reel incorporating a current trend or challenge  
Experimenting with creative transitions and special effects  
Analyzing successful reels and identifying key storytelling elements

## Module 5: Publishing and Analytics

Optimizing reels for different social media platforms  
Best practices for posting and scheduling  
Analyzing engagement and performance metrics  
Strategies for increasing reach and engagement  
Publishing a reel on a chosen social media platform

<b>Online Promotions Lab.</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC634	<b>0-1-4</b>	<b>3</b>

### Course Objective:

This course provides an in-depth exploration of digital marketing and promotional strategies, focusing on practical skills needed to plan, execute, and analyze digital marketing campaigns. Students will learn to use various digital tools and platforms to enhance brand visibility, engage with audiences, and drive conversions. The course covers key aspects of digital marketing, including SEO, social media marketing, email marketing, content marketing, and data analytics.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Understand the fundamentals and importance of digital marketing and current trends.
2. Apply SEO techniques to optimize website content and improve search engine rankings.
3. Create engaging social media content and manage social media campaigns.
4. Develop effective email and content marketing strategies.
5. Analyze and optimize digital marketing campaign performance using data analytics.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	2	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	2	3	2	3	3	3	3	2	2
CO5	3	2	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Digital Marketing:

- **Overview of Digital Marketing:** Definitions, importance, and current trends
- **Digital Marketing Channels:** Understanding various channels (SEO, SEM, social media, email, content marketing)
- **Setting Up Digital Marketing Tools:** Introduction to essential tools (Google Analytics, Google Ads, Facebook Ads Manager)
- **Project:** Develop a digital marketing strategy for a hypothetical product
- **Lab Work:** Setting up digital marketing tools and exploring basic functionalities.

### Module 2: Search Engine Optimization (SEO):

- **SEO Fundamentals:** Understanding search engines, keywords, and ranking factors
- **On-Page SEO:** Techniques for optimizing website content and structure
- **Off-Page SEO:** Link building, social signals, and other external factors
- **Technical SEO:** Website speed, mobile-friendliness, and technical audits
- **Project:** Conduct an SEO audit and optimize a website
- **Lab Work:** Hands-on exercises in keyword research, on-page, and off-page SEO techniques

### Module 3: Social Media Marketing:

- **Social Media Platforms:** Overview of major platforms (Facebook, Instagram, Twitter, LinkedIn)
- **Content Creation and Management:** Creating engaging content, scheduling, and managing posts
- **Social Media Advertising:** Setting up and running paid campaigns on social media platforms
- **Analytics and Reporting:** Measuring social media performance and generating reports
- **Project:** Create and implement a social media marketing campaign
- **Lab Work:** Practical sessions on creating content, managing posts, and running ads

### Module 4: Email and Content Marketing:

- **Email Marketing Fundamentals:** Building email lists, creating email campaigns, and automation

- **Content Marketing Strategies:** Planning and creating valuable content to attract and engage audiences
- **Content Distribution and Promotion:** Techniques for distributing and promoting content
- **Performance Measurement:** Tracking and analyzing the success of email and content marketing campaigns
- **Project:** Develop an email marketing campaign and a content marketing plan
- **Lab Work:** Hands-on exercises in creating and managing email campaigns, and developing content strategies

### **Module 5: Data Analytics and Performance Optimization:**

- **Introduction to Data Analytics:** Understanding key metrics and KPIs
- **Using Google Analytics:** Setting up, tracking, and analyzing website data
- **Campaign Performance Analysis:** Techniques for analyzing and optimizing marketing campaigns
- **A/B Testing and Conversion Rate Optimization:** Methods for testing and improving campaign performance
- **Final Project:** Create a comprehensive digital marketing campaign, implement it, and analyze its performance
- **Lab Work:** Practical sessions on data analytics, campaign analysis, and performance optimization

# ANIMATION and DESIGN STREAM

## SEMESTER VII

Introduction to Animation Film Making		
Course Code	L-T-P	Credits
24VMC502	2-1-0	3

### Course Objective:

This course offers a comprehensive overview of animation filmmaking, covering its historical development, key principles, styles, and techniques. Students will gain a solid foundation in the theoretical aspects of animation, from storytelling and character design to the technical processes involved in bringing animations to life. The course will also delve into contemporary trends and the future of animation in various media.

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the historical development and types of animation.
2. Analyze and apply the principles of animation in various contexts.
3. Explain the processes involved in pre-production, production, and post-production of animation.
4. Evaluate the role of visual effects and motion graphics in animation.
5. Discuss contemporary trends and future directions in animation filmmaking.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	1	1	1	3	1	1	2	1
CO2	3	3	3	3	3	2	2	3	3	2	2	2
CO3	3	2	2	3	2	2	2	3	3	2	2	2
CO4	3	3	3	3	3	3	3	3	3	3	2	2
CO5	3	2	3	3	3	3	3	3	3	3	3	3

### Unit 1:

Introduction to Animation, History - Before cinematography, Silent era, Golden age, Features before CGI, Television, Switch from cels to computers, Animation articulation & performance - Advancement in Animation design & theory, Animation Types – 2D, 3D, Techniques – Traditional, Stop motion, Computer, Mechanical, Other. Software used for animation.

## **Unit 2:**

Principles of Animation - 'Squash & Stretch' methodology, 'Anticipation' principle, 'Staging' concept of animation, Straight Ahead & Pose to pose' Animation. Advanced Principles of animation - 'Follow through & Overlapping' Animation, 'Slow out & Slow in' Animation, 'Arcs' principle of animation, 'Secondary Action' rule of animation. Advanced Principles of animation - Timing', an important principle of animation, Exaggeration' process of animating, 'Solid Drawing' principle , 'Appeal' principle

## **Unit 3:**

Brief on Animation process – different departments involved in Pre- production / production / post production. Pre-Production - Idea-Story-Script Understand the Research & Development (R&D) department – Casting & Locations allotment - Character Design - Storyboarding & Animatic

A thorough work on complete Pre-production process. Understand the steps of Production process in 3D Animation – Modelling – Texturing – Lighting– Rigging and Animation – Animatronics

## **Unit 4:**

Understand Visual Effects – Dynamics - Simulation & effects - different software required for visual effects– Motion Graphics - Camera Tracking & Stabilizing - Colour Corrections & Compositing

## **Unit 5:**

Voice modulation –Dubbing – Rerecording – Music Production - Different Render Engines - Different output formats. New Trends and Techniques.

## **References:**

1. "The Animator's Survival Kit" by Richard Williams
2. "Timing for Animation" by Harold Whitaker and John Halas
3. "The Illusion of Life: Disney Animation" by Frank Thomas and Ollie Johnston
4. "Character Animation Crash Course!" by Eric Goldberg
5. "Stop Motion: Craft Skills for Model Animation" by Susannah Shaw
6. "Understanding Animation" by Paul Wells
7. "The Art of 3D Computer Animation and Effects" by Isaac V. Kerlow
8. "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation" by Francis Glebas

<b>Introduction to Communication Theories</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC501	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

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

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basic theories of Communication.
2. Analyse the foundation for Communication models.
3. Apply basic elements of Communication.
4. Caregorise various types of Communication.
5. Incorporate these theories in mass media research.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	1	1	2	1	1	3	1	1	1	1	1	1
CO2	1	1	2	1	1	3	1	1	1	1	1	1
CO3	1	1	2	1	1	3	1	1	1	1	1	1
CO4	1	1	2	1	1	3	1	1	1	1	1	1
CO5	1	1	2	1	1	3	1	1	1	1	1	1

**Unit 1:**

Definition, nature and scope of communication; Communication variables; Process and functions of communication; Levels of communication - Intrapersonal, Interpersonal, small group, public, Intercultural and non-verbal communication; Communication

barriers; Mass communication - meaning and concept of 'mass' - nature and scope; Media for mass communication; Functions and dysfunctions of mass communications.

## **Unit 2:**

Communication Models - Aristotle's model, Lasswell model, Shanon and Weaver model, Osgood and Schramm, Dance, Newcomb, Defleur, Gatekeeping and Gerbner.

## **Unit 3:**

Theories of Communication - Dependency Theory, cultivation theory, Agenda Setting Theory, Use and Gratification Theory, Spiral of Silence Theory, Hypodermic Needle Theory; Diffusion of Innovation; Perception and Persuasion Theory

## **Unit 4:**

Media systems and theories: Authoritarian, Libertarian, Socialistic, Social-responsibility, Development, Participatory; Interactive Theory - One step flow, Two-step flow (Opinion Leaders) and Multi step flow

## **Unit 5:**

Mass media: public opinion and democracy. Media culture and its production; Media and Children; Violence and Obscenity in Media; Folk and Traditional Media

## **References:**

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

11. S.J. Baran & D.K. Davis: Mass Communication Theory – Foundations, Ferment & Future.

<b>Digital Filmmaking Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC570	0-2-2	3

**Course Objective:**

This course was designed to provide students with basic knowledge in digital filmmaking, equipping them with the necessary skills to write, plan, shoot with proper camera setting, shots-angles and deliver a film.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Write screenplay/script for films and breaking them down them into shots, scenes and sequences.
2. Direct actors and manage rest of the crew while producing a film.
3. Manage communication among different parties: audience and the crew.
4. Draw storyboards and depict shot division for a give scene.
5. Solve complex problems during a shoot, simulate the shoot in the pre-production

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	1	3	3	3	3	3	3
CO2	3	2	3	1	2	1	1	3	3	1	2	3
CO3	3	1	3	1	1	1	1	3	3	1	1	3
CO4	3	1	3	1	1	1	1	3	3	1	1	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

**Module 1: Direction**

- Overview of digital audio and video production processes
- Introduction to industry-standard equipment and software
- Basic principles of capturing and editing audio-video content
- Principles of sound recording and capturing high-quality audio
- Hands-on exercises in operating audio recording equipment
- Working on Dubbing & Foley
- Understanding basic audio editing



Setting up Sound for Live event using Mixer & Amplifier

## **Module 2: Screenplay writing**

Types of cameras and their features

Camera operations

Exposure triangle

White balance

Video composition and framing

Hands-on exercises in operating video recording equipment

## **Module 3: Shot division, Scheduling and Budgeting**

Working on Different types of shots and angles

Composing shots using different camera movements

Rule of 180-degree and 30-degree

Understanding the Importance of Lighting

Working with different types of lights

Working with shadows & Reflectors

Multi-point lighting techniques

Mood lighting (RGB)

## **Module 4: Introduction to Post-Production**

Overview of post-production workflow

Basics of video editing software and tools

Hands-on exercises in basic video editing techniques

## **Module 5: Project Development and Portfolio Compilation**

Work on final projects demonstrating skills learned throughout the course.

Compiling a professional portfolio showcasing diverse audio-video productions.

## **References:**

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

<b>3D Modeling and Animation</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC571	<b>0-2-2</b>	<b>3</b>

## **Course Objective:**

This course introduces students to the foundational concepts and techniques of 3D modeling and animation using 3ds Max. Students will learn to create both organic and non-organic models, apply textures, set up lighting, and render scenes. The course emphasizes practical applications, allowing students to develop essential skills for creating basic 3D animations.

## Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the basic concepts of 3D modeling and the 3ds Max interface.
2. Create non-organic models using basic modeling techniques.
3. Develop organic models with proper topology and sculpting tools.
4. Apply textures and shading techniques to enhance model realism.
5. Implement lighting and rendering techniques for high-quality output.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	2	1	1	3	1	1	2	1
CO2	3	3	2	2	2	1	1	2	2	1	1	1
CO3	2	2	3	3	1	2	1	2	3	1	2	1
CO4	2	2	2	3	3	2	2	2	2	2	2	1
CO5	2	1	3	2	3	2	3	3	2	2	2	1

## Module 1: Introduction to 3D Modeling:

- **3D Modeling Basics:** Understanding polygons, meshes, vertices, and edges
- **Introduction to 3ds Max:** Interface, tools, and workspace customization
- **Creating Basic Shapes:** Cubes, spheres, cylinders, and other primitives
- **Editing Models:** Extrusion, beveling, and subdivision surfaces
- **Project:** Create a simple non-organic model (e.g., a chair, table)
- **Lab Work:** Hands-on exercises using 3ds Max to practice basic modeling techniques.

## Module 2: Organic Modeling:

- **Introduction to Organic Modeling:** Understanding organic shapes and structures
- **Character Modeling:** Basic anatomy, creating a humanoid character
- **Sculpting Tools and Techniques:** Using sculpting tools in 3ds Max
- **Topology and Edge Flow:** Importance of proper topology in organic models
- **Project:** Model a basic organic shape (e.g., a human head, animal)
- **Lab Work:** Practical exercises on organic modeling

## Module 3: Texturing and Shading:

- **Materials and Textures:** Introduction to different types of materials
- **UV Mapping:** Unwrapping models for texture application

- **Shading Techniques:** Using shaders to enhance realism
- **Texture Painting:** Creating custom textures
- **Project:** Texture and shade a previously modeled object
- **Lab Work:** Practical sessions on UV mapping and applying textures

#### **Module 4: Lighting and Rendering:**

- **Fundamentals of Lighting:** Types of lights (e.g., point, directional, spot)
- **Lighting Techniques:** Three-point lighting, global illumination
- **Rendering Basics:** Introduction to rendering engines in 3ds Max
- **Rendering Settings:** Adjusting settings for optimal output
- **Project:** Set up lighting and render a scene
- **Lab Work:** Experiment with different lighting setups and rendering techniques

#### **Module 5: Basic Animation Techniques:**

- **Principles of Animation:** Keyframes, timelines, and interpolation
- **Animating Objects:** Moving, rotating, and scaling over time
- **Simple Rigging:** Basics of creating and applying rigs to models
- **Character Animation:** Basic character movements (e.g., walk cycles)
- **Project:** Animate a simple object or character
- **Lab Work:** Practical exercises on animating models

#### **References:**

1. "3ds Max 2020 Complete Reference Guide" by Kelly L. Murdock
2. "Autodesk 3ds Max 2021 Fundamentals" by Ascent Center for Technical Knowledge
3. "Digital Modeling" by William Vaughan
4. "3D Lighting and Rendering" by Jeremy Birn

<b>Illustration and Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC572	<b>0-2-2</b>	<b>3</b>

#### **Course Objective:**

This course provides a comprehensive exploration of digital illustration and designing using Adobe Illustrator. Students will learn essential skills for creating vector-based illustrations, including drawing, coloring, and adding effects. The course covers both basic and advanced techniques, enabling students to produce professional-quality digital artwork. Through practical projects and hands-on exercises, students will develop a strong foundation in digital illustration and design, preparing them for professional work in visual communication.

## Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the fundamental concepts of digital illustration and Adobe Illustrator tools.
2. Apply basic and advanced drawing and coloring techniques to create vector illustrations.
3. Design complex compositions using text, graphics, and advanced Illustrator features.
4. Develop professional-quality illustrations and designs for various media.
5. Present and critique digital artwork, incorporating feedback to improve design quality.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	3	2	1	2	3	2	2	2	2
CO2	3	3	3	3	3	2	3	3	3	3	3	3
CO3	2	3	3	2	3	3	2	2	3	2	3	3
CO4	3	3	2	3	3	2	3	3	3	3	3	2
CO5	3	2	3	3	2	3	3	3	3	3	3	3

## Module 1: Introduction to Adobe Illustrator:

- **Getting Started with Illustrator:** Interface, tools, and workspace customization
- **Basic Drawing Tools:** Using the pen tool, pencil tool, and shape tools
- **Working with Paths and Anchor Points:** Understanding paths, anchor points, and Bezier curves
- **Basic Coloring Techniques:** Applying fills, strokes, and gradients
- **Project:** Create a simple vector illustration using basic drawing tools
- **Lab Work:** Hands-on exercises to familiarize with Illustrator's interface and basic tools.

## Module 2: Advanced Drawing and Coloring Techniques:

- **Advanced Pen Tool Techniques:** Creating complex shapes and illustrations
- **Using Brushes and Patterns:** Applying brushes, creating custom brushes, and using patterns
- **Gradient Mesh and Blending Modes:** Creating smooth color transitions and blending effects
- **Layer Management and Organization:** Using layers for complex illustrations
- **Project:** Develop an advanced illustration incorporating brushes, patterns, and gradients
- **Lab Work:** Practical sessions on advanced drawing and coloring techniques

## Module 3: Working with Text and Typography:

- **Adding and Formatting Text:** Using the text tool, formatting text, and text effects
- **Typography in Illustrations:** Integrating text with illustrations and creating typographic designs
- **Text on a Path and Text Wrap:** Applying text to paths and wrapping text around objects
- **Creating and Using Custom Fonts:** Designing custom fonts and using them in illustrations
- **Project:** Create a typographic illustration combining text and graphics
- **Lab Work:** Hands-on exercises on working with text and typography

#### **Module 4: Effects and Advanced Techniques:**

- **Applying Effects and Styles:** Using Illustrator's effects, appearance panel, and graphic styles
- **3D Effects and Perspective Drawing:** Creating 3D objects and perspective illustrations
- **Working with Symbols:** Creating and using symbols for efficient illustration
- **Image Trace and Live Paint:** Converting raster images to vector and using live paint
- **Project:** Develop an illustration using advanced effects and techniques
- **Lab Work:** Practical sessions on applying effects and advanced illustration techniques

#### **Module 5: Final Project and Portfolio Development:**

- **Project Planning and Development:** Concept development, sketching, and planning for the final project
- **Illustration Production:** Creating the final illustration project using learned techniques
- **Editing and Refinement:** Polishing the illustration, adding final touches, and ensuring coherence
- **Portfolio Presentation:** Compiling and presenting a professional digital illustration portfolio
- **Final Project:** Create a comprehensive illustration project showcasing all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

#### **References:**

1. "Adobe Illustrator Classroom in a Book (2021 Release)" by Brian Wood
2. "Vector Basic Training: A Systematic Creative Process for Building Precision Vector Artwork" by Von Glitschka
3. "Illustrator CC: Visual QuickStart Guide" by Elaine Weinmann and Peter Lourekas
4. "Adobe Illustrator CC Digital Classroom" by Jennifer Smith and AGI Creative Team
5. "Illustration that Works: Professional Techniques for Artistic & Commercial Success" by Greg Houston

6. "The Adobe Illustrator WOW! Book" by Sharon Steuer
7. "Vector Graphics and Illustration: A Master Class in Digital Image-Making" by Steven Withrow and John Foster

<b>Photo Editing and Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC573	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course covers the advanced skills of image production and manipulation, using the industry-standard software to work with digital images for both Web and print use. Understanding the structure of this application enables the student to systematically build confidence and skill in its use, and also apply its principles in related applications. This course surveys the breadth and depth of the software workspace and toolset through lecture presentations and lab exercises. An overview of the digital imaging workflow will be presented, with emphasis on image processing. Students must have basic computer literacy

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the tools of image production for different media
2. Build skill of applying different software
3. Apply color correction, layer and such other possible options in image editing
4. Work with 3D image production
5. Produce final and ready to be used image output

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	2	1	1	2	1	1	2	2	1	1	1
CO2	2	2	1	1	2	1	2	2	3	2	1	2
CO3	3	3	2	2	3	2	3	2	3	2	2	2
CO4	2	3	2	2	3	2	2	3	3	3	2	3
CO5	3	3	2	2	3	2	3	3	3	3	2	3

**Module 1: Introduction and Workspace**

Workspace, Tools, and Panels, Opening an existing document, Discovering the Tools panel, Accessing tools and their options, Using panels, Customizing your panels, Hidden tools,

Navigating the image area, Using the Zoom features, Maximizing productivity with screen modes

## **Module 2: Working with Selections-**

The importance of a good selection, Using the Marquee tools, Changing a selection into a layer, Working with the Magic Wand tool, The Lasso tool, Adding to and subtracting from selections, Adding to and deleting from the selection, Saving a selection, Feathering a selection, Using the Quick Selection tool, Making difficult selections with the Refine Edge feature, Using Quick Mask, Copying and pasting a selection, Using the Pen tool for selections, Converting a path to a selection

## **Module 3: Understanding Layers-**

Background layers, Creating layers, Rearrange & editing layers, Opacity & Layer Blending Modes, Linking Layers, Applying Layer Styles, Flattening Layers, Layer Comps, Duplicating & Aligning Layers, Layer Groups, Preserve transparency, Creating a composition, Creating a layer mask, Editing the layer mask, Cloning layers, Filtering your layers, Smart layer, GIF animation

## **Module 4: Painting and Retouching**

Setting up your color settings, Color primer, Understanding color gamut.,The RGB color model The CMYK color model, Editing color settings, Selecting colors, Starting to paint, Using the Color panel, Using the Brush tool, Changing opacity, Using the Brush Presets, Using the Airbrush feature, Applying color to an image, Changing blending modes., The Eyedropper tool, Retouching images, Using the Clone Stamp tool, Repairing fold lines, The History panel, The Spot Healing Brush, The Healing Brush, Using the Patch tool, Using the Clone Source panel, Cloning from another source

## **Module 5: Working with 3D images-**

Creating a 3D shape from a layer, Manipulating 3D objects, Using 3D panels to adjust lighting and surface textures, Merging 2D onto 3D layers, Importing 3D Files, Painting onto a 3D object, Using Repoussé to create 3D text, All-new Smart Sharpen, Intelligent upsampling, Camera Shake Reduction, Editable rounded rectangles, Improved 3D painting, Improved type styles, Improved 3D Scene panel, Improved 3D effects, Automating and Scripting Workflow in Photoshop

## **References:**

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

3. Evening, M. (2018). Photoshop CC for dummies (2nd ed.). Wiley.
4. Eckert, J. (2019). Adobe Photoshop CC Classroom in a book (2019 release). Adobe Press.
5. Andrews, P. (2017). Adobe Photoshop Elements 15 Classroom in a book. Adobe Press.
6. Walters, C., & Parsons, J. (2018). The Adobe Photoshop CC Book for Digital Photographers (2018 release). New Riders.
7. Smith, M. (2017). Adobe Photoshop Lightroom Classic CC Classroom in a book (2019 release). Adobe Press.

<b>Photography and Lighting Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC574	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course aims to equip students with the knowledge and skills to effectively utilize digital cameras for capturing well-exposed images. Students will demonstrate mastery in composing visually appealing photographs through the application of different types of lenses and filters. Additionally, they will understand and apply various photography lighting techniques to capture engaging images in different lighting setups. Lastly, students will critically analyze and implement creative lighting solutions to create enhanced visually narrative photographs.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Use a digital camera to capture well-exposed images.
2. Demonstrate the application of different types of lenses, and filters to compose visually appealing photographs.
3. Understand photography lights and lighting techniques.
4. Capture engaging images in different lighting setups.
5. Critically analyze lighting setups and techniques and demonstrate proficiency in creating creative lighting setups.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	2	2	2	2	1	3	2	2	2	2
<b>CO2</b>	3	3	2	3	2	2	1	2	3	2	2	2



CO3	3	2	2	2	2	2	1	2	2	3	2	2
CO4	3	3	2	3	2	2	1	2	2	2	3	2
CO5	3	3	3	3	2	2	1	2	2	2	2	3

### **Module 1: Fundamentals of Light and Photography**

Light and its properties: quality, direction, intensity and colour; Camera and its basics operations; Anatomy of a camera; Modes; Exposure triangle: Aperture, Shutter Speeds & ISO; Metering: TTL, Light Meter; Depth of Field; White Balance; Colour temperature; Focusing modes; Artificial lights; Digital Sensors; Storage devices; Digital image formats.

### **Module 2: Familiarizing with Lenses, Filters and Compositions**

Focal length; Angle of view; Choosing Lenses: types of photography lenses; Family of angles; Filters: Types and application; Rules of compositions; Shots and Angles: Types and application.

### **Module 3: Photography Lights and Techniques**

Natural and available light: Golden Hour and Blue Hour; Harsh Light vs. Soft Light; Reflectors and Diffusers. Artificial light: studio strobe light, continuous source of light and speed lights; Light modifiers: reflectors; snoot; soft box; strip; spot; beauty dish; Subjects and reflections: glass and metal; Portrait Posing: techniques.

### **Module 4: Mastering Lighting**

Natural; Artificial; Mixed Lighting; Shooting in Low Light Conditions: Managing Noise, Utilizing Available Light Sources; Capturing motion; Lighting ratios; Lighting diagram; lighting setups: One-point, two-point, three-point lighting; Portrait lighting.

### **Module 5: Lighting for Visual Narratives**

Lighting setups for different subjects: still life, product and people photography; Conceptual photography: Lighting and emotions: soft and hard light; Analysing lights and lighting; Histogram; Lighting and visual narratives: highlights, shadows and midtones; Creative lighting; Photography genre and lighting.

### **References:**

1. Hunter, F., Biver, S., Fuqua, P. (2007). Light--science & Magic: An Introduction to Photographic Lighting. Germany: Focal Press.
2. Peterson, B., Schellenberg, S. H. (2017). Understanding Color in Photography: Using Color, Composition, and Exposure to Create Vivid Photos. United States: Clarkson Potter/Ten Speed.
3. Valenzuela, R. (n.d.). Picture Perfect Flash: Using Portable Strobes and Hot Shoe Flash to Master Lighting and Create Extraordinary Portraits. United States: Rocky Nook.

4. Peterson, B. (2010). *Understanding Exposure*, 3rd Edition. United States: Clarkson Potter/Ten Speed.
5. McNally, J. (2008). *The Moment It Clicks: Photography Secrets from One of the World's Top Shooters*. United Kingdom: Pearson Education.
6. Kelby, S. (2013). *The Digital Photography Book: Part 1*. United States: Pearson Education.
7. McNally, J. (2009). *The Hot Shoe Diaries: Big Light from Small Flashes*. India: Pearson Education.
8. Sontag, S. (2014). *On Photography*. United Kingdom: Penguin Books Limited.
9. Bübl, A. (n.d.). *Studio: Lighting Setups for Portrait Photography*. (n.p.): Rocky Nook.
10. Peterson, B. (2011). *Learning to See Creatively*. United States: Potter/TenSpeed/Harmony.
11. Freeman, M. (2012). *The Photographer's Story: The Art of Visual Narrative*. United Kingdom: Octopus.
12. Short, M. (2011). *Basics Creative Photography 02: Context and Narrative*. Switzerland: AVA Publishing.
13. *Telling Tales: Contemporary Narrative Photography*. (2016). United States: McNay Art Museum.
14. Adler, L. (2017). *The Photographer's Guide to Posing: Techniques to Flatter Everyone*. United States: Rocky Nook.
15. Carroll, H. (2014). *Read This If You Want to Take Great Photographs*. United Kingdom: Laurence King Publishing.
16. *Master Photography: Your Complete Guide to Photography*. (2023). (n.p.): Tracy Mccrackin Photography.
17. Company, E. K. (2023). *Studio Light: A Magazine Of Information For The Profession*. (n.p.): Creative Media Partners, LLC.
18. *Photography Fundamentals A Beginners Guide - by Coffee x Cameras*. (2023). (n.p.): Charlie Naebeck.
19. *PHOTOGRAPHY MASTER CLASS*. (2023). (n.p.): MR. BIG WEALTH.
20. Alton, J. (2023). *Painting With Light*. United States: University of California Press.
21. *Capturing the Perfect Shot Mastering Techniques for Stunning Photographs*. (2023). (n.p.): Charlie Naebeck.

22.Journey of the Lens. (2023). (n.p.): Amazon Digital Services LLC - Kdp.

23.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.

## SEMESTER VIII

2D sketching and Animation Lab		
Course Code	L-T-P	Credits
24VMC575	0-2-2	3

### Course Objective:

This course provides a comprehensive introduction to 2D sketching and animation using Adobe Animate. Students will learn the fundamentals of 2D animation, from sketching to creating interactive animations with ActionScript. The course covers both basic and advanced techniques, preparing students to create professional-quality animations and interactive content.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Understand the fundamentals of 2D sketching and character design.
2. Apply basic animation principles to create simple animations.
3. Analyze advanced 2D animation techniques for dynamic actions.
4. Create interactive animations using ActionScript.
5. Evaluate and optimize animations for performance and publication.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	2	1	1	3	1	1	2	1
CO2	2	2	2	3	3	2	2	2	2	1	2	1
CO3	2	1	3	3	2	3	2	2	3	2	1	1
CO4	2	2	2	3	2	2	3	2	3	2	1	2
CO5	2	1	2	3	3	2	3	2	2	2	2	1

### Module 1: Introduction to 2D Sketching:

- **Fundamentals of Sketching:** Basic shapes, lines, and forms
- **Character Design:** Proportions, anatomy, and gesture drawing
- **Background and Environment Sketching:** Perspective, landscapes, and interiors
- **Storyboarding:** Visual storytelling, scene planning, and shot composition
- **Project:** Create character sketches and a storyboard for a short animation
- **Lab Work:** Hands-on exercises in sketching characters and environments.

### Module 2: Basics of 2D Animation:

- **Introduction to Adobe Animate:** Interface, tools, and workspace customization
- **Basic Animation Principles:** Squash and stretch, timing, and spacing
- **Creating Simple Animations:** Frame-by-frame animation, keyframes, and tweening
- **Animating Characters:** Walk cycles, facial expressions, and basic movements
- **Project:** Create a short character animation (e.g., a walk cycle)
- **Lab Work:** Practical exercises on basic animation techniques using Adobe Animate

### **Module 3: Advanced 2D Animation Techniques:**

- **Complex Movements:** Running, jumping, and dynamic actions
- **Facial Animation:** Techniques for animating lip-sync and expressions
- **Special Effects Animation:** Adding effects like explosions, smoke, and water
- **Camera Movements:** Panning, zooming, and tracking shots
- **Project:** Create an advanced character animation incorporating complex movements and effects
- **Lab Work:** Practical sessions on advanced animation techniques

### **Module 4: Interactivity with ActionScript:**

- **Introduction to ActionScript:** Basics of programming with ActionScript 3.0
- **Creating Interactive Animations:** Buttons, movie clips, and navigation
- **Event Handling:** Responding to user inputs and events
- **Animation Control:** Controlling animation playback with ActionScript
- **Project:** Create an interactive animation or game
- **Lab Work:** Practical exercises on adding interactivity using ActionScript

### **Module 5: Advanced Animation and Interactivity:**

- **Advanced Scripting Techniques:** Using classes, objects, and functions in ActionScript
- **Data Handling:** Storing and retrieving data, working with XML and JSON
- **Integrating Multimedia:** Incorporating sound, video, and external assets
- **Optimization and Publishing:** Optimizing animations for performance, publishing for web and mobile
- **Final Project:** Create a comprehensive interactive animation or game incorporating all learned techniques
- **Lab Work:** Final project development and peer review sessions

### **References:**

1. "Adobe Animate Classroom in a Book (2021 Release)" by Russell Chun
2. "Learning ActionScript 3.0: A Beginner's Guide" by Rich Shupe and Zevan Rosser
3. "The Animator's Survival Kit" by Richard Williams
4. "Character Animation Crash Course!" by Eric Goldberg

5. "ActionScript 3.0 for Adobe Flash Professional CS5 Classroom in a Book" by Adobe Creative Team
6. "Adobe Animate CC 2019: An Introduction to Adobe Animate for Creating 2D Animations" by Michael Morris
7. "Flash + After Effects: Add Broadcast Features to Your Flash Designs" by Chris Jackson

<b>Creative Advertising and Branding</b>		
<b>Course Code</b>	<b>L T P</b>	<b>Credits</b>
24VMC513	<b>2-1-0</b>	<b>3</b>

**Course Objective:**

This course aims at equipping students with practical skills and theoretical knowledge necessary for a successful career in creative advertising and branding.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Demonstrate the ability to develop creative and innovative advertising concepts and strategies for various brands and products.
2. Apply knowledge of consumer behavior, market research, and target audience analysis to inform advertising decisions and effectively reach the intended audience.
3. Create compelling advertisements for different media platforms, including print, digital, social media, and outdoor advertising.
4. Analyze the role of branding in building brand identity, awareness, and equity through effective advertising campaigns.
5. Evaluate ethical considerations in advertising practices and demonstrate an understanding of responsible advertising principles.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	1	1	1	2	2	3	1	3	2	1
<b>CO2</b>	2	2	3	1	2	2	2	3	1	3	3	2
<b>CO3</b>	2	3	3	1	2	2	2	3	1	3	2	3
<b>CO4</b>	2	2	2	1	1	1	2	3	1	3	3	3
<b>CO5</b>	2	1	2	1	3	2	2	3	1	3	3	3

## **Unit 1:**

Introduction to Advertising and Branding: Definition of advertising and branding, history and evolution of advertising and branding, importance of creative advertising in building a brand, case studies of successful advertising campaigns

## **Unit 2:**

Understanding Consumer Behavior: Psychology behind consumer decision making, market segmentation and targeting, consumer research and data analysis for effective advertising strategies, ethical considerations in consumer behavior analysis

## **Unit 3:**

Creative Strategy Development: developing a creative brief for advertising campaigns, storytelling as a tool for brand communication, design thinking principles in creative strategy development, integrating digital media into creative strategies

## **Unit 4:**

Visual Branding and Communication: The role of visual elements in branding, typography, color theory, and graphic design principles, creating visual identity systems for brands

## **Unit 5:**

Campaign Execution and Evaluation: Media planning and budgeting, Corporate Image and Brand Management- IMC to build Brand Equity, Evaluating the Brand 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, Trade Promotion and Selling, CRM, Personal Selling and Digital marketing

## **References:**

1. "Hey, Whipple, Squeeze This: The Classic Guide to Creating Great Ads" by Luke Sullivan
2. "The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers" by Robert Solomon
3. "Ogilvy on Advertising" by David Ogilvy
4. "Building Strong Brands" by David Aaker
5. "Creative Strategy and the Business of Design" by Douglas Davis

Course Code	L-T-P	Credits
24VMC576	0-2-2	3

### Course Objective:

This advanced course explores sophisticated animation techniques using Maya and Blender. Students will work on complex character animation, dynamics, effects, and utilize cutting-edge technologies. The course covers both organic and non-organic modeling, integrating advanced rigging, facial animation, motion capture, and simulation effects.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

- Understand advanced character animation techniques, including facial animation and motion capture.
- Apply dynamics and effects to create realistic animations.
- Develop advanced texturing and shading for complex models.
- Implement advanced lighting and rendering techniques for animation sequences.
- Integrate animations into various media, including film, TV, games, VR, and AR

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	2	3	3	2	2	3	2	2	2	2
CO2	3	2	3	3	2	3	3	2	3	2	2	2
CO3	3	2	3	3	3	3	2	3	3	2	2	2
CO4	3	2	2	3	3	3	3	3	3	3	2	2
CO5	3	3	2	3	3	2	3	3	3	3	3	3

### Module 1: Advanced Character Animation:

- **Complex Character Movements:** Advanced walk cycles, running, jumping
- **Facial Animation:** Techniques for animating facial expressions and lip-syncing
- **Advanced Rigging:** Creating advanced rigs for complex characters
- **Motion Capture:** Introduction to motion capture and integration into animations
- **Project:** Animate a character with advanced movements and facial expressions
- **Lab Work:** Hands-on exercises in advanced character animation using Maya and Blender

### Module 2: Dynamics and Effects:

- **Simulation of Physical Phenomena:** Gravity, collisions, and other physics-based effects
- **Particle Systems:** Creating and controlling particle effects (e.g., smoke, fire)
- **Fluid Simulations:** Water, liquid, and gas simulations



- **Hair and Cloth Simulation:** Realistic animation of hair, fur, and clothing
- **Project:** Create an animation incorporating dynamic effects
- **Lab Work:** Practical exercises on dynamics and effects using Maya and Blender

### Module 3: Advanced Texturing and Shading:

- **Procedural Texturing:** Creating textures using procedural methods
- **Advanced UV Mapping:** Techniques for complex models
- **Advanced Shaders:** Using and creating complex shader networks
- **Subsurface Scattering:** Techniques for realistic skin and organic materials
- **Project:** Texture and shade a complex model with advanced techniques
- **Lab Work:** Hands-on sessions on advanced texturing and shading

### Module 4: Lighting and Rendering for Animation:

- **Advanced Lighting Techniques:** HDRI lighting, light linking, light baking
- **Rendering for Animation:** Optimizing rendering settings for animation sequences
- **Compositing Basics:** Integrating rendered elements into final compositions
- **Rendering Engines:** In-depth look at rendering engines like Arnold, V-Ray, and Cycles
- **Project:** Render a short animation sequence with advanced lighting and effects
- **Lab Work:** Practical exercises on lighting and rendering for animations

### Module 5: Integrating Animation into Various Media:

- **Animation for Film and TV:** Standards, practices, and workflows
- **Animation for Games:** Real-time animation techniques, integration into game engines
- **Virtual Reality (VR) and Augmented Reality (AR):** Creating animations for immersive experiences
- **Future Trends in Animation:** Exploring AI, machine learning, and other emerging technologies
- **Final Project:** Create an advanced animation project integrating multiple techniques
- **Lab Work:** Comprehensive project development and peer reviews

### References:

1. "Mastering Autodesk Maya 2020" by Todd Palamar
2. "Blender Master Class" by Ben Simonds
3. "The Animator's Survival Kit" by Richard Williams
4. "Character Animation Crash Course!" by Eric Goldberg
5. "Advanced Maya Texturing and Lighting" by Lee Lanier
6. "Real-Time 3D Rendering with DirectX and HLSL" by Paul Varcholik

<b>UI/UX Designing Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC577	0-2-2	3

**Course Objective:**

This course provides an in-depth exploration of UI/UX design principles and practices using Adobe XD and Figma. Students will learn to design user interfaces and user experiences for web and mobile applications, covering both basic and advanced techniques. The course includes practical projects that enable students to apply their skills in real-world scenarios, preparing them for professional roles in UI/UX design.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental principles of UI/UX design and the differences between UI and UX.
2. Apply basic and advanced visual design principles to create responsive and user-friendly interfaces.
3. Conduct user research and usability testing to inform and refine design decisions.
4. Develop interactive prototypes using Adobe XD and Figma.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	3	3	2	3	2	2	3	3	2	2	3
CO2	3	3	3	3	3	2	3	3	3	3	3	3
CO3	3	3	3	3	3	2	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

**Module 1: Introduction to UI/UX Design:**

- **Fundamentals of UI/UX Design:** Definitions, differences, and key concepts
- **Design Thinking and User-Centered Design:** Processes and methodologies
- **UI/UX Research Methods:** User research, personas, and user journey mapping
- **Introduction to Adobe XD and Figma:** Interface, tools, and workspace customization
- **Project:** Conduct user research and create user personas
- **Lab Work:** Hands-on exercises to familiarize with Adobe XD and Figma interfaces and tools.

**Module 2: Basic UI Design Principles:**

- **Visual Design Basics:** Layout, color theory, typography, and iconography
- **Wireframing and Prototyping:** Low-fidelity wireframes and interactive prototypes
- **Designing for Different Devices:** Responsive design principles
- **UI Components and Design Patterns:** Buttons, forms, navigation, and grids
- **Project:** Create wireframes and a low-fidelity prototype for a web application
- **Lab Work:** Practical exercises on wireframing and prototyping in Adobe XD and Figma

### Module 3: Advanced UI Design Techniques:

- **High-Fidelity Prototyping:** Creating detailed and interactive prototypes
- **Advanced Visual Design:** Use of animations, micro-interactions, and transitions
- **Design Systems and Style Guides:** Creating and maintaining design systems
- **Usability Testing and Iteration:** Conducting tests and iterating designs based on feedback
- **Project:** Develop a high-fidelity prototype with advanced interactions
- **Lab Work:** Practical sessions on high-fidelity prototyping and usability testing

### Module 4: UX Design and User Interaction:

- **User Experience Fundamentals:** Understanding user needs and behavior
- **Information Architecture:** Structuring content and navigation
- **Interaction Design:** Designing user flows and interactive elements
- **Accessibility in UX Design:** Ensuring designs are accessible to all users
- **Project:** Create a detailed user flow and interaction design for a mobile application
- **Lab Work:** Exercises on interaction design and accessibility in Adobe XD and Figma

### Module 5: Advanced UX Design Strategies:

- **Advanced UX Research Methods:** A/B testing, card sorting, and heat maps
- **Designing for Emerging Technologies:** VR/AR, voice interfaces, and AI integration
- **Collaborative Design and Handoff:** Working with developers and other stakeholders
- **Portfolio Development:** Compiling and presenting a professional UI/UX design portfolio
- **Final Project:** Create a comprehensive UI/UX design project incorporating all learned techniques
- **Lab Work:** Final project development and peer review sessions

### References:

1. "Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability" by Steve Krug
2. "Adobe XD Classroom in a Book (2020 Release)" by Brian Wood
3. "Figma: The Collaborative Interface Design Tool" by Kim Lennox
4. "The Design of Everyday Things" by Don Norman

5. "Lean UX: Designing Great Products with Agile Teams" by Jeff Gothelf and Josh Seiden
6. "Sprint: How to Solve Big Problems and Test New Ideas in Just Five Days" by Jake Knapp, John Zeratsky, and Braden Kowitz
7. "About Face: The Essentials of Interaction Design" by Alan Cooper, Robert Reimann, David Cronin, and Christopher Noessel
8. "UX Research: Practical Techniques for Designing Better Products" by Brad Nunnally and David Farkas

<b>Compositing and Colour Correction Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC578	0-2-2	3

**Course Objective:**

To equip students with practical skills and comprehensive knowledge in colour correction and compositing using compositing software, enabling them to enhance visual storytelling and create professional-quality visual effects.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Demonstrate proficiency in navigating and utilizing Compositing software for colour correction and compositing.
2. Acquire skills in applying basic and advanced colour correction techniques to enhance visual aesthetics.
3. Develop advanced compositing skills, including keying, roto-scoping, and motion tracking.
4. Create and apply specific looks and colour grades, ensuring consistency across multiple shots.

- Execute, and present a comprehensive compositing project, showcasing their ability to integrate color correction and compositing techniques

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	2	1	1	3	3	3	3	3
CO2	3	1	2	3	2	1	1	3	3	2	2	3
CO3	3	1	3	3	1	1	3	3	3	3	3	3
CO4	3	1	3	2	1	1	1	3	3	1	1	1
CO5	3	1	3	1	1	1	1	3	3	1	1	1

### Module 1: : Introduction to Compositing software

Overview of compositing software interface and tools

Basic compositing principles

Importing and organising media

Basic node-based workflow in Compositing

Navigating the interface and exploring basic tools

Importing footage and organising nodes

Creating a simple composite using basic nodes (Merge, Transform, etc.)

Creating a galaxy scene (bg)

Understanding lighting in compositing software

Working with direct light, spotlight, point light, environment light

### Module 2: Fundamentals of Color Correction

Principles of color correction

Understanding colour spaces and scopes

Using color correction tools (ColorCorrect, Grade, HueCorrect, etc.)

Balancing and matching colours between shots

Applying colour correction to a single shot

Balancing colours between two different shots

Exploring color scopes and histograms

Understanding blending modes

Matching cg background with vfx plate

### Module 3: Advanced Compositing Techniques

Advanced node operations and expressions

Keying and matte extraction (using Keyer, Primatte, etc.)

Rotoscoping and masking techniques

Motion tracking and stabilization

Extracting a clean matte using keying tools

Rotoscoping a moving object

Applying motion tracking to a composite

Camera projection in compositing software  
Creating a background using camera projection

#### **Module 4: Advanced Color Correction and Look Development**

Advanced colour correction techniques  
Creating and applying LUTs (Look-Up Tables)  
Matching the colour grade across multiple shots  
Developing a specific look for a short sequence  
Creating and applying a custom LUT  
Ensuring colour consistency across multiple shots  
Creating effects in compositing software  
Water stimulation effect  
Lighting effect  
Fire and fire particles effects

#### **Module 5: Final Project and Presentation**

Planning and executing a complete compositing project  
Integrating colour correction and compositing techniques  
Final touches and quality control  
Presenting and critiquing compositing work  
Plan and execute a complex compositing project using Compositing  
Apply advanced colour correction and compositing techniques  
Peer review sessions to provide and receive feedback

<b>Page Layout Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC579	0-2-2	3

#### **Course Objective:**

This course provides an in-depth exploration of page layout design using Adobe InDesign. Students will learn to create professional-quality layouts for print and digital media, covering both basic and advanced techniques. The course includes practical projects that enable students to apply their skills in real-world scenarios, preparing them for careers in graphic design and visual communication.

#### **Course Outcomes (COs):**

## After completing the course, learners should be able to:

1. Understand the fundamental principles of page layout design and the Adobe InDesign interface.
2. Apply advanced text and typography techniques to enhance the visual appeal of layouts.
3. Integrate images and graphics effectively within various types of documents.
4. Utilize advanced layout techniques for both print and interactive documents.
5. Develop a professional portfolio showcasing their layout design skills.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	2	3	3	3	3	3	3	3	3	3	3

## Module 1: Introduction to Page Layout Design:

- **Basics of Page Layout Design:** Understanding principles of layout, composition, and grid systems
- **Introduction to Adobe InDesign:** Interface, tools, and workspace customization
- **Creating Basic Documents:** Setting up documents, understanding pages and spreads
- **Basic Text and Typography:** Working with text frames, basic typography, and text formatting
- **Project:** Create a simple one-page layout (e.g., a flyer or poster)
- **Lab Work:** Hands-on exercises to familiarize with Adobe InDesign interface and basic tools.

## Module 2: Advanced Text and Typography:

- **Advanced Typography:** Character and paragraph styles, typographic hierarchy, and fine-tuning text
- **Working with Long Documents:** Master pages, sections, and table of contents
- **Text Flow and Linking:** Managing text flow across multiple pages, using text threads
- **Text Effects and Transformations:** Drop caps, text wrap, and text effects
- **Project:** Design a multi-page document (e.g., a brochure or booklet) with advanced typography
- **Lab Work:** Practical exercises on advanced text and typography techniques

## Module 3: Working with Images and Graphics:

- **Placing and Formatting Images:** Importing images, fitting images within frames
- **Advanced Image Handling:** Clipping paths, transparency, and effects
- **Creating and Using Graphics:** Drawing tools, creating shapes, and using libraries
- **Integrating Text and Images:** Combining text and images effectively within layouts
- **Project:** Create a visually rich layout integrating text and images (e.g., a magazine spread)
- **Lab Work:** Practical sessions on working with images and graphics in InDesign

#### **Module 4: Advanced Layout Techniques:**

- **Grid Systems and Modular Design:** Using grids for consistent and balanced layouts
- **Interactive Documents:** Creating interactive PDFs, buttons, hyperlinks, and media
- **Advanced Design Elements:** Using layers, object styles, and effects
- **Prepress and Printing:** Preparing documents for print, understanding color modes and bleed
- **Project:** Design an interactive PDF document or a complex print layout
- **Lab Work:** Practical exercises on advanced layout techniques and prepress preparation

#### **Module 5: Professional Practices and Portfolio Development:**

- **Working with Clients:** Understanding client briefs, creating mockups, and getting feedback
- **Collaboration and Workflow:** Using InDesign in a collaborative environment, working with other Adobe software
- **Portfolio Development:** Compiling and presenting a professional design portfolio
- **Final Project:** Create a comprehensive layout project incorporating all learned techniques
- **Lab Work:** Final project development, peer reviews, and portfolio preparation

#### **References:**

1. "Adobe InDesign Classroom in a Book (2021 Release)" by Kelly Kordes Anton and Tina DeJarld
2. "InDesign CC: Visual QuickStart Guide" by Sandee Cohen
3. "Adobe InDesign CC Classroom in a Book (2020 release)" by Kelly Kordes Anton and Tina DeJarld
4. "InDesign Type: Professional Typography with Adobe InDesign" by Nigel French
5. "Real World Adobe InDesign CC" by Olav Martin Kvern, David Blatner, and Bob Bringhurst
6. "The Layout Book" by Gavin Ambrose and Paul Harris



7. "Designing with Type: The Essential Guide to Typography" by James Craig, Irene Korol Scala, and William Bevington

<b>Web Designing and Developing Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC580	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course offers a comprehensive overview of web design and development, focusing on both basic and advanced concepts. Students will learn to create responsive, visually appealing, and user-friendly websites using HTML and CSS. Additionally, Adobe Dreamweaver will be used for efficient website development and management. The course covers the essential skills needed to design, develop, and deploy professional-quality websites.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental principles of effective web design.
2. Apply advanced HTML techniques to create multimedia-rich web pages.
3. Utilize advanced CSS techniques to develop responsive web designs.
4. Develop complete websites using Adobe Dreamweaver.
5. Implement best practices in web development, including testing, debugging, and optimization.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

**Module 1: Introduction to Web Design:**

- **Fundamentals of Web Design:** Understanding the principles of effective web design
- **Introduction to HTML:** Structure of HTML documents, basic tags, and attributes
- **Basic HTML Elements:** Text formatting, links, lists, images, and tables

- **Introduction to CSS:** CSS syntax, selectors, and basic properties
- **Basic CSS Styling:** Colors, backgrounds, borders, and text styling
- **Project:** Create a simple web page using basic HTML and CSS
- **Lab Work:** Practical exercises in writing and styling basic HTML and CSS code.

## Module 2: Advanced HTML Techniques:

- **HTML5 Semantic Elements:** Header, footer, section, article, and nav
- **Forms and Input Types:** Creating and styling forms, new HTML5 input types
- **Multimedia Elements:** Embedding audio and video
- **HTML APIs:** Canvas, geolocation, local storage
- **Accessibility and SEO:** Best practices for making web pages accessible and search engine optimized
- **Project:** Develop a multimedia-rich web page using advanced HTML features
- **Lab Work:** Hands-on exercises with advanced HTML techniques

## Module 3: Advanced CSS Techniques:

- **CSS3 Enhancements:** Transitions, transformations, and animations
- **Responsive Design Principles:** Media queries, fluid grids, and flexible images
- **CSS Frameworks:** Introduction to Bootstrap and other frameworks
- **CSS Preprocessors:** Using SASS and LESS for efficient styling
- **Flexbox and Grid Layouts:** Advanced layout techniques
- **Project:** Create a responsive web page using advanced CSS techniques
- **Lab Work:** Practical sessions on creating responsive designs and using CSS frameworks

## Module 4: Web Development with Dreamweaver:

- **Introduction to Adobe Dreamweaver:** Overview of the interface and tools
- **Site Management:** Setting up and managing websites within Dreamweaver
- **Design View and Code View:** Using both visual and code editors
- **Templates and Libraries:** Creating and using templates, snippets, and libraries for efficient development
- **Project:** Develop a complete website using Dreamweaver
- **Lab Work:** Exercises in website development and management with Dreamweaver

## Module 5: Advanced Web Development Practices:

- **JavaScript Basics:** Introduction to JavaScript for adding interactivity
- **Integrating JavaScript with HTML and CSS:** DOM manipulation, events, and functions
- **Web Hosting and Deployment:** Domain registration, hosting services, and FTP
- **Testing and Debugging:** Tools and techniques for testing and debugging web pages
- **Optimization Techniques:** Improving website performance and load times

- **Final Project:** Create a fully functional, responsive, and interactive website
- **Lab Work:** Final project development and peer review sessions

### **References:**

1. "HTML and CSS: Design and Build Websites" by Jon Duckett
2. "Adobe Dreamweaver Classroom in a Book (2021 Release)" by James J. Maivald
3. "Learning Web Design: A Beginner's Guide to HTML, CSS, JavaScript, and Web Graphics" by Jennifer Robbins
4. "Responsive Web Design with HTML5 and CSS" by Ben Frain
5. "CSS: The Definitive Guide" by Eric A. Meyer and Estelle Weyl
6. "JavaScript and JQuery: Interactive Front-End Web Development" by Jon Duckett
7. "Mastering CSS with Dreamweaver CS5.5" by Stephanie Sullivan Rewis and Greg Rewis

## SEMESTER IX

Intellectual Property Rights for Media		
Course Code	L-T-P	Credits
24VMC603	2-1-0	3

### Course Objective:

This course provides an in-depth exploration of intellectual property rights (IPR) as they pertain to the media industry. It covers the fundamental concepts, legal frameworks, and practical implications of IPR in various media contexts. Students will gain a comprehensive understanding of how intellectual property laws influence the creation, distribution, and consumption of media content.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Understand the basic principles and types of intellectual property rights.
2. Analyze the role and impact of IPR in the media industry.
3. Apply legal frameworks to protect media content.
4. Evaluate case studies and real-world scenarios involving IPR issues in media.
5. Develop strategies for managing and enforcing IPR in media contexts..

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	1	2	1	2	2	1	3	1	1	2	1
CO2	3	1	2	1	3	2	2	1	2	1	1	1
CO3	3	2	3	1	1	3	1	2	1	1	1	1
CO4	3	1	3	1	2	1	2	3	2	1	1	2
CO5	2	1	3	1	2	1	2	3	1	1	1	1

### Unit 1:

Introduction: Introduction to the constitution and legal frameworks, fundamental rights and directive principles – freedom of speech and expression enshrined in the Indian constitution, identification of intellectual property, Types of intellectual property and their legal framework, Importance and theories of IP

### Unit 2:

**Patents** - Elements of Patentability – Introduction to Patent Law, Definition and types of patents Patentable subject matter in media technology, Patent application process and requirements, Registration Procedure, Rights and Duties of Patentee, Surrender and Revocation of Patents, Infringement, Remedies & Penalties - Patent office and Appellate Board Role of patents in protecting media technology and innovations

### **Unit 3:**

**copyright**- Nature of Copyright - Subject matter of copyright: Copyright act, original literary, dramatic, musical, artistic works; cinematograph films and sound recordings - Registration Procedure, Term of protection, Ownership of copyright and license of copyright - Infringement, Remedies & Penalties – Related Rights, Piracy under Copyright Law, Copyright in Cyberspace.

### **Unit 4:**

**trademarks**- Concept of Trademarks - Various kinds of marks (brand names, logos, signatures, symbols, well known marks, certification marks and service marks) - Non-Registrable Trademarks - Registration of Trademarks - Rights of holder and assignment and licensing of marks - Infringement, Remedies & Penalties - Trademarks registry and appellate board

### **Unit 5:**

**Other forms of IP related to the media industry and case studies** - Design: meaning and concept of novel and original

Layout Design protection, Impact of digitalization on IPR enforcement India's New National IP Policy, 2016, Role of Artificial Intelligence in media IPR, Case Studies and Practical Applications, Analysis of landmark IPR cases in the media industry

### **Reference:**

1. "Intellectual Property Law in India" by Justice P.S. Narayana "Intellectual Property in the New Technological Age" by Robert P. Merges, Peter S. Menell, and Mark A. Lemley
2. "Copyright Law for the Digital Age" by Melissa A. Johnson
3. "Trademark and Unfair Competition Law: Cases and Materials" by Jane C. Ginsburg
4. "Patent Law in Global Perspective" by Peter Drahos
5. "Copyright Law: A Practitioner's Guide" by Arnold B. Kanter
6. "Digital Copyright: Law and Practice" by Simon Stokes
7. "Indian Copyright Law and Practice" by V.K. Ahuja

8. Law Relating to Intellectual Property Rights" by V.K. Ahuja

9 Intellectual Property Law in India" by T. Ramappa

<b>Motion Graphics and VFX Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC684	<b>0-2-2</b>	<b>3</b>

**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. Master industry-standard software tools for titling and visual effects (VFX) creation
2. To make the learner apply various titling techniques including motion graphics and typography animation.
3. To equip the learner to Gain hands-on experience in creating visually stunning visual effects such as compositing and motion tracking.
4. To make the learner Analyze and critique titling and VFX elements in existing digital media productions.
5. To compile a professional portfolio showcasing various titling and VFX projects

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	3	2	3	2	2	3	2	3	2	2	2	3
<b>CO2</b>	3	3	3	3	2	3	2	3	3	2	2	3
<b>CO3</b>	3	3	3	2	2	3	3	3	2	2	2	3
<b>CO4</b>	3	3	2	3	3	2	2	3	2	2	3	3
<b>CO5</b>	3	3	3	2	2	3	3	3	3	2	2	3

**Module 1: Introduction to Titling and Visual Effects**

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

**Module 2: Advanced Titling Techniques**

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

### **Module 3: Visual Effects for Video Enhancement**

Understanding visual effects principles

Applying effects to enhance video quality

Using green screen compositing for visual effects

Creating realistic effects with particles and simulation

Creating Camera Projections

### **Module 4: Advanced Visual Effects and Compositing**

Advanced compositing techniques for integrating visual effects

Creating complex effects with advanced techniques

Using 3D layers and cameras for visual effects

Integrating visual effects seamlessly into video footage

### **Module 5: Camera tracking and Camera Animation**

Analyzing skill of camera tracking

Automatic camera tracking and manual camera tracking

Camera animation and techniques

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



<b>Media Research Methods</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC602	<b>2-1-0</b>	<b>3</b>

### **Course Objective:**

To introduce students to basic principles associated with conducting Post graduate-level research, including identifying a research topic; accessing and critiquing scholarly research; writing a literature review; and research ethics.

Students are also introduced to research design and to qualitative and quantitative methodological approaches to collecting and analyzing data.

Given the nature of the discipline, the course provides some emphasis on participatory research methods.

To develop new scientific tools, concepts and theories to solve and understand scientific and non scientific problems.

To enrich the innovative framework towards communication research with a multidisciplinary approach.

### **Course Outcomes (COs):**

#### **After completing the course, learners should be able to:**

1. Understand the concepts of research and its application to media and communication.
2. Appreciate the various elements and tools of media research.
3. Understand the need and methods for hypothesis testing with statistical methods.
4. Develop a critical understanding of the different theories of media & communication that form the base for research proceedings.
5. Comprehend the relevance and need for writing various research reports, thesis, dissertation, research papers, articles, essays.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	2	1	2	1	3	2	2	3	2	1	1	1
CO2	3	1	3	2	2	1	2	2	1	1	1	1

CO3	2	1	1	1	1	1	2	1	2	1	1	1
CO4	3	3	3	3	1	1	2	3	3	1	3	3
CO5	1	3	1	1	1	2	3	1	2	1	1	1

### **Unit 1: Research Framework and Literature Study**

Meaning and Concept of research – Motivation and Objectives – Research Methods Vs Methodology – Types of Research - Defining and formulating research Problem – research questions- Importance of Literature Review. Qualities of a researcher. Ethical Issues – Ethical Committees – Reproduction of published material - Acknowledgement – Reproducibility and accountability.

### **Unit 2: Research Design & Statistics Tools:**

Research Design - Execution of the research – Problem, Formation- Observation and data collection. Methods of Qualitative – Methods of quantitative research in media studies. Sampling – Types of Sampling – Validity – Measurement – construct validity - Reliability- Levels of Measurement – Types of Data – Scaling - Qualitative - Quantitative measures.

### **Unit 3: Hypothesis - testing:**

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 4: 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 5: Art of Research Writing and Research aids**

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. Use of visual aids - Preparing Research papers for journals, Seminars and Conferences –Calculations of Impact factor of a journal, citation.

### **References:**

1. Mass Communication Theory – McQuail Denis (Sage Publication)

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

<b>Responsive Web Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC683	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course provides a comprehensive introduction to Responsive Web Design (RWD). Students will learn the fundamental principles and techniques required to create responsive websites that provide an optimal viewing experience across a wide range of devices, from desktop computers to mobile phones. The course covers essential concepts such as fluid grids, flexible images, and media queries, equipping students with the skills to develop modern, user-friendly web designs.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basic principles and importance of responsive web design.
2. Apply flexible images and media queries to create responsive layouts.
3. Utilize advanced CSS techniques like flexbox and grid for responsive design.
4. Implement responsive web frameworks and customize them.

5. Test and optimize responsive websites for performance and usability.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	2	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Responsive Web Design:

- **Basics of Responsive Web Design:** Definition, importance, and principles
- **Understanding Viewports:** Device width, viewport meta tag, and responsive units
- **Introduction to HTML and CSS:** Basic HTML structure, CSS syntax, and selectors
- **Fluid Grid Layouts:** Creating flexible grid layouts using percentages and relative units
- **Project:** Create a simple responsive web page using basic HTML and CSS
- **Lab Work:** Hands-on exercises in setting up responsive layouts.

### Module 2: Flexible Images and Media:

- **Flexible Images:** Techniques for scaling images proportionally
- **Responsive Media:** Making videos and other media elements responsive
- **CSS Media Queries:** Introduction and syntax of media queries
- **Breakpoints and Responsive Design:** Setting and managing breakpoints for different devices
- **Project:** Develop a responsive image gallery
- **Lab Work:** Practical exercises on implementing flexible images and media queries

### Module 3: Advanced CSS Techniques for RWD:

- **CSS Flexbox:** Understanding and using the flexbox layout module
- **CSS Grid:** Introduction to CSS grid layout and its application in RWD
- **Responsive Typography:** Techniques for scaling text and maintaining readability
- **Advanced Media Queries:** Using feature queries and advanced selectors
- **Project:** Create a multi-column responsive layout using flexbox and grid
- **Lab Work:** Practical sessions on using flexbox and grid for responsive design

### Module 4: Responsive Web Frameworks and Tools:

- **Introduction to Frameworks:** Overview of popular frameworks (Bootstrap, Foundation)
- **Using Bootstrap for RWD:** Grid system, responsive utilities, and components

- **Customizing Frameworks:** Modifying and extending framework styles
- **Responsive Design Workflow:** Best practices and tools for responsive design
- **Project:** Build a responsive website using Bootstrap
- **Lab Work:** Hands-on exercises with Bootstrap and other frameworks

### Module 5: Testing and Optimization for RWD:

- **Testing Responsive Designs:** Techniques and tools for testing across devices
- **Performance Optimization:** Best practices for optimizing responsive websites
- **Advanced Features:** CSS animations, transitions, and responsive design patterns
- **Future Trends in RWD:** Emerging technologies and future directions
- **Final Project:** Develop a fully functional, optimized responsive website
- **Lab Work:** Final project development and peer review sessions

#### References:

1. "Responsive Web Design with HTML5 and CSS" by Ben Frain
2. "Learning Responsive Web Design: A Beginner's Guide" by Clarissa Peterson
3. "Responsive Web Design: Enriching the User Experience" by Smashing Magazine
4. "Mobile First" by Luke Wroblewski
5. "HTML and CSS: Design and Build Websites" by Jon Duckett

Mini Project (in Animation and Design)		
Course Code	L-T-P	Credits
24VMC694		3

#### Course Objective:

This course provides students with the opportunity to apply their learned skills and knowledge to produce a significant project in their chosen area of specialization. The mini project will be an individual effort where students can choose from 2D animation, 3D animation, graphic designing and branding, web designing and online promotion, or UI/UX designing. Each project will require the creation of a final product that demonstrates proficiency in the selected field, culminating in a professional presentation of the work.

#### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Develop a comprehensive project plan for their chosen area of specialization.
2. Apply advanced techniques and tools relevant to their project area.
3. Create a high-quality final product that demonstrates their skills and knowledge.

4. Analyze and refine their work through iterative testing and feedback.
5. Present their project professionally, showcasing their design and technical proficiency.

### **CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
CO1	3	2	2	3	2	2	2	3	2	2	2	2
CO2	3	3	3	3	3	3	2	3	3	3	3	3
CO3	3	2	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### **Project Overview:**

**Any one of the following may be chosen by the students:**

**1. 2d animation (Individual / Group projects)**

To enable the students to produce an animated film of 3 minutes duration using the different multimedia tools.

**2. 3d animation (Individual / Group projects)**

To enable the students to produce an animated film of 3 minutes duration using the different multimedia tools.

**3. Graphic designing and branding (Individual projects)**

To enable the students to produce various Graphic designing and branding models.

**4. Web designing and online promotion (Individual projects)**

To enable the students to produce various Web and online promotion models.

**5. UI UX designing (Individual projects)**

To enable the students to produce complete mobile UI prototype using latest multimedia tools.

## SEMESTER X

Internship		
Course Code	L T P	Credits
24VMC692		2

### Objectives:

Internships present avenues for students to cultivate professional competencies, gain industry exposure, and foster personal development. By participating in practical experiences aligned with their academic pursuits, students can refine technical proficiencies such as programming languages and laboratory techniques, alongside nurturing transferable skills like communication, collaboration, and problem-solving.

Moreover, internships provide valuable insights into industry dynamics, corporate cultures, and networking prospects with seasoned professionals, empowering students to explore diverse career trajectories and potential prospects. Through the application of theoretical knowledge to real-world projects, students acquire pragmatic insights and foster self-assurance and autonomy in their capabilities.

### Requirements

- Internship duration must be a minimum of 30 days.
- Offline internships are entertained
- Prior approval from the department is mandatory to begin the internship
- The selected organization for the internship must be registered.
- A comprehensive report in the specified format must be submitted upon completion of the internship
- A copy of the internship certificate must be attached
- To conclude the evaluation process, students are required to participate in the final viva voce.

Portfolio Presentation		
Course Code	L-T-P	Credits
24VMC693		2

### Course Objective:

- 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.

### Course Outcomes (COs):

**After completing the course, learners should be able to:**

1. Develop a cohesive and professional portfolio showcasing their skills and creative vision.
2. Refine their work based on critical feedback and self-assessment.
3. Present their portfolio effectively, demonstrating their technical proficiency and conceptual understanding.
4. Articulate the conceptual and technical aspects of their work during the Viva-Voce.
5. Demonstrate their unique style and creative vision through a diverse range of projects.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

<b>Project (in Animation and Design)</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC699		<b>8</b>

### Course Objective:

This 8-credit course provides students with the opportunity to apply their skills and knowledge in a comprehensive project. Students can choose to work on individual or group projects in areas such as 2D animation, 3D animation, graphic designing and branding, web designing and online promotion, or UI/UX designing. Each project will require the creation of a final product that demonstrates proficiency in the selected field. The course will culminate in a professional presentation and evaluation of the work.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Develop a comprehensive project proposal, including objectives, scope, and deliverables.
2. Execute detailed pre-production planning, including storyboarding, design, and initial setup.
3. Produce high-quality work in their chosen specialization, adhering to professional standards.



4. Refine their work through post-production, ensuring a polished final product.
5. Present and defend their project professionally, demonstrating their technical and creative skills.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	3	3	3	3	3
CO2	3	3	3	3	3	3	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Project Selection and Proposal:

- **Introduction to Project Options:** Overview of available project choices and expectations
- **Project Proposal Development:** Writing a detailed project proposal including objectives, scope, and deliverables
- **Research and Concept Development:** Conducting preliminary research and creating concept sketches
- **Project Timeline:** Developing a detailed timeline with milestones and deadlines
- **Proposal Presentation:** Presenting the project proposal to peers and faculty for feedback
- **Guidelines:** Proposal must include a clear project goal, methodology, and expected outcomes
- **Lab Work:** Developing project proposals and planning documents

### Module 2: Pre-Production

- **2D Animation:**  
Storyboarding, character design, and scene planning  
Software: Adobe Animate
- **3D Animation:**  
Storyboarding, character modeling, and scene setup  
Software: Autodesk Maya, Blender
- **Graphic Designing and Branding:**  
Logo design, brand identity creation, and marketing material planning  
Software: Adobe Illustrator, Adobe Photoshop, Adobe InDesign
- **Web Designing and Online Promotion:**  
Wireframing, prototyping, and content strategy  
Software: Adobe Dreamweaver, HTML/CSS, JavaScript
- **UI/UX Designing:**  
User research, wireframing, and prototyping  
Software: Adobe XD, Figma

- **Guidelines:** Pre-production must include detailed planning documents and initial designs
- **Lab Work:** Practical sessions on pre-production techniques using relevant software

### Module 3: Production

- **2D Animation:**  
Keyframing, in-betweening, and final rendering  
Project Work: Producing a 5-minute animated film
- **3D Animation:**  
Modeling, rigging, animation, texturing, lighting, and rendering  
Project Work: Producing a 5-minute animated film
- **Graphic Designing and Branding:**  
Creating logos, brand identities, and marketing materials  
Project Work: Producing various graphic design and branding models
- **Web Designing and Online Promotion:**  
Designing and developing responsive websites and online promotional materials  
Project Work: Producing various web and online promotion models
- **UI/UX Designing:**  
Developing a complete mobile UI prototype  
Project Work: Producing a complete mobile UI prototype
- **Guidelines:** Production phase must include regular updates and adherence to the project timeline
- **Lab Work:** Focused project development with regular reviews and feedback

### Module 4: Post-Production and Refinement

- **2D and 3D Animation:**  
Editing, adding sound effects, and final compositing
- **Graphic Designing and Branding:**  
Finalizing designs, preparing for print, and digital distribution
- **Web Designing and Online Promotion:**  
Testing, debugging, and optimization
- **UI/UX Designing:**  
Usability testing and iteration
- **Guidelines:** Post-production must ensure high-quality output and readiness for presentation
- **Lab Work:** Finalizing projects and preparing presentation materials

### Module 5: Presentation and Evaluation

- **Project Submission:** Submitting the final project for evaluation
- **Formal Presentation:** Presenting the completed project to a panel of faculty and peers

- **Evaluation Criteria:** Creativity, technical proficiency, adherence to project objectives, and presentation quality
- **Feedback and Reflection:** Receiving feedback and reflecting on the project process and outcomes
- **Guidelines:** Presentations must be professional and include all relevant project documentation
- **Lab Work:** Presentation rehearsal and final adjustments

## ELECTIVE I

Virtual Reality and Augmented Reality		
Course Code	L-T-P	Credits
24VMC641	0-2-2	3

### Course Objective:

This course provides a comprehensive introduction to the principles and applications of Virtual Reality (VR) and Augmented Reality (AR). Students will learn to design, develop, and implement immersive VR and AR experiences using industry-standard tools and technologies. The course covers both basic and advanced techniques, enabling students to create interactive and engaging VR and AR applications.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Understand the fundamental principles and differences between VR and AR.
2. Develop basic VR and AR applications using industry-standard development tools.
3. Design user experiences and interactive elements for immersive VR and AR environments.
4. Implement advanced scripting, animations, and performance optimization techniques.
5. Test and deploy VR and AR applications while considering ethical implications and future trends.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	2	2	3	2	2	2	2
CO2	3	3	3	3	3	2	3	3	3	3	3	3
CO3	3	3	3	3	3	3	3	3	3	3	3	3
CO4	3	3	3	3	3	3	3	3	3	3	3	3
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to VR and AR:

- **Fundamentals of VR and AR:** Definitions, differences, and key concepts
- **Historical Overview:** Evolution of VR and AR technologies
- **Applications and Use Cases:** Gaming, education, training, healthcare, and marketing
- **Introduction to VR and AR Hardware:** Headsets, controllers, and mobile devices
- **Project:** Research and present a case study on a VR or AR application

- **Lab Work:** Hands-on sessions with VR and AR hardware and basic setup.

## **Module 2: VR and AR Development Tools:**

- **Overview of Development Platforms:** Unity, Unreal Engine, and ARKit/ARCore
- **Setting Up Development Environments:** Installing and configuring Unity and Unreal Engine
- **Basic Scripting for VR and AR:** Introduction to C# for Unity and Blueprints for Unreal Engine
- **Creating 3D Assets:** Importing and optimizing 3D models for VR and AR
- **Project:** Develop a simple VR or AR scene using Unity or Unreal Engine
- **Lab Work:** Practical exercises in setting up development environments and basic scripting

## **Module 3: Designing VR and AR Experiences:**

- **User Experience Design for VR and AR:** Principles of immersive interaction and spatial design
- **Creating Interactive Elements:** Buttons, menus, and object interactions
- **Environment Design:** Building and optimizing virtual environments
- **User Interface in VR and AR:** Designing HUDs, menus, and information overlays
- **Project:** Design an interactive VR or AR environment
- **Lab Work:** Practical sessions on designing interactive elements and environments

## **Module 4: Advanced VR and AR Development:**

- **Advanced Scripting and Interactions:** Creating complex interactions and behaviors
- **Physics and Realism:** Implementing physics engines and realistic interactions
- **Animation and Effects:** Adding animations, particle systems, and special effects
- **Optimizing Performance:** Techniques for optimizing VR and AR applications for smooth performance
- **Project:** Develop a fully functional VR or AR application with advanced features
- **Lab Work:** Hands-on exercises in advanced scripting, animations, and performance optimization

## **Module 5: Testing, Deployment, and Future Trends:**

- **Testing and Debugging:** Techniques for testing VR and AR applications and fixing common issues
- **Deploying VR and AR Applications:** Publishing to VR headsets, mobile devices, and app stores
- **Ethical Considerations:** Privacy, safety, and ethical implications of VR and AR
- **Future Trends in VR and AR:** Emerging technologies and future directions

- **Final Project:** Create a comprehensive VR or AR application incorporating all learned techniques
- **Lab Work:** Final project development, testing, and peer review sessions

**References:**

1. "Unity Virtual Reality Projects" by Jonathan Linowes
2. "Augmented Reality for Developers" by Jonathan Linowes and Krystian Babilinski
3. "Learning Virtual Reality: Developing Immersive Experiences and Applications for Desktop, Web, and Mobile" by Tony Parisi
4. "Virtual Reality Insider: Guidebook for the VR Industry" by Sky Nite
5. "Augmented Reality: Principles and Practice" by Dieter Schmalstieg and Tobias Hollerer
6. "Unreal Engine 4 for Design Visualization: Developing Stunning Interactive Visualizations, Animations, and Renderings" by Tom Shannon
7. "Prototyping Augmented Reality: Designing and Developing AR Applications with Unity" by Tony Mullen

<b>Game Design Fundamentals</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC642	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course provides an introduction to the fundamental principles and practices of game design. Students will learn the essential skills needed to create engaging and interactive game experiences. The course covers game mechanics, level design, storytelling, and prototyping using industry-standard tools. Through practical projects, students will gain hands-on experience in designing and developing games, preparing them for advanced studies and professional roles in the game design industry.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamental concepts and history of game design.
2. Apply core game mechanics to create interactive and engaging gameplay experiences.
3. Design and develop game levels and environments using industry-standard tools.

4. Integrate storytelling and narrative techniques into game design.
5. Prototype and playtest game ideas, using feedback to refine and improve the design.

## CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	2	1	2	3	2	1	2	2
CO2	3	3	3	2	3	2	2	3	3	2	2	2
CO3	3	2	2	3	2	3	2	3	3	2	2	2
CO4	3	2	3	3	3	3	2	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Game Design:

- **Overview of Game Design:** History, genres, and key concepts
- **Game Mechanics:** Understanding core mechanics, rules, and player interaction
- **Tools for Game Design:** Introduction to game engines (Unity, Unreal Engine)
- **Game Design Documentation:** Creating a Game Design Document (GDD)
- **Project:** Create a basic GDD for a simple game concept
- **Lab Work:** Hands-on exercises in documenting game design ideas.

### Module 2: Game Mechanics and Systems:

- **Core Mechanics:** Implementing movement, actions, and interactions
- **Game Physics:** Basic physics principles in game development
- **Artificial Intelligence:** Introduction to AI in games (pathfinding, behavior trees)
- **Balancing and Tuning:** Adjusting mechanics for fair and engaging gameplay
- **Project:** Develop a simple game prototype focusing on core mechanics
- **Lab Work:** Practical sessions on implementing and testing game mechanics

### Module 3: Level Design and Environment:

- **Principles of Level Design:** Layout, pacing, and player guidance
- **Creating Game Environments:** Designing and building levels in game engines
- **Interactive Elements:** Adding puzzles, obstacles, and triggers
- **Playtesting and Iteration:** Gathering feedback and refining levels
- **Project:** Design and build a complete game level
- **Lab Work:** Hands-on exercises in level design and environment creation

### Module 4: Storytelling and Narrative Design:

- **Narrative Techniques:** Story arcs, character development, and dialogue
- **Interactive Storytelling:** Branching narratives and player choices
- **Integrating Story with Gameplay:** Creating a cohesive experience
- **Cinematic Techniques:** Using cutscenes and in-game cinematics
- **Project:** Develop a narrative-driven game prototype
- **Lab Work:** Practical sessions on writing and implementing game narratives



## Module 5: Prototyping and Playtesting:

- **Rapid Prototyping:** Techniques for quickly creating game prototypes
- **Playtesting Methods:** Conducting playtests and gathering feedback
- **Iteration and Refinement:** Using feedback to improve game design
- **Final Project:** Create a polished game prototype incorporating all learned elements
- **Lab Work:** Final project development, playtesting, and iteration

### References:

1. "The Art of Game Design: A Book of Lenses" by Jesse Schell
2. "Level Up! The Guide to Great Video Game Design" by Scott Rogers
3. "Game Design Workshop: A Playcentric Approach to Creating Innovative Games" by Tracy Fullerton
4. "Rules of Play: Game Design Fundamentals" by Katie Salen and Eric Zimmerman
5. "Game Feel: A Game Designer's Guide to Virtual Sensation" by Steve Swink
6. "Unreal Engine 4 Game Development Essentials" by Satheesh PV
7. "Unity in Action: Multiplatform Game Development in C# with Unity 5" by Joe Hocking

<b>Computer Aided Designing</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC643	<b>0-2-2</b>	<b>3</b>

### Course Objective:

This course provides an in-depth introduction to computer-aided design (CAD) using industry-standard software such as AutoCAD and Revit. Students will learn to create precise and detailed architectural and engineering drawings, as well as 3D models. The course covers both basic and advanced techniques, enabling students to produce professional-quality designs and documentation.

### Course Outcomes (COs):

#### After completing the course, learners should be able to:

1. Understand the basic tools and techniques in AutoCAD for creating 2D drawings.
2. Apply advanced drawing and modeling techniques in AutoCAD to develop detailed architectural designs.
3. Develop basic building elements and modify components using Revit.

4. Implement advanced modeling and documentation techniques in Revit for comprehensive project development.
5. Collaborate on large projects using integrated workflows, ensuring accuracy and adherence to standards.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	2	2	2	2	3	3	2	2	2
CO3	3	2	2	2	3	2	1	3	3	2	2	2
CO4	3	2	3	2	3	3	2	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to AutoCAD:

- **Getting Started with AutoCAD:** Interface, tools, and workspace customization
- **Basic Drawing Tools:** Lines, circles, arcs, and polygons
- **Editing Tools:** Move, copy, rotate, scale, and mirror
- **Layers and Properties:** Creating and managing layers, setting properties
- **Dimensioning and Annotation:** Adding dimensions, text, and annotations
- **Project:** Create a basic 2D floor plan
- **Lab Work:** Hands-on exercises in basic drawing and editing using AutoCAD.

### Module 2: Advanced AutoCAD Techniques:

- **Advanced Drawing Tools:** Polylines, splines, ellipses, and hatches
- **Blocks and Attributes:** Creating, editing, and managing blocks and attributes
- **External References:** Using Xrefs and managing external references
- **Layouts and Plotting:** Setting up layouts, viewports, and plotting drawings
- **3D Modeling Basics:** Introduction to 3D drawing and modeling in AutoCAD
- **Project:** Develop a detailed 2D architectural drawing
- **Lab Work:** Practical sessions on advanced drawing techniques and 3D modeling

### Module 3: Introduction to Revit:

- **Getting Started with Revit:** Interface, tools, and project setup
- **Basic Building Elements:** Walls, doors, windows, and floors
- **Creating and Modifying Components:** Stairs, railings, roofs, and ceilings
- **Views and Visualization:** Creating and managing views, sections, and elevations
- **Dimensions and Annotations in Revit:** Adding dimensions, tags, and annotations
- **Project:** Create a basic 3D building model
- **Lab Work:** Hands-on exercises in creating and modifying building elements using Revit

## Module 4: Advanced Revit Techniques:

- **Advanced Modeling Tools:** Massing, family creation, and in-place components
- **Structural Elements:** Beams, columns, foundations, and structural framing
- **MEP Systems:** Mechanical, electrical, and plumbing systems design
- **Detailing and Documentation:** Creating construction details and documentation
- **Rendering and Presentation:** Creating renderings, walkthroughs, and presentations
- **Project:** Develop a comprehensive 3D building model with detailed components
- **Lab Work:** Practical sessions on advanced modeling and documentation techniques in Revit

## Module 5: Integrated Project Development:

- **Collaborative Workflows:** Working with multiple disciplines and file formats
- **Project Management:** Organizing and managing large projects, file management
- **Quality Control and Standards:** Ensuring accuracy, consistency, and adherence to standards
- **Final Project:** Develop a detailed and comprehensive architectural or engineering project incorporating both AutoCAD and Revit
- **Presentation and Review:** Presenting the final project to peers and faculty, receiving feedback
- **Lab Work:** Final project development, review, and refinement

## References:

1. "Mastering AutoCAD 2021 and AutoCAD LT 2021" by Brian C. Benton and George Omura
2. "Mastering Autodesk Revit 2021" by Robert Yori, Marcus Kim, and Lance Kirby
3. "AutoCAD 2021: A Problem-Solving Approach" by Sham Tickoo
4. "Revit Architecture 2021 for Architects and Designers" by Sham Tickoo
5. "Architectural Design with SketchUp: Component-Based Modeling, Plugins, Rendering, and Scripting" by Alexander Schreyer
6. "AutoCAD 2021 for Beginners" by Cadfolks
7. "Building Information Modeling: Planning and Managing Construction Projects with 4D CAD and Simulations" by Willem Kymmell

<b>Dynamics and Simulation Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>

24VMC644	0-2-2	3
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**Course Objective:**

This advanced course delves into the principles and techniques of dynamics and simulation in computer graphics. Students will explore the creation and control of realistic physical behaviors in digital environments, including particle systems, fluid dynamics, cloth simulation, and rigid body dynamics. The course emphasizes practical applications using industry-standard software, enabling students to produce high-quality simulations for animation, visual effects, and interactive media.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the basic principles and applications of dynamics and simulation in computer graphics.
2. Apply advanced particle system techniques to create complex simulations.
3. Develop realistic fluid simulations using appropriate software tools.
4. Implement cloth and soft body simulations in digital environments.
5. Integrate various simulation techniques to produce comprehensive dynamic scenes.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	1	2	2	1	2	3	2	1	2	1
CO2	3	3	3	3	2	2	3	3	3	2	2	2
CO3	3	2	2	3	2	3	2	3	3	2	2	2
CO4	3	2	3	3	3	3	3	3	3	3	2	2
CO5	3	3	3	3	3	3	3	3	3	3	3	3

**Module 1: Introduction to Dynamics and Simulation:**

- **Overview of Dynamics and Simulation:** Concepts, history, and applications
- **Physics in Computer Graphics:** Basic principles of physics used in simulations
- **Introduction to Software Tools:** Overview of software such as Maya, Houdini, and Blender
- **Setting Up Simulations:** Project setup, scene layout, and initial conditions
- **Project:** Create a basic particle system simulation
- **Lab Work:** Hands-on exercises in setting up and running basic simulations.

**Module 2: Particle Systems:**

- **Advanced Particle Dynamics:** Emission, motion, and interaction of particles
- **Forces and Fields:** Applying gravity, wind, turbulence, and custom forces
- **Particle Shading and Rendering:** Techniques for rendering particles and creating effects like smoke, fire, and explosions
- **Scripting for Particles:** Using scripts to control and customize particle behavior
- **Project:** Develop a complex particle system with multiple forces and effects
- **Lab Work:** Practical sessions on creating and controlling advanced particle systems

### Module 3: Fluid Dynamics:

- **Introduction to Fluid Simulation:** Concepts of fluid dynamics and their applications
- **Creating Fluid Simulations:** Setting up and simulating fluids using software tools
- **Controlling Fluid Behavior:** Adjusting parameters to achieve desired fluid motion
- **Rendering Fluids:** Techniques for rendering realistic water, smoke, and other fluid effects
- **Project:** Simulate a fluid interaction, such as water flowing and interacting with objects
- **Lab Work:** Hands-on exercises in creating and refining fluid simulations

### Module 4: Cloth and Soft Body Simulation:

- **Cloth Simulation Basics:** Setting up and simulating cloth behavior
- **Advanced Cloth Dynamics:** Controlling properties like stretch, bend, and collision
- **Soft Body Simulation:** Simulating soft, deformable objects
- **Integration with Rigid Bodies:** Combining cloth and soft body simulations with rigid body dynamics
- **Project:** Create a cloth simulation that interacts with other objects
- **Lab Work:** Practical sessions on setting up and controlling cloth and soft body simulations

### Module 5: Rigid Body Dynamics and Destruction:

- **Rigid Body Simulation:** Basics of rigid body dynamics and interactions
- **Advanced Techniques:** Fracturing, breaking, and simulating destruction
- **Dynamic Constraints:** Using constraints to control rigid body behavior
- **Combining Simulations:** Integrating rigid body dynamics with particle and fluid simulations
- **Final Project:** Develop a comprehensive simulation that includes rigid bodies, particles, fluids, and/or cloth
- **Lab Work:** Final project development, testing, and refinement

### References:

1. "The Art of Fluid Animation" by Jos Stam
2. "Houdini Foundations" by Robert Magee



## **Module 1: Introduction to Generative AI:**

- **Overview of Generative AI:** Understanding the fundamentals and applications in creative fields
- **Key AI Tools and Platforms:** Introduction to Adobe Sensei, Runway ML, OpenAI's DALL-E, and MidJourney
- **Ethical Considerations:** Responsible use of AI in design and animation
- **Setting Up AI Environments:** Installation and configuration of AI tools and software
- **Project:** Research and present a case study on AI in creative industries
- **Lab Work:** Setting up AI environments and exploring basic functionalities.

## **Module 2: Generative AI for Animation:**

- **AI-Based Animation Tools:** Exploring Adobe Character Animator, Runway ML, and DeepMotion
- **Creating AI-Generated Animations:** Techniques for generating and enhancing animations with AI
- **Facial Animation and Motion Capture:** Using AI for realistic facial animation and motion capture
- **Automating Animation Workflows:** Streamlining animation processes with AI
- **Project:** Develop a short animated film using AI tools
- **Lab Work:** Practical sessions on creating and refining animations with AI

## **Module 3: Generative AI for Graphic Design:**

- **AI in Graphic Design:** Using tools like Adobe Sensei, Canva's Magic Resize, and Artbreeder
- **Design Generation and Enhancement:** Techniques for creating and improving designs with AI
- **Automated Branding and Logo Design:** Utilizing AI for branding and logo creation
- **Style Transfer and Image Generation:** Applying AI for artistic style transfer and image synthesis
- **Project:** Create a branding package using AI tools
- **Lab Work:** Hands-on exercises in generating and enhancing designs with AI

## **Module 4: Generative AI for UI/UX Design:**

- **AI Tools for UI/UX:** Introduction to Adobe XD's AI features, Uizard, and Sketch2Code
- **Prototyping and Wireframing:** Generating wireframes and prototypes using AI
- **User Experience Enhancement:** Implementing AI for user research and experience improvement
- **Responsive and Adaptive Design:** Creating responsive and adaptive interfaces with AI
- **Project:** Develop a complete mobile UI prototype using AI tools
- **Lab Work:** Practical sessions on AI-driven UI/UX design and prototyping

## **Module 5: Generative AI for Web Designing:**

- **AI in Web Design:** Exploring tools like Wix ADI, Bookmark, and The Grid
- **Automated Website Creation:** Techniques for building and customizing websites with AI
- **SEO and Content Generation:** Using AI for SEO optimization and content creation
- **Interactive and Dynamic Websites:** Creating interactive web elements with AI
- **Final Project:** Create a fully functional, AI-enhanced website
- **Lab Work:** Final project development, testing, and refinement

### **References:**

1. "Artificial Intelligence for Creativity: A Practical Guide" by Tony Veale and F. Amílcar Cardoso
2. "Generative Design: Visualize, Program, and Create with JavaScript in p5.js" by Hartmut Bohnacker, Benedikt Gross, Julia Laub, and Claudius Lazzeroni
3. "Deep Learning with Python" by François Chollet
4. "Artificial Intelligence for Games" by Ian Millington and John Funge
5. "Machine Learning for Designers" by Patrick Hebrón
6. "Programming Design Systems" by Rune Madsen
7. "The Master Algorithm: How the Quest for the Ultimate Learning Machine Will Remake Our World" by Pedro Domingos



## ELECTIVE II

Packaging Practice Lab		
Course Code	L-T-P	Credits
24VMC651	0-2-2	3

### Course Objective:

This course provides an in-depth exploration of packaging design, focusing on the practical skills needed to create innovative and functional packaging solutions. Students will learn the principles of packaging design, materials, and production processes, as well as how to apply branding and marketing strategies to packaging. The course includes hands-on projects that cover various aspects of packaging design, from concept development to final production.

### Course Outcomes (COs):

After completing the course, learners should be able to:

1. Understand the fundamental principles and importance of packaging design.
2. Apply design principles and branding strategies to create effective packaging.
3. Develop structural packaging designs and prototypes.
4. Explore advanced packaging techniques and materials.
5. Implement production processes and marketing strategies for packaging.

### CO – PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	3	1	1	3	2	1	2	2
CO2	3	3	3	3	2	2	2	3	3	2	2	2
CO3	3	2	2	3	3	2	2	3	3	2	2	2
CO4	3	3	3	3	3	2	3	3	3	3	2	2
CO5	3	2	3	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Packaging Design:

- **Fundamentals of Packaging Design:** Definitions, functions, and importance
- **History and Evolution of Packaging:** Key developments and trends
- **Types of Packaging:** Primary, secondary, and tertiary packaging
- **Materials and Sustainability:** Common materials used in packaging and sustainable practices
- **Project:** Research and present a case study on an innovative packaging design

- **Lab Work:** Introduction to packaging materials and tools.

## **Module 2: Design Principles and Branding:**

- **Principles of Design:** Balance, contrast, harmony, and hierarchy in packaging
- **Brand Identity and Packaging:** Integrating branding elements into packaging design
- **Typography and Graphics:** Effective use of typography and graphics in packaging
- **Color Theory:** Applying color theory to enhance packaging design
- **Project:** Create a packaging design that incorporates branding elements
- **Lab Work:** Practical exercises on integrating branding into packaging design

## **Module 3: Structural Design and Prototyping:**

- **Structural Design Basics:** Understanding the structure and functionality of packaging
- **CAD for Packaging Design:** Using software tools for designing packaging structures (e.g., ArtiosCAD)
- **Prototyping Techniques:** Creating prototypes using different materials and methods
- **Testing and Evaluation:** Methods for testing the durability and functionality of packaging
- **Project:** Design and prototype a functional packaging solution
- **Lab Work:** Hands-on sessions on creating packaging prototypes

## **Module 4: Advanced Packaging Design:**

- **Innovative Packaging Solutions:** Exploring advanced techniques and materials
- **Interactive and Smart Packaging:** Incorporating technology into packaging design
- **Luxury Packaging:** Designing high-end packaging for luxury products
- **Eco-friendly Packaging:** Creating sustainable and environmentally friendly packaging
- **Project:** Develop an advanced packaging design for a specific product
- **Lab Work:** Practical exercises on advanced packaging design techniques

## **Module 5: Production and Marketing:**

- **Production Processes:** Overview of packaging production methods and technologies
- **Cost and Efficiency:** Managing costs and optimizing production efficiency
- **Marketing Strategies:** Packaging as a marketing tool and its impact on consumer behavior
- **Legal and Regulatory Considerations:** Understanding the regulations and standards in packaging
- **Final Project:** Create a complete packaging design, from concept to final production, and develop a marketing strategy
- **Lab Work:** Final project development, testing, and presentation

## **References:**

1. "Packaging Design: Successful Product Branding from Concept to Shelf" by Marianne R. Klimchuk and Sandra A. Krasovec
2. "The Packaging Designer's Book of Patterns" by Lászlo Roth and George L. Wybenga
3. "Packaging Design Workbook: The Art and Science of Successful Packaging" by Steven DuPuis and John Silva
4. "Designing Sustainable Packaging" by Scott Boylston
5. "The Art of Package Design" by Grip
6. "Structural Packaging: Design Your Own Boxes and 3D Forms" by Paul Jackson
7. "Branding and Packaging Design: A Designer's Guide to Printing" by Gavin Ambrose and Paul Harris

<b>Visual Research Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC652	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

The Visual Research Lab course is designed to equip students with advanced skills in visual research methodologies, focusing on both animation and graphics, as well as the application of these skills through case studies. Students will engage in hands-on projects, critically analyze visual media, and explore the impact of visual communication in various contexts.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Develop proficiency in visual research methodologies.
2. Gain advanced skills in animation and graphic design.
- 3 Analyze and interpret visual media through case studies.
- 4 Create research-based visual projects.
- 5 Understand the role of visual communication in various contexts.

**CO – PO Mapping:**

	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>	<b>PSO1</b>	<b>PSO2</b>	<b>PSO3</b>	<b>PSO4</b>	<b>PSO5</b>
<b>CO1</b>	2	3	3	1	2	2	2	3	2	1	1	1

CO2	2	1	3	3	1	2	2	3	2	2	1	2
CO3	1	1	2	1	1	1	1	3	2	2	1	1
CO4	2	2	3	3	3	2	2	3	2	1	2	1
CO5	1	2	2	2	2	2	2	2	1	1	1	1

### **Module 1:**

Overview of visual research methodologies, Designing a visual research project, Data collection methods: Surveys, interviews, observations, and content analysis, Data analysis techniques: Thematic analysis, visual analysis, and Ethical considerations in visual research, Presenting research findings  
Present research findings in a visual format (e.g., infographics, posters)

### **Module 2:**

Advanced graphic design principles: Layout, typography, and color theory, Visual storytelling techniques, Designing for different media: Print, web, and mobile  
Design and produce infographics and data visualizations

### **Module 3:**

Develop a branding and identity design project, use various tools to create visually compelling content Analysis of selected case studies, and create a visual project proposal that combines animation and graphic design elements

### **Module 4:**

Case Studies in Visual Media, Case study examples: Iconic visual campaigns and their impact, Techniques and frameworks, Comparative case study analysis

### **Module 5:**

Conduct a case study analysis of a chosen visual media campaign, Present findings and insights from the case study analysis, Compare and contrast different visual media campaigns, Develop a critical evaluation of the effectiveness of visual media campaigns, Structuring a case study report, Integrating research findings and practical insights, Writing a comprehensive analysis. Submission of case study

### **References:**

1. Visual Communication: Images with Messages" by Paul Martin Lester - Provides a comprehensive overview of visual communication theories and principles.
2. The Animator's Survival Kit" by Richard Williams - A must-read for aspiring animators, covering essential principles and techniques.

3. Graphic Design School: The Principles and Practice of Graphic Design" by David Dabner, Sandra Stewart, and Abbie Vickress - Offers practical guidance on graphic design fundamentals.
4. Data Points: Visualization That Means Something" by Nathan Yau - Focuses on data visualization techniques and best practices.
5. Designing Brand Identity: An Essential Guide for the Whole Branding Team" by Alina Wheeler - Provides insights into branding and identity design processes.

<b>Digital Marketing and Promotion Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC653	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course provides an in-depth exploration of digital marketing and promotional strategies, focusing on practical skills needed to plan, execute, and analyze digital marketing campaigns. Students will learn to use various digital tools and platforms to enhance brand visibility, engage with audiences, and drive conversions. The course covers key aspects of digital marketing, including SEO, social media marketing, email marketing, content marketing, and data analytics.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the fundamentals of digital marketing and its importance in the modern business landscape.
2. Apply SEO techniques to improve website visibility and ranking on search engines.
3. Develop and manage effective social media marketing campaigns.
4. Create and execute email and content marketing strategies to engage and retain customers.
5. Analyze and optimize digital marketing campaign performance using data analytics.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
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CO1	3	2	1	2	3	1	2	3	2	1	2	2
CO2	3	3	3	2	2	2	2	3	3	2	2	2
CO3	3	2	2	2	3	2	1	3	3	2	2	2
CO4	3	3	3	2	3	2	2	3	3	3	2	2
CO5	3	3	2	3	3	3	3	3	3	3	3	3

### Module 1: Introduction to Digital Marketing:

- **Overview of Digital Marketing:** Definitions, importance, and current trends
- **Digital Marketing Channels:** Understanding various channels (SEO, SEM, social media, email, content marketing)
- **Setting Up Digital Marketing Tools:** Introduction to essential tools (Google Analytics, Google Ads, Facebook Ads Manager)
- **Project:** Develop a digital marketing strategy for a hypothetical product
- **Lab Work:** Setting up digital marketing tools and exploring basic functionalities.

### Module 2: Search Engine Optimization (SEO):

- **SEO Fundamentals:** Understanding search engines, keywords, and ranking factors
- **On-Page SEO:** Techniques for optimizing website content and structure
- **Off-Page SEO:** Link building, social signals, and other external factors
- **Technical SEO:** Website speed, mobile-friendliness, and technical audits
- **Project:** Conduct an SEO audit and optimize a website
- **Lab Work:** Hands-on exercises in keyword research, on-page, and off-page SEO techniques

### Module 3: Social Media Marketing:

- **Social Media Platforms:** Overview of major platforms (Facebook, Instagram, Twitter, LinkedIn)
- **Content Creation and Management:** Creating engaging content, scheduling, and managing posts
- **Social Media Advertising:** Setting up and running paid campaigns on social media platforms
- **Analytics and Reporting:** Measuring social media performance and generating reports
- **Project:** Create and implement a social media marketing campaign
- **Lab Work:** Practical sessions on creating content, managing posts, and running ads

### Module 4: Email and Content Marketing:

- **Email Marketing Fundamentals:** Building email lists, creating email campaigns, and automation
- **Content Marketing Strategies:** Planning and creating valuable content to attract and engage audiences

- **Content Distribution and Promotion:** Techniques for distributing and promoting content
- **Performance Measurement:** Tracking and analyzing the success of email and content marketing campaigns
- **Project:** Develop an email marketing campaign and a content marketing plan
- **Lab Work:** Hands-on exercises in creating and managing email campaigns, and developing content strategies

### **Module 5: Data Analytics and Performance Optimization:**

- **Introduction to Data Analytics:** Understanding key metrics and KPIs
- **Using Google Analytics:** Setting up, tracking, and analyzing website data
- **Campaign Performance Analysis:** Techniques for analyzing and optimizing marketing campaigns
- **A/B Testing and Conversion Rate Optimization:** Methods for testing and improving campaign performance
- **Final Project:** Create a comprehensive digital marketing campaign, implement it, and analyze its performance
- **Lab Work:** Practical sessions on data analytics, campaign analysis, and performance optimization

### **References:**

1. "Digital Marketing for Dummies" by Ryan Deiss and Russ Henneberry
2. "SEO 2021: Learn Search Engine Optimization with Smart Internet Marketing Strategies" by Adam Clarke
3. "Social Media Marketing All-in-One For Dummies" by Jan Zimmerman and Deborah Ng
4. "Email Marketing Rules: A Step-by-Step Guide to the Best Practices that Power Email Marketing Success" by Chad S. White
5. "Content Marketing: How to Get 12 Months of Content in 10 Days and Build an Audience that Buys" by George Pain
6. "Google Analytics Breakthrough: From Zero to Business Impact" by Feras Alhlou, Shiraz Asif, and Eric Fettman
7. "Digital Marketing Analytics: Making Sense of Consumer Data in a Digital World" by Chuck Hemann and Ken Burbary

<b>Advertising Photography and Digital Design Practice</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>

**Course Objective:**

This course aims to impart students a comprehensive understanding of the fundamental principles of advertising photography, allowing them to analyze and critique examples to identify successful strategies. They will then develop their creative prowess by generating innovative concepts tailored to advertising projects, honing their ability to translate these ideas into cohesive styling concepts through effective collaboration and attention to detail. Additionally, students will master the application of lighting principles and techniques to create impactful photographs that align with the vision of advertising campaigns. Finally, they will acquire essential post-production skills for advertising photography, enabling them to promote their services effectively and build professional portfolios to propel their careers forward.

**Course Outcomes (COs):****After completing the course, learners should be able to:**

1. Demonstrate a comprehensive understanding of the fundamental principles of advertising photography.
2. Develop creative concepts for creating advertising photography projects.
3. Conceptualise and execute cohesive styling concepts for advertising photography projects.
4. Create photographs for advertising photography projects by applying the lighting principles and techniques.
5. Apply the post-production techniques essential for advertising photography and effectively promote their advertising photography services and grow their professional portfolios.

**CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	1	1	1	3	2	1	1	1
CO2	3	3	2	3	1	1	1	3	3	1	1	1
CO3	3	2	2	2	1	1	1	3	2	1	1	1
CO4	3	2	2	2	1	1	1	3	2	1	1	1
CO5	3	3	3	2	1	1	1	3	3	1	1	3

**Module 1: Fundamentals of Advertising Photography**

Aesthetics of photography: applying rules of composition, exposure triangle, depth of field; Specialised lenses: tilt-shift, macro; Advertising photography: subject, story and mood; Backgrounds; Props; Layout: balance, symmetry and visual flow; Colour theory in



photography; Natural lights; Window lights; Tabletop; Artificial lights: light tent; strobe; portable flash; light modifiers; Advertising photography genres: product, commercial, lifestyle, packaging, architecture, food and beverage; jewellery and accessories; automotive; technology and electronics; fashion and apparel; cosmetics and beauty; home and décor. Colour correction and editing; Ethical considerations.

## **Module 2: Concept development**

Creating narratives; Set and model considerations; Posing techniques & expressions; Placement and positioning; Scene and background elements; Lights and colours: evoke emotions and mood; Location aesthetics; Shot type; B&W vs Colour; Architecture: Choosing and researching the location; Different times of the day; Perspectives: shots and angles. Events: storyline, candid, decisive moment.

## **Module 3: Styling for Advertising Photography**

Forming theme; Brand identity; Creating a narrative; Storyboarding; Colour palette; Patterns; Textures; Audience; Hair, Wardrobe, Accessories, Props; Composition: visual hierarchy; Set designing and staging; Detailing; Food styling; Presentation, Plating, Garnishing.

## **Module 4: Mastering Lighting**

Lighting: Ambient and artificial; Environmental lighting; Key, Fill, Back and Background lighting; One point lighting setups; Directionality; Hard light & Soft light; Lighting ratios; Controlling highlights; Highlighting features; Specular lighting; Product separation; Lighting setups and angles; Creative light modifiers; Contextual and lighting.

## **Module 5: Post-production and Marketing**

Colour corrections; Colour enhancements; Colour grading; Resizing and Cropping; White balance correction; RAW editing; Background clean up: removal/replacement; Compositing; Image enhancement; Image retouching methods and techniques; Text and Graphic integration; Image compression and optimisation; Metadata tagging; Versioning; HDR imaging; Correcting lens distortions and aberrations: perspective correction. Exposure blending, Sky replacement; Cloning and healing; Noise reduction; Photography Marketing; Social media networking; Portfolio development; Target audience and market research.

## **References:**

1. Johnston, P. (2023). Real Fantasies: Edward Steichen's Advertising Photography. Germany: University of California Press.

2. Morse, R. (2022). *Objects of Desire: Photography and the Language of Advertising*. United States: Los Angeles County Museum of Art.
3. Nath-Sakura. (n.d.). *Product Photography: Lighting, Composition, and Shooting Techniques*. United States: Rocky Nook.
4. *Making Money From Photography: The Secrets*. (2023). United States: SJ Cutter.
5. *The Photographer's Guide to Posing: Techniques to Flatter Everyone* by Lindsay Adle
6. Lesko, L., Lane, B. (2008). *Advertising Photography: A Straightforward Guide to a Complex Industry*. United Kingdom: Thomson Course Technology.
7. Thomas, J. D. (2013). *The Art and Style of Product Photography*. Germany: Wiley.
8. Fitzgerald, M. (2013). *Zen of Postproduction: Stress-Free Photography Workflow and Editing*. Germany: Wiley.
9. Emery, J. (2015). *Lighting Design for Commercial Portrait Photography*. United States: Amherst Media, Incorporated.
10. Morrissey, R. (2013). *Commercial Photographer's Master Lighting Guide: Food, Architectural Interiors, Clothing, Jewelry, More*. United States: Amherst Media, Incorporated.
11. Allard, L., Andersen, J., Buddle, E., Caldwell, R., Cramer, S., David, G., Santamaria, S. G., Harris, D. (2022). *Food Instagram: Identity, Influence, and Negotiation*. United States: University of Illinois Press.
12. *Light Science & Magic: An Introduction to Photographic Lighting* by Fil Hunter, Steven Biver and Paul Fuquar
13. *All Marketers Are Liars* by Seth Godin
14. *Advertising Photography: A Straightforward Guide to a Complex Industry* Bobbi Lane (Author)
15. Parks-Whitfield, A. (2012). *Food Styling and Photography For Dummies*. Germany: Wiley.
16. *Photography Marketing: 17 Unique Marketing Strategies, Providing Plenty Of Tips, Tricks, Ideas, And Ad Copy Examples*. (n.d.). (n.p.): DMA4U.
17. Selman, R. (1997). *Conceptual Still Life Photography: General Still Life, Food, Interiors*. United States: New York Gold.
18. MacLeod, S. (2008). *Basics Photography 04: Post Production Black & White*. Switzerland: Bloomsbury Academic.

- 19.Siskin, J. (2011). Photographing Architecture: Lighting, Composition, Postproduction and Marketing Techniques. United States: Amherst Media.
- 20.Lavine, J., Bartholomew, B. (2013). Simple Post Processing: A Photographer's Guide to Workflow Options for All of Your Images in Lightroom. United Kingdom: Pearson Education.
- 21.Pinta, V. (2022). Photo Styling Applied to the Fashion and Objects: Creating a Fashion Message. United States: ESMOD.
- 22.Cox, S. L. (2010). Photo Styling: How to Build Your Career and Succeed. United States: Allworth Press.
- 23.Bellingham, L., Bybee, J. A. (2012). Food Styling for Photographers: A Guide to Creating Your Own Appetizing Art. Netherlands: Taylor & Francis.
- 24.Dixon, D. (2017). Fashion and Lifestyle Photography. United Kingdom: Octopus.
- 25.Brown, N. (2009). Digital Masters: People Photography - Capturing Lifestyle for Art and Stock. United States: Lark Books.
- 26.Wilkerson, S. (2015). Capture the Moment: The Modern Photographer's Guide to Finding Beauty in Everyday and Family Life. United States: Clarkson Potter/Ten Speed.
- 27.Valind, E. (2014). Portrait Photography: From Snapshots to Great Shots. United Kingdom: Pearson Education.

<b>Components of Visual Designing Lab</b>		
<b>Course Code</b>	<b>L-T-P</b>	<b>Credits</b>
24VMC655	<b>0-2-2</b>	<b>3</b>

**Course Objective:**

This course is designed to provide students with fundamental knowledge of visual compositions. By exploring existing designs and delving into their underlying meanings, students will develop a critical eye for design analysis. Additionally, the course equips students with the principles of design, empowering them to apply these principles effectively in their own creative projects. Through comprehensive study of colors and their diverse combinations, students gain a deeper understanding of visual communication and its impact on design outcomes.

**Course Outcomes (COs):**

**After completing the course, learners should be able to:**

1. Understand the various elements of visual design.

2. Apply design principles to compose various elements aesthetically and functionally in a space.
3. Place the layout to enhance the readability of a design.
4. Apply the rules of composition and colour theory in visual design.
5. Create aesthetically superior and functionally efficient designs by blending photographs and graphic elements.

### **CO – PO Mapping:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	2	2	2	1	1	1	3	2	1	1	1
CO2	3	2	2	2	1	1	1	3	2	1	1	1
CO3	2	2	2	2	3	1	1	2	2	1	1	1
CO4	3	2	2	2	1	1	1	3	2	1	1	1
CO5	3	3	2	2	1	1	1	3	3	1	1	1

### **Module 1: Introduction to visual design**

Elements of Visual Design: Texture, Color, Line, Value, Form, Shape, Space. Understanding masters and their body of work; Light and Shadow; Visual balance and types; Visual perspectives and types; Different types of projection views.

### **Module 2: Principles of Visual Design**

Unity, Emphasis (Focal Point), Rhythm, Variety, Proportion, Balance, Movement, Contrast, Repetition; Gestalt; Hierarchy; Contrast; Scale; Dominance.

### **Module 3: Layout and Readability**

Importance of layout: guiding viewer's eye; Readability factors; Grid systems; Whitespace (negative space); Visual hierarchy; Usability and accessibility of designs.

### **Module 4: Composition and Colour Theory**

Rules of composition: rule of thirds, symmetry, asymmetry, golden ratio, triangular compositions, S curve, diagonal lines; Principles of colour theory: Hue, saturation, value, colour harmony, contrast; Additive and subtractive colour theory, Colour wheel: Analogous colours, Complimentary colours. Colour mixing.

### **Module 5: Blending photographs and graphic elements**

Integration of photographs and graphic elements in design; Blending mdes, Creating seamless blends and overlays, Layering and depth, Creating visual narratives, Typography integration, Visual integrity, Ethical considerations, Cross-media integration.

## References:

1. Heller, S. (2022). *For the Love of Design*. United Kingdom: Allworth.
2. Malamed, C. (2015). *Visual Design Solutions: Principles and Creative Inspiration for Learning Professionals*. Germany: Wiley.
3. Wheeler, S. G., Wheeler, G. S. (2002). *The Visual Design Primer*. United Kingdom: Prentice Hall.
4. Adams, S. (2017). *The Designer's Dictionary of Color*. United States: ABRAMS, Incorporated.
5. Leborg, C. (2006). *Visual Grammar: A Design Handbook (Visual Design Book for Designers, Book on Visual Communication)*. United States: Princeton Architectural Press.
6. Malamed, C. (2011). *Visual Language for Designers: Principles for Creating Graphics that People Understand*. United States: Rockport Publishers.
7. Davis, M., Hunt, J. (2017). *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience*. India: Bloomsbury Publishing.
8. Kress, G., Leeuwen, T. v. (2020). *Reading Images: The Grammar of Visual Design*. United Kingdom: Taylor & Francis.
9. White, A. W. (2022). *The Elements of Graphic Design: Space, Unity, Page Architecture, & Type*. United States: Allworth.
10. Mitchell, T. (2023). *Graphic Design Guide: A Beginner's Journey to Creativity*. (n.p.): Draft2digital.
11. Saltz, I. (2019). *Typography Essentials Revised and Updated: 100 Design Principles for Working with Type*. United States: Rockport Publishers.
12. Prieto, Rosi. *A Concise History of Art: The Western World*. Kendall Hunt Pub Co, 14 December 2009
13. Ball, Victoria Kloss. *The Art of Interior Design: A Text in the Aesthetics of Interior Design*. Literary Licensing, LLC, 1 October 2011
14. Read, Herbert. *The Meaning of Art*. Faber & Faber; Indian export edition, 20 November 2003
15. Moberg, Eric Michael. *The Art of Composition*. CreateSpace Independent Publishing Platform, 11 September 2012
16. Graves, Maitland E. *Art of Colour and Design*. McGraw-Hill Inc., US; 2nd Revised edition, 1 January 1951
17. Arnheim, Rudolf. *Art and Visual Perception*. University of California Press; 2nd Revised edition, 10 December 2004

**Course Objective:**

To help the students to understand the accounting principles and practices, including the types of accounting, basic accounting concepts, rules of debit and credit, ledger management, and preparation of financial statements for sole proprietorship.

**Course Outcomes:**

The student will able:

**CO1:** To understand the basic accounting terms such as entity, transaction, capital, liabilities, assets, etc.

**CO2:** To apply the accounting concept like money measurement, revenue recognition, matching, and full disclosure in accounting practices.

**CO3:** To analyze how transactions are recorded and classified based on their nature.

**CO4:** To evaluate the effectiveness of ledger maintenance and trial balance preparation in ensuring the integrity of financial data.

**CO5:** To apply accounting principles to prepare trading account, profit and loss account, and balance sheet.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO2	1	1	1	1	0	0	0	0	0	1	1	0	1	0	0
CO3	1	1	1	1	0	0	0	0	0	1	2	0	1	1	1
CO4	2	2	2	1	0	0	0	0	0	1	2	1	1	1	1
CO5	2	2	2	1	0	0	0	0	0	1	2	1	1	1	1

**Unit 1**

Accounting – meaning – definition – objectives – advantages – limitations - Types of accounting- Financial accounting - Management accounting - Cost accounting - Book keeping – sources of information – difference between book keeping and accounting – Basic Accounting Terms- Entity, Business Transaction, Capital, Drawings. Liabilities, Assets, Expenditure, Expense, Revenue, Income, Profit, Gain, Loss, Purchase, Sales, Goods, Stock, Debtor, Creditor, Voucher, Discount.

**Unit 2**

Basic accounting concept: Business Entity, Money Measurement, Going Concern, Accounting Period, Cost Concept, Dual Aspect, Revenue Recognition, Matching, Full Disclosure, Consistency, Conservatism, Materiality and Objectivity - Basis of Accounting: cash basis and accrual basis – GAAP – Accounting standards - Goods and Services Tax (GST): Characteristics and Advantages.

**Unit 3**

Rules of Debit and Credit - Classification of Accounts - Personal Accounts – real accounts – nominal accounts - Recording of Transactions: Books of Original Entry- Journal – Journalizing.

**Unit 4**

Ledger – meaning – posting from journal -Balancing of accounts - Trial balance: meaning, objectives and preparation.

**Unit 5**

Financial Statements of Sole Proprietorship – meaning – objectives – Trading account – profit and loss account – balance sheet- Adjustments: Closing stock- prepaid expenses- outstanding expenses (Simple problems)

**Textbooks:**

1. T.S. Grewal, S.C Gupta – Introduction to Financial Accounting – S. Chand
2. SN Maheswari, SK Maheswari – An Introduction to Accountancy – Vikas Publishing House

**References:**

1. R. Narayanaswamy - Financial Accounting - Prentice Hall of India
2. Wayne Level - Accounting for Non-Accountants: The Fast and Easy Way to Learn the Basics– Sourcebooks Publication

**24OEL232**

**BUSINESS STUDIES**

**2 1 0 3**

**Course Objective:**

To understand the interrelationship between business and its environment, understand the roles and impacts of various business sectors in India, and apply principles of e-commerce and business ethics to promote responsible and sustainable business practices.

**Course Outcomes:**

The student will able:

**CO1:** To understand the meaning, definition, significance, functions, and objectives of business.

**CO2:** To explain the concepts of liberalization, privatization, globalization, disinvestment, and outsourcing.

**CO3:** To explain the types of e-commerce (B2C, B2B, C2C, C2B, B2E, B2G, P2P) and the difference between e-commerce and e-business.

**CO4:** To analyse the social responsibility of business, including its objectives and principles.

**CO5:** To describe the concept and elements of business ethics in the context of social responsibility.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	0	0	1	1	0	1	1	0
CO2	1	0	0	1	1	0	0	0	0	1	0	1	1	0	0
CO3	1	0	0	1	0	0	0	0	0	1	1	0	1	1	0
CO4	1	0	0	1	0	0	0	0	1	1	1	0	1	1	0
CO5	1	0	0	1	1	0	0	0	1	1	1	1	1	1	0

**Unit 1**

Business and Environment Business- Functions - Scope - Significance of business - Objectives of business - Business and development - Forms of business organisations- Stakeholders of business - Business Environment – Definition – Features- Importance - Components of business environment.

**Unit 2**

Business in India- Role of public, private, co-operative sectors - Liberalisation, Privatisation and Globalization – Disinvestment – Outsourcing –Recent economic initiatives - Niti Ayog - Make in India initiative.

**Unit 3**

E Commerce – Meaning- Functions - Operation of E-commerce - Types of E-Commerce -B2C-B2B- C2C- C2B- B2E- B2G- P2P- E-Commerce and E-Business – M-Commerce – Meaning – Advantages- Challenges - Net banking, Digital wallet, e-cheque, e-cash – Payment gateway.

**Unit 4**

Business Ethics – Importance - Principles of business ethics - Factors Influencing Business Ethics - Arguments in favour and against business ethics - Social responsibility of business – objectives and principles - Arguments in favour and against social responsibility.

**Unit 5**

Social Responsibility of Business - Responsibility towards owners, investors, consumers, employees, government and community - Role of business in environment protection - Business Ethics - Concept and Elements.

**Textbooks:**

1. Keith Davis and William C. Frederick - Business and Society: Management, Public Policy, Ethics – McGraw Hill
2. Peter F. Drucker - Management Tasks Responsibilities Practices - Routledge
3. Peter F Drucker - The Practice of Management – Harper Business Publication

**References:**

1. CB Gupta - Business Environment – Sultan Chand and Sons
2. Francis, Ronald & Mishra, Muktha, Business Ethics - An Indian Perspective - McGraw Hill
3. Sharma, J.P. - Corporate Governance, Business Ethics, and CSR - Ane Books
4. Ghosh, B.N. - Business Ethics and Corporate Governance - McGraw Hill

**24OEL233**

**PERSONAL FINANCIAL MANAGEMENT**

**2 1 0 3**

**Course Objective:**

The objective of the course is to familiarize the students with basic concepts of personal financial management and its avenues.

**Course Outcomes:**

The student will able:

**CO1:** To understand the basic concepts of Personal financial management.

**CO2:** To identify the significance of investment planning.

**CO3:** To describe the role of personal financial security and their options.

**CO4:** To ascertain the relevance of insurance policies in personal finance.

**CO5:** To understand the tax management mechanisms.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	1					1			1	1			1	1
CO2	1	1					1			2	2			1	1
CO3	1	1								2	2			1	1
CO4	1	1								1	2			2	2
CO5	1	1								1	1			1	1

**Unit 1**

Introduction to personal finance - concepts – savings, investment, borrowings, inflation, time value of



money – active and passive income – personal financial planning – steps – SMART financial goals – importance of personal budget

## **Unit 2**

Investment planning – importance and objectives of investment - savings, current, fixed and recurring; investment avenues offered by securities market - primary market and secondary market – risks involved in securities market – mutual funds.

## **Unit 3**

Personal Financial security: National Pension scheme – investment options under NPS – Retirement planning – role of retirement planning in personal financial management – sources of retirement income - estate planning - gratuity plans from the government -Provident Fund.

## **Unit 4**

Management of Insurance - Benefits of Life Insurance, evaluating need for Life Insurance, Determining the Right Amount of Life Insurance. Choosing the Right Life Insurance Policy – Term Life Insurance, Whole Life Insurance, Universal Life Insurance, Variable Life Insurance, Group Life Insurance, Other Special Purpose Life Policies. Buying Life Insurance – Compare Costs and Features. **Unit**

## **5**

Tax Management - Personal Tax Planning –Fundamental Objectives of Tax Planning, Tax Structure in India for Individuals, Common Tax Planning Strategies.

### ***Textbooks:***

1. Randall S. Billingsley, Lawrence J. Gitman, and Michael D. Joehnk - Personal Financial Planning - Cengage Learning.
2. Susan M. Tillery, and Thomas N. Tillery - Essentials of Personal Financial Planning - Association of International Certified Professional Accountants (AICPA).

### ***References:***

1. Introduction to Financial Planning – Indian Institute of Banking & Finance
2. Sinha, Madhu - Financial Planning: A Ready Reckoner - McGraw Hill

**24OEL234**

**WORKING CAPITAL MANAGEMENT**

**2 1 0 3**

### **Course Objective:**

To help the students to understand the concept of working capital management, components, and significance. They will acquire the knowledge and skills necessary to analyze and manage working capital effectively, assess working capital requirements, evaluate sources of working capital, implement cash management strategies, and optimize receivable and inventory management processes using various tools and techniques.

### **Course Outcomes:**

The student will be able to:

**CO1:** Understand the importance of working capital management in maintaining liquidity and financial stability in a business.

**CO2:** Recall the types of working capital and their definitions.

**CO3:** To understand the different sources of working capital to assess their suitability for specific business situations.

**CO4:** Analyze cash management strategies and their impact on business operations.

**CO5:** Explain the importance of efficient collections from receivables and effective inventory management.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO2	1	1	1	1	0	0	0	0	0	1	1	0	1	0	0
CO3	2	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO4	2	1	1	1	0	0	0	0	0	1	1	0	1	1	1
CO5	1	1	1	1	0	0	0	0	0	1	1	0	1	1	1

### Unit 1

Introduction Working Capital Meaning –definition - Concept of Working Capital - Balance Sheet Concept - Operating Cycle Concept - Importance of - components of working capital - Factors Influencing working capital requirements - working capital life cycle - Role of finance manager in working capital.

### Unit2

Types of Working Capital - Gross Working Capital - Net Working Capital - Operating Cycle: Meaning of Operating Cycle, Significance of Operating Cycle - Cash Cycle: Meaning of Cash Cycle, Significance of Cash Cycle - Estimation of Working Capital Requirements - Determinants of Working Capital - Computation of Working Capital (Simple problems).

### Unit 3

Sources of Working Capital - Commercial Banks: Forms of Bank Finance - Commercial Papers (CPs): Features - Factoring - Trade Credit: Advantages of Trade Credit - Accrued Expenses: Importance of Accrued Expenses - Deferred Income.

### Unit 4

Cash Management – meaning – importance - Cash vs. Cash Flow - Motives for Holding Cash and Marketable Securities - Factors Determining the Optimum Cash Balance

### Unit 5

Receivable Management - Dimensions of Receivable Management- Collections from Receivables – Inventory Management - Tools and Techniques of Inventory Management - ABC Approach- Value-volume Analysis – Classification: HML Classification, XYZ Classification, VED Classification, FSN Classification, SDF and GOLF Classifications, SOS Classification.

### **Textbook:**

1. Hrishikes Battacharya - Working Capital Management Strategies and Techniques - Prentice Hall of India

### **References:**

1. Chitnis, K.M - Working Capital Management of Large Industrial Units - Dastane Ramachandra and company
2. Joshi R.N - Cash Management - New Age International Publishers

### **Course Objective:**

To provide students with a comprehensive understanding of non-governmental organizations (NGOs),

covering their foundational concepts, legal frameworks, operational challenges, and strategic management.

**Course Outcomes:**

Students will be able to:

**CO1:** Understand the various types of non-profit organisations and their specific functions and the challenges faced by NGO management in India.

**CO2:** Understand the legal and operational differences between Trusts and Societies and implement the registration procedures for setting up NGOs as Trusts or Societies.

**CO3:** Assess the effectiveness of NGO interventions in addressing issues like poverty, child labour, education, and tribal welfare.

**CO4:** Apply strategic planning tools, such as SWOT analysis, and analyse the management processes.

**CO5:** Investigate the effectiveness of SHGs in empowering women.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	0	1	0	0	1
CO2	1	1	0	1	1	0	0	0	0	1	0	1	0	1	1
CO3	1	1	0	1	2	1	0	0	0	0	0	1	1	1	1
CO4	1	1	1	1	0	0	0	0	0	0	0	1	1	1	1
CO5	1	1	0	1	1	1	0	0	0	0	0	1	1	1	1

**Unit 1**

NGOs – An Introduction, Concepts and Functions - evolution in India -types of non-profit organisations - Issues in NGO Management - challenges of NGO Management.

**Unit 2**

Legal procedures for establishment of NGOs – Trust and Society and their differences - Formation of Trust and Society - Registration procedure for NGO - Corporate Social Responsibility and Social Marketing.

**Unit 3**

Development issues - Development indicators -Poverty and Development - Child labour - Education and Tribal welfare.

**Unit 4**

Strategy and planning for NGOs – Elements of Strategy - SWOT analysis - Process of Management: Planning - Organization - Delegation - Co-ordination - Core Competency and Capacity Building.

**Unit 5**

NGOs and changing trends of development – State - market and third sector - Self Help Group (SHG) and Empowerment of Women - Role of NGOs in Civil Society.

**Textbook:**

1. JM Ovasdi- Management of Non-Governmental Organizations towards a Developed Civil Society

**References:**

1. Peter F Drucker - Managing the Non-profit organizations: Principles and Practices - Harper

Collins publishers.

2. Michael, J Worth- Non-profit Management: Principles and Practices - Sage publications.

**24OEL236**

**DIGITAL BANKING**

**3 0 0 3**

**Course Objective:**

This course explores the evolution of digital banking, its key technologies, challenges, and opportunities. Participants will gain insights into digital banking innovations and best practices, preparing them to navigate the rapidly changing financial services industry.

**Course Outcomes:**

The students will be able to:

**CO1:** Understand the evolution and importance of digital banking in the financial sector. **CO2:**

Recall and describe the key features of various digital products in the banking industry. **CO3:**

Understand the key technologies underpinning digital banking, including Block chain, Artificial Intelligence and Machine Learning.

**CO4:** Understand the various applications of AI technologies in different areas of banking, such as customer service, risk management, and fraud detection.

**CO5:** Identify digital banking security, compliance, and risk management practices.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	0	0	0	1	0	0	1	1	0	2	1	0
CO2	1	0	0	0	0	0	0	0	0	1	1	0	2	1	0
CO3	1	0	0	1	0	0	0	0	0	1	1	0	2	1	1
CO4	1	0	0	1	0	0	0	0	0	1	1	0	2	1	1
CO5	1	0	0	1	0	0	1	1	0	1	1	1	2	1	1

**Unit 1**

Introduction to Digital Banking: Definition – History – Significance- Comparison of traditional banking vs. digital banking- Channels of Digital Banking- Digital Banking Platforms and services.

**Unit 2**

Digital Banking Products: Online Banking: Meaning, Services- Benefits- Disadvantages- Mobile banking Apps - Digital Wallets- Personal Financial Management Tools- Digital loans and credit products - Robo Advisory Services – Electronic Fund Transfer.

**Unit 3**

New developments in digital banking: Fin techs- Business ecosystems- Block chain -Crypto Currencies- Peer Financing - Cloud Banking - Artificial Intelligence - Machine Learning- Internet of things (IoT).

**Unit 4**

Artificial Intelligence in Banking: Applications of AI in Banking – Need of AI in Banking- Importance of AI in banking – AI in customer service- AI in risk Management- AI in Fraud detection- Future of AI in Banking.

**Unit 5**

Digital Banking Securities and Risk Management: Emerging trends and challenges in cyber security - Importance of cyber security in banking - Cyber security threats faced by banks - Risk management strategies for mitigating cyber risks- Regulatory compliance and data protection laws.

**References:**

1. Lohana Sarika R. - Digital Banking and Cyber Security - New Century Publications

2. Singh Jaspal - Digital Payments in India: Background, Trends and Opportunities - New Century Publications

**24OEL237**

**BASICS OF COMPANY ACCOUNTS**

**3 0 0 3**

**Course Objectives:**

This course equips students with the knowledge to analyze corporate capital structures, prepare financial statements, and understand profit distribution. It explores valuation methods and dives into consolidated financial statements for holding companies, particularly focusing on those with one subsidiary company according to Accounting Standard 21 (AS 21).

**Course Outcomes:**

The students will be able to:

**CO1:** Understand capital structures and transactions for shares and debentures.

**CO2:** Gain knowledge about Preparing financial statements & analysing profit distribution for corporations.

**CO3:** Analyze methods for valuing intangible assets and company ownership.

**CO4:** Acquire knowledge to Prepare consolidated financial statements for holding companies (AS 21).

**CO5:** Understand consolidation for holding companies with one subsidiary company (AS 21)

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	1	0	1	0	0	0	0	0	1	1	1	1	1	0
CO2	1	1	0	1	0	0	0	0	0	1	1	1	1	0	0
CO3	1	1	0	1	0	0	0	0	0	1	1	1	1	0	0
CO4	1	1	0	1	0	0	0	0	0	1	1	0	1	0	0
CO5	1	1	0	1	0	0	0	0	0	1	1	1	1	1	0

**Unit 1**

Accounting for Share Capital and Debentures, Issue, forfeiture and reissue of forfeited shares: concept & process of book building; Issue of rights and bonus shares; Buy back of shares; Redemption of preference shares; Issue and Redemption of Debentures

**Unit 2**

Final Accounts Preparation of profit and loss account and balance sheet of corporate entities, excluding calculation of managerial remuneration, Disposal of company profits

**Unit 3**

Valuation of Goodwill and Valuation of Shares Concepts and calculation: simple problem only

**Unit 4**

Amalgamation of Companies Concepts and accounting treatment as per Accounting Standard: 14 (ICAI) (excluding inter-company holdings). Internal reconstruction: concepts and accounting treatment excluding scheme of reconstruction. (Simple Problem only)

**Unit 5**

Accounts of Holding Companies/Parent Companies - Preparation of the consolidated balance sheet with one subsidiary company. Relevant provisions of Accounting Standard: 21 (ICAI). (simple problems only).

**Notes:**

- a) The relevant Indian Accounting Standards in line with the IFRS for all the above topics should be

covered.

b) Any revision of relevant Indian Accounting Standard would become applicable immediately.

**Textbooks:**

1. Shukla and Grewal - Advanced Accounts Vol 2 - S. Chand
2. Jain and Narang - Advanced Accounts Vol 2 - Kalyani Publishers
3. Sr. K. Paul - Accountancy Vol 2 - New Central Book Agency

**Reference:**

1. Jawahar La - Accounting Theory and Practice - Himalaya Publishing
2. Dr. L. S. Porwal - Accounting Theory - McGraw Hill
3. Robert Anthony, D.F. Hawkins & K. A. Merchant - Accounting Text and Cases - McGraw Hill)
4. Dr. S. N. Maheshwari - Corporate Accounting - Vikas Publishing House
5. Dr. Ashok Sehgal, Dr. Deepak Sehgal - Advanced Accounting - Taxmann

**24OEL238**

**MONEY MARKET AND CAPITAL MARKET**

**3 0 0 3**

**Course Objective:**

To provide a wide range of investment opportunities to individuals and institutional investors. It plays a crucial role in financing domestic and international trade.

**Course Outcomes:**

The students will be able to:

**CO1:** To provide an understanding of the fundamentals of money markets and capital markets.

**CO2:** To familiarize students with the key participants, instruments, and operations in money and capital markets.

**CO3:** To explore the role of regulatory bodies and institutions in overseeing money and capital markets.

**CO4:** To analyze the relationship between money market and capital market in the overall financial system.

**CO5:** To develop critical thinking and analytical skills related to financial market activities.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	2	1	0	2	1	0	1	2	1	0	1	2	1	0
CO2	2	3	2	1	0	2	1	0	1	2	1	0	1	2	1
CO3	1	2	3	2	1	0	2	1	0	1	2	1	0	1	2
CO4	0	1	2	3	2	1	0	2	1	0	1	2	1	0	1
CO5	2	1	0	1	2	3	2	1	0	2	1	0	2	1	0

**Unit 1**

Introduction to Financial Markets - Financial market, Overview of financial market, Distinction between money market and capital market, importance of financial markets in the economy.

**Unit 2**

Money Market Instruments and Operations – Meaning and definition of money market, Money market instruments- Treasury bills, commercial papers, certificates of deposit, repurchase agreements (Repos), money market mutual funds, role of central banks in money market operations.

**Unit 3**

Capital Market Instruments and Institutions - capital market, meaning and definition, capital market instruments- stocks (Equities), bonds (Fixed Income Securities), mutual funds, hedge funds, investment banks and brokerage firms, securities and Exchange Board of India (SEBI) regulations.

#### **Unit 4**

Regulatory Environment and Risk Management - role of regulatory bodies in financial markets, market risk, credit risk, and liquidity risk, risk management practices in money and capital markets, Basel norms and capital adequacy requirements

#### **Unit 5**

Market Analysis and Investment Strategies - fundamental analysis, technical analysis, efficient market hypothesis, investment strategies: value investing, growth investing, etc., portfolio management and diversification.

#### **Text books:**

- 1) Pandey, I. M. - Financial management - Vikas Publishing House
- 2) Kothari, C. R. - Research methodology: Methods and techniques - New Age International

#### **References:**

- 1) Mishkin, F. S., & Eakins, S. G. - Financial markets and institutions. Pearson Education
- 2) Fabozzi, F. J., Modigliani, F., & Jones, F. J. - Foundations of financial markets and institutions - Pearson Education
- 3) Bodie, Z., Alex Kane, Alan J Marcus – Investments – McGraw Hill
- 4) Jeff Madura, - Financial Markets and Institutions - Cengage Learning
- 5) John C Hull, Sankarshan Basu - Options, Futures, and other Derivatives - Pearson

**24OEL239**

**MACRO ECONOMICS**

**3 0 0 3**

#### **Course Objective:**

This course is designed to make the students aware of the theoretical aspects of macroeconomics and provides foundation of some advanced issues and policies. It attempts to discuss the functional relationships between economic aggregates and helps to understand the overall structure of the economy in a theoretical perspective.

#### **Course Outcomes:**

The students will be able to:

**CO1:** To identify the macro economic problems and analyse the various features of macroeconomic identities, per capita income, circular flow of income etc.

**CO2:** To analyse the basic concepts of national income measurements, welfare concepts, and consumer price index.

**CO3:** To learn the major perspectives on what determines performance of the overall economy and analyse the components of aggregate demand.

**CO4:** To familiarize the concepts of excess demand how it measures to control excess and deficient demand.

**CO5:** To analyze the meaning and objectives of government budget and suggest relevant policies to save the economy when deficit budget situation.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
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CO1	1	0	0	1	2	0	1	2	0	0	0	0	0	1	0
CO2	2	1	1	0	1	0	1	0	1	0	0	1	0	0	0
CO3	0	1	0	1	1	0	1	0	0	0	0	0	0	1	0
CO4	2	1	2	1	1	0	0	0	0	1	0	1	0	0	1
CO5	1	2	2	1	1	0	0	0	0	0	1	1	0	0	1

### Unit 1

Macro Economics emergence – meaning and scope – different sectors of the economy - Micro and Macro Economics – some basic concepts of Macro Economics – Stock – Flow – some Macro Economics identities – GDP, GNP, NDP, NNP, Per capita Income, Personal Income, Personal Disposable Income – Circular Flow of Income.

### Unit 2

National Income – Methods for Measuring National Income – product method, income method and expenditure method – precautions of national income calculation - GDP and welfare – nominal GDP and real GDP - Concepts and their relationships – GDP deflator – Consumer Price Index.

### Unit 3

Meaning and Components of Aggregate Demand – aggregate demand in a two-sector model – aggregate supply – components of aggregate supply – consumption function – types of propensities to consume – average propensity to consume and marginal propensity to consume – saving function – types of propensities to save – average propensity to save and marginal propensity to save – investment function induced investment and autonomous investment.

### Unit 4

Excess demand – reasons for excess demand – impact of excess demand – deficient demand – reasons for deficient demand – impact of deficient demand – measures to control excess and deficient demand – measures to correct excess demand and deficient demand.

### Unit 5

Meaning of government budget – objectives of government budget – components of budget – budget receipts – revenue receipts and capital receipts – budget expenditure – revenue and capital expenditure – balanced, surplus and deficit budget – measures of government budget.

### Textbooks:

1. N. Gregory Mankiw – Principles of Macroeconomics – Cengage Learning
2. Richard T. Froyen – Macroeconomics: Theories and Policies - Pearson Education.
3. Eugene Diulio – Schaum’s Outline of Macroeconomics - McGraw Hill

### References:

1. Shapiro, Edward - Macroeconomic Analysis - Galgotia Publications
2. Sampat Mukherjee - Analytical Macroeconomics: From Keynes to Mankiw - New Central Book Agency
3. Andrew B. Abel – Macroeconomics - Pearson



To analyse the market mechanisms that establish relative prices among goods and services and allocate limited resources among alternative uses, various microeconomic concepts, demand and supply, utility analysis, and production function.

**Course Outcomes:**

The students will be able to:

**CO1:** To identify the various features and problems of capitalist, socialist and mixed economies

**CO2:** To analyse the basic economic problems and its application in the society.

**CO3:** To discuss the economic data using changes in supply and its implications in the market equilibrium condition.

**CO4:** To familiarize the concepts of consumer behaviour, utility and indifference curve analysis.

**CO5:** To analyze short run and long run production function and to predict least cost production combination in the economy.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	1	1	0	1	1	0	0	0	0	0	0	0	2	0
CO2	1	3	2	0	0	0	0	1	0	0	0	0	0	1	0
CO3	1	2	1	1	0	0	0	0	0	0	0	1	0	1	0
CO4	0	1	1	0	1	0	0	1	1	0	0	1	0	0	1
CO5	1	2	1	1	1	0	0	0	0	0	0	0	0	0	0

**Unit 1**

Introduction to Micro Economics – origin – meaning - positive and normative economics – basic economic problems – capitalist economy – socialist economy and mixed economy.

**Unit 2**

Demand and Supply Analysis - Demand Determinants – individual and market demand – individual and market schedules – changes and shifts in demand – Market demand - Elasticity – types and degrees of price elasticity – determinants – Income elasticity of demand.

**Unit 3**

Supply – supply schedule and supply curve – changes and shifts in supply - elasticity of supply - Revenues – total, average and marginal - market equilibrium and impact of changes in demand and supply

**Unit 4**

Theory of Consumer Behaviour - Consumer preference and choice - utility – total and marginal utility – cardinal and ordinal utility. Analysis of consumer behaviour - law of diminishing marginal utility – law of equi-marginal utility – consumer equilibrium under cardinal utility. Ordinal utility analysis – indifference curve analysis – properties.

**Unit 5**

Production – production function – total, marginal and average product – short run analysis of production function and long run analysis of production function – returns to a factor - law of variable proportions – three stages. Isoquants – properties – Iso cost line – returns to scale - economies and diseconomies of scale – internal and external economies.

**Textbooks**

1. A. Koutsoyiannis - Modern Micro Economics - Palgrave McMillan
2. Dominick Salvatore - Micro Economics: Theory and Application - Oxford University Press

**References:**

1. Robert S. Pindyck, et al. - Micro Economics - Pearson Education
2. G.S. Maddala and Ellen Miller - Micro Economics: Theory and Applications - McGraw Hill

**24OEL241****RETAIL BANKING****3 0 0 3****Course Objective:**

The course offers a comprehensive understanding of retail banking operations, products, and strategies. Students will explore the key principles of retail banking, including customer relationship management, product development, risk management, and regulatory compliance,

**Course Outcomes:**

The students will be able to:

**CO1-** Understand the role and significance of retail banking in the financial services industry.

**CO2-** Understand the various retail banking products and services offered to individual consumers and small businesses.

**CO3-** Identify the role of effective customer relationship management strategies in retail banking and assess the impact of these strategies on enhancing customer satisfaction.

**CO4-** Explain the various digital banking technologies and their impact on retail banking operations

**CO5-** Understand the various types of risks in retail banking and assess the effectiveness of different risk assessment methods and mitigation strategies

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	1	0	1	1	1
CO2	1	0	0	1	0	0	0	0	0	1	1	0	1	1	1
CO3	1	0	0	2	1	0	0	1	0	1	1	0	1	1	1
CO4	1	0	0	1	0	0	0	0	0	1	2	1	1	1	1
CO5	1	0	1	1	0	0	0	0	0	1	1	0	1	1	1

**Unit 1**

Introduction to Retail Banking: Evolution – Characteristics - Advantages – Significance - Challenges - Distinction between Retail and Corporate/Wholesale Banking- Role of retail banks in the economy. **Unit 2**

Retail banking Products and Services: Overview of retail banking products: Deposits – Loans- Credit cards- Wealth management services - Lending products - Merchant services - Cash management solutions - Introduction to cross-selling and up selling strategies - Trends and innovations in retail banking products and services.

**Unit 3**

Customer Relationship Management in Retail Banking: Introduction - Need and Importance of Customer Relationship Management - Implementation Process of Customer Relationship Management in Banks - Benefits of Customer Relationship Management - Impact of Customer Relationship Management on Customer Satisfaction.

**Unit 4**

Digital Transformation in Retail Banking: Overview of digital banking technologies - Impact of digital transformation on retail banking operations - Fintech and Retail Banking - Opportunities and challenges

of fintech integration in retail banking- Data Analytics and Artificial Intelligence in Retail Banking- Applications of artificial intelligence in retail banking.

### Unit 5

Risk management in retail banking: Types of risks in retail banking: credit risk- operational risk and compliance risk - Risk assessment Methods - Risk mitigation strategies - Role of technology in managing risks in retail banking.

### References:

1. Keith Pond - Retail banking – Gosbrook Professional Publishing
2. Scott, C. E - Changing face of retail banking – Oxford University Press.

**24OEL242**

**BUSINESS MANAGEMENT**

**3 0 0 3**

### Course Objective:

To provide foundational understanding of the functional domains within Management.

### Course Outcomes

The students will be able to:

**CO1:** Understand the concept of management and understand the significance of business management in various contexts.

**CO2:** Understand the features and significance of planning in organizational settings and identify the benefits and limitations of Management by Objectives.

**CO3:** Understand the significance of organizing in achieving organizational goals and explain the process of organizing in various organizational contexts.

**CO4:** Explain the role of staffing process in identifying and acquiring human resources.

**CO5:** Identify the strategies for effective directing and Evaluate the significance of controlling in organizational management.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	0	0	1	2	0	1	1	1
CO2	1	0	0	1	1	0	0	0	0	1	2	0	1	2	1
CO3	1	0	0	1	1	0	0	0	0	1	2	0	1	2	1
CO4	1	0	0	1	1	0	0	0	0	1	2	0	1	2	1
CO5	1	0	0	1	1	0	0	0	0	1	2	0	1	2	1

### Unit 1

Introduction to business management: Meaning - Definition- Features – Significance – Functions - Nature: As an Art, As a Science, And as a Profession - Levels of Management - Managerial Skills- Administration vs. Management.

### Unit 2

Planning: Meaning – Definition – Features – Significance – Process - Management By Objectives: Meaning, Process, Benefits, Limitations.

### Unit 3

Organizing – Meaning – Definition – Features – Significance – Process - Types of organization: Formal and Informal - Authority and Responsibility.

#### Unit 4

Staffing: Meaning – Definition – Features – Significance – Process - Difference between Training and Development

#### Unit 5

Directing and Controlling: Directing: Meaning, Definition, Features, Significance, Principles - Key Elements of Directing: Supervision, Motivation, Leadership, Communication – Controlling – Meaning – Definition – Features – Significance – Process - Resistance to control .

#### Textbooks:

1. L. M Prasad - Principles and Practices of Management – Sultan Chand and Sons
2. Koontz, Weihrich - Essentials of Management – McGraw Hill

#### References:

1. Brian Henry, Richard Daft – Management - Cengage Learning
2. Stephen P. Robins and Marry Coulter – Management - Pearson

**24OEL243**

**INTRODUCTION TO TRAVEL AND TOURISM**

**3 0 0 3**

#### Course objective:

Help the students gain a comprehensive understanding of tourism, interpret and evaluate tourism as a phenomenon and business system.

#### Course Outcomes:

The students will be able to:

**CO1:** Involve interest in students with basic concepts and contents of tourism.

**CO2:** Demonstrate an understanding of the impact of tourism at individual, local, national, regional and global levels

**CO3:** Familiarization with global tourism destinations, make tour plan and itineraries

**CO4:** Provide knowledge to students in concise and understandable format so that students could learn and apply these concepts in their career.

**CO5:** Develop transferrable skills among the students for managing various operations efficiently so that they could be ready to join the tourism industry.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	0	0	1	1	0	1	1	0
CO2	1	1	0	1	1	0	0	0	0	1	1	1	1	0	0
CO3	1	1	0	1	0	0	0	0	0	1	1	0	1	0	0
CO4	1	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO5	1	1	0	1	1	0	0	0	0	1	1	1	1	1	0

#### Unit 1

Travel and Tourism through the ages: Early Travels - 'Renaissance' and 'Age of Grand Tours'- Emergence of Modern Tourism, Factors affecting growth of Tourism.

#### Unit 2

Significance of Tourism: Definitions and Concepts – Tourism Systems, Visitor-Traveler, Excursionist – Definition and differentiation. Nature, Characteristics and Components of Tourism Industry – 5 A's –

Introduction, Attraction, Accessibility, Accommodation, Amenities, Activities. Motivations and deterrents for travel.

### Unit 3

Types and Forms of Tourism- Inbound, Outbound Inter–Regional , Intra–Regional Tourism- Domestic - International Tourism - Adventure- Health – Business – Conferences – Conventions – Sports – Religious - Senior Tourism - Special Interest Tourism Like Culture Or Nature Oriented - Ethnic

### Unit 4

Functions of A Travel Agent - Travel Information and Counselling - Itinerary Preparation- Reservation - Ticketing- Preparation and Marketing of Travel Tour Packages - Handling Corporate Clients - Sources of Income of a Travel Agent - Popular Abbreviations Used in Travel Business - Difference Between a Travel Agent and a Tour Operator.

### Unit 5

Role of Government- Role of Ministry of Tourism In Developing And Promoting Tourism In India- Role of Central And State Government In Promoting Tourism- Study of Tourism Organizations- Origin. Location- Institutional Set Up and Functions of WTO, IATA, PATA, ASTA, UFTAA, IATO, TAAI and ICAO.

#### Textbooks:

1. Pran Seth - Successful Tourism Management - Sterling Publishers
2. A.K Bhatia - Tourism Development: Principles and Practices - Sterling Publishers
3. K.K. Kamra, M. Chand - Basics of Tourism: Theory Operation and Practice – Kanishka Publishers

#### References:

1. Dr. Shubhada Marathe - Tourism Management – Himalaya Publishing House
2. Jag Mohan Negi: International Tourism and Travel: Concepts and Principles – S. Chand

**24OEL244**

**BASICS OF INSURANCE MANAGEMENT**

**3 0 0 3**

#### Course Objective:

To enable students to understand the various terms and concepts related to insurance management

#### Course Outcomes:

Student will be able:

**CO1:** To understand the various principles of insurance

**CO2:** To get an idea of various types of insurance products

**CO3:** To identify the role of insurance in economic development

**CO4:** To explore the future potential of the insurance industry **CO5:**

To recognize and accommodate business insurance

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	1	1	0	0	1	1	0	0	0	0
CO2	1	0	0	1	1	0	0	0	0	1	1	0	1	0	0
CO3	1	0	0	1	1	0	0	1	0	1	1	0	0	1	1
CO4	2	0	1	1	1	0	1	1	1	1	2	2	3	1	1
CO5	3	1	2	1	1	2	1	1	2	2	3	0	2	0	3

### Unit 1

Insurance: Meaning, definition, nature, functions, types, classification on the basis of nature, business and risk Insurance principles: principles, general or essential principles of insurance contract, specific and miscellaneous principles.

### Unit 2

Insurance products: Introduction, term life insurance, whole life insurance, endowment type plans, combination of whole life insurance and endowment type plans, children's assurance plans, annuities and pension plans.

### Unit 3

Insurance and economic development: Introduction, role of insurance in economic development.

### Unit 4

Growth of life insurance appraisal of insurance sector growth, product diversification by LIC, growth of general insurance after nationalization, issues and problems, future potential in future.

### Unit 5

Business insurance: Insurance business in pre and post nationalization, weakness, liberalization, Functions of IRDA, Regulatory investment of funds, Accounting and actuarial standards, features of the revised guidelines, Actuaries Act 2006, International association of insurance supervisors, impact of liberalization, present scenario.

### References:

- 1) Karam Pal, Bodla, M C Garg - Insurance Management, Principles and Practices - Deep and Deep Publications
- 2) Neelam Gulati - Principles of Insurance Management - Excel Books

**24OEL245**

## **INTRODUCTION TO COSTING**

**2 1 0 3**

### Course objective:

This course aims to provide students with a comprehensive understanding of cost accounting and different elements of cost and their respective management and accounting procedures.

### Course Outcomes:

Student will be able to:

**CO1:** Assess the advantages and disadvantages of cost accounting and distinguish between costing, cost accounting, and financial accounting.

**CO2:** Understand the procedures for centralized purchasing and determine appropriate stock levels and EOQ for effective inventory management.

**CO3:** Understand the different methods of wage payment

**CO4:** Analyse the classification, allocation, apportionment, and absorption of overheads

**CO5:** Prepare detailed cost sheets and understand the expenses typically excluded from cost sheets.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	1	0	0	0	0
CO2	2	2	2	1	0	0	0	0	0	1	1	0	0	0	0
CO3	1	1	1	1	0	0	0	0	0	1	1	0	1	0	0
CO4	1	0	0	1	0	0	0	0	0	1	1	0	0	0	0

CO5	2	2	2	1	0	0	0	0	0	1	2	1	1	0	0
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**Unit 1**

Costing – meaning – objectives – cost - costing and cost accounting - advantages and disadvantages  
- cost accounting and financial accounting - cost accounting and management accounting.

**Unit 2**

Elements of cost - Materials - purchase procedure - centralized purchasing - decentralised purchasing - stock levels: minimum level - maximum level - Re-order Level - Average stock level - Danger level – EOQ. (simple problems)

**Unit 3**

Labour - Time keeping and time booking - methods of wage payment: time rate and piece rate system - over time - idle time. (Theory only)

**Unit 4**

Overheads - meaning and classification – allocation - apportionment and re-apportionment of overheads - Absorption of overheads - concept of over and under absorption of overheads. (Theory only)

**Unit 5**

Cost sheet – cost unit - preparation of cost sheet - unit costing - estimated cost sheet - expenses excluded from cost sheet.

**Textbooks:**

- 1) K. M. Vineeth, K.R. Shabu – Cost Accounting - Kalyani Publishers
- 2) S.P. Jain and K.L. Narang - Cost Accounting - Kalyani Publishers

**Reference Books:**

- 1) S.P. Iyengar - Cost Accounting Principles - Sultan Chand and Sons
  - 2) Khanna Ahuja and Pandey –Practical Costing - S. Chand and Co.
- B. S. Raman – Cost Accounting - United Publishers

**24OEL246**

**ADVERTISING**

**3 0 0 3**

**Course Objective:**

It provides how to explore markets, introduce salesmanship, advertising, and brand building,

**Course Outcomes:**

The student will be able:

**CO1:** To learn and explore the advertising methodologies and integrated marketing methods **CO2:**

To understand the features of advertising and the role of advertising in the marketing mix **CO3:** To analyze the classification of advertising

**CO4:** To understand the types of media in advertising

**CO5:** To study the economic aspects of advertising

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2	3	3	3	3	1	2	1	3	3	3	3	2	3	3
CO2	3	2	2	3	3	1	2	2	2	2	3	1	1	2	3
CO3	3	1	1	2	2	1	2	1	3	2	3	2	2	2	3
CO4	1	2	2	3	3	1	3	2	3	2	3	3	2	3	3
CO5	3	3	2	2	2	1	2	2	3	2	3	2	2	2	3



### **Unit 1**

Introduction to Advertising- Introduction to Integrated Marketing Communications – Publicity – Public Relations – Salesmanship – Sponsorship - Advertising – Sales promotion.

### **Unit 2**

Advertising Features, Active participants, Role of Advertising in Marketing Mix, Communication and society- Advertising and brand building

### **Unit 3**

Classification of Advertising on the basis – Area, Audience, Advertisers, Media, Objectives – Social Advertising, Political Advertising, Advocacy Advertising, Retail Advertising, Financial advertising, Corporate Image Advertising, Primary and Selective Advertising- Media in Advertising.

### **Unit 4**

Comparative analysis of Media options for advertising – Television (cable / satellite / DD), Radio (special reference to FM), Internet, Print, Film (Product Placement) and Outdoor advertising. Emerging Media Options -New Options of Transit Advertising - Marketing Through Social sites - Advertising through cell phones

### **Unit 5**

Economic aspects of advertising - impact on production – distribution and consumer cost - advertising and competition – waste in advertising. Social aspects of advertising - advertising and culture (values, festivals, customs), standard of living, ethics in advertising.

### **References:**

1. S.L.Gupta, V.V. Ratna - Advertising and sales promotion management - Sultan Chand & Sons
2. George E Belch, Keyoor Purani, Micheal A Belch - Advertising and Promotion – McGraw Hill
3. Chunawalla S. A. - Advertising and sales promotion management - Himalaya Publishing House.

**24OEL247**

**GREEN MARKETING**

**3 0 03**

### **Course Objective:**

To understand and apply green marketing principles and strategies to enhance sustainability, address environmental challenges, and foster ethical business practices in both Indian and global contexts.

### **Course Outcomes:**

The student will be able:

**CO1:** To Identify and describe the types of green marketing and reasons for adopting green marketing.

**CO2:** To explain the concept and guiding principles of sustainability in green marketing. **CO3:**

To identify key terms such as green spinning, green selling, and green harvesting. **CO4:** To evaluate the effectiveness of different stakeholders in promoting green marketing.

**CO5:** To assess the impact of governance on green marketing strategies.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	0	1	1	1	0	1	1	0
CO2	1	1	0	1	1	0	0	0	1	1	2	1	1	0	0
CO3	1	1	0	1	0	0	0	0	1	1	1	0	1	0	0
CO4	1	0	0	1	0	0	0	0	1	1	1	0	1	0	0
CO5	1	1	0	1	1	0	0	1	1	1	1	1	1	1	0

### **Unit 1**

Green marketing - Meaning - Definition - Evolution of green marketing - Assumptions of green marketing – Types - Importance of Green Marketing -Reasons for adopting green marketing -benefits of green marketing - Green Marketing Mix.

### **Unit 2**

Green Marketing Mix (GMM) and Sustainability - Meaning - concept of GMM – Strategies – Challenges - The concept of Sustainability and Green Marketing/Consumers and pioneering efforts in India - Guiding principles of Sustainability and Green Marketing/ Consumers - Common assumptions and myths of green marketing - Method of bringing sustainability in green marketing in India.

### **Unit 3**

Green Spinning – Green Selling – Green Harvesting – Enviropreneur Marketing - Compliance Marketing – Green Washing – Climate Performance Leadership Index Promotional Channels of Green Marketing.

### **Unit 4**

Functional Groups in Green Marketing - Functions within the market - Role of Wholesalers and Retailers- Role of banking institutions- funders and donors. Difference between general marketing and green marketing.

### **Unit 5**

Governance and Legal Institutions - Role of governance in sustaining green marketing -Implications of governance - Impact of emerging green technologies for the manufacturing Sector.

### **Textbooks:**

1. Amitabha Ghose - Green Marketing Strategies –ICFAI University Press
2. Tanushree Purohit, A.K Das Mohapatra - Green Marketing in the Indian Retail Sector - Lambert Academic Publishing
3. Robert Dahlstrom - Green Marketing Management - Pearson
4. Robert Dahlstrom- Green Marketing, Theory, Practice and Strategies - Pearson
5. Monica Loss - Green Marketing Strategies and Consumer Behavior

### **References:**

1. Esakki and Thangasamy - Green Marketing and Environmental Responsibility in Modern Corporations - IGI Global
2. Jacquelyn A. Ottman - Green Marketing: Challenges and Opportunities for the New Marketing Age - NTC Business Books
3. Jacquelyn A. Ottman - The New Rules of Green Marketing - Berrett-Koehler Publishers

**Course Objective:**

The objective of the course is to make the students aware about the principles and practices of banking and its recent trends.

**Course Outcomes:**

The student will be able:

**CO1:** To understand the basic concepts and evolution of banking sector.

**CO2:** To acquire knowledge on management and regulations of banks.

**CO3:** To identify the important documents about opening and maintenance of accounts.

**CO4:** To understand the role of IT in banks.

**CO5:** To summarise the trends that revolutionized the banking field.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	2	0	0	0	0	1	0	0	1	1	0	0	1	1
CO2	1	1	0	0	0	0	0	0	0	2	2	0	0	1	1
CO3	1	2	0	0	0	0	0	0	0	2	2	0	0	1	1
CO4	1	1	0	0	0	0	0	0	0	1	2	0	1	2	2
CO5	1	1	0	0	0	0	0	0	0	1	1	0	1	1	1

**Unit 1**

Introduction – Evolution of banking – meaning and definition of banks – functions- the importance of nationalization of commercial banks – classification of banks - Branch banking and Unit Banking; Investment banking and Mixed Banking; Universal Banking and virtual banking; Mobile Banking and Tele-Banking; Public Sector and Private Sector Banks.

**Unit 2**

Management and Regulation of banks – Management of account - Types of accounts; NPA; Pass Book; Cheque; Features, Crossing, Endorsements - Reserve Bank India-Evolution; RBI Act – 1935- main features; regulatory methods; Bank Ombudsman-Function and role.

**Unit 3**

Banking documents - Promissory Note - Bill of exchange – Cheque - Pay in slip - Withdrawal form - Account opening and Nomination form KYC - Deposit form and Deposit Receipts - Loan application form - ATM Card Application form

**Unit 4**

IT in banking - E-banking – Meaning and Definition; Services Provided; Types of E-banking; Banking Services through Internet. Retail Banking; Difference between Core banking and Retail banking; Advantages and disadvantages of retail banking; Services Offered in Retail Banks; Types of Internet Banking Risk.

**Unit 5**

Banking sector reforms - Small Finance Banks - Payment Banks – Financial Inclusion –Modes of cashless payments – Internet, mobile, mobile vallet, UPI, IMPS, USSD, AEPS, Debit cards, credit cards, prepaid cards, online payments.

**Textbooks:**

1. Nirmala K Prasad – Banking Theory Law and Practice– Himalaya Publishing
2. KC Sharma - Modern Banking in India – Deep and Deep Publication
3. Srivastava - Banking Theory and Practice – Himalaya Publishing
4. Mahmood Shah & Steve Clarke - E-Banking Management: Issues, Solutions, and Strategies - Information Science Reference (an imprint of IGI Global)

**Reference Books:**

- 1) Natarajan, Gordon - Banking Theory and Practice – Himalaya Publishing
- 2) Shekar, Shekar - Banking theory and practice - Vikas Publishing House

**24OEL249**

**PROJECT MANAGEMENT**

**3 0 0 3**

**Course Objective:**

Equips students with a versatile skill set that is applicable across industries, preparing them for roles in project management, business consulting, operations management, and various other areas of business

**Course Outcomes:**

The student will be able to:

**C01.** Understand the different concepts of a project and its importance.

**C02.** Describe the project appraisal and evaluation techniques.

**C03.** Analyze the stages of project financing to comprehend its underlying principles and operational mechanics

**C04.** Apply principles of project cost estimation and assessing the associated documentation charges to evaluate their impact on project planning and budgeting.

**C05.** Analyze the procedures of project implementation to comprehend the underlying principles and strategies for effective execution.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	0	0	1	0	0	0	1	0	1	2	1	0	1	1
CO2	1	0	0	1	1	0	0	1	0	1	1	1	2	1	1
CO3	0	0	0	1	0	0	0	1	0	1	1	0	1	1	1
CO4	0	0	0	1	0	0	0	1	0	1	1	0	0	1	1
CO5	1	2	0	2	2	0	0	1	0	1	2	1	1	2	2

**Unit 1**

Project management – meaning- definition- Characteristics – importance of project management – types of projects – project life cycle and its stages.

**Unit 2**

Project appraisal – market feasibility, technical feasibility, financial feasibility – feasibility report – financial appraisal of a project – evaluation techniques of a project – traditional and modern.

**Unit 3**

Project financing – importance of project financing – key features – stages of project financing – pre financing, financing, post financing.

**Unit 4**

Project cost estimation – Preliminary expenses – fixed assets cost acquisition – technical cost – acquisition of patents and licenses – project documentation charges – preparation of project report.

**UNIT 5**

Project implementation and control – project implementation procedures – working and design of

project systems – work breakdown structure – project execution, project control, performance control, schedule control and cost control.

**Textbooks:**

1. Project Management – Shaveta Chugh, Kirandeep Kaur – Kalyani Publishers.
2. Project Management – Dr. D.C Agarwal, Dr. Amit Gupta – Thakur Publications.

**References:**

3. Clifford F Gray, Erik W Larson, “Project Management-The Managerial Process” Mcgraw-Hill
4. Vasanth Desai, Project Management, Himalaya Publishing House

**24OEL250**

**INDIAN FINANCIAL SYSTEM**

**3 0 0 3**

**Course Objective:**

To analyze the structure and functioning of the Indian financial system, including its components, regulatory framework, and recent developments, and evaluate the roles and impacts of primary and secondary markets.

**Course Outcomes:**

The student will be able:

**CO1:** To identify the components of the Indian financial system and explain the role and functions of financial institutions and markets.

**CO2:** To explain the methods of the new issue, such as IPO, FPO, public issue, bonus issue, and rights issue.

**CO3:** To analyze the different types of speculators and their strategies in the stock market.

**CO4:** To illustrate the structure and management of mutual funds in India.

**CO5:** To explain the different types of derivatives: forwards, futures, options, and swaps.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	1	0	1	1	0
CO2	1	1	0	1	0	0	0	0	0	1	2	1	1	0	0
CO3	1	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO4	1	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO5	1	1	0	1	0	0	0	0	0	1	1	1	1	1	0

**Unit 1**

The Indian Financial System-Components - Role and Functions-Interactions among the Components-Recent Developments in the Indian Financial System- Financial Markets-Classification- Capital Market and Money Market - - SEBI- -Objectives- functions.

**Unit 2**

Primary Market- Functions of New Issue Market - Methods of New Issue - IPO - FPO - Public Issue - Bonus Issue- Right Issue- - ESOP - Intermediaries in the New Issue Market- -Innovative Financial Instruments.

**Unit 3**

Secondary Market- Role and Functions of Stock Exchanges - Stock Exchanges in India - Online Trading Depositories - Stock Market Indices - Type of Speculators - SEBI regulations- Foreign Institutional Investors in Securities market- Foreign Portfolio Investment- Private Equity.

#### Unit 4

Mutual Funds -Meaning- Objectives- Advantages - Classification of Mutual Funds–Exchange Traded Fund- Constitution and Management of Mutual Funds in India – Advantages and limitations of Mutual Funds.

#### Unit 5

Derivatives - Features of Derivatives -Types of Derivatives– Forwards – Futures -Options-Swaps.

#### References:

1. Khan, M.Y. - Indian Financial System - McGraw Hill
2. Singh, Preethi - Dynamics of Indian Financial System - Ane Books
3. Guruswami, S - Capital Markets, McGraw Hill
4. Avadhani, V. A. - Investment and Securities Market in India - Himalaya Publishing House.

24OEL251

B2B MARKETING

3 0 0 3

#### Course Objective:

To provide students with essential knowledge and skills to succeed in the complex and dynamic world of business-to-business transactions.

#### Course Outcomes:

The student will be able:

**CO1:** To Analyze the concept and environmental factors influencing B2B marketing to evaluate their impact on business strategies and decision-making.

**CO2:** To Evaluate organizational buying processes and behaviors within the B2B context, discerning their implications for marketing strategies and relationship management.

**CO3:** To Apply critical analysis to assess the efficacy of marketing strategies and market channels, incorporating evidence-based reasoning to enhance decision-making processes and achieve desired business outcomes.

**CO4:** To Analyze the concepts of Segmentation, Targeting, and Positioning (STP) in marketing, applying critical thinking to assess their relevance and effectiveness in crafting market strategies to meet specific business objectives.

**CO5:** To Evaluate the principles and practices of business marketing communication and digital marketing, synthesizing theoretical knowledge with practical applications to develop comprehensive strategies for effective communication and engagement with target audiences."

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	0	0	1	1	0	1	1	0	1	2	0	0	2	2
CO2	0	1	0	1	2	0	1	1	0	1	2	0	1	2	2
CO3	0	0	0	1	1	0	1	1	0	1	2	0	1	2	2
CO4	0	0	0	1	1	0	1	1	0	1	2	0	1	2	2
CO5	1	1	0	2	2	0	2	1	0	1	2	0	2	2	2

#### Unit 1

Introduction to B2B Marketing – meaning – definition – creation of B2B Marketing strategy – characteristics – business marketing and customers – Environment of business marketing – role of B2B Marketing – commercial enterprises and commercial and institutional customers.

## Unit 2

Organisational buying – behaviour of the buyer – stages of organisational buying - Organizational and business markets - Government as a customer - Commercial enterprises - Commercial and institutional customers.

## Unit 3

Marketing strategy – strategy management process – managing products and services for business markets – management of business market channels - The Growth-Share Matrix, Multifactor Portfolio Matrix, The Balanced Scorecard.

## Unit 4

Market segmentation – bases of segmentation – selection of target segments and positioning – B2B pricing strategies – advertising – Competitive bidding – CRM.

## Unit 5

Business marketing communication – importance – marketing channels – trade fairs – exhibitions – business meets – B2B logistics – benefits – digital marketing – evolution - importance – types.

### Textbooks:

1. Marketing Management – C.N Sontakki, Neeti Gupta, Anuj Gupta – Kalyani Publishers.
2. Nitin Kamat, Chinmay Nitin Kamat- Digital Marketing –Nirali Prakashan

### References:

1. Michael D. Hutt, Dheeraj Sharma, Thomas W. Speh - B2B Marketing: A South Asian Perspective - Cengage
2. Sharad Sarin - Business Marketing: Concepts and Cases - McGraw Hill

240EL252

BUSINESS ETHICS

3 0 0 3

### Course Objective:

To understand ethical principles and theories to make informed and ethical decisions, promoting a culture of integrity, environmental sustainability, and gender equality in both Indian and global organizational contexts.

### Course Outcomes:

The student will be able:

**CO1:** To compare and contrast the role of ethics in business from Indian and global perspectives.

**CO2:** To identify and describe the principles of consequential and non-consequential theories.

**CO3:** To explain the need to protect the natural environment and conserve natural resources.

**CO4:** To describe the importance of gender equality and the ethical considerations in addressing workplace discrimination.

**CO5:** To develop a code of ethics for an organization and demonstrate the application of value-based leadership.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	1	0	1	1	0	1	1	0
CO2	1	1	0	1	1	0	0	1	0	1	2	1	1	0	0
CO3	1	1	0	1	0	0	0	1	1	1	1	0	1	0	0

CO4	1	0	0	1	0	0	0	1	0	1	1	0	1	0	0
CO5	1	1	0	1	1	0	0	1	0	1	1	1	1	1	0

### Unit 1

Ethics- meaning – definition - Business Ethics: Meaning - Definition - importance – nature- advantages – elements of business ethics - the purpose of ethics and morals for organizational interests – Cultural and Human values in management – Indian and Global perspective.

### Unit 2

Consequential and non-consequential theories – meaning – Principles - Ethical dilemma – Ethical decision making.

### Unit 3

Environment Issues - Protecting the Natural Environment - Prevention of Pollution and Depletion of Natural Resources - Conservation of Natural Resources – meaning – definition - need.

### Unit 4

Workplace Ethics – meaning – definition- personal and professional ethics in the organization – discrimination: meaning, employer liability for harassment - gender equality - Importance of Gender Equality

### Unit 5

Organisation Ethics Development System – Organisational Culture and values- meaning- definition – Code of Ethics: meaning, definition – Value-based Leadership and its effectiveness - Benefits of Value-Based Leadership.

### **Textbooks:**

1. Armstrong, David - Managing by Storying Around
2. Arnold, Kristen - Team Basics: Practical Strategies for Team Success - QPC Press
3. Beer, Michael, and Eisenstat, Russell - The silent killers of strategy implementation and learning - Sloan Management Review

### **References:**

1. Belanger, Peter - How to lose gracefully - TeleProfessional
2. Brenner, Steven, and Molander, Carl - Is the ethics of business changing - Harvard Business Review
3. Bureau of Business Practice - Leadership and the Law
4. Carey, Robert. "The ethics challenge." Successful Meetings, April 1998

### **Course Objective:**

To equip students with the necessary tools to analyze, plan, implement, and evaluate sales and distribution strategies to maximize profitability and customer satisfaction.



**Course outcomes:**

The student will be able:

**CO1:** To Understand the importance of Sales Management entails progressing through cognitive processes such as comprehension, analysis, and evaluation to recognize its significance in driving business operations.

**CO2:** To acquire knowledge about Personal Selling involves progressing through cognitive stages such as understanding, applying, and analyzing the fundamental concepts and techniques.

**CO3:** To Understand the nuances of Sales Force Management

**CO4:** To analyze more about Sales Control and Sales Expenses Management

**CO5:** To describe the concepts of Distribution Channel Management

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	0	0	2	2	1	1	1	0	2	2	0	0	2	2
CO2	0	0	0	2	2	1	1	1	0	2	2	0	0	2	2
CO3	0	0	0	2	2	1	1	1	0	2	2	0	0	2	2
CO4	0	0	0	2	2	1	1	1	0	2	2	0	0	2	2
CO5	0	0	0	2	2	1	1	1	0	2	2	0	0	2	2

**Unit 1**

Concept, Evolution of Professional Selling, Objectives of Sales Management, Exchange Process, Key Decision areas in Sales Management, Sales Management Cycle. Sales Strategy Formulation: Market Analysis, Setting Sales Objectives, Designing Sales Strategy. Planning for Selling efforts: Personal selling Concept, Situations conducive to personal Selling, Diversity Of Personal Selling situations, Strategies Used by Salesmen, Process of Personal Selling, Choice of basic Selling Style, and New Approaches in Selling.

**Unit 2**

AIDAS Theory of Selling, “Right set of Circumstances” Theory, “Buying Formula” Theory, “Behavioral Equation” Theory Salesmanship and Sales-Promotion Concept, Essential Qualities of Successful Salesman Motivating & Compensating Sales Personnel Motivation “Help from management”, Financial Motivation Techniques, Non-Financial Motivation Techniques, devising a Sales Compensation Plan, Types of Compensation Plan, Fringe Benefits, Negotiating Skills.

**Unit 3**

Sales Organization, managing of sales territory, Management of Sales Quota Recruitment and Selection of Sales force, Training the sales force, Sales force motivation, Sales force compensation, Evaluating and controlling sales force

**Unit 4**

Reimbursement of Sales Expenses, Policies & Practices. Sales Budgeting & Control, Preparation of Sales Budget, Budget Implementation and Feedback Mechanism, Sales Control. Sales Meeting & Contest Planning & Staging of Sales Meeting, Sales Contests, Specific Objectives, and Contest Prizes. Managerial Evaluation of contest

**Unit 5**

Evolution of Marketing Channels, Retailing, wholesaling, Measuring Wholesale Performance, Franchising Distribution Channel Management, Evolution of Marketing Channels, Retailing, wholesaling,

## Measuring Wholesale Performance, Franchising,

### **Textbooks:**

1. Panda Tapan K., Sahadev Sunil - Sales Distribution Management - Oxford University Press
2. Krishna K. Havaladar, Vasant M. Cavale - Sales and Distribution Management: Text and Cases –

McGraw Hill

### **References:**

1. Richard R. Still, Edward W. Cundiff, Norman A.P. Govoni - Sales Management: Decisions, Strategies & Cases - Pearson Education
2. Johnson F.M., Kurtz D.L., Scheuing E.E - Sales Management: Concepts Practice, and Cases - McGraw Hill
3. David Jobber, Geoffrey Lancaster - Selling and Sales Management - Pearson Education
4. Tanner, Honeycutt, Erffmeyer - Sales Management - Pearson Education
5. Mark W. Johnston, Greg W. Marshall - Sales Force Management – McGraw Hill

**240EL254**

**BASICS OF HUMAN RESOURCE MANAGEMENT**

**3 0 0 3**

### **Course Objective:**

This course is designed to highlight the importance of HRM in organizations and familiarize students with the process & mechanism of managing human resources students with the concepts & application of human resource practices followed in organisations.

### **Course outcomes:**

The student will be able:

**CO1:** To Explain the importance of human resources and their effective management in organizations

**CO2:** To Demonstrate meanings of terminology and tools used in managing employees effectively

**CO3:** To Analyze the key issues related to administering the human elements such as motivation, compensation, appraisal, career planning, diversity, ethics, and training

**CO4:** To Develop an understanding of the challenges of human resources management.

**CO5:** To Develop necessary skill set in the students for the application of issues about Human Resource Management

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PO 13	PO 14	PO 15
CO 1	1	1	0	1	1	0	0	0	0	2	2	0	0	1	1
CO 2	1	1	0	1	1	0	0	0	0	2	1	0	0	1	1
CO 3	1	1	0	1	1	0	0	0	0	2	1	0	0	1	1
CO 4	1	1	0	1	1	0	0	0	0	2	1	0	0	1	1
CO 5	1	1	0	1	1	0	2	0	0	2	2	0	0	1	1

### **Unit 1**

Perspectives in Human Resource Management: Meaning and Definition of HRM – Purpose and Role of HRM – HR policies- traditional role of HR.

### **Unit 2**

Meeting Human Resource Requirements: Job Analysis, Job Description, Human Resource Planning,

Recruitment, Sources of Recruitment, Selection Process, Methods – Interview, placement and Induction separation

### **Unit 3**

Training and developing Employees: Training needs assessment, methods of training, types of training, development, performance appraisal, and various types of performance appraisal, career development

### **Unit 4**

Motivation and leadership: Motivation-moral-theories of motivation-Leadership-theories of Leadership-promotion transfer Deviant workplace behaviour-Attrition

### **Unit 5**

Industrial Relation & Labour Relations: Overview of Industrial Relation- Industrial Disputes- Negotiation-Discipline-Dispute settlement. Recent developments in HR-Strategic Human resource Management-Global trend & their influence on Practices

#### ***Textbooks:***

- 1.V.S.P Rao - Human Resource Management - Konark Publishers
2. Gray Dessler - Human Resource Management - Pearson

#### ***References:***

1. Edwin Flippo - Personal Management - Mei Ya publications
2. Dr. C.B Gupta - Human Resource Management – Sultan Chand and Sons

**24OEL255**

**BASICS OF MANAGEMENT**

**3 0 0 3**

#### **Course Objective:**

Upon completion of this course, students will understand core management concepts, principles, and social responsibility. They will gain knowledge of planning processes, organizational dynamics, and techniques for effective decision-making. Additionally, they will comprehend management concepts such as controlling, continuous improvement, and organizational design, enabling them to apply modern techniques for enhancing organizational performance.

#### **Course Outcomes:**

The student will be able:

**CO1:** Understand core management concepts & theories: functions, principles, & social responsibility.

**CO2:** To gain knowledge of planning concepts, processes, and techniques to make effective decisions.

**CO3:** Students will comprehend organizational dynamics including centralization, decentralization, staffing processes, and performance appraisal, fostering adeptness in managerial roles.

**CO4:** Understand concepts, nature, processes, and techniques of management, including

controlling, and facilitating effective organizational decision-making and performance enhancement.

**CO5:** Apply modern techniques for continuous improvement, quality, change, well-being, problem-solving, and organizational design.

	PO 1	PO 2	PO 3	PO 4	PO 5	PO 6	PO 7	PO 8	PO 9	PO 10	PO 11	PO 12	PO 13	PO 14	PO 15
CO 1	1	0	0	1	1	0	0	0	0	1	2	0	0	1	1
CO 2	1	0	0	1	1	0	0	0	0	2	1	0	0	2	1
CO 3	0	0	0	1	1	0	0	0	0	1	1	0	0	2	1
CO 4	0	0	0	1	1	0	0	0	0	1	1	0	0	2	1
CO 5	0	0	0	1	1	0	1	0	1	1	2	0	0	2	1

### **Unit 1**

Introduction to Management: Meaning, Nature and Importance, Functions and Principles of Management, Management V/S Administration. Development of Managerial Thought, Contribution by Taylor and Fayol Management by Exception and Management by objectives social responsibility of management.

### **Unit 2**

Planning: Meaning-Nature and Importance, Elements, Concept, Process and Techniques, Barriers to effective planning, Forecasting, Decision Making, Concept and Process, Co-ordination

### **Unit 3**

Organizing and Staffing: Concept, Nature, Principles and Significance. Centralization and Decentralization, Staffing, -Man Power Planning, Recruitment and Selection and Training, Performance Appraisal,

### **Unit 4**

Direction & Controlling: Concept, Nature, Process and Methods, Controlling – Concept, Nature, Process and Techniques

### **Unit 5**

Modern Management Techniques: Kaizen – Quality Circle -TQM – TPM – MIS – ISO – Change management – Stress management – Fishbone (ISHIKAWA) Diagram – Holacracy Rank and Yank – 20% time – Gamification – Flex working - Business ecosystem.

### **Textbooks:**

1. Stephen P. Robbins, David A. Decenzo, 2016 - Fundamentals of Management - Pearson Education
2. Harold Koontz, O'Donnell and Heinz Weihrich - Essentials of Management - McGraw Hill
3. Robert Lussier - Management Fundamentals: Concepts, Applications, and Skill Development- Sage
4. Richard L. Daft - Principles of Management - Cengage Learning
5. Robbins – Management - Pearson Education

### References:

1. L.M. Prasad – Principles and Practice of Management- Sultan Chand and Sons
2. Peter Drucker -Practice of Management - Harper
3. Chhabra - Business Organization and Management – Sun India Publication
4. M. C. Shukla - Business Organization and Management – S. Chand
5. Dr. C. B. Gupta – Business Organization and Management – Sultan Chand and Sons
6. Srinivasan, Chunawala – Management Principles and Practice – New Age International
7. Tripathy - Principles of Management – McGraw Hill
8. Sherlekar- Modern Business and Organization and Management – Himalaya Publishing

24OEL256

INTRODUCTION TO ENTREPRENEURSHIP DEVELOPMENT

3 0 0

3

**Course Objective:** To enable students to understand the various terms and concepts related to Entrepreneurship Development

#### Course Outcomes:

The student will be able:

**CO1:** To understand the various concepts of Entrepreneurial management

**CO2:** To get an idea of incubation and entrepreneurship **CO3:**

To have a clear picture of social entrepreneurship **CO4:** To explore family business and Entrepreneurship

**CO5:** To know about startups and entrepreneurship councils in India

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	1	1	0	0	1	1	0	0	0	0
CO2	1	0	0	1	1	0	0	0	0	1	1	0	1	0	0
CO3	1	0	0	1	1	0	0	1	0	1	1	0	0	1	1
CO4	2	0	1	1	1	0	1	1	1	1	2	2	3	1	1
CO5	3	1	2	1	1	2	1	1	2	2	3	0	2	0	3

### Unit 1

Introduction to Entrepreneurship and Its Evolution, Roles of an Entrepreneur, Idea Generation, Screening, Selection and Managing Resources, Leading and Building the team in an enterprise, Strategic Planning for Business, Forms of Ownership , Franchising - form of Business Ownership ,Financing Entrepreneurial Ventures ,Managing growth, expansion and winding up of business , Valuation of a new company ,Corporate entrepreneurship, Entrepreneurship in the era of Globalization: Environment and Strategy

### Unit 2

Entrepreneurship, Creativity and Innovation, Centre of Innovation, Incubation and entrepreneurship - An expert Interview Entrepreneurship: Role of stimulating creativity, Creative teams and

managerial responsibilities, Innovation and entrepreneurship: types and sources of innovation, Creativity and Innovations in Start Ups: A case of Altmat

### **Unit 3**

Introduction to social entrepreneurship, Innovation and entrepreneurship in social context, Start-ups, early venture issues, Startups in India, Interviews of Founders and Supporters.

Sustainability of non-profit organizations, Financing and risks in social enterprises, Business Strategies and Scaling up.

### **Unit 4**

Family Business: Concept, Characteristics, and Kinds of family Business, Conflict and Conflict resolution in Firm, managing leadership & succession planning in family business, Succession Planning, Succession and Continuity, Women entrepreneurship: issues, challenges, Women issues and encouraging change in family business: A case analysis of Wastengage Pvt. Ltd.

### **Unit 5**

Financing the Entrepreneurial Business Funding and Start-up and Entrepreneurship Councils in India, Arrangement of funds, Exercise on the writing of project report Entrepreneurial Financing and Risk. Appraisal of loans by financial institutions, Role of Commercial Banks in financing Business Entrepreneurs, Venture Capital Entrepreneurship Institutions in India - A Visit to EDII

### **References:**

1. Anna Maria Bliven - Entrepreneurship Essentials You Always Wanted To Know - Vibrant Publishers
2. Abha Mathur - Entrepreneurship Development - Taxmann

**24OEL257**

**UNDERSTANDING TRAVEL AND TOURISM**

**3 0 0 3**

### **Course objective:**

Helps the students will gain a comprehensive understanding of tourism and understand the diverse nature of tourism such as culture, place, global/local perspectives, and experience.

### **Course Outcomes:**

The student will be able:

**CO1:** To Contextualize tourism within broader cultural, environmental, political and economic dimensions of society with basic concepts and contents of tourism.

**CO2:** To Interpret and evaluate tourism as a phenomenon and as a business system and to understand the impact of tourism at individual, local, national, regional and global levels

**CO3:** To Interpret practical, theoretical and personal skills required for management roles within a variety of international hotel and tourism organizations.

**CO4:** To provide knowledge to students in concise and understandable format so that students could learn and apply these concepts in their career.

**CO5:** To develop transferrable skills among the students for managing various operations efficiently so that they could be ready to join the tourism industry.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	1	0	0	0	0	1	1	0	1	1	0
CO2	1	1	0	1	1	0	0	0	0	1	1	1	1	0	0
CO3	1	1	0	1	0	0	0	0	0	1	1	0	1	0	0
CO4	1	0	0	1	0	0	0	0	0	1	1	0	1	0	0
CO5	1	1	0	1	1	0	0	0	0	1	1	1	1	1	0

### **Unit 1**

Evolution of Tourism through the Ages - 'Renaissance', 'Age of Grand Tours'. Socio-Cultural Processes and Development of Tourism in Modern Age - Factors Affecting Growth of Tourism- Tourism Boom In The 19th And 20th Centuries- Rise Of International Tourism- Definition And Concept Of Tourism – Types Of Tourism - Tourism As An Industry.

### **Unit 2**

Tourism- Definition, Types, Determinants- Difference between Travel and Tourism- Concepts of Excursion, Holiday, Sightseeing, Tourists and Mass Tourism - Significance of Tourism- Tourism Systems – 5 A's of Tourism - Motivations and deterrents for travel.

### **Unit 3**

Travel Agency -Types of Travel Agencies - Tour Operators - working of a Tour Operator - Tourism Products: Definition, Concept, Characteristics and Classification - Tourism resources.

### **Unit 4**

Nature Based Tourism Products: Islands and Beaches - Deserts and Hill Stations - Protected Areas: Wildlife Sanctuaries, National Parks And Biosphere Reserves - Adventure And Eco-Tourism - Types - Inbound, Outbound Inter-Regional Intra – Regional Tourism, Domestic, International Tourism- Adventure- Health – Business- Conferences - Conventions - Sports, Religious - Senior Tourism- Special Interest Tourism Like Culture or Nature Oriented- Ethnic or 'Roots'

### **Unit 5**

Tourism Marketing Mix - 8 P's, Seasonality- Indian tourism seasons - Role of Ministry of Tourism, Central and State Government in developing and promoting tourism in India - Tourism Organizations WTO, IATA, PATA, ASTA, UFTAA, IATO, TAAI, and ICAO.

#### **Textbooks:**

1. Christopher Hollway - The Business of Tourism – Prentice Hall
2. Cooper, Fletcher et al - Tourism Principles and Practices – Prentice Hall
3. Govt. Of India - Tourism Policy of India

#### **References:**

1. Kamra, Mohinder Chand - Basics of Tourism: Theory Operation and Practice – Kanishka Publishers
2. AK Bhatia - Tourism Development: Principles and Practices - Sterling Publishers

**Course Objective:**

To understand the basic concepts of supply chain management.

**Course Outcomes:**

The student will be able:

**CO1:** To understand the basic concepts of Supply Chain Management and its evolution.

**CO2:** To identify the significance of Supply Chain Integration.

**CO3:** To describe the types of sourcing and methodologies

**CO4:** To ascertain the relevance of outsourcing in the supply chain

**CO5:** To understand the strategic role of the supply chain.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	1	0	0	0	0	1	0	0	1	1	0	0	1	1
CO2	1	1	0	0	0	0	1	0	0	2	2	0	0	1	1
CO3	1	1	0	0	0	0	0	0	0	2	2	0	0	1	1
CO4	1	1	0	0	0	0	0	0	0	1	2	0	0	2	2
CO5	1	1	0	0	0	0	0	0	0	1	1	0	0	1	1

**Unit 1**

SCM: Definition – Objectives – Evolution – Importance -Difference between logistics and supply chain management – decisions involved in supply chain -SCM activities – push/pull supply chain.

**Unit 2**

Supply chain Integration-meaning – Stages of supply chain integration-Internal and External Integration – barriers of internal integration- global supply chain – value chain – management of supply chain.

**Unit 3**

Sourcing and Supply Management: Introduction-importance, Objectives. Sourcing process; types of sourcing- global, single and multiple sourcing – role and importance of inventory management- inventory control – meaning – techniques of inventory control.

**Unit 4**

Outsourcing in SCM: Meaning -Need-Outsourcing risks-outsourcing process -outsourcing -New opportunities in SCM outsourcing-Myths of SCM outsourcing.

**Unit 5**

Strategic role of the supply chain – strategic partnership – alliances – retail supply chain management – role of logistics in retail supply chain management – customer focus in supply chain- complaint handling – developing a customer service strategy.

**Textbooks:**

1. Chopra Sunil and Peter Meindl - Supply Chain Management: Strategy, planning and operation, Prentice Hall, Englewood Cliffs - New Jersey.



2. Bloomberg – Logistics - Pearson
3. Donald J. Bowersox, David J. Closs - Logistical Management - McGraw Hill

**References:**

1. Satish C. Ailawadi - Rakesh Singh - Logistics Management – Prentice Hall of India
2. Donald Waters – Logistics - Palgrave Macmillan
3. Krishnaveni Muthiah - Logistics Management and World Seaborne Trade - Himalaya Publishing House
4. Ashok Sharma, Sarika Kulkarni - Supply Chain Management - McGraw Hill

**240EL259**

**INTRODUCTION TO MARKETING**

**3 0 0 3**

**Course Objective:**

The course of marketing will be appreciated through the fundamentals of marketing. The course primarily to understand the major elements of marketing mix with emphasis to product gives the basis of marketing.

**Course Outcomes:**

The student will be able:

**CO1:** To Develop a comprehensive understanding of foundational marketing concepts, theories, and principles.

**CO2:** To Analyze and interpret consumer behavior patterns, including factors influencing buying decisions and market segmentation strategies.

**CO3:** To Explore various marketing strategies such as product development, pricing, distribution, and promotion, and their application in diverse business scenarios.

**CO4:** To Acquire practical skills in conducting market research, utilizing research methodologies, and interpreting data for informed marketing decisions.

**CO5:** To Demonstrate critical thinking and problem-solving abilities by applying marketing concepts to real-world situations through case studies, projects, and discussions.

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3	2	1	0	2	1	0	1	2	3	0	1	2	3	0

CO2	2	3	2	1	0	2	1	0	1	2	3	0	1	2	3
CO3	1	0	3	2	1	0	2	1	0	1	2	3	0	1	2
CO4	0	1	0	3	2	1	0	2	1	0	1	2	3	0	1
CO5		1	2	1	3	2	1	0	2	1	0	1	2	3	0

### Unit 1

Fundamental concept of marketing - Market- meaning, definition, features, classification of the market, introduction to marketing, definition and scope of marketing, the evolution of marketing concepts, the importance of marketing in business, marketing and selling, Marketing mix- meaning, definition, elements of the marketing mix.

### Unit 2

Consumer behavior – meaning, definition, factors influencing consumer behavior, buying process and decision-making, market segmentation- definition, benefits, the pattern of segmentation, targeting- meaning, strategies and benefits, positioning – benefits, and product positioning strategies.

### Unit 3

Marketing Strategies- meaning and definition of marketing strategies, steps in drawing up marketing strategies, Product development, and life cycle- marketing strategies based on PLC Pricing strategies, Distribution channels, and logistics

### Unit 4

Promotional Techniques, - meaning of promotion, promotion mix, Advertising and public relations, Sales promotions and direct marketing, Digital marketing and social media strategies.

### Unit 5

Market Research and Analysis- meaning, Importance of market research, research methodologies, Data analysis and interpretation.

### **Textbook:**

1. Philip Kotler, Gary Armstrong - Principles of Marketing - Pearson

### **References:**

1. Kevin Lane Keller, Philip Kotler - Marketing Management - Pearson
2. Del I. Hawkins, David L. Mothersbaugh - Consumer Behavior: Building Marketing Strategy – McGraw Hill
3. Naresh K. Malhotra, Satyabhushan Dash - Marketing Research: An Applied Orientation - Pearson
4. Dave Chaffey and Fiona Ellis-Chadwick - Digital Marketing: Strategy, Implementation and Practice – Pearson

**24OEL260**

**FILM APPRECIATION**

**0 1 2 3**

### **Course Objective:**

This course offers an experiential approach to film appreciation, combining theoretical insights with practical analysis. Students will watch and critically evaluate a variety of films, learning to appreciate cinematic techniques, storytelling, and cultural impact. Designed as an open elective, the course aims to enhance students' understanding and enjoyment of films.

### **Course Outcome (CO):**

By the end of this course, students will be able to:

- Identify and analyse key cinematic techniques used in films.
- Understand and appreciate the narrative structures and storytelling methods in films.
- Critically evaluate films from different genres and cultural backgrounds.
- Articulate informed critiques and analyses of films both verbally and in writing.
- Develop a personal aesthetic and critical approach to film appreciation.

## **Unit 1**

### **Introduction to Film Appreciation**

Understanding film as an art form and cultural product- Basic film terminology shot, scene, sequence, mise-en-scene, Viewing and analyzing short films: identifying basic elements.

## **Unit 2**

### **Cinematic Techniques and Storytelling**

In-depth study of shots, angles, and camera movements- Exploring the role of editing, sound, and lighting in storytelling- Screening and analysis: comparing different directorial styles

## **Unit 3**

### **Masters of Cinema**

Alfred Hitchcock: Suspense and psychological thrillers- Akira Kurosawa: Epic storytelling and visual style- Quentin Tarantino: Non-linear narratives and stylized violence- Charlie Chaplin: Comedy and social commentary- Satyajit Ray: Realism and humanism in cinema.

## **Unit 4**

### **Film Genre**

Introduction to major film genres: drama, comedy, horror, science fiction, documentary- Characteristics and conventions of each genre- Screening and discussion of representative films from each genre

## **Unit 5**

### **Practical Film Analysis Workshop**

Hands-on film analysis sessions- Group projects: Analyzing selected films and presenting findings- Final project: in-depth analysis of a chosen film.

### **References:**

1. Bordwell, David, and Kristin Thompson - Film Art: An Introduction – McGraw Hill Education
2. Corrigan, Timothy, and Patricia White - The Film Experience: An Introduction - Bedford/St. Martins
3. Giannetti, Louis - Understanding Movies - Pearson
4. Monaco, James - How to Read a Film: Movies, Media, and Beyond - Oxford University Press
5. Phillips, William H - Film: An Introduction - Bedford/St. Martins

This introductory course in Media Studies aims to provide non-media students with a foundational understanding of the principles, theories, and practices within the field of media and communication. By the end of the course, students will be able to analyze and critically evaluate media texts, understand the role of media in society, and demonstrate proficiency in key concepts such as media literacy, communication theories, media industries, and ethical considerations.

### **Unit 1**

#### **Understanding Media and Communication**

Definition of media and communication - Functions and roles of media in society - Basic communication models (e.g., Shannon-Weaver model) - Theories of mass communication (e.g., agenda-setting theory, cultivation theory)

### **Unit 2**

#### **History and Evolution of Media**

Evolution of print media (e.g., newspapers, books) - Rise of electronic media (e.g., radio, television) - Impact of digital media and the internet

### **Unit 3**

#### **Media Industries and Technologies**

Overview of media industries (e.g., advertising, film, journalism) - Technological innovations in media production and distribution - Media convergence and its implications - Economic models of media production and distribution

### **Unit 4**

#### **Media Literacy and Criticism**

Definition and importance of media literacy - Key concepts in media criticism (e.g., representation, ideology, framing) - Strategies for analyzing media texts (e.g., semiotics, narrative analysis) - Ethical considerations in media production and consumption.

### **Unit 5**

#### **Media and Society**

Media effects on attitudes, behavior, and culture - Representation of gender, race, and class in media - Globalization and media flows - Media regulation and censorship

#### **References:**

1. Richard Campbell, Christopher R. Martin, Bettina Fabos - Media & Culture: An Introduction to Mass Communication – Macmillan Learning
2. Marshall McLuhan - Understanding Media: The Extensions of Man – MIT Press
3. Richard Campbell, Christopher R. Martin - Media Essentials: A Brief Introduction - Bedford/St Martins
4. W. James Potter - Introduction to Media Literacy - SAGE
5. Paul Marris and Sue Thornham - Media Studies: A Reader – New York University Press
6. James Curran, Nick Couldry - Media and Society: Production, Content, and Participation
7. David Barrat - Media Sociology - Routledge
8. John Fiske - Introduction to Communication Studies – Taylor & Francis
9. Arthur Asa Berger - Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches - SAGE

**Course Objective:**

This course offers a comprehensive introduction to the principles, theories, and applications of psychology. Through exploration of various psychological phenomena, students will gain insight into human behavior, cognition, emotion, and development. Topics covered include research methods, biological bases of behavior, sensation and perception, learning and memory, motivation and emotion, personality, social psychology, and psychological disorders.

**Course Outcomes:**

**CO1:** Recall and summarize key concepts and theories in psychology.

**CO2:** Explain the fundamental principles and theories that govern human behavior and mental processes.

**CO3:** Apply psychological concepts to analyze and interpret real-world scenarios.

**CO4:** Evaluate and critique psychological research studies and methodologies.

**CO5:** Design basic research studies and formulate hypotheses informed by psychological principles.

**CO6:** Create and organize hierarchies of psychological concepts and theories according to

Bloom's Taxonomy, demonstrating higher-order thinking skills in analysis and synthesis. Syllabus:

**Unit 1****Foundations of Psychology**

Overview of psychology, History of psychology, Research methods and ethics

**Unit 2****Biological and Cognitive Processes**

Biological bases of behavior, Sensation and perception, Learning and memory

**Unit 3****Motivation, Emotion, and Development**

Motivation and emotion, Lifespan development, Theories of personality

**Unit 4****Social Psychology**

Social cognition and influence, Group dynamics, Cultural influences on behavior

**Unit 5****Psychological Disorders and Interventions**

Classification and diagnosis of disorders, Etiology and treatment approaches, Mental health awareness and stigma reduction, Review and Application, application of psychological principles to real-life situations

**References:**

1. Scott O. Lilienfeld, Steven J. Lynn, Laura L. Namy, Nancy J. Woolf - Psychology: From Inquiry to Understanding - Pearson
2. James W. Kalat - Introduction to Psychology – Wadsworth Publishing
3. Wayne Weiten - Psychology: Themes and Variations – Cengage Learning
4. Don Hockenbury, Sandra Hockenbury - Discovering Psychology - W.H. Freeman & Co
5. Robert S. Feldman - Essentials of Understanding Psychology – McGraw Hill
6. Gregory J. Feist, Erika L. Rosenberg - Psychology: Perspectives, Connections – McGraw Hill
7. Sandra K. Ciccarelli, J. Noland White - Psychology: An Exploration - Pearson

**24OEL263**

**INTRODUCTION TO GENDER STUDIES**

**3 0 0 3**

**Course Objective:**

This course introduces students to the foundational concepts, theories, and issues within gender studies. Through interdisciplinary approaches, students will explore the social, cultural, historical, and political dimensions of gender, with a focus on understanding how gender shapes individuals' experiences, identities, and societies.

**Course Outcomes:**

**CO 1:** Demonstrate an understanding of key concepts and theories within gender studies.

**CO 2:** Analyse the intersections of gender with other social categories such as race, class, sexuality, and nationality.

**CO 3:** Evaluate historical and contemporary issues related to gender inequality and social justice.

**CO 4:** Develop critical thinking skills through the examination of gendered representations in media, literature, and popular culture.

**CO 5:** Apply gender theories to real-world contexts and contemporary debates.

**CO 6:** Communicate effectively about gender-related topics through written and oral presentations.

**Unit 1**

**Introduction to Gender Studies**

Introduction to Gender Studies as an academic discipline, Historical perspectives on gender roles and expectations, Key concepts: sex, gender, sexuality, and intersectionality, Feminist theories and their contributions to gender studies.

**Unit 2**

**Gender and Identity**

Social construction of gender identities, Gender socialization and its impact on individuals, Transgender and non-binary identities, Intersectionality: Gender, race, class, and sexuality.

**Unit 3**

**Gender and Power**

Patriarchy and its manifestations, Gender inequality in education, employment, and politics, Violence against women and LGBTQ+ individuals, Feminist activism and resistance movements.

**Unit 4**

**Gender, Media, and Culture**

Gender stereotypes in advertising and the media, Gender representations in film, television, and literature, The role of social media in shaping gender identities and perceptions, Queer culture and LGBTQ+ representation in media.

**Unit 5**

**Gender in Global Contexts**

Globalization and its impact on gender roles and relations, Gender and development: Empowerment vs. exploitation, Feminist perspectives on global issues such as poverty, migration, and environmental justice, Transnational feminism and solidarity movements.

**References:**

1. Judith Butler - Gender Trouble: Feminism and the Subversion of Identity - Routledge
2. Kimberlé Crenshaw - Intersectionality – The New Press
3. Simone de Beauvoir - The Second Sex – Vintage Classics
4. Bell Hooks - Feminism is for Everybody: Passionate Politics - Routledge
5. Julia Serano - Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity – Seal Press
6. Bonnie G. Smith - Global Feminisms Since 1945 – Taylor & Francis
7. Michael S. Kimmel - The Gendered Society – Oxford University Press

**24OEL264****CONSTITUTION AND MEDIA ETHICS****3 0 0 3****Course Objective:**

This course provides an introduction to the principles and concepts of media ethics within the framework of the Indian Constitution. Students will explore the intersection of media practices with legal and ethical considerations, focusing on foundational principles of freedom of speech, press freedom, and the responsibilities of media professionals as enshrined in the Indian Constitution.

Through case studies and discussions, students will develop critical thinking skills to analyze ethical dilemmas in media production and consumption within the Indian context.

**Course Outcomes:**

**CO1:** Recall and summarize key constitutional principles relevant to media ethics, including fundamental rights and duties outlined in the Indian Constitution.

**CO2:** Explain the ethical responsibilities and challenges faced by media professionals in India in the context of constitutional rights.

**CO3:** Apply ethical theories and frameworks to analyze real-world media scenarios and dilemmas within the Indian legal and cultural landscape.

**CO4:** Evaluate the ethical implications of media content and practices using critical reasoning and judgment, with consideration for Indian constitutional principles.

**CO5:** Design ethical guidelines and strategies for media production and consumption informed by Indian constitutional principles and ethical theories.

**CO6:** Create and defend reasoned arguments regarding media ethics issues within the Indian context, demonstrating higher-order thinking skills in analysis and synthesis.

**Unit 1****Introduction to the Indian Constitution and Fundamental Rights**

Overview of the Indian Constitution: historical background, drafting process, and salient features, Fundamental rights guaranteed by the Indian Constitution, including freedom of speech and expression, freedom of the press, and right to information, Fundamental duties of Indian citizens and their relevance to media ethics.

**Unit 2****Ethics in Journalism and Reporting in India**

Journalistic ethics and codes of conduct in the Indian context. Objectivity, bias, and fairness in reporting within the Indian media landscape. The role of media in shaping public opinion and democratic discourse in India.

### **Unit 3**

#### **Ethics in Digital Media and Social Networking in India**

Ethical considerations in online journalism and social media platforms in India. Privacy, anonymity, and surveillance issues in the Indian digital space. Challenges of combating fake news, misinformation, and digital manipulation in India.

### **Unit 4**

#### **Advertising, PR, and Corporate Communication Ethics in India**

Ethics in advertising and marketing communications in the Indian market. Public relations ethics and professional responsibility in India. Corporate social responsibility and ethical communication practices in Indian businesses.

### **Unit 5**

**Media Regulation and Legal Issues in India:** Media laws and regulations governing print, broadcast, and digital media in India. Ethical dilemmas in media coverage of legal proceedings in India. Media censorship, prior restraint, and freedom of information issues in India. Unit 6: Ethical Decision Making and Application in the Indian Media Context. Case studies and ethical dilemmas in media production and consumption in India.

### **Suggested References**

1. K. Augustine - Media Ethics: Truth, Fairness and Objectivity
2. V. S. Gupta - Media Ethics: Cases and Controversies
3. R. K. Singh - Ethics in Journalism
4. V.N. Shukla - Indian Constitution: Text, Context and Interpretation
5. M. Neelamalar - Media Ethics: A Global Approach - PHI
6. Ganga S. Jhala - Mass Communication Ethics and Indian Philosophy
7. S. S. Gulshan - Mass Media Laws and Regulations in India
8. Kanchan K. Malik - Journalism Ethics in Indian Context

#### **Course Objective:**

Students will develop a basic understanding of calligraphy techniques, tools, and styles. They will learn to create beautiful letterforms and explore the expressive potential of calligraphy.

#### **Course Outcomes:**



**CO1:** Identify calligraphy tools and materials. Recall the historical significance of calligraphy.

**CO2:** Explain the principles of calligraphy strokes and spacing. Describe different calligraphy styles.

**CO3:** Practice basic calligraphy strokes. Create simple letterforms and words.

**CO4:** Critique calligraphy compositions for balance and aesthetics. Compare various calligraphy scripts.

**CO5:** Assess personal progress in calligraphy skills. Evaluate the effectiveness of different writing surfaces.

**CO6:** Design personalized calligraphy projects (e.g., greeting cards, quotes). Experiment with embellishments and flourishes.

## **Unit 1**

### **Introduction to Calligraphy History and Styles**

Explore the origins of calligraphy. Study different calligraphy scripts (e.g., Gothic, Italic).

## **Unit 2**

### **Foundational Techniques**

Learn pen angles, pressure, and rhythm.

Practice basic strokes (thin upstrokes, thick downstrokes).

## **Unit 3**

### **Letterforms and Alphabets**

Master individual letterforms (uppercase and lowercase).

Create words using calligraphic alphabets.

## **Unit 4**

### **Decorative Flourishes and Embellishments**

Add artistic elements (swashes, loops) to lettering.

Experiment with decorative touches.

## **Unit 5**

### **Personal Calligraphy Projects**

Apply skills to create personalized pieces.

Reflect on the expressive possibilities of calligraphy.

### **References:**

1. David Haris - The Calligrapher's Bible - Herbert Press
2. Sheila Waters - Foundations of Calligraphy – John Neal Book Seller
3. Eleanor Winters - Mastering Copperplate - Dover Publications
4. David Harris - The Art of Calligraphy: A Practical Guide to the Skills and - Dorling Kindersley
5. Molly Suber Thorpe - Modern Calligraphy - St. Martin's Griffin Publication
6. Julien Chazal - Calligraphy: A Complete Guide - Stackpole Books

### **Course Objective:**

Students will develop a basic understanding of branding techniques, strategies, and creative elements. They will learn how to create and manage effective brand identities.

## **Course Outcomes:**

- CO1:** Identify key branding concepts and terminology. Recall the importance of consistent brand messaging.
- CO2:** Explain the elements that contribute to a strong brand identity. Describe the role of branding in marketing and communication.
- CO3:** Develop basic brand guidelines (e.g., logo usage, color palette). Create simple brand collateral (e.g., business cards, letterheads).
- CO4:** Evaluate existing brand identities (case studies). Analyze brand consistency across different touchpoints.
- CO5:** Assess the effectiveness of branding strategies. Critique brand messaging for alignment with organizational goals.
- CO6:** Design a basic brand identity for a fictional company. Develop a brand positioning statement.

## **Unit 1**

### **Introduction to Branding Concepts**

Definition of branding. Importance of brand consistency. Brand vs. product.

## **Unit 2**

### **Elements of Brand Identity**

Logo design and visual identity. Brand colors, typography, and imagery.

## **Unit 3**

### **Brand Strategy and Positioning**

Target audience identification. Unique selling proposition (USP). Brand positioning matrix.

## **Unit 4**

### **Brand Communication and Marketing**

Creating brand messages. Social media branding. Content marketing for brand awareness.

## **Unit 5**

### **Brand Management and Evaluation**

Brand audits and assessments. Tracking brand performance. Rebranding considerations.

## **References:**

1. Michael Johnson - Branding: In Five and a Half Steps – Thames and Hudson
2. Donald Miller - Building a Story Brand – Harper Collins
3. Alina Wheeler - Designing Brand Identity - Wiley
4. Marty Neumeier - The Brand Gap – New Riders Publication
5. Al Ries, Laura Ries - 22 Immutable Laws of Branding – Profile Books
6. David Airey - Identity Designed: The Definitive Guide to Visual Branding - Rockport Publishers

**24OEL267**

**INTRODUCTION TO INDIAN SCULPTURE**

**3 0 0 3**

## **Course Objective:**

**Introduction to Indian Sculptures** is a captivating journey through the artistic heritage of India, where stone, metal, and wood come alive in intricate forms. This course delves into the soul of Indian culture, exploring the evolution of sculptural traditions across different periods and regions. From the serene

grace of Mauryan sculptures to the vibrant Chola bronzes, students will unravel the stories embedded in each chisel mark. We'll discuss techniques, materials, and the spiritual context that shaped these masterpieces. By the end of this course, students will not only appreciate the aesthetics but also be inspired to create their own sculptural expressions, echoing the timeless legacy of Indian art.

**Course Outcomes:**

**CO1:** Recall basic facts about Indian sculpture.

**CO2:** Explain the significance of different styles and materials used in Indian sculpture.

**CO3:** Analyze and interpret specific works of Indian sculpture.

**CO4:** Explore the cultural and historical context of various Indian sculptural style.

**CO5:** Assess the aesthetic value of different sculptures.

**CO6:** Produce their own artworks inspired by Indian sculptural traditions

**Unit 1**

**Introduction to Indian Sculpture**

Definition of sculpture. History of Indian sculpture. Techniques and materials used in Indian sculpture.

**Unit 2**

**Early Indian Sculpture:**

Mauryan period sculpture. Gandhara art. Mathura art

**Unit 3**

**Medieval Indian Sculpture:**

Gupta period sculpture. Chola bronzes. Hoysala sculptures

**Unit 4**

**Late Medieval and Early Modern Indian Sculpture:**

Vijayanagara sculptures. Mughal period sculptures

**Unit 5**

**Contemporary Indian Sculpture:**

Exploration of modern and contemporary Indian sculptors

**References:**

1. John Guy - Indian Temple Sculpture - Victoria & Albert Museum Publication
2. Heinrich Zimmer - The Art of Indian Asia: Its Mythology and Transformations - Motilal Banarsidass Publishers

3. Pratap Aditya Pal - Indian Sculpture: A Catalogue of the Los Angeles County Museum of Art Collection - University of California Press
4. Vidya Dehejia - The Sensuous and the Sacred: Chola Bronzes from South India – Amer Federation of Arts Publication
5. Susan Huntington - The Art of Ancient India - Motilal Banarsidass Publishers
6. Ananda K. Coomaraswamy - The Dance of Shiva: Fourteen Indian Essays - Oriental Book Company

**24OEL268**

**INTRODUCTION TO FIGURE DRAWING**

**0 1 2 3**

**Course Objective:**

In this course, students will explore the art of capturing the human form through drawing. We'll delve into the rich history of figure drawing, from ancient classical sculptures to contemporary interpretations. Students will learn essential techniques, study anatomy, and experiment with light and shadow. By the end of the course, they'll not only appreciate the beauty of the human body but also create their own expressive figure drawings.

**Course Outcomes:**

- CO1:** Recall basic facts about figure drawing.
- CO2:** Explain the significance of different techniques and materials used in figure drawing.
- CO3:** Analyze and interpret specific works of figure drawing.
- CO4:** Explore the cultural and historical context of various figure drawing styles.
- CO5:** Assess the aesthetic value of different figure drawings.
- CO6:** Produce their own artworks inspired by figure drawing traditions.

**Unit 1**

**Introduction to Figure Drawing**

Definition of figure drawing. History of figure drawing. Techniques and materials used in figure drawing.

**Unit 2**

**Basic Anatomy**

Proportions and measurements. Skeletal structure. Muscular structure

**Unit 3**

**Light and Shadow**

Value scales. Chiaroscuro. Cast shadows.

**Unit 4**

**Composition and Perspective**

Rule of thirds. Golden ratio. One-point, two-point, and three-point perspective

**Unit 5**

**Advanced Techniques**

Gesture drawing. Foreshortening. Cross-hatching

**References:**

1. Andrew Loomis - Figure Drawing for All It's Worth – Titan Books
2. Jack Hamm - Drawing the Head and Figure – Tarcher Perigee Publication
3. David K. Rubins - The Human Figure: An Anatomy for Artists – Penguin Books
4. Sarah Simblet, John Davis - Anatomy for the Artist – Dorling Kingsley
5. Kimon Nicolaides - The Natural Way to Draw – Read Books
6. Burne Hogarth - Dynamic Anatomy - Watson-Guption Publications

**24OEL269****INTRODUCTION TO PRODUCT SKETCHING****0 1 2 3****Course Objective:**

This course aims to introduce students to the fundamental principles of sketching in the context of product design. The course will cover both 2D and 3D sketching techniques, emphasizing the importance of visual communication in the design process. Students will learn to: Understand the role of sketching in product design. Develop basic sketching skills using different materials. Apply perspective and shading techniques to represent 3D forms. Communicate design ideas effectively through sketches. Explore the concept of family of forms and metaphors in design.

**Course Outcomes:**

- CO1:** Identify different types of sketching materials.
- CO2:** Explain the significance of sketching in the design process.
- CO3:** Create 2D and 3D sketches of simple objects.
- CO4:** Critique and analyze existing product sketches.
- CO5:** Generate new forms through sketching.
- CO6:** Assess the impact of metaphors in shaping design concepts.

**Unit 1****Introduction to 2D and 3D Form**

Basics of line drawing and shape representation. Radian manipulation in 2D and 3D forms.

**Unit 2****Exploration of Surface Textures**

Techniques for depicting different material textures. Rendering textures in sketches.

**Unit 3****Form Transition**

Understanding how forms transition from 2D to 3D. Sketching form variations.

**Unit 4****Imagination and Insight**

Using metaphors to inspire new forms. Developing creative sketches.

**Unit 5****Sketching Techniques**

Perspective drawing in product design. Effective use of line and shadow.

**References:**

1. Koos Eissen, Roselien Steur - Sketching: Drawing Techniques for Product Designers
2. Erik Olofsson and Klara Sjolen - Design Sketching
3. Scott Robertson - How to Draw: Sketching and Drawing Objects and Environments from Your Imagination – Design Studio Press
4. Hardi Meybaum - The Art of Product Design: Changing How Things Get Made - Wiley
5. Bill Buxton - Sketching User Experiences: The Workbook - Morgan Kaufmann
6. **Conrad B. Rider - Sketching for Product Design and AEC**

**24OEL270**

**BASICS OF WATER COLOUR PAINTING**

**0 1 2 3**

**Course Objective:**

By the end of this course, students will be able to: Understand the history and significance of watercolour painting as an art form. Master foundational techniques for creating beautiful watercolour paintings. Apply watercolor painting skills to create expressive and evocative artworks. Explore various watercolour painting styles and their unique characteristics. Develop an appreciation for the aesthetics and versatility of watercolour painting.

**Course Outcomes:**

**CO1:** Understand the history and significance of watercolour painting as an art form. **CO2:**

Develop an appreciation for the aesthetics and versatility of watercolour painting. **CO3:**

Apply watercolour painting skills to create expressive and evocative artworks.

**CO4:** Explore various watercolour painting styles and their unique characteristics.

**CO5:** Critique your own work and that of others in terms of composition principles.

**CO6:** Apply design concepts to create visually engaging artworks.

**Unit 1**

**Introduction to Water colour Painting History and Styles**

Explore the origins of watercolour painting and its cultural significance. Study different watercolour painting styles (such as traditional, contemporary, and experimental).

**Unit 2**

**Foundational Techniques**

Learn about brush types, sizes, and shapes. Practice basic techniques (such as washes, glazes, and layering).

**Unit 3**

**Colour Theory and Mixing**

Master colour theory concepts (such as hue, saturation, value). Experiment with colour mixing to create harmonious palettes.

**Unit 4**

## **Composition and Design**

Learn about composition principles (such as balance, contrast, rhythm). Apply design concepts to create visually engaging artworks.

### **Unit 5**

#### **Project Work and Personal Expression**

Apply watercolour painting skills to create personalized projects (such as landscapes, portraits, or still lifes). Reflect on the expressive potential of watercolour painting.

#### **References:**

1. Tom Hoffmann - Watercolor Painting: A Comprehensive Guide for Artists - Watson-Guption Publication
2. Erik Olofsson and Klara Sjolen - Design Sketching
3. Gordon MacKenzie - The Watercolorist's Essential Notebook: Keep Painting! A Treasury of Tips to Inspire Your Watercolor Painting Adventure - North Light Books
4. Michael Reardon - Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes - North Light Books
5. Chuck Long - Watercolor Success! 52 Essential Tips for Painting Better Watercolors
6. Kelly Klapstein - The Art of Watercolor Lettering: A Beginner's Step-by-Step Guide to Painting Modern Calligraphy and Lettered Art - Quarry Books
7. Haridas Nareekal - Understanding Watercolour: A Book on Watercolour Painting

## **24OEL271            BASICS OF LANDSCAPE PAINTING IN WATER COLOURS            0 1 23**

### **Course Objective:**

By the end of this course, students will be able to: Understand the significance of landscape painting in art history and its role in visual storytelling. Apply foundational watercolour techniques to create expressive and realistic landscape artworks. Analyze and interpret various landscape elements (such as skies, trees, water, and mountains) in their paintings. Evaluate their own work in terms of composition, colour harmony, and mood. Create original landscape paintings that evoke emotions and connect with viewers.

### **Course Outcomes:**

- CO1:** Understand the significance of landscape painting in art history.
- CO2:** Analyze and interpret various landscape elements in paintings.
- CO3:** Apply foundational watercolour techniques to create expressive landscape artworks.
- CO4:** Evaluate your own work in terms of composition and colour harmony.
- CO5:** Critique landscape paintings based on their emotional impact.
- CO6:** Create original landscape paintings that connect with viewers.

### **Unit 1**

## **Introduction to Landscape Painting**

Explore the historical context of landscape painting. Understand the role of landscapes in visual storytelling.

### **Unit 2**

#### **Tools and Materials for Landscape Painting**

Learn about watercolour brushes, papers, and pigments suitable for landscapes. Experiment with different brush strokes and textures.

### **Unit 3**

#### **Foundational Techniques for Landscapes**

Practice wet-on-wet and wet-on-dry techniques. Study colour mixing for natural elements (such as grass, rocks, and water).

### **Unit 4**

#### **Elements of Landscape Composition**

Analyze the visual components of landscapes (horizon lines, focal points, foreground-background balance). Explore techniques for creating depth and perspective.

### **Unit 5**

#### **Specific Landscape Elements**

Study how to paint skies (clouds, sunsets, and atmospheric effects). Explore techniques for trees, foliage, and water (rivers, lakes, and reflections). **Creating Mood and Emotion in Landscapes:** Understand how colour choices and lighting impact the mood of a landscape. Experiment with different approaches to evoke emotions in your paintings.

### **References:**

1. Ron Ranson - Watercolor Landscape
2. Gordon MacKenzie - **The Watercolorist's Essential Notebook: Keep Painting! A Treasury of Tips to Inspire Your Watercolor Painting Adventure - North Light Books**
3. Michael Reardon - **Watercolor Techniques: Painting Light and Color in Landscapes and Cityscapes - North Light Books.**
4. Tom Hoffmann - **Watercolor Painting: A Comprehensive Guide for Artists - Watson-Guption Publication**
5. Chuck Long - **Watercolor Success! 52 Essential Tips for Painting Better Watercolors**
6. Haridas Narekal - **Understanding Watercolour: A Book on Watercolour Painting**
7. Charles LeClair - **The Art of Watercolor: Techniques and New Directions – Prentice Hall**

**24OEL272**

**BASICS OF OIL PAINTING**

**0 1 2 3**

### **Course Objective:**

This course serves as an introduction to the materials and techniques used in oil painting. Emphasis will be placed on developing mastery of techniques, understanding composition, and exploring color as a vehicle for visual expression.



## **Course Outcomes:**

- CO1:** Students will **demonstrate knowledge** of various oil painting techniques, including brushwork, color mixing, and surface preparation.
- CO2:** Students will be able to **describe** the aesthetics and techniques used by old masters and contemporary painters.
- CO3:** Students will **apply** contour, gesture, and value (tones) in their oil paintings.
- CO4:** Students will **explore** principles of composition and design, creating dynamic compositions in their artwork.
- CO5:** Students will **develop a unique personal vision** in their oil paintings, integrating technical skills with creative expression.
- CO6:** Students will **create and critique** works of fine art using aesthetic principles, evaluating their own and others' paintings.

## **Unit 1**

### **Introduction to Oil Painting Techniques**

Materials and tools. Color mixing. Brushwork and application

## **Unit 2**

### **Composition and Design**

Principles of composition. Creating dynamic compositions

## **Unit 3**

### **Still Life Painting**

Observational skills. Rendering form and texture

## **Unit 4**

### **Figure Painting**

Anatomy and proportions. Capturing gesture and movement

## **Unit 5**

### **Landscape Painting**

Perspective and depth. Atmospheric effects

## **References:**

1. Harold Speed - Oil Painting Techniques and Materials - Dover Publications
2. Kathleen Staiger - The Oil Painting Course You've Always Wanted - Watson-Guption Publication
3. Ian Sidaway - Color Mixing Bible - Watson-Guption Publication
4. Suzanne Brooker - The Elements of Landscape Oil Painting - Watson-Guption Publication
5. Ralph Mayer - The Artist's Handbook of Materials and Techniques – Viking Publication
6. Linda Cateura - Oil Painting Secrets from a Master - Watson-Guption Publication

This course is designed to equip students with the essential skills required for effective anchoring and media presentation. Through a combination of theoretical instruction, practical exercises, and hands-on projects, students will learn the fundamentals of on-camera performance, scriptwriting, audience engagement, and the use of media technology. The course will also address the ethical considerations and professional standards necessary for a successful career in media presentation.

**Course Objectives:**

- To develop on-camera performance and presentation skills.
- To master the techniques of scriptwriting and live reporting.
- To enhance the ability to engage and interact with audiences effectively.
- To learn the technical aspects of media production, including lighting, sound, and teleprompter use.
- To understand the ethical considerations and professional standards in media presentation.

**Unit 1****Fundamentals of Anchoring**

Introduction to anchoring and media presentation, Role and responsibilities of an anchor  
Voice modulation, body language, and facial expressions, overcoming stage fright and building on-camera confidence, Practicum: Basic anchoring exercises and on-camera introductions.

**Unit 2****Scriptwriting and Content Development**

Principles of scriptwriting talk shows and interviews, Structuring scripts for different formats: news bulletins, live reports, feature stories, writing engaging headlines and lead-ins, Techniques for ad-libbing and improvisation, Practicum: Writing and delivering news scripts.

**Unit 3****Audience Engagement and Interaction**

Techniques for engaging and retaining audience attention, Effective use of language and storytelling in media presentation, conducting interviews: Asking effective questions and managing responses, handling live audience interactions and on-air call-ins, Practicum: Simulated live broadcasts and interview sessions.

**Unit 4****Technical Skills and Media Technology**

Basics of camera operation and shot composition, Understanding and using teleprompters effectively, Lighting and sound techniques for on-camera presentation, Introduction to video editing and post-production basics, Practicum: Recording and reviewing practice segments with technical setups.

**Unit 5****Professional Standards and Ethics**

Ethical considerations in media presentation and journalism, managing bias and maintaining objectivity, Dealing with breaking news and sensitive topics responsibly, Professional standards and best practices for anchors, Practicum: Case studies and ethical dilemma discussions.

**References:**

1. C.A. Tuggle, Forrest Carr, Suzanne Huffman - Broadcast News Handbook: Writing, Reporting, and Producing – McGraw Hill
2. Kenneth T. Kawamoto - Television News Anchoring: A Handbook for the Television News Professional – AITBS Publishers
3. Selected articles, case studies, and multimedia resources

**24OEL274**

**BASICS OF PHOTOGRAPHY**

**0 1 2 3**

**Course Objective:**

This course aims to equip students with comprehensive knowledge and practical skills in photography techniques and practices essential for effective communication. Through a combination of theoretical learning and hands-on exercises, students will develop a deep understanding of various photographic concepts, tools, and methods, enabling them to create compelling visual narratives and imagery.

**Course Outcome (CO):**

By the end of this course, students will be able to:

**CO1:** Learn basic shooting techniques, including focus and sharpness.

**CO2:** Explain the relationship between aperture, shutter speed, and ISO in achieving proper exposure.

**CO3:** Explore various framing techniques.

**CO4:** Explain the concept of white balance and its importance in different lighting conditions.

**CO5:** Develop advanced shooting techniques and explore specialized areas of photography such as macro or street photography.

**CO6:** Create and present a photography project, demonstrating an understanding of various concepts and techniques learned throughout the course.

**Unit 1**

**Introduction to Photography**

Introduction to camera types, components, and basic operations -Hands-on exercises: Camera handling and basic shooting techniques, Focus and sharpness.

**Unit 2**

**Basics Framing and Composition**

Focus Attention, Rule of thirds, leading lines, balancing elements in a frame, and framing techniques.

**Unit 3**

**Fundamentals of Exposure**

Camera Operation and Manual Settings. - Understanding the exposure triangle: aperture, shutter speed, and ISO. - Exposure metering modes and techniques. - Depth of field and its creative applications. Motion blur control and techniques.

#### **Unit 4**

##### **Lighting Techniques**

White balance and its uses in different lighting situations. - Natural light vs. artificial light: characteristics and applications. - Understanding light quality, direction, and intensity. - Using reflectors, diffusers, and artificial lighting equipment. - Hands-on exercises: Lighting setups and portrait photography.

#### **Unit 5**

##### **Project**

Hands-on exercises: shooting techniques and exploration of photography.

Project and presentation on different topics in photography.

##### **References:**

1. Michael Langford - Langford's Basic Photography: The Guide for Serious Photographers – Focal Press/Routledge
2. Fil Hunter, Steven Biver, Paul Fuqua - Light Science and Magic: An Introduction to Photographic Lighting – Focal Press/Routledge
3. Michael Freeman - The Photographer's Eye: Composition and Design for Better Digital Photos – Focal Press
4. Scott Kelby - The Digital Photography Book - Peachpit Press

**24OEL275**

**BASICS OF VIDEOGRAPHY**

**0 1 2 3**

##### **Course Objectives:**

The objective of this course is to provide students with hands-on experience in the fundamental techniques and skills necessary for videography. Students will learn the basics of camera operation, lighting, sound recording, editing, and the overall process of creating high-quality video content. By the end of the course, students will complete a short video project showcasing their skills and creativity in various videography techniques.

##### **Course Outcomes (CO):**

By the end of this course, students will be able to:

**CO1** Recall terminology related to digital video camera settings, lenses, camera support systems, audio settings, basic light setup, and composition.

**CO2** Understand the fundamental principles of digital videography including resolution, frame rates, camera settings, camera support systems. Knowing basic lighting setup, shot types and different compositions.

**CO3** Apply technical skills in operating digital cameras, camera support system, lighting setups,

and audio recording equipment to effectively capture high-quality video footage in various shooting environments.

**CO4** Critically evaluates video compositions in video productions, identifying strengths and areas for improvement.

**CO5** Assess their own video projects and those of their peers, providing constructive feedback based on aesthetic principles, technical execution, and storytelling effectiveness.

**CO6** Design and execute a comprehensive digital video project, considering pre-production planning, production logistics, and post-production workflows. Create a video project showcasing diverse videography skills.

## **Unit 1**

### **Introduction to Videography and Equipment**

- Types of digital video cameras, lenses, and their functions.
- Camera settings: resolution and frame rate.
- Basic camera operations: focusing, white balance, and exposure.
- Introduction to tripods, stabilizers, and other support equipment.

## **Unit 2**

### **Lighting Techniques**

- Types of lights: key light, fill light, back light.
- Lighting setups: three-point lighting and natural light usage.
- Color temperature and white balance adjustment.

## **Unit 3**

### **Sound Recording and Audio Equipment**

- Importance of sound in videography.
- Basics of sound recording: levels, clarity, and background noise.
- Syncing audio with video.

## **Unit 4**

### **Video Shooting Techniques and Composition**

- Basics of shot composition and framing.
- Camera movements: pans, tilts, tracking, and zooms.
- Script and shot planning.

## **Unit 5**

### **Video Editing and Post-Production**

- Introduction to video editing software (e.g., Adobe Premiere, Mobile video editing applications)
- Basic editing techniques: cutting, transitions.
- Adding titles and credits.

### **References:**

**Brown, B. - *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* - Focal Press.**

Rabiger, M - *Directing: Film Techniques and Aesthetics* - Routledge.

**Course Objective:**

The primary objective of the Fashion Photography course is to equip students with the skills and knowledge necessary for capturing fashion images. Students will explore the intersection of fashion, aesthetics, and visual storytelling through photography. By the end of the course, they should be proficient in creating high-quality fashion photographs.

**Course Outcomes:**

**CO1:** Learn basic shooting techniques, including focus and sharpness.

**CO2:** Apply principles of composition, and camera techniques to create fashion images.

**CO3:** Critically evaluate fashion photographs in terms of aesthetics and lighting choices.

**CO4:** Compare and work with natural light and studio lighting setups for outdoor and studio fashion shoots.

**CO5:** Apply their knowledge through practical shooting techniques, exploring various aspects of fashion photography.

**CO6:** create and deliver presentations on different fashion photography topics, enhancing their communication abilities.

**Unit 1****Introduction to Photography**

Introduction to camera types, components, and basic operations -Hands-on exercises: Camera handling and basic shooting techniques, Focus and sharpness.

**Unit 2****Foundations of Fashion Photography**

Introduction to Fashion Photography: Overview of Visual Aesthetics in Fashion: Composition rules, Styling and posing.

**Unit 3****Fundamentals of Exposure**

Camera Operation and Manual Settings. - Understanding the exposure triangle helps fashion photography: aperture, shutter speed, and ISO. Depth of field and its creative applications. -Motion blur control and techniques.

**Unit4****Fashion Lighting Techniques**

Natural Light vs. Studio Lighting: Outdoor fashion shoots, Studio equipment - setups (softboxes, reflectors, etc.)

**Unit 5****Project**

Hands-on exercises: shooting techniques and exploration of fashion photography.

Project and presentation on different topics of fashion photography.

**References:**

1. Bruce Smith - Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade - Amphoto Books
2. Eliot Siegel - The Fashion Photography Course: First Principles to Successful Shoot - The Essential Guide - Thames & Hudson Publication

**Course Objective:**

This course provides a fundamental introduction to film theory, focusing on essential concepts, historical perspectives, and basic analysis techniques. Designed as an open elective, it aims to equip students with the tools to understand and appreciate films critically.

**Course Outcomes (CO):**

By the end of this course, students will be able to:

**CO1:** Identify and analyse different types of shots, angles, and camera movements, and explain their significance in film storytelling.

**CO2:** Understand and apply key editing techniques and concepts to evaluate the role of the editor in shaping a film's narrative structure and rhythm.

**CO3:** Recognize and differentiate between diegetic and non-diegetic sound and analyse the functions and techniques of sound in creating mood, realism, and audience engagement.

**CO4:** Define and discuss the importance of film genres, analyse common genre conventions and expectations, and understand the evolution and blending of genres over time.

**CO5:** Compare and contrast major film theories such as formalism, realism, feminist theory, auteur theory, and structuralism, and apply these theories to the analysis of films.

**Unit 1****Shots, Angles, Camera Movements, and Mise-en-Scene.**

Definition and importance of shots in film: long shot, medium shot, close-up, extreme close-up

Camera angles: high angle, low angle, eye-level, Dutch angle- Camera movements: pan, tilt,

tracking, dolly, crane, handheld, zoom- Mise-en-scene: elements and significance (setting,

costume, lighting, composition)

**Unit 2****Editing in Film**

Definition and importance of editing in film- Types of editing: continuity editing, montage, cross-

cutting, jump cuts- The role of the editor: pacing, rhythm, and narrative structure- Key concepts:

match on action, shot/reverse shot, eyeline match, parallel editing.

**Unit 3****Sound in Film**

Importance of sound in film: diegetic vs. non-diegetic sound- Elements of sound: dialogue, sound

effects, music, silence- Functions of sound: creating mood, enhancing realism, guiding audience

attention-Techniques: sound bridges, sound perspective, off-screen sound.

**Unit 4****Film Genre**

Definition and importance of genre in film- Analysis of common genres: horror, comedy, drama,

science fiction, film noir- Genre conventions and audience expectations- Evolution of genres over

time and genre blending.

**Unit 5****Overview of Film Theory**

Formalism vs. realism-Feminist film theory: the male gaze and gender representation-Auteur theory:

significance and critique-Structuralism and semiotics: basic principles and application.

**References:**

1. Bordwell, David, and Kristin Thompson - Film Art: An Introduction – McGraw Hill.
2. Nowell-Smith, Geoffrey - Making Waves: New Cinemas of the 1960s – Continuum
3. Bazin, André - What Is Cinema? Vol. 1 - University of California Press

**24OEL279**

**EVENT MANAGEMENT**

**3 0 0 3**

**Course Objective:**

This course aims to equip students with the knowledge, skills, and practical experience necessary to plan, coordinate, and execute successful events across various industries. Through theoretical learning, hands-on exercises, and real-world case studies, students will develop proficiency in event management principles, including budgeting, marketing, operations, legal compliance, and ethical considerations. By the end of the course, students will be prepared to excel as competent and ethical event managers capable of delivering memorable and impactful events.

**Course Outcomes:**

**CO1:** Demonstrate proficiency in planning, coordinating, and executing various types of events.

**CO2:** Apply budgeting and financial management principles to effectively manage event finances.

**CO3:** Develop comprehensive event marketing strategies utilizing both traditional and digital channels.

**CO4:** Exhibit proficiency in vendor selection, negotiation, and management for successful event execution.

**CO5:** Understand and apply legal and ethical considerations in event planning and execution.

**CO6:** Evaluate the success of events through post-event analysis and apply lessons learned to future event management endeavours.

**Unit 1**

**Introduction to Event Management**

Understanding the concept and scope of event management, Historical overview of event management, Types of events and their characteristics, Role, and responsibilities of an event manager.

**Unit 2**

**Event Planning and Coordination**

The event planning process: from conception to execution, Budgeting and financial management for events, Vendor selection, negotiation, and management, Logistics, and operations management for events.

**Unit 3**

**Marketing and Promotion for Events**

Developing event marketing strategies, utilizing traditional and digital marketing channels, Creating promotional materials and campaigns, Sponsorship acquisition and management.

**Unit 4**

**Event Execution and Operations**

On-site management and coordination, Handling emergencies and crisis management, Guest and attendee management, Evaluating event success and post-event analysis.



## Unit 5

### Event Legal and Ethical Considerations

Legal aspects of event management: contracts, permits, and insurance, Ethical considerations in event planning and execution, Risk management strategies for events, Sustainability practices in event management.

#### **References:**

1. Razaq Raj, Sumeet Malik - Event Management: Principles and Practices - SAGE
2. Judy Allen - Event Planning: The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives, and Other Special Events - Wiley
3. Leonard H. Hoyle - Event Marketing: How to Successfully Promote Events, Festivals, Conventions, and Expositions - Wiley
4. Tarlow Peter and Uysal Muzaffer - Risk Management in Events: An Introduction -
5. Judy Allen - The Business of Event Planning: Behind-the-Scenes Secrets of Successful Special Events - Wiley
6. Laura Capell - Event Management for Dummies – John Wiley and Sons

24OEL280

DOCUMENTING SOCIAL ISSUES

0 1 2 3

#### **Course Objective:**

**The objective of the course on documenting social issues is to equip students with the knowledge, skills, and ethical understanding necessary to effectively research, document, and communicate about contemporary social issues through various mediums such as writing, photography, videography, and multimedia presentation.**

#### **Course Outcomes:**

**CO 1:** Identify and analyse key social issues in contemporary society.

**CO 2:** Develop proficiency in a range of research methods for documenting social issues.

**CO 3:** Demonstrate competence in visual storytelling through photography and videography.

**CO 4:** Develop strong writing skills for advocating social change through various mediums.

**CO 5:** Create multimedia presentations to effectively communicate social issues to diverse audiences.

**CO 6:** Understand the ethical considerations involved in documenting and presenting social issues.

## Unit 1

### Introduction to Social Issues Documentation

Understanding the importance of documenting social issues, Identifying key social issues in contemporary society, Ethical considerations in documenting social issues.

## Unit 2

### Research Methods for Social Issues Documentation

Conducting literature reviews on social issues, Data collection techniques: interviews, surveys, and observation, Introduction to qualitative and quantitative analysis methods.

## Unit 3

### Visual Documentation of Social Issues

Photography techniques for social documentation, Videography and documentary filmmaking basics, Visual storytelling and its impact on social change.

**Unit 4**

**Writing for Social Change**

Narrative journalism and feature writing, Op-ed and advocacy writing, crafting compelling narratives to raise awareness and inspire action.

**Unit 5**

**Multimedia Presentation and Distribution**

Creating multimedia presentations using various platforms, Strategies for effective distribution and outreach, Leveraging social media and online platforms for maximum impact.

**References:**

1. Sheila Curran Bernard - Documentary Storytelling: Creative Nonfiction on Screen - Focal Press
2. John W. Creswell - Qualitative Inquiry and Research Design: Choosing Among Five Approaches - SAGE
3. Gillian Rose - Visual Methodologies: An Introduction to Researching with Visual Materials - SAGE
4. Howard S. Becker - Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or Article - University of Chicago Press
5. Seth Gitner - Multimedia Storytelling for Digital Communicators in a Multiplatform World - Routledge

**240EL281 COMMUNICATION STRATEGIES FOR EVENT MANAGEMENT 2013**

**Course Objectives:**

To introduce the students to the techniques of business communication. To inculcate the skills of event management.

**Course Outcomes:**

- CO1:** Describe Business communication and Event Management.
- CO2:** Apply the principles of event management.
- CO3:** Demonstrate the use of various media tools to manage events.
- CO4:** Develop the ability to communicate effectively in business situations.

**CO – PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1				2	2										
CO2		2												1	
CO3			2										1		
CO4	2					2									

**Unit 1**

Introduction to Event Management and Communication - Defining events, Types of events, Event Team, Principles of event Management, SWOT Analysis, Introduction to communication - principles, forms and

objectives of communication, barriers to effective communication, types and techniques of effective communication. The cross-cultural dimensions of business communication. Business and social etiquette.

## **Unit 2**

Event Planning, Team Management and Group communication - Event Planning - Creativity, Taking a brief, Timelines and budgeting, Event Calendar, Creation of Check list, Group communication - importance, meetings, group discussions. Video conferencing. Reporting an event - types of business reports - format, choice of vocabulary, coherence and cohesion.

## **Unit 3**

Marketing of Events and presentation- The Need for Marketing, Event Promotion, Tools of Promotion - Advertising, Public Relations, Media kit, Direct Marketing, Word of Mouth, Hospitality, Websites, The Promotion Schedule, Planning a Promotion Campaign for an Event. Event Sponsorship, Event Organizer, Event Partners, Event Associates, sponsorships. Techniques of Presentation.

## **Unit 4**

Business Communication and propaganda - Understanding Business Communication – types and techniques – PR strategies - methods of propaganda – use of media (print and electronic) – use of celebrities.

## **Unit 5**

Writing press releases and reports - Define Press Release – features of press release – need for press release and reports – drafting press release and report for an event – media relations for business promotion

### **REFERENCE BOOKS:**

1. Devesh Kishore, Ganga Sagar Singh - Event Management: A Blooming Industry and an Eventful Career - Har-Anand Publications
2. Swarup K. Goyal - Event Management - Adhyayan Publishers

### **SUGGESTED READING:**

1. Savita Mohan - Event Management and Public Relations - Enkay Publishing House
2. Semenik - Promotion and IMC - Thomson.
3. Hory Sankar Mukerjee - Business Communication: Connecting at Work
4. Bryan a Graner: HBR Guide to Better Business Writing- 2013
5. Lesiler & Flat lay - Basic Business communication - McGraw Hill.
6. Savita Mohan - Event Management and Public Relations - Enkay Publishing House.
7. Steve Mandel - Effective Presentation Skills: A Practical Guide for Better Speaking
8. Devesh Kishore, Ganga Sagar Singh - Event Management: A Booming Industry and an Eventful Career - Har-anand Publications
9. Swarup K. Goyal - Event Management - Adhyayan Publisher
10. Savita Mohan - Event Management and Public Relations - Enkay Publishing House.
11. Anton Shone, Bryn Parry - Successful Event Management - A Practical Handbook
12. July Allen - Event Planning - The ultimate guide - Wiley
13. S.J. Sebellin Ross - Public Relations – Kindle edition

### **Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30 (Lab 20 + Theory 10)	
Mid Term	30	
End Sem		40

## 24OEL282 EFFECTIVE LEADERSHIP THROUGH NON-VIOLENCE IN COMMUNICATION 3 0 0 3

### Course Objectives:

To understand the principles of non-violent communication and its role in effective leadership.

To comprehend the importance of positive thinking, trust and connection in building relationships To develop the skill of group work through empathetic communication

To engage in discussions and debates on ethical leadership practices and the importance of non-violence in communication.

### Course Outcomes:

**CO1** Identify the principles of non-violent communication.

**CO2** Apply strategies for building trust and fostering connection in communication

**CO3** Develop emotional intelligence for effective leadership.

**CO4** Create a culture of respect, inclusivity, and collaboration.

**CO5** Implement non-violent communication in everyday leadership scenarios.

### CO-PO MAPPING:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3													2	
CO2		2													
CO3				3											
CO4					3										3
CO5								3							

### Unit 1

Introduction to Non-violent Communication-Communication as an essential soft skill-Understanding the principles of non-violent communication – importance of empathy and active listening in leadership-principles of democracy in communication - Assertive communication, Aggressive communication, and Passive communication

### Unit 2

Building trust and connection- Strategies for building trust and fostering connection in communication – conflict resolution techniques through non-violent communication

### Unit 3

Emotional Intelligence in Leadership - Developing emotional intelligence for effective leadership - managing emotions and reactions in communication. - positive thinking - principles of cooperation and fellowship.

### Unit 4

Cultivating a Positive Work Environment- Creating a culture of respect, inclusivity, and collaboration – addressing power dynamics and promoting equality in communication- Team work and productive results.



### Unit 1

Introduction to Psychology - The Pioneers and Basic Concepts – Freud - Jung – Adler - Study of personality as an aspect of Psychology

### Unit 2

Definition and concept of personality - Factors of personality development: Biological - Psychological - Environmental

### Unit 3

Theories of Personality- Cognitive Processes - Memory, learning, and cognition - Language development and communication - Problem-solving and decision-making

### Unit 4

Social Psychology - Social influence and group dynamics - Attitudes, stereotypes, and prejudice - Interpersonal relationships and communication

### Unit 5

Personality Development - Theories of personality - Factors influencing personality development - Self-concept, self-esteem, and identity formation - Assessment of personality: Approaches and Methods - Self-Report - Personality Inventory.

### CORE READING:

1. Morgan, Clifford - A Brief Introduction to Psychology - McGraw Hill
2. Siccarelli, Soundra K, Glenn E. Meyer – Psychology - Pearson
3. Ewen, R.B. - An Introduction to Theories of Personality - Lawrence Earlbaum Associates
4. Baron, R.A. – Psychology - Pearson
5. Hall, Calvin S., Gardner Lindsay, John B. Campbell - Theories of Personality - Wiley Student Edition

### SUGGESTED READING:

1. Feldman, Robert S - Understanding Psychology - McGraw Hill
2. Onkar, R.M. - Personality Development and Career Management - S. Chand
3. 3. Baronn, R.A. - Social Psychology - Ally and Bacon
4. Mcgrath, E.H. S.J. - Skills for All - Prentice Hall of India

### Evaluation Pattern:

Assessment Component	Weightage of Marks
Continuous Evaluation (Class Tests, Assignments, Class Activities)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

To understand Science fiction as a literary genre  
 To understand the contemporary trends in Science fiction To  
 understand the basic orientations in Sci-fi studies **Course**

**Outcomes:**

**CO1:** Describe the general nature of science fiction

**CO2:** Classify the Subgenres

**CO3:** Analyse the major techniques dealt with SF.

**CO4:** Appraise the relevance of foundational texts and concepts to contemporary Science Fiction

**CO5:** Compare and contrast Current Cyberpunk fiction and film and other contemporary forms

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3														
CO2		3											1		
CO3	1		3												
CO4				3											
CO5					3										1

**Unit 1**

Introduction - Definition, Characteristics, and evolution of science fiction, Difference between Science Fiction, Speculative Fiction and Fantasy Fiction, World Building in Science Fiction

“Utopia and Science Fiction”- Raymond Williams “How

We Became Posthuman”- Katherine Hayles **Unit 2**

Fiction – *Snow Crash* – Neal Stephenson

**Unit 3**

Short Stories - “The Distance of the Moon” - Italo Calvin

“I, Robot”- Issac Asimov

**Unit 4**

Poems - “A Martian Sends a Post card Home”- Craig Raine

“A Portrait of the Artist”-Vandana Singh

**Unit 5**

Films - *2001: A Space Odyssey* - Stanley Kubrick, *Interstellar* - Christopher Nolan

*Blindness* - Fernando Meirelle

**REFERENCES:**

1. Roberts, Adam - Science Fiction, 2nd ed, Routledge
2. Parrinder, Patrick (ed) - Science Fiction: A Critical Guide (1979), Longman Publishers
3. Bould, Mark et.al. (ed) - The Routledge Companion to Science Fiction (2009), Routledge
4. Gunn, James and Michael Candelaria – 2005 - Excerpt from Speculations on Speculation: Theories of Science Fiction - Scarecrow Press

5. Williams, Raymond. 1978. - Utopia and Science Fiction: Science Fiction Studies # 16 Vol. 5 (Part 3): 203-14
6. Hayles, Katherine. 1999 - Chapter 10 (247-82) in How We Became Posthuman. Chicago, Ill. - University of Chicago Press.

**SUGGESTED READING:**

1. Brave New World - Aldous Huxley
2. The Handmaid's Tale - Margaret Atwood
3. Harvest - Manjula Padmanabhan
4. Frankenstein - Mary Shelley
5. Blade Runner - Scott, Ridley

**Evaluation Pattern:**

Assessment Component	Weightage of Marks
Continuous Evaluation (Class Tests, Assignments, Class Activities)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

**24OEL285**

**CAMPUS NOVELS**

**3 0 0 3**

**Course Objectives:**

To familiarise the students to the genre of Campus/Academic novels To understand the socio-political background of academia.

To initiate discussions on the growth of Campus novels. To critically analyse the past and present academic novels.

**Course Outcomes:**

**CO 1:** Identify genre specific elements of Campus Novels

**CO2:** Analyse the socio-political background of academic novels.

**CO3:** Compare and contrast different works to identify trends and shifts from past to present campus novels.

**CO4:** Critically analyse the role of academics in the transformation of society.

**CO – PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3				0	0		0	0	0					
CO2		2										2			
CO3					2										2
CO4						2									

**Unit 1:**

Introduction to Campus Novel/Academic Novels – growth and development of Campus Novel.

**Unit 2:**



*The Bachelor of Arts* – R. K. Narayan  
*Atom and the Serpent* – Prema Nandakumar

**Unit 3:**

*The Drunk Tantra* – Ranga Rao

**Unit 4:**

*Lucky Jim* – Kingsley Amis

**Unit 5:**

*Chemistry* - Weiki Wang

**CORE READING:**

1. R. K. Narayan - *The Bachelor of Arts* - Indian Thought Publication
2. Ranga Rao - *The Drunk Tantra* - Penguin Books
3. Kingsley Amis - *Lucky Jim* - Penguin Books
4. Prema Nandakumar - *Atom and the Serpent* -Affiliated East-West Press
5. Weike Wang – *Chemistry: A Novel* – Knopf Publication

**SUGGESTED READING:**

1. Elaine Showalter - *Faculty Towers: The Academic Novel and Its Discontents* - Oxford University Press
2. Jenny Stringer - *The Oxford Companion to Twentieth-Century Literature in English* - Oxford University Press
3. Janice Rossen - *The University in Modern Fiction: When Power is Academic* - Palgrave Macmillan
4. Mark Bosco, Kimberly Rae Connor - *Academic Novels as Satire: Critical Studies of an Emerging Genre* - Edwin Mellen Press
5. Mortimer R. Proctor - *The English university novel* - University of California Press
6. Kenneth Womack - *Postwar Academic Fiction: Satire, Ethics, Community* - Palgrave Macmillan

**Evaluation Pattern:**

Assessment Component	Weightage of Marks
Continuous Evaluation (Class Tests, Assignments, Class Activities)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

**24OEL286**

**TECHNICAL COMMUNICATION**

**3 0 0 3**

**Course Objectives:**

To introduce the students to the fundamentals of the mechanics of writing. To facilitate comprehension of various formal written communication.  
To initiate critical and logical thinking in a professional set up. To enhance their technical presentation skills.

**Course Outcomes:**

CO1: Identify the mechanics of writing and the elements of formal correspondence.

CO2: Summarise technical documents.

CO3: Use the basic elements of language in formal correspondence.

CO4: Interpret information and organize ideas in a logical and coherent manner. CO5:

Write technical documents with accuracy and clarity.

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	0	0	0	3	0	0	0	0	0	2	0	0	0	0	0
CO2	2	0	0	3	0	0	0	0	0	2	2	2	0	0	1
CO3	0	0	0	3	0	0	0	0	0	2	0	0	0	0	0
CO4	2	0	0	3	0	0	0	0	0	2	2	2	0	2	1
CO5	2	0	0	3	0	0	0	0	0	2	2	2	0	0	1

**Unit 1**

Introduction to Technical communication - Definition, Aspects and forms of technical communication, importance of technical communication, technical communication skills (Listening, speaking, reading, writing), linguistic ability – vocabulary, tone, and style in technical communication **Unit 2**

Comprehension of Technical Materials/Texts (reading and listening comprehension) - Interpreting and summarizing technical texts, Note taking and note making - Listening to technical talks, conversation, discussion, etc.- reading comprehension based on technical topics

**Unit 3**

Introduction to various kinds of technical documents - Research and Information Gathering - Finding and evaluating relevant information -Technical Document Design and Layout – drafting a brief technical article – use of Infographics (Visual elements) - Proper citation practice - Ethical Considerations in Technical Writing - Plagiarism, intellectual property, and responsible communication.

**Unit 4**

Technical Writing, Grammar, and Editing - Technical writing process - drafting and revising, Basics of grammar and punctuation, common errors in writing and speaking, editing strategies to achieve appropriate technical style - Planning, drafting, and writing Official Notes, Letters, E-mail, Resume, Job Application, Minutes of Meetings, technical reports, and proposals.

**Unit 5**

Oral presentation of technical documents – effective ppts for presentation – proper use of AI tools

**CORE READING:**

1. Raman, Meenakshi and Sharma, Sangeeta - Technical Communication: Principles and Practices - Oxford University Press

- Hirsh, Herbert. L - Essential Communication Strategies for Scientists, Engineers and Technology Professionals, II Edition - IEEE press
- Anderson, Paul. V - Technical Communication: A Reader-Centred Approach. 5<sup>th</sup> Edition - Harcourt Brace College Publicatio
- Michael Swan - Practical English Usage - Oxford University Press

**SUGGESTED READING:**

- Strunk, William Jr., White. EB - The Elements of Style - Alliyen & Bacon
- Riordan, G. Daniel, Pauley E. Steven - Technical Report Writing Today, VIII Edition (Indian Adaptation) - Biztantra
- L. U. B Pandey - Practical Communication: Process and Practice - A.L.T.B.S Publication
- Sharma, R C, Mohan, Krishna - Business Correspondence and Report Writing - McGraw Hill

**Evaluation Pattern:**

Assessment Component	Weightage of Marks
Continuous Evaluation (Class Tests, Assignments, Class Activities)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

**240EL287**

**ENGLISH FOR ACADEMIC WRITING**

**3 0 0 3**

**Course Objectives:**

To improve the English language skills for academic purposes. To make students familiar with academic style and presentation in writing. To produce good academic content.

**Course Outcomes:**

**CO1:** Identify relevant information from academic discourses.

**CO2:** Apply strategies of active reading and comprehension.

**CO3:** Develop clear, coherent and engaging content for specific academic purposes.

**CO4:** Write different types of academic content in English.

**CO5:** Evaluate academic reports

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2					1									
CO2	3				2										
CO3		2		3							3				
CO4				3							3	3	2		

**Unit 1**

Introduction to Academic Writing. Define English for academic purposes. Difference between listening, reading, writing, and speaking in everyday situations and in academic contexts. Listening, reading, writing, and speaking in academic contexts.

**Activities:**

- a) Various academic and non-academic/everyday situations are given to the students, and they are expected to indulge in conversations/communication in each specific situation. This activity would bring out how the nature of communication (style, tone, choice of words, perspective, flow, logic, opinions, personal dynamics etc.) differs in each situation and how the demands of each situation are different.
- b) A writing task based on different contexts (academic, non-academic, casual, formal, informal, official, personal etc.) could be given. Analyse how do you differentiate between fact and opinion? What is the purpose of the communication? What is your tone? Is it appropriate? Are there assumptions and generalizations? Is there logic? Is it effective?

**Unit 2**

Strategies for active reading & comprehension – identifying main ideas and making inferences. Differentiate between fact and opinion – identifying the purpose, argument, tone, bias, generalizations, and errors in reasoning. Make notes and summarize the main arguments, evaluate, and present the information.

**Activities:**

- a) Various articles (business, entertainment, news, blogs, etc.) would be given to students as sample assignments. Students will analyse the articles and express their understanding of the content. Develop an academic vocabulary. Identify the problems in the comprehension of academic discourses.
- b) Read a text and answer - factual and inferential questions, evaluate an argument, what are the main ideas? Is the argument sound? is the author biased? Is the tone & style of the author appropriate? Does the author make any generalizations? Any errors in logical reasoning?

**Unit 3**

Purpose and features of academic writing – planning, organizing information - paraphrasing and summarizing information – use of references, quotations, definitions, examples, visual representations – writing introduction, development of ideas, core arguments, conclusions – re- writing and proof reading – ensuring cohesion, logical reasoning, academic style, academic vocabulary.

**Activities:**

- a) Draft an essay – ensure that all the vital elements of academic writing are properly followed in the exercise.
- b) Design a survey questionnaire – Apply every aspect of effective reading, comprehension and writing in the exercise.

**Unit 4**

Academic integrity, avoiding plagiarism (intended/unintended), guidelines on paraphrasing, incorporating information from various sources, acknowledging/citing original sources of information and ideas. Ethical values of trust, respect, fairness, and honesty in academic writing.

**Activities:**

- a) Read a text, identify and evaluate internet sources and other resources used to prepare the write-up. Identify the unacknowledged sources and materials. Prepare a report on plagiarism. Discuss how it affects the academic and ethical integrity of the author.

### Unit 5

Draft reports - survey, assessment, lecture, events, etc., study materials, questionnaires, digital content for specific academic purposes. Discussions and critical evaluation of the written documents.

#### Activities:

- a) Prepare reports on socially/academically relevant topics. Evaluate the reports and engage in constructive criticism and discussions and suggest revisions.

#### CORE READING:

1. Swales, John M, Feak, Christine B. - Academic Writing for Graduate Students. 3rd Ed. - The University of Michigan Press
2. Silvia, Paul J. - How to Write a Lot: A Practical Guide to Productive Academic Writing - American Psychological Association
3. Bailey, Stephen - Academic Writing: A Handbook for International Students, Fifth Ed. - Routledge
4. Savage Alice - Effective Academic Writing - Oxford University Press
5. Raman, Usha - Writing for the Media - Oxford University Press

#### SUGESTED READING:

1. Garrand, Timothy - Writing for Multimedia and the Web: A Practical Guide to Content Development for Interactive Media - Routledge
2. Lincoln, Jeremy - Create Passive Income with Digital Content: Accumulate \$100 in Writing, Music, Photos, Illustrations, Videos, Cartoons and Apps - Jeremy Lincoln
3. Wallwork, Adrian - English for Academic Research: Writing Exercises. 2nd Ed. - English for Academic Research Series

#### Evaluation Pattern:

Assessment Component	Weightage of Marks
Continuous Evaluation (Class Tests, Assignments, Class Activities)	20
Mid Term Examination	30
End Semester Examination	50
<b>Total</b>	<b>100</b>

24OEL288

ENGLISH FOR INFORMAL COMMUNICATION2 0 1 3

#### Course Objectives:

To familiarize the students with a variety of inter-personal communication

To enhance the learner's communication skills (LSRW)

To enable the learner to use English effectively in informal situations.

#### Course Outcomes:

**CO1:** Recognize the importance of context and audience in communication choices.

**CO2:** Use language skills to attain conversational proficiency.

**CO3:** Summarise Speech and Telephonic Communication **CO4:**

Practice real-life Conversation Skills (Role play)

**CO5:** Engage in Discussions and Presentation Skills.

CO-PO Mapping:

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1				2	2										
CO2						2				3					
CO3							1				2				
CO4	2								3						
O5		2												3	

**Unit 1**

Basics of Communication - Elements of communication (Formal & Informal - Communication barriers, Socio-psychological barriers)

**Unit 2**

Developing conversational ability - Describing people, process, procedures, objects - Telling stories, narrating events, Reading Dialogues. Listening to commentaries, dialogues, telephone conversations and interviews.

**Unit 3**

Making short speeches, Extempore, Telephonic Communication, making notes and summaries, taking messages, Picture description (framing story based on picture/visual)

**Unit 4**

Conversation Practice in real life situations: (shops, markets, bank, hospitals, etc.)

Asking for help and direction, booking rooms for guests, accepting invitations, making complaints effectively, expressing regrets, negotiating, and persuading people, expressing sympathy, Apologizing, giving a conversation with a total stranger, telephonic conversations.

**Unit 5**

Discussions on news events, debates, enactment, interviews (how to conduct one's self formally in an informal set-up), presentations, Group Discussions (Brainstorming sessions for increasing productivity), Role Play, conversation in actual situations, announcements, compering, commentaries, introducing guests. Presentations and interpersonal communication

**CORE READING:**

1. Turk Christopher - Effective Speaking. Spon press – Taylor and Francis
2. Kamlesh Sadanand, Susheela Punitha - Spoken English: A Foundation Course. Part I & II - Orient Longman
3. Kenneth Anderson, Joan Maclean, Tony Lynch - Study Speaking – Cambridge University Press
4. Mohan, Krishna Singh - Speaking English Effectively - Macmillan

**SUGGESTED READING:**

1. Hargie, Owen. Ed - The Handbook of Communication Skills - Routledge
2. Barker, Alan - Improve Your Communication Skills - Kogan Page
4. Bygate, Martin – Speaking – Oxford University Press
4. Kamlesh, Susheela Punitha - Spoken English: A Foundation Course Part A & B – Orient Longman
5. Roger Mason - Speaking on Special Occasions – Teach Yourself Publication
6. O 'Neil, R - English in Situations – Oxford University Press
7. Taylor, Grant - English Conversation Practice - Mc Graw Hill
8. Spencer. D. H. - English Conversation Practice - Oxford University Press

**Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30 (Lab 20 + Theory 10)	
Mid Term	30	
End Sem		40

**240EL289****ORIENTATION IN CREATIVE WRITING****2 0 1 3****Course Objectives:**

To introduce to the students to the art and craft of creative writing. To strengthen their creative talents and writing skills.

To motivate the students to engage themselves in creative writing. To analyse and appreciate literary works.

**Course Outcomes:**

**CO1:** Recognize the basic elements of creative writing.

**CO2:** Interpret the creative elements of various literary genres.

**CO3:** Use the creative skills for literary production.

**CO4:** Analyze given literary texts.

**CO5:** Compose a creative work

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3														
CO2		3													
CO3	1			3											
CO4					3										
CO5	1														3

**Unit 1**

Introduction to Creative Writing: Overview of different forms of creative writing - Creativity – Inspiration and imagination- Experience as the raw material- Influences-Language as the instrument.

John Steinbeck- “Letter to Edith Mirrielees”

### **Unit 2**

Elements of Creative Writing - Character development - Plot structure - Setting and atmosphere - Dialogue and narrative voice

Katherine Mansfield - “The Life of Ma Parker”

A.C. Doyle – “The Adventure of the Speckled Band”

### **Unit 3**

Writing Techniques - Point of view - Show, don't tell - Use of sensory details - Experimenting with different writing styles

O Henry - “The Last Leaf”

William Wordsworth “Daffodils”

### **Unit 4**

Genre Studies - Exploring different genres such as fiction, poetry, drama, and creative non-fiction - Understanding the conventions and characteristics of each genre

Lewis Carroll – Alice in Wonderland [Abridged version] Tales from Panchatantra (Selected five tales).

### **Unit 5**

Workshop and Feedback - Peer review sessions - Revising and editing techniques - Developing a personal writing style - Presentation of final projects.

### **CORE READING:**

1. William Zinsser - On Writing Well: The Classic Guide to Writing Non-Fiction - HarperCollins
2. Anjana Neira Dev, Anuradha Marwah, Swati Pal - Creative Writing: A Beginner's Manual - Pearson
3. Lewis Carroll - Alice in Wonderland (Abridged) - Wonder House Books
4. Paul Mills - The Routledge Creative Writing Course Book - Routledge

### **REFERENCES:**

1. Abrams, M.H. - A Glossary of Literary Terms, Seventh Edition - Heinle Publication
2. Prasad, B. - A Background to the Study of English Literature - Macmillan
3. Bernays, Anne, Pamela Painter - What If: Writing Exercises for Fiction Writers - William Morrow & Company
4. Robert Scholes, Nancy R. Comley, Carl H. Klaus, Michael Silverman - Elements of Literature: Essay, Fiction, Poetry, Drama, Film – Oxford University Press
5. Hal Zina Bennet - Write from the Heart: Unleashing the power of Your Creativity - New World Librar
6. Sylvan Bamet, William E. Cain - A Guide to Writing about Literature - Pearson
7. Heather Leach, Robert Graham - Everything You Need to Know About Creative Writing: (But Knowing Isn't Everything...) - Continuum International Publishing Group

### **ONLINE RESOURCES:**

1. [http://www.chillbreeze.com/articles\\_various/creative-writer.asp](http://www.chillbreeze.com/articles_various/creative-writer.asp)
2. <http://www.contentwriter.in/articles/writing/>
3. <http://www.cbse.nic.in/cw-xiilcreative-writing-xii-Unit-1.pdf>.(downloadable tree)



**Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30 (Lab 20 + Theory 10)	
Mid Term	30	
End Sem		40

**24OEL290 ENGLISH FOR COMPETITIVE EXAMINATIONS AND INTERVIEWS 3 0 0 3****Course Objectives:**

To enhance the students' vocabulary and grammar to effectively communicate ideas and meet the requirements of competitive examinations.

To develop the students' critical thinking abilities to analyse and evaluate information, draw logical conclusions, and solve complex problems encountered in competitive exam questions.

To develop listening, speaking, reading, and writing skills for success in competitive examinations and interviews.

**Course Outcomes:**

**CO1:** Recall the fundamental concepts of English language.

**CO2:** Apply verbal, analytical and problem-solving skills.

**CO3:** Interpret the information given.

**CO4:** Compose diverse types of professional documents in error free language.

**CO5:** Demonstrate techniques and skills in facing interviews

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	1	0	0	1	0	0	0	0	0	1	2	0	0	0	1
CO2	3	1	0	1	1	0	1	0	0	2	3	2	1	2	2
CO3	2	2	1	0	1	0	1	0	0	1	3	1	1	2	3
CO4	2	0	0	2	1	0	1	0	0	1	2	2	0	1	1

**Unit 1**

Vocabulary – synonyms and antonyms, verbal analogy, cloze test, idioms and phrases, one-word substitutions, words often confused and misused, misspelt words – homonyms, homophones and homographs.

**Unit 2**

Grammar – phrases and clauses, prefixes and suffixes, active and passive voice, reported Speech, conjunction, prepositions, tenses, connectives, comparative adjectives, articles, concord, error detection.

**Unit 3**

Reading Comprehension – sentence rearrangement, para jumbles, sentence and paragraph completion, critical thinking

#### **Unit 4**

Descriptive writing – writing short and long messages – essay writing, precis writing, expository, argumentative, descriptive, persuasive, narrative styles - Writing for specific purposes – email writing, picture description, circulars, memo, reports, proposals, describing visual representations (graphs, diagrams, etc.) – official and business letters

#### **Unit 5**

Facing interviews – preparations – guidelines – Human Resource and soft skills development – understanding personal strengths and weaknesses – developing knowledge base (general- subject – professional) - confidence building – resourcefulness – Mock interviews (conducting and attending)

**Activities:** Practice tests to be administered for all components of the syllabus.

Innovative Games and activities involving various aspects of vocabulary and grammar can be planned.

Samples of descriptive writing can be displayed, and the writings of the students can be checked and edited by giving suggestions for improvement.

Tests involving all vocabulary, grammar, reading comprehension and descriptive writing can be administered based on samples of various competitive examinations.

#### **CORE READING:**

1. Bakshi. S.P. - Objective General English - Arihant Publication
2. Gupta. S.C. - General English for all Competitive Course - Arihant Publication
3. Khare, Pulkit - Essays for Civil Services and other Competitive Exams - Arihant Publication
4. Singh, A.K.- Corrective Grammar - MB Publications
5. Kiran Prakashan, - Competitive General English, 1st Edition – Kiran Prakashan Publication

#### **SUGGESTED READING:**

1. Lewis, Norman - Word Power Made Easy - Goyal Publishers & Distributors
2. Prasad, Hari Mohan, Uma Sinha - Objective English for Competitive Examination - McGraw Hill

#### **Evaluation Pattern:**

<b>Assessment Component</b>	<b>Weightage (Internal)</b>	<b>Weightage (External)</b>
Continuous Assessment	30	
Mid Term	20	
End Sem		50

**24OEL291**

**INTRODUCTION TO COMIC STUDIES**

**3 0 0 3**

#### **Course Objectives:**

To familiarise students with the development of comic studies

To explore the social, and political significance of the comic genre To study the representation of cultural elements in comics

To understand and analyse comics as part of popular culture

**Course Outcomes:**

**CO1:** Describe the tenets and history of Comic Studies

**CO2:** Identify the relevance of comic study in contemporary literature

**CO3:** Discuss the fields and trends of comic studies.

**CO4:** Appraise the influence of the comic medium in politics and society

**CO5:** Evaluate representations of culture in comic narratives.

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3														
CO2	1	3													
CO3			2												
CO4				3											
CO5					3	1									

**Unit 1**

Introduction - Definition and history of comics - Different forms of comics (comic strips, comic books, graphic novels, webcomics) - Key terms and concepts in comic studies

1. *Understanding Comics: The Invisible Art* by Scott McCloud
2. *The Power of Comics: History, Form, and Culture* (Chapters 2 and 3 on the history of comic books) Edited by Rancy Ducan and Mathew J Smith

**Unit 2**

Comic Strips, Cartoons and Cartoon Movies

1. *The Very Best of the Common Man* by R.K. Laxman
2. *Calvin and Hobbes* by Bill Watterson
3. "Why Comics Studies?" by Angela Ndalianis

**Unit 3**

Comics, Memoirs, and Graphic Medicine

1. *Fun Home: A Family Tragicomic* by Alison Bechdel
2. *Marbles: Mania, Depression and Me* by Ellen Forney
3. "Graphic medicine: Comics as medical narrative" by Ian Williams

**Unit 4**

Asian Comics

1. *Uncle Pai's Folk Tale Collection* by Amar Chithra Katha
2. *Beast Master Vol I* Manga series by Kyousuke Motomi,
3. "Adult Manga: Culture and Power in Contemporary Japanese Society" by Sharon, Kinsella.

**Unit 5**

New Trends- Comics Journalism, Urban Comics

1. *Safe Area Gorazde* by Joe Sacco
2. *Corridor* by Sarnath Banerjee
3. "Drawing on the Facts: Comics Journalism and the Critique of Objectivity." by Isabel Macdonald

#### **CORE READING:**

1. McCloud, Scott - *Understanding Comics: The Invisible Art* - HarperCollins
2. Laxman, R.K. - *The Very Best of the Common Man* – Penguin Publishing
3. Duncan, Nancy, Mathew J Smith. Eds. - *The Power of Comics: History, Form, and Culture* - The Continuum International Publishing Group
4. Watterson, Bill - *The Calvin and Hobbes Portable Compendium Set 1* - The Andrews McNeel Publishing
5. Bechdel, Alison - *Fun Home: A Family Tragicomic* - Random House
6. *Marbles: Mania, Depression, Me-* Ellen Forney - Penguin Publishing
7. Pai, Anand. Ed - *Uncle Pai's Folk Tale Collection* - Amar Chithra Katha
8. Motomi, Kyouzuke - *Beast Master Vol. I* - Viz Media
9. Sacco, Joe - *Safe Area Gorazde* - Jonathan Cape
10. Banerjee, Sarnath – *Corridor* - Penguin Books
11. Ndalianis, Angela - *Why Comics Studies?* - *Cinema Journal*. 50. 113-117. 10.1353/cj.2011.0027.
12. Williams, Ian - *Graphic medicine: Comics as medical narrative*. *Medical humanities*. 38. 21-7. 10.1136/medhum-2011-010093.
13. Macdonald, Isabel - *Drawing on the Facts: Comics Journalism and the Critique of Objectivity* - *The Comics of Joe Sacco: Journalism in a Visual World*, 2015, pp. 54-66, <https://doi.org/10.2307/j.ctt15zc587>.

#### **SUGGESTED READING:**

1. Ndalianis, Angela - *Why Comics Studies?* - *Cinema Journal*, vol. 50, no. 3, 2011, pp. 113–17. JSTOR, <http://www.jstor.org/stable/41240726>.
2. Dey, Abilash - *The Austere and Mute Glory of R K Laxman's Cartoons and Illustrations* - *Indian Scholar*, 2015, pp. 1-9  
[https://www.academia.edu/33630711/THE\\_AUSTERE\\_AND\\_MUTE\\_GLODY\\_OF\\_R\\_K\\_LAXMAN\\_S\\_CARTOONS\\_AND\\_ILLUSTRATIONS](https://www.academia.edu/33630711/THE_AUSTERE_AND_MUTE_GLODY_OF_R_K_LAXMAN_S_CARTOONS_AND_ILLUSTRATIONS)
3. Ewert, C. Jeanne - *Reading Visual Narrative: Art Spiegelman's "Maus"*, *Narrative*, vol. 8, no. 1, 2000, pp. 87-103, JSTOR, <https://www.jstor.org/stable/20107202>.
4. Lydenberg, Robin - *Reading Lessons in Alison Bechdel's Fun Home: A Family Tragicomic*. *College Literature*, vol. 44, no. 2, 2017, pp. 133-65, JSTOR, <http://www.jstor.org/stable/44507177>
5. Cresson, Jodi - *Company, counterbalance, and closure in Ellen Forney's Marbles*, *Journal of Graphic Novels and Comics*, vol. 10, no. 2, 2018, pp. 259-272, <https://www.tandfonline.com/doi/citedby/10.1080/21504857.2018.1480506?scroll=top&needAccess=true>
6. Norris, Craig - *Manga, Anime and Visual Art Culture*. *The Cambridge Companion to Modern Japanese Culture*, edited by Yoshio Sugimoto, Cambridge UP, 2009, pp. 236–60.
7. Goswami, Nilakshi - *Ideological History, Contested Culture, and the Politics of Representation in" Amar Chitra Katha*. *Status Quaestionis* 20 (2021).
8. Macdonald, Isabel - *Drawing on the Facts: Comics Journalism and the Critique of Objectivity*. *The Comics of Joe Sacco: Journalism in a Visual World*, 2015, pp. 54-66, <https://doi.org/10.2307/j.ctt15zc587>.

9. Macdonald, Isabel - *The Comics of Joe Sacco: Journalism in a Visual World*, 2015 - Universal Press of Mississippi.
10. Frazer, Benjamin - *Danger, Disease, and Death in the Graphic Urban Imagination. Visible Cities, Global Comics: Urban Images and Spatial Form*, University Press of Mississippi, 2019, pp. 174–216. *JSTOR*, <http://www.jstor.org/stable/j.ctvpbnq63.9>.

**Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	20	
Mid Term	30	
End Sem		50

**24OEL292**

**INTRODUCTION TO FOOD STUDIES**

**3 0 0 3**

**Course Objectives:**

To introduce students to food studies

To familiarise students with the techniques and the narrative styles of food literature To introduce students to different food cultures

**Course Outcomes:**

**CO1:** Comprehend the basic framework of food studies.

**CO2:** Understand food systems and their pluralistic nature.

**CO3:** Appraise the cultural and literary roots in various forms of food narratives.

**CO4:** Critically analyze food writings and appreciate varied representations.

**CO5:** Examine contemporary Indian food culture in the context of globalization.

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO 15
CO1	1	1	2												
CO2					2		2								
CO3	2			2											
CO4								2			2				
CO5									2	3					

**Unit 1**

Basics of Food studies - key concepts, interdisciplinarity, and orientations in Food Studies (Historical, cultural, sociopolitical, environmental aspects) - Critical approaches to Food justice, gender, race, power, and class structure - Social constructions based on diet pattern, and food practices - culinary memoirs (discussion)

**Unit 2**

Food writing – stories, memoirs, blogs, travel writings - structures and representations

Jhumpa Lahiri: *Indian Takeout*

**Unit 3**

Food in the context of Globalization - Impact of other food cultures on indigenous food practices in India.

Ashis Nandy: *The Changing Popular Culture of Indian Food: Preliminary Notes*

#### Unit 4

Sociological implications of food and culinary practices

Margaret Mead : *The Changing Significance of Food* Tamil

movie: *Kakka Muttai* (2014)

#### Unit 5

Food Fiction, short stories

Bhabani Bhattacharya: *So Many Hungers*

Gita Hariharan: *Remains of the Feast*

#### CORE READING:

1. Banerji, Chitrita - *Eating India: An Odyssey into the Food and Culture of the Land of Spices* - Bloomsbury
2. jumpa lahiri. (n.d.) - *Indian takeout*
3. Bhattacharya, B. - *So many hungers* - Orient Paperbacks.
4. Hariharan, Githa - *The Art of Dying and Other Stories* - Penguin Books
5. Malhotra, Simi, et al - *Food Culture Studies in India* - Springer Nature

#### SUGGESTED READING:

1. Marte, Lidia. 2007 - *Fodmaps: Tracing Boundaries of 'Home' Through Food Relations* - Food and Foodways.
2. Mintz, Sidney - *Sweetness and power. The place of sugar in modern history* – Penguin Books
3. Gilbert and Porter - *Introduction to Eating Words*
4. Dianne Jacob (from *Will Write for Food*) - *What, Exactly, Is Food Writing?*
5. Terry Eagleton - *Edible Ecriture*
6. Alfonso Morales - *Growing Food and Justice: Dismantling Racism through Sustainable Food Systems*
7. Robert Gottlieb, Anupama Joshi - *Growing and Producing Food*
8. *Unbroken Ground*. 2016 film
9. <https://youtu.be/3Ez7Cteys?feature=shared>
10. Documentary film - *We Feed the World*.  
[https://youtu.be/KAuA\\_slgM\\_w?feature=shared](https://youtu.be/KAuA_slgM_w?feature=shared)
11. Khilnani, Sunil - *The Idea of India* – Penguin Books
12. *Vasudhaiva Kutumbakam* - Short Film - Zee Entertainment Company Ltd

#### Evaluation Pattern:

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	20	
Mid Term	30	
End Sem		50

**Course Objectives:**

**This course delves into the fascinating intersection of film and literature, examining how these two art forms influence each other, share common themes, and employ distinct storytelling techniques. Through a combination of film screenings, readings, discussions, and critical analysis, students will gain a deeper appreciation for both mediums.**

**Course Outcomes:**

**CO1:** Identify the distinct narrative structures and techniques employed in both film and literature.

**CO2:** Compare storytelling methods, recognizing how filmmakers and authors convey meaning.

**CO3** Analyze film adaptations of literary works

**CO4** Explore the literary and cinematic interfaces in films

**CO5** Appraise adaptations of literary works into films.

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3														
CO2		3													
CO3				3			1								
CO4					3										
CO5															3

**Unit 1**

Introduction to Film and Literature-Defining film and literature -Comparative analysis of storytelling methods-Adaptation Theory - The art of adaptation: From page to screen- Case studies: Successful and unsuccessful adaptations.

**Unit 2**

Literary Classics on Film-Screening and discussion: Adaptations of Shakespearean plays -Analyzing fidelity to the source material

**Unit 3**

Genre Studies- Film noir and hardboiled detective fiction -Gothic literature and horror films

**Unit 4**

Visual Storytelling Techniques-Cinematography, mise-en-scène, and editing -Reading film as a visual text

**Unit 5**

Modern Literature and Contemporary Cinema-Exploring postcolonial literature and global cinema - Independent films and their impact-Themes and Motifs - Love and tragedy in literature and film- The hero's journey across mediums – writing film reviews (assignment)

**TEXTS AND MATERIAL:**

1. Charlie Kaufman - "Adaptation" (book and film)
2. Jane Austen - "**Pride and Prejudice**" (book and film adaptation)

**REFERENCE TEXTS:**

1. Villarejo, Amy - Film Studies: the Basics - Routledge
2. Hayward, Susan - Key Concepts in Cinema Studies - Routledge
3. Bywater, Tim, Thomas Sobchack - Introduction to Film Criticism - Pearson India
4. Corrigan, Timothy, J. - A Short Guide to Writing about Film - Pearson India
5. Kupsc, Jarek - The History of Cinema for Beginners. Chennai - Orient Blackswan
6. Dix, Andrew - Beginning Film Studies - Viva Books
7. Stam, Robert, Alessandra Raengo - Literature and Film: A Guide to Theory and Adaptation - Oxford: Blackwell
8. Seger, Linda, Edward Jay Whetmore - From Script to Screen: A Collaborative Art of Film Making
9. Kooperman, Paul - Screenwriting: Script to Screen - Insight Publications
10. Annete Kuhn - Oxford Dictionary of Film Studies
11. Linda Hutcheon - A Theory of Adaptation
12. Wilfred L. Guerin - "A Handbook of Critical Approaches to Literature"

**SUGGESTED VIEWING LIST:**

1. Michael Radford's *Il Postino*
2. Robert Wiene's *The Cabinet of Dr. Caligari*
3. Sergei Eisenstein's *Battleship Potemkin*
4. Victorio De Sica's *Bicycle Thief*
5. John Ford's *Stagecoach*
6. Mehboob's *Mother India*
7. Satyajit Ray's *Pather Panchali*
8. Abbas Kiarostami *Ten*
9. George Melies: *An Impossible Voyage*
10. Lumiere brothers: *Arrival of a Train S*
11. Charlie Chaplin: *Modern Times*
12. Werner Herzog: *Aguirre, Wrath of God*
13. Francis Ford Coppola: *The Godfather*
14. Orson Welles: *The Magnificent Ambersons*
15. Jean Luc-Godard: *Breathless*
16. Styajith Ray's *Films*
17. V. K. Prakash: *Karmayogi* [Malayalam]

**Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30	
Mid Term	20	
End Sem		50



**Course Objectives:**

To familiarize the students with the world of technology-based language learning

To introduce them to various on-line learning platforms

**Course Outcomes:**

**CO1:** Recognize language-technology interface, impacts and developments in ICT.

**CO2:** Describe technology assisted teaching- learning as paradigm shift in instructional practices

**CO3:** Relate the impact of Communication technology on ELT and pedagogy

**CO4:** Use the possibilities of online learning and resources

**CO5:** Analyse contemporary trends in instructional technology

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	2								1						
CO2		2													
CO3	1			2											
CO4						2								1	
CO5		2											2		

**Unit 1**

English in the Age of Globalization - Language Education and Technology-Impact of ICT- Introduction to Computer-Aided Language Learning (CALL) and its benefits - Computer Supported Collaborative Learning-Digitized Texts-Digital Game-Based Learning-Use of Multimedia.

**Activity:** Create a quiz. Prepare a visual story

**Unit 2**

Language Learning Software and Applications - Introduction to popular language learning software and apps - Interactive exercises and activities for language practice - Virtual classrooms and online language learning platforms (SWAYAM, MOOC, etc.) – interactive websites for language learning.

**Activity:** Analyze blog posts, Wikipedia articles, or interactive websites.

**Unit 3**

Digital Language Learning - Incorporating multimedia resources in language lessons - Using social media and online resources for language practice - presentation software - creating a good ppt.

**Activity:** prepare ppt presentations on specific topic

**Unit 4**

Use of E-learning apps - Gamification and Language Learning - Gamified language learning apps and platforms - Benefits of gamification in language learning – explore online dictionary and thesaurus

**Activity:** Online Dictionary Scavenger Hunt - Assign students specific language features (idioms, phrasal verbs, synonyms). Ask them to explore online dictionaries (e.g., WordWeb, Merriam-Webster) to find examples and meanings.

**Unit 5**

Using technology for language assessment - Automated feedback and evaluation tools  
 - Monitoring student progress and performance in CALL environments - multi-literacies and translanguaging -Supporting learners of specific needs.

**Activity:** Take up some online grammar tests

**CORE READING**

1. Crystal David - The Language and the Internet - CUP
2. Warschauer, Mark, Shetzer, Heidi - Internet for English Teaching - Virginia
3. Thorne, Steven L, Mary, Stephen (Eds) - Language Education and Technology - Springer **SUGGESTED**

**READING/E-RESOURCES**

1. Cunnings, J.(et al.) (Eds.) - International Handbook of English Language Teaching - Springer
2. Ranandya, W.A. (et al.) (Eds.) - English Language Teaching Today - Springer
3. Pawlak, Miroslav, Antonin Larissa (Eds.) - Essential Topics in Applied Linguistics and Multiculturalism - Springer
4. Pawlak, Miroslav(et al.) (Eds.) - Issues in Teaching, Learning and Testing Speaking in a Second Language - Springer

[www.bbc.co.uk/learningenglish](http://www.bbc.co.uk/learningenglish) , [www.learningenglish.voanews.com](http://www.learningenglish.voanews.com) / [www.esl-lab.com/](http://www.esl-lab.com/)  
[www.eslpdf.com/www.englishbanana.com](http://www.eslpdf.com/www.englishbanana.com) , E-book available at [www.englishskillsone.com](http://www.englishskillsone.com)

**Evaluation Pattern:**

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30	
Mid Term	20	
End Sem		50

**240EL295**

**THEATRE AND COMMUNICATION**

**3 0 0 3**

**Course Objectives:**

To acquaint students with the concept of theatrical communication To underscore the significance of communication through theatre To understand the interfaces of performance and communication To analyze the concept of theatrical communication with reference to Indian and world drama.

**Course Outcomes:**

- CO1:** Illustrate the history of theatre and its cultural relevance.
- CO2:** Compare different forms of dramatic expressions.
- CO3:** Explore the classical Indian and western theatre aesthetics.
- CO4:** Investigate the concepts of modern drama.
- CO5:** Evaluate different theatrical styles and their impact.

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
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CO1	3														
CO2		3													
CO3			3												
CO4				3											
CO5															3

### Unit 1

Introduction to Drama and Theatre Arts – History of Theatre – Theatre as a dramatic art of communication - Cultural Relevance of Theatre.

### Unit 2

Elements of Drama – Differences between Screen Play and Performance - Histrionics - verbal communication- facial expressions, body language, proxemics, and proximity.

Girish Karnad: *Nagamandala*

### Unit 3

Classical Theatre – Aesthetics of Indian Theatre –Bharata’s *Natyashastra*- Folk Theatre – Aesthetics of Western Theatre – Aristotle’s *Poetics*.

### Unit 4

Pioneers of Modern drama- The ideas of Ibsen, Shaw, and Brecht on theatre. Henrik Ibsen. ***A Doll’s House*** – for **Detailed study**.

### Unit 5

Modern Theatre – Theatre of Cruelty – Absurd Theatre – Street Theatre –Epic Theatre – Avant Garde Theatre – Post Drama.

### REFERENCES:

1. Dr. N.P. Unni (Tr) – Natyasastra
2. John Russell Brown – The Oxford Illustrated History of Theatre
3. Robert Leach – Makers of Modern Theatre: An Introduction
4. D P. Pattanayak, Peter J Claus – Indian Folklore
5. Richard Schechner – Performance Studies: An Introduction
6. Phillip Zarrilli – Indian Theatre Traditions of Performance
7. Williams, Raymond - Drama in Performance - Open University Press
8. Simon Shepherd and - Drama/Theatre/Performance - Routledge

### Evaluation Pattern:

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30	
Mid Term	20	
End Sem		50

**Course Objectives:**

To provide students with a comprehensive understanding of women's writing in India. To provide an understanding of the socio-political issues addressed by women writers. To provide an overview of historical, contemporary, and feminist perspectives.

To encourage creative expression and critical engagement with gender issues in literature.

**Course Outcomes:**

**CO1:** Recognise the historical context of women's writing in India.

**CO2:** Explore the themes of gender identity, patriarchy, and empowerment in women's writing.

**CO3:** Analyse major works and writing styles of prominent women writers in India

**CO4:** Explore social, cultural and political perspectives in the writings

**CO5:** Analyse emerging voices and themes in contemporary women's literature

**CO-PO MAPPING:**

	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PO13	PO14	PO15
CO1	3														
CO2		3													
CO3				3											
CO4					3										
CO5															3

**Unit 1**

Introduction to Women's Writing in India - Historical Context of Women's Writing in India - Exploration of early women writers and their contributions - Understanding the societal and cultural factors influencing women's writing in India.

**Unit 2**

Early Women Writers in India - Themes and Issues in Women's Writing - Exploration of topics such as gender, identity, patriarchy, and empowerment - Discussion of how women writers navigate and challenge societal norms through their works.

Toru Dutt: Our Casuarina Tree

Sarojini Naidu: The Coromandel Fishers

**Unit 3**

Contemporary Women Writers in India - Prominent Women Writers in India - Analysis of their major works, writing styles, and contributions to Indian literature - Examination of the impact of these writers on the literary landscape of India.

Mamta Kalia: Tribute to Papa

Gauri Deshpande: The Female of the Species

**Unit 4**

Perspectives in Women's Writing in India - Exploration of social, cultural and political perspectives – feminism – questions of identity and representation - caste, class, religion, and sexuality - understanding the diversity of women's experiences in Indian literature

Gita Hariharan: *The Remains of the Feast*

### Unit 5

Contemporary Trends in Women's Writing in India - An overview of current trends in women's writing in India - Analysis of emerging voices and themes in contemporary women's literature - Diaspora writing

Anita Desai: *Cry the Peacock*

### REFERENCES:

1. <https://digital.library.upenn.edu/women/sultana/dream/dream.html>
2. Forbes, Geraldine - *Women in India* - Cambridge,
3. Kumkum Sangari, Sudesh Vaid (eds) - *Recasting Women* – Rutgers University Press
4. Tutun Mukherjee (Tr) - *Staging Resistance: Plays by Women in Translation* – Oxford University Press
5. R K Dhawan
6. *Oxford Anthology of Indian Poetry*
7. Online Sources

### Evaluation Pattern

Assessment Component	Weightage (Internal)	Weightage (External)
Continuous Assessment	30	
Mid Term	20	
End Sem		50