CURRICULUM AND SYLLABUS

M.Sc Visual Communication (Digital Filmmaking) - 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.

M.Sc Visual Communication (Digital Filmmaking)

Curriculum (2024 Onwards)

SEMESTER 1						SEMESTER 2				
Course Code	Course Title	L T P	Cr	ES		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	
22AVP103	Mastery Over Mind (MAOM)	1-0-2	2			24VMC589	Film Titling and Motion Graphics Lab	0-1-4	3	
22ADM501	Glimpses of Indian Culture-IKS	2 0 1	P/F				Amrita Value Programme	1-0-0	1	
						24CUL100	IAM Tech		P/F	
	Total		**24**				**Total**		**24**	
SEMESTER 3						SEMESTER 4				
Course Code	Course Title	L T P	Cr	ES		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				**TOTAL**		**12**	
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							
24SSK501	Life Skills		P/F							
	TOTAL		**20**				**GRAND TOTAL**		**80**	

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	
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	

Open Electives

Course Code	Course Title	L – T – P	Cr.	ES
24OEL631	Advanced Statistical Analysis forResearch	2 0 0	2	D/E
24OEL632	Basics of PC Software	2 0 0	2	D/E
24OEL633	Computer Hardware and Networking	1 0 1	2	D/E
24OEL634	Consumer Protection Act	2 0 0	2	D/E
24OEL635	Corporate Communication	2 0 0	2	D/E
24OEL636	Design Studies	2 0 0	2	D/E
24OEL637	Disaster Management	2 0 0	2	D/E
24OEL638	Essentials of Cultural Studies	2 0 0	2	D/E
24OEL639	Foundations of Mathematics	2 0 0	2	D/E
24OEL640	Foundations of Quantum Mechanics	2 0 0	2	D/E
24OEL659	Glimpses of Life through Literature	2 0 0	2	D/E
24OEL660	Information Technology in Banking	2 0 0	2	D/E
24OEL643	Knowledge Management	2 0 0	2	D/E
24OEL644	Marketing Research	2 0 0	2	D/E
24OEL645	Media for Social Change	2 0 0	2	D/E
24OEL646	Media Management	2 0 0	2	D/E
24OEL647	Object-Oriented Programming	2 0 0	2	D/E
24OEL648	Painting and Sculpture	1 0 1	2	D/E
24OEL649	Personal Finance	2 0 0	2	D/E
24OEL650	Principles of Advertising	2 0 0	2	D/E
24OEL651	Principles of Packaging	2 0 0	2	D/E
24OEL652	Scripting for Rural Broadcasting	1 0 1	2	D/E
24OEL653	Social Media Website Awareness	1 0 1	2	D/E
24OEL654	Theatre Studies	1 0 1	2	D/E
24OEL655	Writing for Technical Purposes	2 0 0	2	D/E
24OEL656	Yoga and Personal Development	1 0 1	2	D/E
24OEL657	Fundamentals of Legal Awareness	2 0 0	2	D/E

Table 2 New names for Amrita Value Programmes for PG programmes			
Course Code	Title	L-T-P	Credits
22ADM502	Vedanta in day-to-day life	1-0-0	1
22AVP506	Message of Swami Vivekananda	1-0-0	1
22AVP508	Indian Arts and Literature	1-0-0	1
22AVP510	Appreciation of Kerala Mural ArtsForms	1-0-0	1
22AVP501	Message of Śrī Mātā Amritanandamayi Devi	1-0-0	1
22AVP502	Insights from the Ramayana	1-0-0	1
22AVP503	Insights from the Mahabharata	1-0-0	1
22AVP504	Insights from the Upanishads	1-0-0	1
22AVP505	Insights from Bhagavad Gita	1-0-0	1
22AVP512	Ancient Indian Science andTechnology	1-0-0	1
22AVP507	Great Spiritual Teachers of India	1-0-0	1
22AVP509	Yoga and Meditation	1-0-0	1

Digital Film Making Stream

SEMESTER I

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 Generel's Scientific Advisory committee on Television and Social Behaviour Reports, USA.

6. Joshi P. : Culture, Communication and Social Change

7. Wilbur Schramm: The process and Effects of Mass Communication

8. Wilbur Schramm: Men, Message and Media

9. Dennis Mc Quail: Milestones in Mass Communication Research

10. Stephen W & Little John: Theories of Women Communication

11. S.J. Baran& D.K. Davis: Mass Communication Theory – Foundations Ferment & Future.

Audio Production Lab		
Course Code	**L-T-P**	**Credits**
24VMC581	**0-2-4**	**4**

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:

	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:

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.

Film Direction and Screenplay Writing Practice		
Course Code	**L-T-P**	**Credits**
24VMC582	**0-2-2**	**3**

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

Advanced Digital Imaging Lab		
Course Code	**L-T-P**	**Credits**
24VMC583	**0-2-4**	**4**

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.

Professional Photography Lab		
Course Code	**L-T-P**	**Credits**
24VMC584	**0-2-4**	**4**

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:

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

Video Production Lab		
Course Code	**L-T-P**	**Credits**
24VMC585	**0-2-4**	**4**

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

Film Studies and Appreciation		
Course Code	**L-T-P**	**Credits**
24VMC511	**3-0-0**	**3**

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
CO1	3	2	3	1	2	3	1	3	1	1	1	3
CO2	3	3	3	1	3	3	1	3	2	1	1	3
CO3	3	2	3	3	3	3	1	3	1	3	3	3
CO4	3	1	3	3	1	3	3	3	2	1	3	3
CO5	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 cup. Functions of editing - rhythm and pace. Montage, Kuleshov effect. Continuity editing. Manipulating time and space with mise en scene and editing. Alternative to continuity editing.

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.

Culture and Entertainment Media Management		
Course Code	**L T P**	**Credits**
24VMC512	**3-0-0**	**3**

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:

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

Video Editing and Colour Correction Lab		
Course Code	**L-T-P**	**Credits**
24VMC586	**0-2-4**	**4**

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 Grammer – 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 – RBG 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

Documentary Filmmaking Practice		
Course Code	**L-T-P**	**Credits**
24VMC587	**0-1-4**	**3**

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.

1. Apply a deliberate structure, theme, point of view, and style to a short, documentary film.
2. Refine a documentary idea down to an engaging short, verbal pitch, and execute that pitch.
3. 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.
4. 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:

1. Aufderheide, P. (2007). *Documentary film: A very short introduction*. Oxford University Press.

2. Bernard, S. C. (2010). *Documentary storytelling: Creative nonfiction on screen* (3rd ed.). Focal Press.

3. Hampe, B. (2007). *Making documentary films and videos: A practical guide to planning, filming, and editing documentaries*. Holt Paperbacks.

4. Nichols, B. (2017). *Introduction to documentary* (3rd ed.). Indiana University Press.

Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing the documentary* (7th ed.). Routledge.

Digital Filmmaking Lab		
Course Code	**L-T-P**	**Credits**
24VMC588	**0-2-4**	**4**

Course Objective:
This course was designed to provide students with in-depth knowledge in digital filmmaking, equipping them with the necessary skills to write, plan, shoot and deliver a film.

Course Outcomes (COs):

After completing the course, learners should be able to:

1. Produce a technically-sound short film along with a crew

2. Prepare shooting schedules and call-sheet for film production

3. Calculate budget cost for film production

4. Write shooting/editing report during the film production

5. Build a marketing strategy for their films

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: 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

Film Titling and Motion Graphics Lab		
Course Code	**L-T-P**	**Credits**
24VMC589	**0-1-4**	**3**

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

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

	Media Research Methods		
Course Code	**L-T-P**		**Credits**
24VMC602	**2-1-0**		**3**

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

Art Direction for Filmmaking Practice		
Course Code	**L T P**	**Credits**
24VMC681	**0-1-4**	**3**

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)

Advertisement Production Lab		
Course Code	**L-T-P**	**Credits**
24VMC682	**0-1-4**	**3**

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:

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

Mini Project (in Digital Filmmaking)		
Course Code	**L-T-P**	**Credits**
24VMC691		**3**

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:

	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

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 IV

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

Project (in Digital Filmmaking)		
Course Code	**L-T-P**	**Credits**
24VMC698		**8**

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:

	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

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

Advertising Photography		
Course Code	**L-T-P**	**Credits**
24VMC531	**0-1-4**	**3**

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.

Advanced Illustration Lab		
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

UI/UX Designing Practice		
Course Code	**L-T-P**	**Credits**
24VMC533	**0-1-4**	**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:

- 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

Dramatic Performance in Filmmaking		
Course Code	**L T P**	**Credits**
24VMC534	**0 -1 -4**	3

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

5. A Practical Handbook for the Actor, by David Mamet's students

6. An Actor Prepares, by Constantine Stanislavsky

7. Theatre as Sign System: A Semiotics of Text and Performance By Elaine Aston, George Savona

8. Theatre Semiotics: Text and Staging in Modern Theatre by Fermando de Toro

9. Acting for Real: Drama Therapy Process, Technique, and Performance by Renee Emuah

ELECTIVE II

Sound Designing and Mastering Practice		
Course Code	**L-T-P**	**Credits**
24VMC631	**0-1-4**	**3**

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
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 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

Introduction to 2D Animation Filmmaking Practice		
Course Code	**L-T-P**	**Credits**
24VMC632	**0-1-4**	**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 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

Reels Production Practice		
Course Code	**L-T-P**	**Credits**
24VMC633	**0-1-4**	**3**

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:

	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 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

Online Promotions Lab.		
Course Code	**L-T-P**	**Credits**
24VMC634	**0-1-4**	**3**

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

22ADM501   Glimpses of Indian Culture   LTP:2 0 1   Credits: P/F

Learning Objectives

To identify and analyze the cultural practices, values, and beliefs of modern India, recognizing the ways in which cultural identities intersect with systems of power and oppression. Moreover,the students will be able to reflect on their own cultural biases and assumptions to work towardsbecoming more culturally competent and inclusive in their personal and professional lives.

Syllabus

Unit 1

What is Sanatana Dharma; The Heritage of Scriptures ; The idea of Īśvara; Guru Tattva and AvataraTattva

Unit 2

Theory of Karma; Purusharthas; Sanyasa; Yajna; Symbolism

Unit 3

Understanding Nataraja; Temples: The Cradle of Culture;

Unit 4

Other Heterodox Systems in India; Sadhana

References:

1. Glimpses of Indian Culture
2. Sanatana Dharma- The Eternal Truth (A compilation of Amma's teachings on Indian Culture)

Course Outcomes

CO1: Understand the relevance of legendary people who are involved with restoring balance andharmony or guiding humanity toward spiritual liberation.
CO2: Demonstrate an understanding of the historical and cultural contexts that have shaped the role ofwomen in society.

OPEN ELECTIVES – PG

24OEL631   **ADVANCED STATISTICAL ANALYSIS FOR RESEARCH**   **2 0 0 2**

Objective: To familiarize students in application of statistical tool to enable them to easily perform complicated quantitative analysis.

Unit 1
Relevance of statistical analysis in research – scope of analysis in research - types of research – types of analysis in different areas.

Unit 2
Test of hypothesis - hypothesis testing procedure – significance level – steps for testing.

Unit 3
Chi-Square – t Test.

Unit 4
Tools for statistical analysis – familiarising the tool window – common buttons – available menu – entering and editing data.

Unit 5
Different types of analysis using tool.

REFERENCE BOOK:

C, R Kothari, Research methodology – Methods and techniques, New Age International Publishers

24OEL632   **BASICS OF PC SOFTWARE**   **2 0 0 2**

Objective: The main objective of this course is to familiarize the basic concepts of Microsoft Office

2007 applications which promote students to build their knowledge in business applications.

Unit 1
Word Processing Basic - An Introduction to Word Processing, Opening Word Processing package, menu bar, Using the help, Using he Icons below menu bar. Opening, saving and closing documents. Page setup, Page background, Printing of documents, Display/Hiding of Paragraph Marks and inter word Space. Moving around in a document - Scrolling the Document, Scrolling by line/paragraph, Fast scrolling and Moving Pages Text creation and manipulation - Paragraph and Tab setting, Text selection, cut, copy and paste, font and size selection, bold, italic and underline, Alignment of text: center, left, right and justify. Formatting the Text - Changing font, size and color, Paragraph indenting, bullets and numbering, Use of tab and Tab setting, changing case. Inserting – header and footer, page number, date & time, symbols, comments, auto texts, footnotes, citations, caption, index, pictures, files & objects, bookmark, hyperlink.

Unit 2
Handling multiple documents, Opening and closing of multiple documents, cut, copy and paste across the documents. Table Manipulation - Concept of table, rows columns and cells, draw table, changing cell width and height, alignment of text in cell, copying of cell, delete/insertion of row and columns, borders for table. Printing

– printing, print preview, print a selected page. Language Utilities – spelling & grammar- Mail merge options, password locking, View – Macros, document views

Unit 3
Elements of Electronics Spread Sheet, Application/usage of Electronic Spread Sheet, Opening of spreadsheet,and menu bar, Creation of cells and addressing of cells, cell inputting. Insert – tables, charts. Illustrations, links, texts. Page Layout – Themes, set up, scale, sheet, arrange. Practicing auto formatting and conditional formatting - Spelling and auto correct – Arranging windows – Freeze panes – Hiding windows. Providing Formulas - Using basic functions/ formalism a cell, Sum function, Average, Percentage, Other basic functions Data – connections, sort & filter, data tools, outline

Unit 4
Inserting slides – new slides, existing slides, duplicate slides, slides from Auto layout. Slide views – normal, slider sorter. Slide layouts, design templates. Deleting slides. Slide show – start with first slide, current slide, customize show. Inserting header & footer, Date and Time, Hyperlink, Format – Font, Bullet & Numbering. Custom animation, slide Transition.

Unit 5
Internet: Introduction to networks and internet, history, working of Internet, Modes of connecting to internet, ISPs, Internet address, standard address, domain name, Modems.

World Wide Web-Introduction, Miscellaneous Web Browsers details, searching the w w w - Directories search engines and meta search engines, search fundamentals, search engines, working of the searchengines, Telnet and FTP.

TEXTBOOK:

Alexis Leon & Mathews Leon: Fundamentals of Information Technology, Vikas Publishing REFERENCE BOOKS:

1. Microsoft Office 2000 Complete, BPB publications

2. Dennis P.Curtin, Kim Foley, Kunal Sen, Cathleen Morin: Information Technology - The Breaking Wave, TATA McGraw-Hill Edition

24OEL633   COMPUTER HARDWARE AND NETWORKING   1 0 1 2

Objectives: The course aims to give a general understanding of how a computer works. Students will be able to understand the basics of hardware and Networking technologies.

Unit 1
Hardware Basics - Basic Terms, Concepts, and Functions of System Modules, Front and rear panel view of system – Motherboards: Components and Architecture. Popular CPU Chips and their Characteristics, Processor Architecture - Processor specifications - installing and uninstalling processor - CPU Overheating issues – common problems and solutions

Unit 2
Memory and Storage: Memory features – Types of memory – working - Installing and uninstalling memory

modules –maintenance and troubleshooting – common problems and solutions. Storage devices – Hard disk details – Working and parts of hard disks – Installing hard disks – maintenance and troubleshooting.

Unit 3
Power supply – SMPS – features – types – installing SMPS – Specification for SMPS. Maintenance and Troubleshooting: Preventive Maintenance and Safety Procedures - Managing Replaceable Components.

Unit 4
Introducing Computer Networks: Overview - Types - Topology - Networks Defined by Resource Location - Client-Server Networks - Peer-to-Peer Networks - Dissecting the OSI Model - The TCP/IP Stack Layers of the TCP/IP Stack - Common Application Protocols in the TCP/IP Stack.

Unit 5
Networking Devices – Repeater, Hub, Switch, Router – Basics of Types of cabling – Crimping - Setting up aLAN.

TEXT BOOKS / REFERENCE BOOKS

1. *James K L, "Computer Hardware: Installation, Interfacing Troubleshooting and maintenance",*
   PHI Learning Press (Eastern Economy Edition, 2013)

2. *Mark Dye, Rick McDonald, Antoon Rufi, "Network Fundamentals: CCNA Exploration*
   CompanionGuide", Cisco Networking Academy, 2008

3. *Kaveh Pahlavan, Prashant Krishnamurthy," Networking Fundamentals: Wide, Local and Personal*
   AreaCommunications ", Paperback, 2014

24OEL634   **CONSUMER PROTECTION ACT**   **2 0 0 2**

Objective: To know about consumer rights and to understand the grievances redressal forums

established under the Consumer Protection Act,1986.

Unit 1
Consumerism in India (Historical Background), Consumers: the concept, definition and scope. Object of Consumer Protection Act, 1986.

Unit 2
Unfair Trade Practice, Restriction Trade Practice, Defect in goods, Deficiency in service: Medical, Lawyering, Electricity, Housing, Postal services etc.

Unit 3 Consumer rights and its protection; consumer protection councils, powers and functions.

Unit 4 Judicial Enforcement of Consumer Rights: Consumer Forum under C.P.Act - Jurisdiction, Powers and functions, Exceptions of order, Judicial Review, PIL, Class action, Remedies, Appeal, Administrative Remedies, C.P.Courts.

Unit 5 Appeals and orders: enforcement of orders of the consumer forum, Appeals against orders, Administrative control; Dismissal of frivolous and vexatious complaints, Penalties.

REFERENCE TEXTS:

1. Saraf D.N., Law of Consumer Protection in India, 1995

2. R.K.Bangia, Consumer Protection Act

3. P.K.Majumdar, The Law of Consumer Protection in India, 1998 Orient Publishing Co. Delhi

24OEL635   **CORPORATE COMMUNICATION**   **2 0 0 2**

Unit 1
Structure and characteristics of an organization; Factors influencing communication
- Flow of communication in an organization - Bottom step, top down vertical and horizontal barriers to communication; Organization of a PR department and counselling firms.

Unit 2
Role of PR in an organization; PR processes - image building - PR and various publics - internal & external; PR and crisis management- national community, labour unrest, and accidents.

Unit 3
PR tools - House journals - kinds and production of house journals; Open house; New media; Gossip, rumour mongering and criticism.

Unit 4
Media Relations - press conference, press releases, press visit, interviews, preparations and distributions of publicity materials to media.

Unit 5
PR for Govt. PR for Non Govt. organizations, PR for armed forces, PR for entertainment and sports, PR fortourism, PR for philanthropic organizations, PR for celebrities. Event management, Ethics in PR.

BOOKS RECOMMENDED:

Balan K.R.: Lectures on applied Public Relations.

Dennis L. Wilcox, Philip H. Ault & Warren K. Agee: Public Relations strategies & tactics.
Mehta D.S.: Handbook of Public Relations in India

Scott M.Cutlip, Allen H. Centre & Glen M. Broom: Effective Public Relations.

Philip Lesley: Lesley's Public Relations Handbook
Kaul J.M.: Public Relations Handbook.

Frank Jefkins: Planned Public Relations

Sam Black: The role of Public Relations in Management.

24OEL636   **DESIGN STUDIES**   **2 0 0 2**

Objective: To introduce the students to the field of visual design.

Unit 1
Drawing and illustration.

Unit 2
Design basics.

Unit 3
Principles of composition.

Unit 4
Introduction to type design.

Unit 5
Usage of images, colour in terms of visual design.

REFERENCES:

1. Thinking with Type by Ellen Lupton

2. How to be a Graphic Designer Without Losing Your Soul by Adrian Shaughnessy

24OEL637   **DISASTER MANAGEMENT**   **2 0 0 2**

Objectives: To appreciate the fundamentals of disaster management and to introduce the fundamentals procedure and working during the contingency.

Unit 1 Introduction & Dimensions of Natural & Anthropogenic Disasters, Principles/ Components of Disaster Management, Organizational Structure for Disaster Management,

Unit 2 Disaster Management Schemes/ standard operating procedures, Natural Disasters and Mitigation Efforts, Flood Control, Drought Management, Cyclones, Avalanches, Mangroves, Land Use Planning, Inter- Linking of Rivers, Role of Union/ States, Role of Armed Forces/ Other Agencies In Disasters, Important Statutes/ Legal Provisions, Improvised Explosive Device/ Bomb Threat Planning, Nuclear, biological andchemical threat And Safety Measures, Forest Fires, Oil Fires, Crisis In Power Sector, Accidents In Coal Mines, Terrorism And Emergency Management.

Operations Management (OM), Risk Assessment and Disaster Response, Quantification Techniques, NGO Management, SWOT Analysis based on Design & Formulation Strategies,

Unit 3 Insurance & Risk Management, Role of Financial Institutions in Mitigation Effort, Group Dynamics, Concept of Team Building, Motivation Theories and Applications, School Awareness and Safety Programmes, Psychological and Social Dimensions in Disasters, Trauma and Stress, Emotional Intelligence, ElectronicWarning Systems, Recent Trends in Disaster Information Provider, Geo Informatics in Disaster Studies, Cyber Terrorism, Remote Sensing & GIS Technology, Laser Scanning Applications in Disaster Management, Statistical Seismology, Quick Reconstruction Technologies,

Unit 4 Role of Media in Disasters, Management of Epidemics, Bio-Terrorism, Forecasting/ Management of Casualties.

Unit 5 Case Studies - Natural Disaster and Man-made Disasters.

REFERENCES:

1) Disaster Management - Harsh K Guptha

2) Disaster Management - Damon.P

24OEL638   **ESSENTIALS OF CULTURAL STUDIES**   **2 0 0 2**

Uniqueness of Indian culture.
Real Indian History.
Heritage – spiritual and cultural heritage.
Glory of ancient India – inventions and discoveries in all fields.
Importance of festivals.

REFERENCE TEXTS:

1. Swami Harshananda – Hindu Culture

2. Amma – Eternal Truth

24OEL639   **FOUNDATIONS OF MATHEMATICS**   **2 0 0 2**

Objectives: To develop an understanding of problem solving methods, to understand the basic concepts of mathematics and to apply the results to real life business problems

Unit 1
Matrices: Type of matrices, addition, subtraction, multiplication of matrices, transpose, determinant of a matrix, adjoint and inverse of a matrix.

Unit 2
System of equations - Solution of equations in one(linear, quadratic), two and three variables, Solution of a system of linear equation having unique solution and involving not more than three variables by matrix method, Cramer's rule.

Unit 3
Financial mathematics: Simple interest and compound interest.

Unit 4

Simple differentiation: functions, simple differentiation of algebraic functions, first and second orderderivatives, maxima and minima.

Unit 5

Elementary integral calculus: Integration of simple algebraic functions.

REFERENCES:

1. P.R Vittal - Business mathematics and statistics, Margham Publications, Chennai.

2. Dr. Amarnath Dikshit, Dr. Jinendra Kumar Jain - Business mathematics, Himalaya publishing House.

3. V.K Kapoor - Introductory Business mathematics, Sultan chand & Sons, New Delhi.

**24OEL640   FOUNDATIONS OF QUANTUM   2 0 0 2
MECHANICS**

Unit 1

Historical Perspective of Quantum Physics: Failure of classical mechanics - Planck-Einstein, Bohr-de Broglie-
Heisenberg's Uncertainty.

Unit 2

Empirical confirmations of Wave Particle Duality. Schrödinger Equation - Particle in a box-Tunneleffect.

Unit 3

Paradoxes in QM - de Broglie paradox - Schrödinger's cat, Mach-Zhender type interferometers - EPR paradox
- Bell-type Inequalities.

Unit 4

Various interpretations - Statistical, Copenhagen, Bohm's formulation, Transactional, Wheeler's Participatory
Universe, Many World, Decoherence, consciousness interpretation.

Unit 5

Uncertainty-Nonlocality, Holistic universe, Violations of causality-Retro influence-Philosophy of Advaitha(non-Duality).

TEXT AND REFERENCES:

1. Quantum Enigma: Physics Encounters Consciousness by Bruce Rosenblum and Fred Kuttner (Aug 1, 2011)

2. The New Physics and Cosmology Zanjoc, Oxford 2004

24OEL659   **GLIMPSES OF LIFE THROUGH LITERATURE**

Unit 1
   1 Introduction – What literature is – Language and literature – Indian literature – Values
     through literature –
     Literature and culture – Enjoying literature
   2 Father Giligan – WB Yeats

Unit 2
   3 The West Wind – PB Shelley
   4 Chicago Address – Swami Vivekananda

Unit 3
   5 On Saying Please – AG Gardiner
   6 My Lost Dollar – Stephen Leacock
   7 The Importance of Being Earnest – Oscar Wilde (extracts)

Unit 4
   8 The Refugee – AK Abbas
   9 The Mirrored Hall – Swami Chinmayananda

Unit 5
   10 The Windhover – GM Hopkins

24OEL660   **INFORMATION TECHNOLOGY IN BANKING**   **2 0 0 2**

Objective: To provide an understanding on the technology enabled banking services and their applications.

Unit 1
Bank and Banking: Meaning and definition, development of banking in India, types banks, banking systems, types of banking systems, commercial banks, functions, nationalization of commercial banks in India.

Unit 2
Central Banking, functions, Reserve Bank of India, State Bank of India.

Unit 3
Banker and Customer, opening an account, Pass Book and Pay–in Slip, Cheques, types ofcheques, crossing of cheques.

Unit 4
Role of information technology in banking services, Core Banking, Automated Teller Machine (ATM),Electronic Clearing Service (ECS), NEFT and RTGS, Mobile Banking.

Unit 5
Debit Card and Credit Card, banking and E-Commerce, Point of Sales (PoS), Online bill payment and ticketreservation – future of electronic banking.

REFERENCE BOOKS:

1. Sundaram and Varshney – Banking Law, Theory and Practice, Sultan Chand

2. B. Santhanam – Banking and Financial Systems, Margham Publications

3. S.N. Maheswari – Banking Law, Theory and Practice, Kalyani Publications

4. Parameswaran – Indian Banking, S.Chand and Co

24OEL643   **KNOWLEDGE MANAGEMENT**   **2 0 0 2**

Objective: To enable students to understand the basics of Knowledge Management and its applications in organizations

Unit 1
Knowledge management concepts – Introduction - Definitions of Knowledge – Data-information and knowledge - basic thoughts on knowledge - difference between wisdom and knowledge - informationManagement and knowledge Management - hierarchy model - knowledge types – explicitness – reach - abstraction level – propositionality – Earl's schools of knowledge management.

Unit 2
Knowledge management and process - Becerra-Fernandez and Stevenson knowledge process - Nonaka's Knowledge Spiral – dynamics of knowledge creation – knowledge management systems – knowledge management sub – processes – knowledge discovery – knowledge capture – knowledge sharing –knowledgeapplication.

Unit 3
Organizational knowledge – Need – benefits - components and functions - Knowledge management in virtual organizations - knowledge management in professions - a study of IT and ITES business - knowledge management system requirements - Organizational knowledge measurement techniques - organizational implementation barriers.

Unit 4
Designing Enterprise Knowledge Management System architecture – Multi-layer architecture for Knowledge Management Systems - knowledge management in decentralized and heterogeneous corporations - Web based knowledge management support for document collections.

Unit 5
Recent Tools for KM - Intelligent support systems - intelligent systems and artificial intelligence - comparing artificial and neural intelligence - conventional vs. Artificial intelligence - Emerging technology - virtual reality - Intellectual capital.

TEXTBOOKS AND REFERENCES:

1. Knowledge Management – Sudhir Warier, Vikas Publications.

2. Knowledge Management Systems – Stuart Barnes, Thomson Learning.

3. Key issues in the New Knowledge Management – J.M. Firestone, M.W. Mcelroy.

4. Developing Expert System for Business – Chandler/Liang.

5. Knowledge Management – Pankaj Sharma, APH Pub

Objective: To provide a basic knowledge on research methodology and market research.

Unit 1
Definition of Marketing Research, Objective of Marketing Research, Application of MarketingResearch, Limitation of Marketing Research, Marketing Research Process.

Unit 2
Research Design: Various Method of Research Design, Important Experimental Research Designs.

Primary and Secondary Data: Methods of Collecting Primary Data, Advantages & Disadvantages of Primary Data & Secondary Data, Essentials Characteristics for Selecting Secondary Data. Basic Methods of Collecting Data: Questionnaire Method/ Observation Method - Advantages & Disadvantages, Methods of Observation, Precautions in Preparation of Questionnaire & Collection of Data.

Unit 3
Measurement and Scaling: Types of Scales, Difficulty of Measurement, Sources of Error, Criteria for a Good Scale, Development of Marketing Measures.

Sampling: What is Sampling, Objective of Sampling, Steps in Sample Design, Various Techniques of Sampling, Advantages & Disadvantages of Different Techniques of Sampling, Difference between Probability and Non- probability Sampling, Problem Associated with Sampling, Determining Sample Size.

Unit 4
Data Processing, Analysis and Estimation

Unit 5
Report Preparation: Types and Layout of Research Report; Precautions in Preparing the Research Report, Bibliography and Annexure in Report, Drawing Conclusions, Giving Suggestions and Recommendation to the Concerned Persons.

REFERENCE TEXTS:

1. Nargundkar Marketing Research, Tata McGraw Hill, 2nd Ed.

2. Luck and Rubin Marketing Research, Prentice Hall of India, 7th Ed.

3. Tull & Hawkins Marketing Research: Measurement & Method, Prentice Hall of India, 6th Ed.

4. Beri Marketing Research, Tata McGraw Hill, 4th Ed.

24OEL645   **MEDIA FOR SOCIAL CHANGE**   **2 0 0 2**

Unit 1 Health Communication
Introduction to theories in Health Communication. Awareness on Health Issues – Epidemic Diseases, knowledge about vaccination for various diseases - Health campaign will be organized with the help of Medical Practitioner.

Unit 2 Radio for Social Change
Awareness on Edaphic Issues - Soil Pollution, Water Pollution and other forms of pollution. Anti–Pollutioncampaign will be organized with the help of Environmental Scientist or Journalist.

Unit 3 Social Media Activism
Awareness on Blood Donation – How a tiny red drop makes someone's life Green. Awareness campaign will

be organized based on Eye Donation.

Unit 4 Development Communication and Social Learning
Locating the remote village where basic amenities like Water, Toilet facilities are not available -

A campaign with the involvement of government officials and social scientists.

Unit 5 Participatory Communication for Social Change
Organic Farming - Awareness of Organic Farming. Benefits of organic farming in the materialistic world. A campaign cum workshop will be conducted by inviting experts from Agricultural Husbandry.

REFERENCES

1. *Tillman, C. (2006). Principles of occupational health and hygiene: an introduction. Allen & Unwin.*

2. *Thayer, Lee, (2014) Mental Hygiene: Communication and the Health of the Mind.*

3. *Harrison, R. M. (2001). Pollution: causes, effects and control. Royal Society of Chemistry. Wilhelm, J. (2016). Environment and Pollution in Colonial India: Sewerage Technologies Along the Sacred Ganges. Routledge.*

4. *Charbonneau, J., & Smith, A. (Eds.). (2015). Giving Blood: The Institutional Making of Altruism. Routledge.*

5. *Agarwal, Arun K (2007) Standard Operating Procedures(sop) For Hospitals In India. New Delhi:*

6. *Atlantic Publishers*

7. *Hall-Matthews, D. N. J. (2005). Peasants, Famine and the State in Colonial Western India.*

8. *Basingstoke: Palgrave Macmillan.*

9. *Thottathil, S. E. (2014). India's Organic Farming Revolution: What it Means for Our Global FoodSystem. University of Iowa Press.*

24OEL646   **MEDIA MANAGEMENT**   **2 0 0 2**

Unit 1
Management concept – Principles of Management - Factors influencing Management decision in media – Structure and characteristics of media organizations – Newspapers and Magazines, Radio, Television, Cinema - Ownership in Media Industries – Merits and de-merits.

Unit 2
Economics of newspaper – Advertising vs circulation – Management problems of small, medium, large newspapers: gathering, processing, printing, circulation, distribution, advertising, professionalism, tradeunionism, News room diversity.

Unit 3
Economics and Administrative concerns of government owned electronic media-market driven media:private channels – Social commitment vs Profit making.

Unit 4
Economics of film Industry – creativity, production, marketing distribution, exhibition, ownership vs piracy.

Unit 5
News agencies and syndicates: Ownership and organization structures – committees to study the problemsof various media in India.

BOOKS RECOMMENDED:

1. *Aggarwal S.K : Press at the crossroads in India.*
2. *William and Rucker: Newspaper Organization and Management*
3. *Sarkar R.C: The press in India*
4. *Noorani A.G: Freedom of Press in India*
5. *Frank Thayer: Newspaper Management*
6. *Gulab Kothari: Newspaper Management in India*
7. *Reports of the enquiry committees appointed by the Ministry of Information and Broadcasting.*

24OEL647   OBJECT-ORIENTED PROGRAMMING   2 0 0 2

Unit 1
Introduction to OOPS: Object Oriented Programming features, Applications, History, Difference fromstructured Programming, Object Oriented Programming Languages, Program execution.

Unit 2
Object Oriented Concepts: Abstraction, Encapsulation, Polymorphism, Inheritance, Classes and Objects, Programming Basics - Data types, Conditional Statements, Loops, arrays, Functions, Structures.

Unit 3
Implementing Class, Object Data Types, User Defined Data Types, Defining a Class, e Access specifiers, The Scope Resolution Operator, Using Class Objects Like Built-in Types, Scope, Constructors, Member Initialization, Constructor Overloading, Destructors.

Unit 4
Inheritance: Introduction, The protected Access Level, Assignments Between Base and Derived Objects, Types of Inheritance, Compile-Time vs. Run-Time Binding, virtual Functions, Polymorphism, Abstract Base Classes.

Unit 5
The iostream Library, Predefined Streams, Stream States, Formatted I/O, Disk Files, Reading and Writing Objects.

TEXTBOOKS

1. E Balaguruswamy "Object Oriented Programming Using C++" 6th Edition, TMH Publications
2. Lalit Kishore Arora , Dr. Vikesh Kumar, " Object Oriented Programming Using C++ ",S.K. Kataria & Sons;

    2011 edition (2011)

24OEL648   PAINTING AND SCULPTURE   1 0 1 2

Objective: To make students develop critical thinking skill as well as make them creative

in their field of painting and sculpture.

Unit 1
Pencil drawing, life study.

Unit 2
Basics of water colour painting, Clay modelling.

Unit 3
Anatomy and figure study, Basics of oil and acrylic painting.

Unit 4
Basics of Figure modeling.

Unit 5
Moulding and casting.

REFERENCE BOOKS

1. Indian Sculpture and Painting – by E.B. Havell (Author)

2. Modern Painting And Sculpture: 1880 To Present From The Museum Of Modern

   Art – by JohnElderfield (Editor)

24OEL649   **PERSONAL FINANCE**   **2 0**
0 2

Objective: To analyse the process of making personal financial decisions, develop personal

financial goals and identity the strategies for their achievement.

Unit 1
Basics of Personal Financial Planning, Time Value of Money, Planning tax strategies.

Unit 2
Introduction to Consumer Credit, sources of credit, Consumer Purchasing, strategies for housingdecisions.

Unit 3
Insurance: types, selecting the right insurance policy, property and motor vehicle insurance, healthinsurance policies, Retirement Planning, NPS.

Unit 4
Investing fundamentals, investing in shares, bonds and mutual funds, investment in gold and realestate.

Unit 5
Investing in Schemes of Government: National Savings Certificates, KVP, Post Office RecurringDeposits and term deposits, PPF.

REFERENCE TEXTS:

1. Jeff Madura – Personal Finance, Pearson Education

2. Manish Chauhan – 16 Personal Finance Principles every Investor should know, Network18 Publishers

3. Jack R Kapoor, Les R Dlabey – Personal Finance, McGraw Hill

Objective: The objective of this paper is to help student to make basic understanding on advertising, providing understanding on the processes behind successful advertising. The students are introduced to the processes, tools and techniques used in developing advertising concepts with the study areas including creative thinking and visualizing.

Unit 1 Introduction
History of advertising, Advertising-meaning and definition, Advertising as a tool of communication, Features of advertising.

Unit 2 Types of Media – Advantages & Disadvantages
Types of advertising, Types of media in advertising – Features – advantages – disadvantages – Print, Television, Radio, Internet, OOH.

Unit 3 Structure of an Advertising Agency
Structure of advertising agency – Small, Medium, National, In-house.

Unit 4 Other Promotion
Sales Promotion, Direct Marketing, Public Relations, Publicity and Corporate Advertising, UnconventionalPromotional Media.

Unit 5 Case Studies

REFERENCE BOOKS:

Advertising, Frank Jefkins Revised by Daniel Yadin

Kleppner's Advertising Procedure

Objective: To analyse the process of making personal financial decisions, develop personal financial goals and identity the strategies for their achievement.

Unit 1
Packaging: Meaning and importance, functions, marketing considerations of packaging.

Unit 2
Design of package, materials used for packaging, selection criteria of packaging materials, packingtechniques.

Unit 3
Packaging systems, future of packaging.

Unit 4
Provisions of the Legal Metrology (Packaged Commodities) Rules 2011.

Unit 5
Provisions of Food Safety Standards (Packaging and Labelling) Regulations, 2011.

REFERENCE TEXTS:

1. Gordon Robertson – Food Packaging: Principles and Practice, CRC Press

2. Frank Paine – A Handbook of Food Packaging, Springer

24OEL652   **SCRIPTING FOR RURAL BROADCASTING   1 0 1 2**

Unit 1
Introduction to rural broadcasting. Rural life and issues. Cultural ecology - Anthropological approaches - traditional social activities-translocal ruralistic features. Practical: Visit any rural area for making detail analysis on the topics during weekends.

Unit 2
Rural communities. Analysis of social and political life in a rural community. Caste / class dynamics and regional influences.

Unit 3
Scope and Impact of broadcast journalism in rural development. Two day workshop by an external expertfrom the broadcast industry on the rudiments of script writing focusing on rural aspects/ communities.

Unit 4
Practice on Scripting. Focus on covering special issues concerning rural women, youth, farmers, self-helpgroups cottage industries etc.

Unit 5
Developing the final script for rural broadcasting that will have practical application in the field. Finalevaluation by the external expert.

REFERENCES

1. *Eschenbach, J. (1977). The role of broadcasting in rural communication.*
2. *Friedrich-Ebert-Stiftung. George, A. M. (2004). India untouched: The forgotten face of rural poverty. East West Books.*
3. *Kumar, K. (2003). Mixed signals: Radio broadcasting policy in India. Economic and political weekly, 2173-2182.*
4. *Maddison, J. (1971). Radio and television in literacy. Unesco.*
5. *Manyozo, L. (2011). People's radio: communicating change across Africa. Southbound Penang*
6. *Neurath, P. M. (1962). Radio farm forum as a tool of change in Indian villages. Economic Development andCultural Change, 10(3), 275-283.*
7. *Onabajo, F. (2003). 37 Message Design & the Appropriateness of Language in Rural Broadcasting. FourDecades in the Study of Languages & Linguistics in Nigeria: O'Hare, K. (1992). Scripts: Writing for Radio and Television. Canadian Journal of Communication, 17(4).*
8. *Sharma, A., & Kashyap, S. K. (2013). Information need assessment for empowering rural women throughcommunity radio programmes: A study in Tarai region of Uttarakhand. Journal of*
9. *Community Mobilization and Sustainable Development, 8(2), 169-173.*

24OEL653   **SOCIAL MEDIA WEBSITE AWARENESS**
1 0 1 2

Objectives; To understand the history, theory, technology and uses of social media; to create, collaborate, and share messages with audiences of all sizes; to know and explore the possibilities and limitations of social media. Hands on experience with several forms of social media technology; to understand and use social media productively and to evaluating new tools and platforms.

Unit 1

Introduction to Social media; Definition - Social Media and Digital transformation; Social Networking and online communities; Social support and service; Wikipedia, Facebook, Instagram, Tagging, LinkedIn; Social mobile applications; Security settings in Facebook, Whatsapp.

Unit 2

Blogging – History; Creating blog, effect of blogging, micro blogging; Protocol, Platform, Content strategies.

Unit 3

Tweeting - Introduction, History, Protocol; Twitter; Twitter apps; Managing Twitter; #hashtag# creation andfollowing; Security settings in Twitter.

Unit 4

Social media sharing – History, Protocol; YouTube, Flickr, Slide share, Social news; News apps – Newshuntand others; Bookmarking - History, Digg, Reddit, Delicious.

Unit 5

Social theory in the information age; Social Network for professional, business, Digital Marketing; Usingsocial networking sites for research, Security aspects of social networking.

REFERENCES:

1. *Social Networking - Digital and Information Literacy Series by Peter K. Ryan, The Rosen Publishing Group,*

   2011 ISBN 1448823463, 9781448823468

2. *The Social Media Marketing Book Dan Zarrella "O'Reilly Media, Inc.", 13-Nov-2009*

24OEL654   **THEATRE STUDIES**   **1 0 1 2**

Objective: To provide students with a firm grounding in the discipline of Theatre and Performance Studies.

Unit 1
Breathing exercises, warming up exercises.

Unit 2
Voice modulation, Monologue practice.

Unit 3
Facial expressions, emoting a character.

Unit 4
Stage direction, Makeup and costumes.

Unit 5
Choreography, Producing a play.

REFERENCES:

1. Theatre as Sign System: A Semiotics of Text and Performance by Elaine Aston, George Savona

2. Theatre Semiotics: Text and Staging in Modern Theatre by Fernando de Toro

3. Acting For Real: Drama Therapy Process, Technique, and Performance by Renee Emunah

24OEL655   **WRITING FOR TECHNICAL PURPOSES**   **2 0 0 2**

Overview: The course aims at developing skills that will enable students to produce clear and effective scientific and technical documents as required in their work-life. Though the focus of the course is on writing, oral communication of scientific and technical information forms an important part of the course.

Objectives: To familiarize the students with the requirements of effective technical writing; to enable students to independently work on their publication and presentation of papers; developing skills required for presentation of reports, papers and proposals

Unit 1
What is Technical Writing? - Purpose and characteristics of technical writing and need for developing technical writing skill. Use of Technical terms, Defining terms, Style and tone.
Unit 2
Use of resources, documentation style and citation; Standard operation procedures, Instruction Manuals and Handbooks.
Unit 3
Oral presentations, Analysis of published papers – format, content and style.

Unit 4
Drafting a research paper for publication; Grammar check and editing; proof reading.

Unit 5
Submission of term paper.

REFERENCE BOOKS:

1. Mcmurrey David, Technical Writing,

2. Manser Martin H. Guide to Style: an essential guide to the basics of writing style, Viva books

24OEL656   **YOGA AND PERSONAL DEVELOPMENT**   **1 0 1 2**

Objective: To give an understanding on the concept and advantages of yoga and simple yoga practices.

Unit 1
Yoga and Modern Life – Introduction - understanding Yoga – definition - four streams of yoga - Why yoga?

Unit 2
Breath – The Bridge – Introduction - Breathing Practices – Standing - Sitting – Supine.

Unit 3

Loosen Yourself – Introduction – Jogging – Bends - Twisting – Pavanamuktasana Kriya.

Unit 4
Asanas – Suryanamaskar - Standing Posture - Sitting postures - Prone Postures - Supine – Topsy Turvy -Relaxation techniques.

Unit 5
Pranayama, Meditation.

REFERENCE TEXTS:

1. N.S. Ravishankar – Yoga for Health, Pustak Mahal

2. BKS Iyengar – Yoga: The Path to Holistic Health, DK Publishers

24OEL657   FUNDAMENALS OF LEGAL AWARENESS
2 0 0 2

Objective: This course is intended to give the student the power to make a difference in personal and professional life through sound legal knowledge and to be aware of rights and responsibilities towards societyand nation.

Unit 1
Law and classification: definition, meaning, functions, classification- public and private law, civil law andcriminal law, substantive and procedural law, municipal and international law, written and unwritten laws

Unit 2
Law of contracts: overview of Indian Contract Act, definition, meaning, essentials-offer and acceptance, invitation to offer, cross offers, intention to create legal obligation, lawful consideration, lawful object, competency of parties, free consent, agreement not to be void, illegal, immoral or opposed to public policy, agreement v. contract, breach and remedies for breach.

Unit 3
Law of torts: Definition, meaning, essentials, damages- injuria sine damnum and damnum sine injuria, general defences in torts, exceptions to tortious liability: vicarious liability- master servant relationship, Principal- agent relationship, Partner- partnership firm, Major torts: Nuisance, Negligence
Tress pass: Tresspass to a person- Battery, Assault, False Imprisonment, defamation- libel and slander, essentials, defences to defamation, liability in torts- strict liability, absolute liability, damages in torts- meaning, types of damages- nominal, compensatory, exemplary, aggravated, prospective, contemptuous

Unit 4
Criminal law: introduction of criminal law- subject matter, General introduction to the Indian Penal Code, Criminal Procedure code, Indian Evidence Act, mental element- stages of crime, guilty intention, General exceptions- Intoxication, Insanity, Mistake of Fact, Accident, Acts done under compulsion, public duty etc., Right of Private Defence, Major offences: Theft, Extortion, Robbery, Dacoity, Sedition, Abduction, Kidnapping, Unlawful Assembly, Dowry Death, Abetment, Murder, Culpable Homicide

Unit 5

Family law: subject matter and Introduction, Laws Involved, Marriage – validity and degree of prohibited relationship, Divorce Family Court, Grounds for divorce, orders- judicial separation, restitution of conjugal rights, maintenance, Section 125 Criminal Procedure code, Adoption- difference between guardianship and adoption, General outline of Hindu Adoption and Maintenance Act, Guardianship and Wards Act, Succession- Testamentary and Intestate- Testator, Executor, Administrator and Probate

Amrita Values Program   1 0 0 1

Amrita University's Amrita Values Program (AVP) is a new initiative to give exposure to students to the richness and beauty of the Indian way of life. India is a country where history, culture, art, aesthetics, cuisine, and nature exhibit more diversity than anywhere else in the world. Amrita Values Programs emphasize making students familiar with the rich tapestry of Indian life, culture, arts, science, and heritage which has historically drawn people from all over the world. Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.
Courses offered under the framework of the Amrita Values Program:

22AVP501   Message of Śrī Mātā Amritanandamayi Devi
Amma's messages can be put into 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 matters which we consider 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 keeping the balance of the mind.

22AVP502   Insights from the Ramayana
The historical significance of Ramayana, the first Epic in the world, influence of Ramayana on Indian values and culture, storyline of Ramayana, study of leading characters in Ramayana, influence of Ramayana outside India, misinterpretation of Ramayana by colonial powers and its impact on Indian life, relevance of Ramayana for modern times.

22AVP503   Insights from the Mahabharata
The historical significance of Mahabharata, the largest Epic in the world, influence of Mahabharata on Indian values and culture, storyline of Mahabharata, study of leading characters in Mahabharata, Kurukshetra War and its significance, importance of Dharma in society, message of the Bhagavad Gita, relevance of Mahabharata for modern times.

22AVP504   Insights from the Upanishads
Introduction: Sruti versus Smrti, overview of the four Vedas and the ten Principal Upanishads, the central problems of the Upanishads, ultimate reality, the nature of Atman, the different modes of consciousness, Sanatana Dharma and its uniqueness, The Upanishads and Indian Culture, relevance of Upanishads for modern times, a few Upanishad Personalities: Nachiketas, Satyakama Jabala, Aruni, Shvetaketu.

22AVP505   Insights from Bhagavad Gita
Introduction to Bhagavad Gita, brief storyline of Mahabharata, context of Kurukshetra War, the anguish of Arjuna, counsel by Sri. Krishna, key teachings of the Bhagavad Gita, Karma Yoga, Jnana Yoga, and Bhakti Yoga, theory of Karma and Reincarnation, concept of Dharma, idea of the self and realization of the self, qualities of a realized person, concept of Avatar, relevance of Mahabharata for modern times.

22AVP506   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 the UnitedStates and Europe, return and reception India, message to Indians about our duties to the nation.

22AVP507   Great Spiritual Teachers of India

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

22AVP508   Indian Arts and Literature:

The aim of this course is to present the rich literature, culture of ancient India, and help students appreciate their deep influence on Indian life, Vedic culture, the primary source of Indian culture, brief introduction, and appreciation of a few of the art forms of India, arts, music, dance, theatre, paintings, sculpture and architecture, the wonder language, Sanskrit, and ancient Indian Literature.

22AVP509   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 AshtangaYoga. The coverage also includes the effect of yoga on integrated personality development.

22AVP510   Appreciation of Kerala's Mural Art Forms:

A mural is any piece of artwork painted or applied directly on a wall, ceiling, or another large permanent surface. In the contemporary scenario, Mural painting is not restricted to permanent structures and is being done even on canvas. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture. Kerala mural paintings are 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 to the 9th to 12th centuries CE when this form of art enjoyed Royal patronage. Learning Mural painting through the theory and practice workshop is the objective of this course.

22AVP512   Ancient Indian Science and Technology

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

24SSK501   LIFE SKILLS   1 0 2 2

Course objective:

To bridge the gap between a student and a student becoming an employee or an entrepreneur. Aims to provide students with the knowledge and skills to understand and participate in the modern business scenario and the world of economics so as to prepare them to achieve success in their career.

Course outcomes:

CO1	Soft Skills: At the end of the course, the students would have developed self-confidence and positive attitude necessary to compete and challenge themselves. They would also be able to analyse and manage their emotions to face real life situations.

CO2	At the end of the course, the students shall learn to examine the context of a Group Discussion topic and develop new perspectives and ideas through brainstorming and arrive at a consensus.
CO3	At the end of the course, the students will have the ability to prepare a suitable resume. They would also have acquired the necessary skills, abilities and knowledge to present themselves confidently. They would be sure-footed in introducing themselves and facing interviews.
CO4	At the end of the course the students will have the ability to analyse every question asked by the interviewer, compose correct responses and respond in the right manner to justify and convince the interviewer of one's right candidature through displaying etiquette, positive attitude and courteous communication.
CO5	Aptitude: At the end of the course, the student will have acquired the ability to analyse, understand and classify questions under arithmetic, algebra and logical reasoning and solve them employing the most suitable methods. They will be able to analyse, compare and arrive at conclusions for data analysis questions.
CO6	At the end of the course, students will be able to interpret, critically analyse and solve logical reasoning questions. They will have acquired the skills to manage time while applying methods to solve questions on arithmetic, algebra, logical reasoning, statistics and data analysis and arrive at appropriate conclusions.
CO7	Verbal: At the end of the course, the students will have the ability to understand the nuances of English grammar and apply them effectively.
CO8	At the end of the course, the students will have the ability to relate, choose, conclude and determine the usage of right vocabulary.
CO9	At the end of the course, the students will have the ability to decide, conclude, identify and choose the right grammatical construction.

➢ Soft skills and its importance: Pleasure and pains of transition from an academic environment to work - environment. Need for change. Fears, stress and competition in the professional world. Importance of positive attitude, self-motivation and continuous knowledge upgradation.

➢ Attitude, Values, Motivation, Emotion Management, Steps to like yourself, Positive Mental Attitude, Assertiveness.

➢ Resume writing Group discussion, Concepts, Mock GDs. Interviews, Presentation skills –
  Guidelines.

➢ Vocabulary: Synonyms; Antonyms; Analogy; one-word substitutes; idioms; phrasal verbs; Grammar: Article and preposition; SV agreement; tenses; voices; modifiers; parallelism. Reading and comprehension; para jumble.

➢ Problem Solving: Problems on numbers; Percentages; Ratio, proportions and variations; Time and distance; Time, men and work.

➢ Data interpretation: Numerical DataTables; Line Graphs; Bar Charts and Pie Charts; Case let Forms; Mix Diagrams; Geometrical Diagrams and other forms of Data Representation.

➢ Logical Reasoning: Family Tree; Linear Arrangements; Circular and Complex Arrangement; Conditionalities and Grouping; Sequencing and Scheduling; Selections; Networks; Codes; Cubes; Venn Diagram in Logical Reasoning.

Textbooks:
1. Geoffrey Leech, Jan Svartvik - A Communicative Grammar of English - Longman

2. Adair. J - Effective Team Building: How to make a winning team – Pan Books
3. Gulati.S. – Corporate Soft Skills – Rupa & Co.
4. Peggy Klaus - The Hard Truth about Soft Skills – Harper Business Publication.

Reference Books:

1. R S Aggarwal - Quantitative Aptitude – S. Chand
2. R S Aggarwal - Verbal and Non-Verbal Reasoning - S. Chand
3. R S Aggarwal – Data Interpretation - S. Chand
4. Quantitative Aptitude – The Institute of Chartered Accountants of India
5. Leslie Bendaly – More Games Teams Play – McGraw Hill
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.

Reference Books:

1. R S Aggarwal - Quantitative Aptitude – S. Chand
2. R S Aggarwal - Verbal and Non-Verbal Reasoning - S. Chand
3. R S Aggarwal – Data Interpretation - S. Chand
4. Quantitative Aptitude – The Institute of Chartered Accountants of India
5.