

2024

B.Sc. Visual Communication

Course Structure and Syllabus

(For the candidates admitted from the academic year 2024-2025 onwards)

**CHOICE BASED CREDIT SYSTEM- LEARNING
OUTCOMES BASED CURRICULUM FRAMEWORK
(CBCS-LOCF)**



THANTHAI HANS ROEVER COLLEGE (AUTONOMOUS)

(Nationally Re-Accredited by NAAC with A)

(Affiliated to Bharathidasan University, Tiruchirappalli)

ELAMBALUR, PERAMBALUR – 621 220



Vision

To enhance professionalism in media by creating a skilled workforce across diverse media forms, while nurturing culture-conscious, development-oriented, socially responsible, and committed media professionals. The department envisions becoming a center of excellence that imparts innovative training in visual media, emphasizing alternative perspectives and aesthetic representation of local realities through global media strategies.

Mission

- To provide a broad spectrum of visual media education that enables students to make meaningful career choices.
- To sharpen creativity and critical understanding of media among students.
- To facilitate the use of alternative media as a tool for bringing positive social change.
- To bridge the gap between academia and the media industry.
- To broaden intellectual acumen and develop technical proficiency in visual media.
- To promote social and political awareness through holistic visual media education.

Programme Outcomes (POs)

PO1: Demonstrate effective communication skills through speaking, writing, visual, and listening abilities across personal, public, and media platforms.

PO2: Acquire competence in observing events, gathering information, reporting, editing, and producing content for diverse media formats.

PO3: Develop critical understanding of media systems and recognize how media both shapes and is shaped by politics, society, culture, economics, and everyday life.

PO4: Identify the power of persuasion in media practices while upholding ethical responsibilities in all levels of communication.

PO5: Understand the role of communication in fostering interaction, inclusivity, and interdependence across gender, race, and culture.

PO6: Apply creative, technical, and aesthetic skills to design and produce innovative visual media content.

Programmed Specific Outcomes (PSO)

PSO1: Apply artistic, aesthetic, and technical skills in photography, film, animation, graphic design, and multimedia production.

PSO2: Create and critically evaluate visual narratives that reflect cultural values, social realities, and global perspectives.

PSO3: Utilize digital tools, media technologies, and software applications to produce innovative visual content for print, broadcast, and online platforms.

PSO4: Demonstrate professional ethics, social responsibility, and critical thinking in the practice of visual media and communication.

PSO5: Integrate theoretical knowledge with practical skills to pursue successful careers or entrepreneurship in advertising, journalism, filmmaking, design, and other media-related industries.

Thanthai Hans Roever College (Autonomous)

Elambalur, Perambalur - 621 220

B.Sc. VISUAL COMMUNICATION

CHOICE BASED CREDIT SYSTEM – LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK (CBCS- LOCF)

(For the candidates admitted from the academic year 2023 - 2024 onwards)

| SEM | PART | Course Code | Title of the Course | HOURS | CREDI TS | UM MARKS | CIA MERKS | ESE MARKS | TOTAL MARKS |
|-------|------|-------------|---------------------------------------|-------|-------------|-------------|--------------|--------------|----------------|
| 1 | I | 23UT1/H1 | Language | 6 | 3 | 3 | 25 | 75 | 100 |
| 1 | II | 23UE1 | English | 6 | 3 | 3 | 25 | 75 | 100 |
| 1 | III | 23UVC1CC1 | Introduction to Human Communication | 6 | 5 | 3 | 25 | 75 | 100 |
| 1 | III | 23UVC1CC2 | Visual Arts and Aesthetics | 6 | 5 | 3 | 25 | 75 | 100 |
| 1 | III | 23UVC1AC1P | Graphic Design and Typography | 4 | 3 | 3 | 40 | 60 | 100 |
| I | IV | 23UVC1SE1 | NME – 1 | 2 | 2 | 3 | 25 | 75 | 100 |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 21 | - | - | - | 600 |
| 2 | I | 23UT2/H2 | Language | 6 | 3 | 3 | 25 | 75 | 100 |
| 2 | II | 23UE2 | English | 6 | 3 | 3 | 25 | 75 | 100 |
| 2 | III | 23UVC2CC3 | Understanding Visual Communication | 5 | 5 | 3 | 25 | 75 | 100 |
| 2 | III | 23UVC2CC4P | Photography and Videography | 5 | 5 | 3 | 40 | 60 | 100 |
| 2 | III | 23UVC2AC2P | Publication Design | 4 | 3 | 3 | 40 | 60 | 100 |
| 2 | IV | 23UVC2SE2 | NME -2 | 2 | 2 | 3 | 25 | 75 | 100 |
| 2 | IV | 23UVC2SE3 | Advertising Basics | 2 | 2 | 3 | 25 | 75 | 100 |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 23 | - | - | - | 700 |
| 3 | I | 23UT3/H3 | Language | 6 | 3 | 3 | 25 | 75 | 100 |
| 3 | II | 23UE3 | English | 6 | 3 | 3 | 25 | 75 | 100 |
| 3 | III | 23UVC3CC5 | Multimedia Technologies and Standards | 5 | 5 | 3 | 25 | 75 | 100 |
| 3 | III | 23UVC3CC6P | Audio-Visual Editing | 4 | 4 | 3 | 40 | 60 | 100 |
| 3 | III | 23UVC3AC3 | New Media Journalism | 4 | 3 | 3 | 25 | 75 | 100 |
| 3 | IV | 23UVC3SE4 | Multimedia Content Packaging | 2 | 2 | 3 | 25 | 75 | 100 |
| 3 | IV | 23UHW | Health and Wellness | 1 | 1 | 3 | 25 | 75 | 100 |
| 3 | IV | 23UGS | Gender Studies | 1 | 1 | 3 | 25 | 75 | 100 |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 23 | - | - | - | 800 |

| SEM | PART | Course Code | Title of the Course | HOURS | CREDITS | UM MARKS | CIA MERKS | ESE MARKS | TOTAL MARKS |
|-------------|------|--------------|-------------------------------------|-------|---------|----------|--------------------------------------|-----------|-------------|
| 4 | I | 23UT4/H4 | Language | 6 | 3 | 3 | 25 | 75 | 100 |
| 4 | II | 23UE4 | English | 6 | 3 | 3 | 25 | 75 | 100 |
| 4 | III | 23UVC4CC7 | Film Appreciation and Analysis | 5 | 5 | 3 | 25 | 75 | 100 |
| 4 | III | 23UVC4CC8P | Animation and Character Design | 5 | 5 | 3 | 40 | 60 | 100 |
| 4 | III | 23UVC4AC4 | Photo Journalism | 4 | 3 | 3 | 25 | 75 | 100 |
| 4 | IV | 23USSD | Soft Skill | 2 | 2 | 3 | 25 | 75 | 100 |
| 4 | IV | 23UES | Environmental Studies | 2 | 2 | 3 | 25 | 75 | 100 |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 23 | - | - | - | 700 |
| 5 | III | 23UVC5CC9 | Advertising and Brand Communication | 6 | 5 | 3 | 25 | 75 | 100 |
| 5 | III | 23UVC5CC10 | User Experience Design | 6 | 5 | 3 | 25 | 75 | 100 |
| 5 | III | 23UVC5CC11P | Advanced 3D Texturing and Sculpting | 5 | 4 | 3 | 40 | 60 | 100 |
| 5 | III | 23UVC5CC12PW | Project with Viva -Voce | 3 | 3 | - | Evaluation - 80 Viva Voce - 20 | | 100 |
| 5 | III | 23UVC5DE1 | Corel Draw | 4 | 4 | 3 | 25 | 75 | 100 |
| 5 | III | 23UVC5DE2 | Dreamweaver | 4 | 4 | 3 | 25 | 75 | 100 |
| n5 | IV | 23UVE | Value Education | 2 | 2 | 3 | 25 | 75 | 100 |
| | | | Summer Internship* | | 2* | | | | |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 27 | - | - | - | 700 |
| 6 | III | 23UVC6CC13 | Media Culture in Tamil Nadu | 6 | 5 | 3 | 25 | 75 | 100 |
| 6 | III | 23UVC6CC14 | Media Entrepreneurship | 6 | 5 | 3 | 25 | 75 | 100 |
| 6 | III | 23UVC6CC15P | Extended Reality Design | 6 | 4 | 3 | 40 | 60 | 100 |
| 6 | III | 23UVC6DE3P | Capstone Project | 6 | 4 | 3 | 40 | 60 | 100 |
| 6 | III | 23UVC6DE4 | Short Filmmaking | 6 | 4 | 3 | 25 | 75 | 100 |
| 6 | V | | Extension Activity | - | 1 | - | - | - | - |
| | | | Value Added Course* | | 2* | 2 | 50 | 50 | 100* |
| Total | | | | 30 | 23 | - | - | - | 500 |
| Grand Total | | | | 180 | 140 | | | | 4000 |

* Extra Credit Courses which will not be included in the total CGPA

- Summer Internship after 4th semester during summer vacation -30 Hours -

Value added course (Outside **Hours / Week**: 30 hours)

CORE COURSES

1. Introduction to Human Communication
2. Visual Arts and Aesthetics
3. Understanding Visual Communication
4. Photography and Videography
5. Multimedia Technologies and Standards
6. Audio-Visual Editing
7. Film Appreciation and Analysis
8. Animation and Character Design
9. Advertising and Brand Communication
10. User Experience Design
11. Advertising and Brand Communication
12. User Experience Design
13. Advanced 3D Texturing and Sculpting
14. Project with Viva –Voce
15. Media Culture in Tamil Nadu
16. Media Entrepreneurship
17. Extended Reality Design

ALLIED COURSES

1. Graphic Design and Typography
2. Publication Design
3. New Media Journalism
4. Photo Journalism

SEMESTER – I

INTRODUCTION TO HUMAN COMMUNICATION

Course Code : 23UVC1CC1
Hours / Week : 6
Credits : 5

Maximum Marks : 100
Internal Marks : 25
External Marks : 75

Course Outcomes:

- CO1:** Define communication types, assess its societal impact, and design effective strategies.
CO2: Analyze processes and barriers to communication and evaluate real-world solutions.
CO3: Apply nonverbal and listening skills to build and sustain professional relationships.
CO4: Evaluate communication styles to manage conflicts and implement negotiation strategies.
CO5: Deliver persuasive speeches using technology and assess presentation effectiveness

Unit 1: Foundations of Communication

- Communication: Definition and types of communication
- Need for and importance of human and visual communication
- Nature of communication: Communication as expression, skill, and process
- Understanding communication models: SMCR Model
- Communication in different contexts: interpersonal, group, organizational, and mass communication

Unit 2: Communication Processes and Language

- Communication as a process and a product
- Message, meaning, connotation, denotation, culture, and codes
- Flow of communication and barriers to communication
- Levels of communication: Technical, Semantic, and Pragmatic
- Semiotic landscape: language and visual communication, narrative representation

Unit 3: Nonverbal Communication and Listening Skills

- Introduction to nonverbal communication: types and functions
- Understanding body language, facial expressions, gestures, and posture
- Importance of active listening in effective communication
- Barriers to effective listening and strategies to enhance listening skills

Unit 4: Interpersonal Communication and Relationship Building

- Principles of effective interpersonal communication
- Communication styles: assertive, passive, aggressive, and passive-aggressive
- Conflict resolution and negotiation skills
- Building and maintaining professional relationships through communication

Unit 5: Public Speaking and Presentation Skills

- Basics of public speaking: overcoming fear, audience analysis, and speech organization
- Developing effective verbal and visual presentation skills
- Use of technology in presentations: PowerPoint, Prezi, and other tools
- Evaluating and improving public speaking and presentation skills through feedback and practice

Textbooks

1. Berger, A. A. (2016). *Messages: An Introduction to Communication*. Routledge.

2. Bharadwaj, A., & Rath, P. (2021). *Public Speaking for Leaders: Communication Strategies for the Global Market*. Taylor & Francis Group.
3. McLean, S. (2005). *The Basics of Interpersonal Communication*. Pearson/A and B.
4. Mihir. (2021). *Public Speaking: Speak Effectively in Public*. Mihir Prajapati.
5. Nagendra, S. P. (2021). *Excellence in Communication Skills*. Shashi Prabha Nagendra.
6. Savithri, S. R. (2019). *Introduction to Communication Sciences*. Nova Science Publishers.
7. Turner, L. H., & West, R. (2018). *An Introduction to Communication*. Cambridge University Press.

References

1. Bar-Am, N. (2016). *In Search of a Simple Introduction to Communication*. Springer.
2. Dickhaus, J., & Netzley, S. (2017). *Introduction to Communication (First Edition)*. Cognella, Incorporated.
3. *Evolution and Aesthetics: Visual Arts in Comparative Perspective*. (2018). Angelo Pontecorboli Editore.
4. Locher, P., Martindale, C., & Dorfman, L. (2020). *New Directions in Aesthetics, Creativity and the Arts*. Routledge.
5. van Eck, C., & Winters, E. (2017). *Dealing with the Visual: Art History, Aesthetics and Visual Culture*. Routledge.

Web Resources

1. *Communication Research* – <https://journals.sagepub.com/home/crx>
2. *Journal of Communication* – <https://onlinelibrary.wiley.com/journal/14602466>
3. *Communication Monographs* – <https://www.tandfonline.com/toc/rcmm20/current>
4. *Journal of Computer-Mediated Communication* – <https://academic.oup.com/jcmc>
5. *Human Communication Research* – <https://onlinelibrary.wiley.com/journal/14682805>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|--|-------------------------|-----|-----|-----|-----|-----------------------------------|------|------|------|------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | ✓ | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| CO2 | ✓ | | | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| CO3 | ✓ | | | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| CO4 | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| CO5 | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| Number of Matches(□) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – I

VISUAL ARTS AND AESTHETICS

Course Code : 23UVC1CC1

Maximum Marks : 100

Hours / Week : 6

Internal Marks : 25

Credits : 5

External Marks : 75

Course Outcomes :

CO1: Identify and describe different styles, movements, and traditions in art history.

CO2: Analyze and interpret artworks critically by applying theoretical and historical frameworks.

CO3: Demonstrate the ability to communicate ideas, emotions, and narratives effectively through artistic expression.

CO4: Engage in constructive critique of one's own and others' artworks to foster creative growth.

CO5: Recognize and evaluate the significance of art in contemporary society and its impact on cultural and social issues.

Unit 1: Visual Art and Aesthetics

- Aesthetic Experience, Objectivism vs. Subjectivism
- Elements of Visual Art
- Creativity and Expression in Art, Symbolism and Iconography
- Form and Function; Content and Composition; Representational and Abstract Art
- Emerging Visual Contexts – Virtual Reality and Digital Culture

Unit 2: Indian Art

- Prehistoric Cave Paintings: Bhimbetka, Indus Valley Civilisation, Buddhist Art
- Murals: Ajanta, Ellora, Bagh, Sittanavasal
- Miniatures: Pala, Mughal, Rajasthani, Pahari, Deccan
- Art Movements: Bengal School, Bombay Progressive Artists' Group, Baroda Group of Artists, Progressive Painters Association, Madras Art Movement

Unit 3: Western Art

- Prehistoric, Greek, Romanesque, Byzantine, Gothic
- Renaissance, Baroque, Realism, Impressionism, Post-Impressionism
- Pointillism, Symbolism, Cubism, Expressionism
- Futurism, Dadaism, Surrealism, Op Art, Pop Art
- Minimalism, Conceptual Art, Performance Art

Unit 4: Contemporary Movements and Artists

- Street Art, Digital Art, Neo Pop Art, Installation Art, Afrofuturism
- Internet Art, Posthuman Art, Data Art, Net.Art
- Superflat Art, Contemporary Figurative Art, Data Sculpture, Data Painting
- Notable Artists: Anish Kapoor, Sudarshan Shetty, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitish Kallat, Bharti Kher, Subodh Gupta, CJ Anthony Dass, Alphonso Arul Doss, RB Bhaskaran, KM Adimoolam, AP Santhanaraj, G Raman, Golan Levin, David McCandless, Nathalie Miebach, Aaron Koblin, Chris Jordan, Zach Blas, Tega Brain, Sam Lavigne, Joel Stern, James Parker, Sean Dockray, Refik Anadol, Pipilotti Rist, Bill Viola, Lynn Hershman Leeson, Isaac Julien, Hito Steyerl, Arthur Jafa

Unit 5: Visual Art Analysis and Appreciation

- Description, Analysis, Interpretation, Judgment
- Heinrich Wölfflin – *Principles of Art History*
- Clive Bell – *Significant Form*
- Erwin Panofsky – *Three Levels of Iconography*
- Roland Barthes – *Rhetoric of the Image*

Textbooks

1. Kleiner, F. S., & Gardner, H. (2009). *Gardner's Art through the Ages: A Global History*. Thomson/Wadsworth.
2. *The Routledge Companion to Aesthetics*. (2013). Taylor & Francis.
3. Mitter, P. (1994). *Indian Art*. Oxford University Press.
4. Huntington, J. C., & Huntington, S. L. (2014). *The Art of Ancient India: Buddhist, Hindu, Jain*. Motilal Banarsidass.
5. Smith, V. A. (2015). *Art of India*. Parkstone International.

References

1. Pande, A. (2013). *Masterpieces of Indian Art*. Lustre Press.
2. Bahl, S. (2012). *5000 Years of Indian Art*. Lustre Press.
3. Adams, L. (2005). *A History of Western Art*. McGraw-Hill.
4. Berleant, A. (2019). *Aesthetics and Environment: Variations on a Theme*. Routledge.
5. Barthes, R. (1977). *Image-Music-Text*. Farrar, Straus and Giroux.

Web Resources

1. *The Art Story* – <https://www.theartstory.org>
2. Clive Bell – Significant Form – [PDF](#)
3. Roland Barthes – *Rhetoric of the Image* – [PDF](#)
4. Panofsky – Iconology – [PDF](#)
5. *Tate Kids* – <https://www.tate.org.uk/kids>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|--|-------------------------|-----|-----|-----|-----|-----------------------------------|------|------|------|------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| CO2 | ✓ | | | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| CO3 | ✓ | | | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| CO4 | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| CO5 | ✓ | ✓ | ✓ | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| Number of Matches(☐) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – I
GRAPHIC DESIGN AND TYPOGRAPHY (PRACTICAL)

Course Code : 23UVC1AC1
Hours / Week : 4
Credits : 3

Maximum Marks : 100
Internal Marks : 40
External Marks : 60

Course Outcomes :

- CO1:** Demonstrate a foundational understanding of the principles and elements of graphic design.
- CO2:** Apply the design process from ideation to production in developing creative solutions.
- CO3:** Analyze and effectively use typography in design with attention to form, style, hierarchy, and readability.
- CO4:** Utilize grid systems and layout principles to create balanced and effective visual compositions.
- CO5:** Employ color theory and compositional strategies to communicate meaning, emotion, and aesthetic harmony.

Practical Exercises:

1. Create a visual composition using basic elements of design (lines, shapes, and forms).
2. Design a balanced layout incorporating proximity and alignment principles.
3. Develop a color palette using color theory and associations.
4. Analyze an existing design and critique its use of design elements and principles.
5. Redesign a poorly balanced composition by applying design principles.
6. Create a complex pattern using multiple shapes and forms.
7. Design a unique hand-lettered alphabet.

Textbooks

1. White, A. W. (2011). *The Elements of Graphic Design*. United States: Allworth Press.
2. Samara, T. (2012). *Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solutions*. United States: Rockport Publishers.
3. Stewart, S., Dabner, D., & Vickress, A. (2020). *Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media*. United Kingdom: Thames & Hudson.
4. Vienne, V., & Heller, S. (2015). *Becoming a Graphic and Digital Designer: A Guide to Careers in Design*. Germany: Wiley.
5. Santoro, S. W., & Santoro, E. (2013). *Guide to Graphic Design*. United States: Pearson Education.

References

1. Phillips, J. C., & Lupton, E. (2015). *Graphic Design: The New Basics* (2nd ed., Revised and Expanded). United States: Princeton Architectural Press.
2. Casey, A., Calvert, S., & Dabner, D. (2010). *The New Graphic Design School: A Foundation Course in Principles and Practice*. United Kingdom: Wiley.
3. Dabner, D., Stewart, S., & Zempol, E. (2013). *Graphic Design School: The Principles and Practice of Graphic Design*. United States: Wiley.
4. Reveley, R. (2019). *Learn Graphic Design (Page by Page): 50 Exercises in Colour, Composition, Typography, Branding, Packaging, Editorial Design and Contextual Studies*. (n.p.): Independently Published.
5. Frasier, R. (2018). *Graphic Design Handbook*. United States: Independently Published.

6. *Best Practices for Graphic Designers, Packaging: An Essential Guide for Implementing Effective Package Design Solutions.* (2013). Taiwan: Rockport Publishers.

Web Resources

1. *Journal of Graphic Design* – <https://www.journalofgraphicdesign.com/>
2. *Communication Arts* – <https://www.commarts.com/>
3. *Eye Magazine* – <https://www.eyemagazine.com/>
4. *Print Magazine* – <https://www.printmag.com/>
5. *How Design* – <https://www.howdesign.com/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – I

DIGITAL STORYTELLING AND SCRIPTWRITING (NME-I)

Course Code: 23UVC1SE1

Hours / Week: 2

Credits: 2

Maximum mark : 100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Express ideas fluently using standard screenwriting formats.
2. Craft character-based stories with clear conflicts at an advanced level.
3. Analyse the structure of film and television narratives.
4. Apply creative ideas in writing full-length scripts.
5. Understand techniques for writing scripts within specific budget constraints.

Unit 1: Introduction to Story

- Terminology of story design
- Principles of story design
- Story structure: Three-Act Structure
- Freytag's Pyramid, Hero's Journey Structure, Dan Harmon's Story Circle

Unit 2: Elements of Script

- Definition and meaning of the script
- Script preparation
- Basics of scriptwriting – from story ideas to script
- Screenplay formatting

Unit 3: Development of Script

- Process of script development
- Strategies for script development
- Structure of scripts
- Storytelling techniques

Unit 4: Types of Script

- Writing for fiction and non-fiction
- Documentary script format
- Commercials, PSA, News, and Radio scripts
- Script for video games
- Standalone scripts and Spec scripts

Unit 5: Analysis of Story and Script

- Elements of story analysis
- Cultural contexts and storytelling practices
- McKee's Story Analysis Approach
- Narrative Paradigm
- Photovoice (slideshow, photographs with sound)

Textbooks

1. Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. United States: Delta.
2. McKee, R. (1997). *Story: Substance, Structure, Style, and the Principles of Screenwriting*. United States: HarperCollins.

3. Vogler, C. (2007). *The Writer's Journey: Mythic Structure for Writers*. United States: Michael Wiese Productions.
4. Trotter, D. (2014). *The Screenwriter's Bible*. United States: Silman-James Press.
5. Seger, L. (2010). *Making a Good Script Great*. United States: Samuel French.

Reference

1. Aronson, L. (2014). *The 21st Century Screenplay: A Comprehensive Guide to Writing Tomorrow's Films*. Australia: Allen & Unwin.
2. Batty, C. (2019). *Screenwriting Studies: The Applied Research of Writing for the Screen*. United Kingdom: Palgrave Macmillan.
3. Hauge, M. (2011). *Writing Screenplays That Sell*. United States: HarperCollins.
4. Price, S. (2013). *A History of the Screenplay*. United Kingdom: Palgrave Macmillan.
5. Snyder, B. (2005). *Save the Cat! The Last Book on Screenwriting You'll Ever Need*. United States: Michael Wiese Productions.

Web Resources

1. *BBC Writersroom* – <https://www.bbc.co.uk/writersroom>
2. *The Script Lab* – <https://thescriptlab.com>
3. *Simply Scripts* – <https://www.simplyscripts.com>
4. *Go Into The Story (Screenwriting Blog)* – <https://gointothestory.blcklst.com>
5. *American Screenwriters Association* – <https://www.americanscreenwriters.com>

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input style="display:none" type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – II

UNDERSTANDING VISUAL COMMUNICATION

Course Code: 23UVC2CC3

Hours / Week: 6

Credits: 6

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Analyze and evaluate visual elements and messages in media forms, demonstrating advanced understanding of visual communication concepts and principles.
2. Apply design and visual communication principles to create effective and ethical outputs tailored to specific audiences and contexts.
3. Demonstrate understanding of the role of visual communication in shaping cultural, social, and political narratives, and critically analyze the persuasive use of images.
4. Synthesize knowledge of visual literacy, design principles, and ethical considerations to develop a final project communicating a clear narrative concept.
5. Evaluate the impact and effectiveness of visual communication, considering social, cultural, and ethical implications, and apply this understanding in practice.

Unit 1: Introduction to Visual Culture

- Introduction to Visual Media and its role in society
- The power of visual images in communication
- Visual language and its functions
- Framing in visual communication
- Narrative theory and its elements
- Types of narratives in traditional and modern media

Unit 2: Fundamentals of Visual Literacy

- Definition, concepts, and importance of visual literacy
- Visual elements and principles of design
- Visual environments: art, print, film, television, and public space
- Public art and social responsibility
- Visual persuasion and propaganda: historical and ethical perspectives
- Visual stereotypes: impact on society and strategies to challenge them

Unit 3: Visual Perception and Theories

- Basic visual concepts and principles of design
- Physiological aspects and perceptual aesthetics
- Sensation and perception, organization, and constancies
- Gestalt theory and constructivism in visual communication
- Cognitive understanding and cognitive theories in perception

Unit 4: Theories of Visual Communication

- Developing the “visual literacy eye” and analysis techniques
- The Gaze: male gaze, female gaze, and other perspectives
- Meaning and message in visual communication
- Form, content, and context in interpretation
- Cultural theories and key frames from visual art history
- Visual culture: evolution, cultural differences, and impact of technology

Unit 5: The Grammar of Visual Design

- Semiotics: iconic, indexical, and symbolic signs

- Colour theories: science, psychology, and emotional impact
- Principles of design and application in communication
- Relationships between visual elements: balance, harmony, emphasis
- Persuasion techniques in visual communication

Textbooks

1. Baldwin, J., & Roberts, L. (2019). *Visual Communication: From Theory to Practice*. Bloomsbury.
2. Aiello, G., & Parry, K. (2020). *Visual Communication: Understanding Images in Media Culture*. SAGE.
3. Lester, P. M. (2010). *Visual Communication: Images with Messages*. Wadsworth.
4. Smith, K. L., Moriarty, S., Kenney, K., & Barbatsis, G. (2004). *Handbook of Visual Communication: Theory, Methods, and Media*. Routledge.
5. Page, J. T., & Duffy, M. (2021). *Visual Communication: Insights and Strategies*. Wiley.

Reference Books

1. Crow, D. (2017). *Visible Signs: An Introduction to Semiotics in the Visual Arts*. Bloomsbury.
2. Davis, M., & Hunt, J. (2017). *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience*. Bloomsbury.
3. Edwards, M. (2015). *The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas*. LID Publishing.
4. Sturken, M., & Cartwright, L. (2017). *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press.
5. Mirzoeff, N. (2020). *An Introduction to Visual Culture*. Routledge.

Web Resources

1. *Visual Communication Quarterly* – <https://www.tandfonline.com/toc/hvcq20/current>
2. *Journal of Visual Literacy* – <http://www.visualnarratives.org/jvl/index.html>
3. *Information Design Journal* – <https://benjamins.com/catalog/idj>
4. *Communication Design Quarterly* – <https://sigdoc.acm.org/publications/cdq/>
5. *The Art Story (Modern Art & Visual Culture)* – <https://www.theartstory.org/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – II
PHOTOGRAPHY AND VIDEOGRAPHY (PRACTICAL)

Course Code: 23UVC2CC4

Hours / Week: 6

Credits: 6

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes :

1. Demonstrate visual storytelling skills by producing short videos that communicate narratives effectively.
2. Apply principles of camera shots, angles, lighting, and movement to create technically sound and creative video content.
3. Experiment with visual effects, editing techniques, and transitions to enhance the narrative impact of videos.
4. Critically evaluate video productions, incorporating constructive feedback to improve creative and technical quality.
5. Integrate theoretical and practical knowledge to produce short videographic projects suited to professional contexts.

Practical Exercises

1. Create a short video that tells a story without using words.
2. Produce a 1–2 minute video showing a simple sequence of events as a visual story without dialogue.
3. Create a short video using light and shadow to establish mood.
4. Develop a 1–2 minute video using different types of lighting (natural, artificial) and lighting angles to create tone.
5. Capture a scene from multiple perspectives (close-up, wide shot, bird's eye view, worm's eye view, etc.).
6. Produce a 1–2 minute video of a single subject (person, object, animal) from multiple angles.
7. Record a 10–30 second video of a single moment (e.g., jumping, hitting a ball) from simultaneous angles.
8. Create a 1-minute video using only one type of shot (close-up, medium, or wide).
9. Develop a 1-minute video using only one type of lighting (natural or artificial).
10. Create a 1-minute video using only one type of camera movement (pan, tilt, zoom, or tracking).
11. Produce a 1-minute video using one visual effect (slow motion, time-lapse, fast motion, etc.).
12. Create a 1-minute video using only one editing technique (cut, dissolve, fade, or wipe).

Textbooks (Five)

1. Bull, S. (2020). *A Companion to Photography*. John Wiley & Sons.
2. Carucci, J. (2013). *Digital SLR Video and Filmmaking For Dummies*. John Wiley & Sons.
3. Andersson, B. (2015). *The DSLR Filmmaker's Handbook: Real-World Production Techniques*. John Wiley & Sons.
4. Cheng, E. (2015). *Aerial Photography and Videography Using Drones*. Peachpit Press.
5. Ducker, R. (2019). *Tell Your Story with Light: The Basic Guide to Great Photos and Video*. Amazon KDP Print US.

Reference Books

1. Tasabehji, Y., & Tasabehji, M. (2022). *The Ultimate Guide to iPhone Photography*. Page Street Publishing.
2. Valenzuela, R. (2020). *The Successful Professional Photographer*. Rocky Nook, Inc.
3. Davenport, A. (1999). *The History of Photography: An Overview*. University of New Mexico Press.

4. Davis, H. (2011). *Creative Landscapes: Digital Photography Tips and Techniques*. John Wiley & Sons.
5. Higgins, M. (2016). *Time-Lapse Photography: Art and Techniques*. The Crowood Press.

Web Resources

1. Professional Photographer Magazine – <https://ppmag.com>
2. Popular Photography Magazine – <https://www.popphoto.com>
3. American Photo Magazine – <https://www.americanphotomag.com>
4. International Documentary Association – <https://www.documentary.org>
5. Wedding & Portrait Photographers International – <https://www.wppiexpo.com>
6. Producers Guild of America – <https://www.producersguild.org>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – II
PUBLICATION DESIGN (PRACTICAL)

Course Code: 23UVC2AC2
Hours / Week: 4
Credits: 3

Maximum Marks:100
Internal Marks: 40
External Marks: 60

Course Outcomes :

1. Demonstrate a strong understanding of publication and advertising design concepts, analyzing their application across print and digital media.
2. Apply design principles such as composition, layout, typography, and color theory to develop original and effective visual communication materials.
3. Utilize professional design software tools such as Adobe InDesign, Illustrator, Photoshop, and Canva to produce high-quality publications and advertisements.
4. Evaluate and refine the effectiveness of design works in terms of layout, composition, typography, and color palette selection.
5. Develop, design, and present creative campaigns and promotional materials tailored to specific audiences, ensuring clear messaging and effective calls to action.

Publication Design Record

1. Design a flyer for a new product launch.
2. Create an advertisement for a clothing brand.
3. Design a magazine article layout on interior design.
4. Create a business card for a freelance graphic designer.
5. Design a poster for an upcoming music festival.
6. Create a billboard advertisement for a new car model.
7. Design a social media promotional card for a real estate company.
8. Create packaging design for a new food product.
9. Design a book cover for a fiction novel.
10. Create a magazine spread on travel destinations.
11. Design a poster promoting a local charity event.
12. Create an advertisement for a new smartphone model.
13. Design a menu for a new café.
14. Create a billboard advertisement for a sports brand.
15. Design a brochure for a new car dealership.
16. Create packaging design for a beauty product.
17. Design a book cover for a self-help book.
18. Create a magazine spread on healthy living.
19. Design a poster for a movie premiere.
20. Create an advertisement for a new restaurant.
21. Design a poster for a PR campaign, event management company, or social awareness campaign.
22. Design a fashion poster (men's wear, women's wear, or children's wear), an object for interior decoration, a digital portrait, or a movie poster.

Textbooks

1. Tavakoli, T. (2016). *Graphic Design with Canva: Design Professional Graphics for Web and Print*. Packt Publishing Ltd.
2. Brelsford, N. (2018). *Canva: The Ultimate Guide to Visual Content Marketing*. Apress.
3. Kello, S. (2017). *Content Marketing with Canva: Create Stunning Visuals on a Budget*. Business Expert Press.

4. Gatten, C. (2016). *Canva Master Class: A Step-by-Step Guide to Becoming a Canva Expert*. Amazon Digital Services LLC.
5. Hoppe, J. (2020). *Adobe Illustrator: A Complete Guide for Designers*. Rocky Nook, Inc.

Reference Books :

1. Brandt, G. (2018). *Digital Print Production: The Definitive Guide*. John Wiley & Sons.
2. Padgett, P. (2018). *Print Production Basics*. Focal Press.
3. Paterson, J. (2019). *Mastering Print Production: A Guide to Prepress and Production Processes*. John Wiley & Sons.
4. Corrigan, J. (2016). *The Complete Guide to Color Management and Print Production*. Focal Press.
5. Farace, J. (2017). *Digital Printing and Publishing*. Focal Press.

Web Resources :

1. Canva Tutorials – <https://www.canva.com/learn/>
2. Professional Publication Design Tips – <https://www.canva.com/blog/professional-publication-designs/>
3. Best Practices for Publication Design – <https://www.creativebloq.com/advice/20-bestpractices-for-publication-design>
4. Steps to Perfect Publication Design – <https://www.creativemarket.com/blog/8-steps-to-perfect-publication-design>
5. Expert Tips for Professional Publication Design – <https://www.canopybranding.com/expert-tips-for-professional-publication-design/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – II
IMAGE EDITING AND COLOUR MANAGEMENT

Course Code: 23UVC2SE2
Hours / Week: 2
Credits: 2

Maximum Marks:100
Internal Marks: 25
External Marks: 75

Course Outcomes (COs)

1. Demonstrate a comprehensive understanding of digital photography principles and the role of photo editing in producing high-quality images.
2. Utilize various photo editing software and tools with proficiency in techniques such as color correction, retouching, and composition.
3. Apply critical thinking and problem-solving to resolve common image issues like exposure problems, color imbalances, and lens distortions.
4. Implement color management principles to ensure accuracy and consistency across print and web outputs.
5. Develop a strong creative vision to produce unique and compelling digital images using advanced editing and creative techniques.

Unit 1: Introduction to Photo Editing

- Fundamentals of digital photography, image formats, and editing software.
- RAW processing techniques and camera settings for quality output.
- Exposure control, histogram reading, and color correction methods.
- Cropping, resizing, and composition principles in editing.
- Practical application of basic editing tools.

Unit 2: Advanced Photo Editing Techniques

- Advanced color correction, selective adjustments, split toning.
- Retouching and restoration techniques (skin, blemishes, imperfections).
- Sharpening methods and noise reduction in digital images.
- Black-and-white conversion techniques for artistic impact.
- Application of advanced editing workflows in software.

Unit 3: Advanced Editing Tools and Techniques

- Layers, blend modes, and advanced masking techniques.
- Lens correction, perspective adjustments, and transform tools.
- Local adjustments with gradient masks and brushes.
- Creative editing: filters, effects, and compositing.
- Application of special effects for professional results.

Unit 4: Color Management

- Fundamentals of color grading and its role in photo editing.
- Techniques for correcting and enhancing color balance.
- Creative color grading: cinematic, vintage, and stylized looks.
- Skin tone correction and achieving natural portraits.
- Batch processing for consistent grading across multiple images.

Unit 5: Workflow Optimization and Output

- Batch processing and workflow automation techniques.
- Printing processes and managing color profiles for print.
- Web optimization: responsive images, formats, and speed.
- Presentation and display calibration for accurate viewing.

- End-to-end workflow from editing to final output.

Textbooks

1. Kuhlman, G. (2019). *GIMP for Beginners: First 12 Skills*. Independently Published.
2. Abbott, J. (2021). *The Digital Darkroom: The Definitive Guide to Photo Editing*. Octopus Publishing Group.
3. Whitt, P. (2020). *Practical Glimpse: Learn to Edit and Create Digital Photos and Art*. Apress.
4. Evening, M. (2020). *Adobe Photoshop for Photographers*. Routledge.
5. Kelby, S. (2017). *The Adobe Photoshop CC Book for Digital Photographers*. New Riders.

Reference Books

1. Celebi, E., Lecca, M., & Smolka, B. (2015). *Color Image and Video Enhancement*. Springer.
2. Nichols, R. (2020). *Mastering Adobe Photoshop Elements 2020*. Packt Publishing.
3. Sharma, A. (2018). *Understanding Color Management*. John Wiley & Sons.
4. Whalley, R. (2015). *Photoshop Layers: Professional Strength Image Editing*. Lenscraft.
5. Crathers, M. (2021). *Photo Editing Basics: Powerful Photoshop Techniques of the Professional Image Editor*. Independently Published.

Web Resources

1. *Journal of Photography & Video* – <https://www.journalofphotography.com/>
2. *Popular Photography* – <https://www.popphoto.com/>
3. *Digital Photography Review (DPReview)* – <https://www.dpreview.com/>
4. *Professional Photographer Magazine* – <https://ppmag.com/>
5. *British Journal of Photography* – <https://www.bjp-online.com/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – II
ADVERTISING BASICS

Course Code: 23UVC2SE3

Hours / Week: 2

Credits: 2

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes :

1. Define advertising and trace its history, development, benefits, and criticisms in the Indian and global context.
2. Analyze advertising in relation to the market process, segmentation, branding, positioning, and consumer psychology.
3. Evaluate media strategies, budgeting, planning, and the role and functions of advertising agencies.
4. Apply creative techniques in copywriting, headlines, slogans, illustration, and layout design for effective advertisements.
5. Critically assess the ethical and social aspects of advertising, including its impact on children, women, and commercial culture.

Unit I – Introduction to Advertising

- Definition, history, and development of advertising.
- Benefits and importance of advertising.
- Criticisms and challenges faced by advertising.
- Types of advertising.
- Role of advertising in India and the global economy.

Unit II – Advertising and the Market Process

- Product: definition and classification.
- Target audience: definition and classification.
- Market segmentation: definition, benefits, and types.
- Branding and brand positioning: definition, benefits, and types.
- Appeals in advertising, Maslow's hierarchy of needs, and stimulus-response psychology.

Unit III – Advertising Organisation and Media Strategy

- Media strategies and planning methods.
- Advertising budgets and allocation.
- Selection and classification of media.
- Creative strategies in advertising.
- Structure and functions of advertising agencies.

Unit IV – Designing of Advertisements

- Copywriting: types and functions.
- Headlines: basics, types, and functions.
- Slogans: basics, types, and functions.
- Illustration methods and their role in ads.
- Layout types and copy preparation.

Unit V – Social Aspects of Advertising

- Social and cultural effects of advertising.
- Ethical issues and debates in advertising.
- Advertising and its impact on children.

- Representation of women in advertising.
- Commercialism and consumerism in advertising.

Textbooks

1. Chunnawala, S. A., & Sethia, K. C. (1998). *Foundations of Advertising: Theory and Practice*. New Delhi: Sage.
2. Burghate, M. A. (2004). *Study of Advertising Agencies in India*. New Delhi: Adhyayan Publishers.
3. Batra, Rajeev, & Myers, C. John. (1996). *Advertising Management*. New Delhi: Surject Publishers.
4. Jefkins, Frank. (1992). *Advertising Made Simple*. London: Routledge.
5. Kaptan, Sanjay, & Acharya, Akhilesh. (2001). *Advertisement in Print Media*. Jaipur: Book Enclave.

Reference Books

1. Odin, Pamela. (2007). *Advertising in Modern and Postmodern Times*. London: Sage Publications.
2. Wells, William, Burnett, John, & Moriarty, Sandra. (2000). *Advertising: Principles and Practice*. Prentice Hall.
3. Hackley, Chris. (2005). *Advertising and Promotion: Communicating Brands*. Sage Publications.
4. Lane, W. Ronald. (2005). *Kleppner's Advertising Procedure*. Pearson.
5. Belch, George E., & Belch, Michael A. (2012). *Advertising and Promotion: An Integrated Marketing Communications Perspective*. McGraw-Hill.

Web Resources

1. American Advertising Federation – <https://www.aaf.org/>
2. Advertising Educational Foundation – <https://www.aef.com/>
3. Campaign Asia – <https://www.campaignasia.com/>
4. AdAge – <https://adage.com/>
5. International Advertising Association – <https://iaaglobal.org/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – III

MULTIMEDIA TECHNOLOGIES AND STANDARDS

Course Code: 23UVC3CC5

Hours / Week: 5

Credits: 5

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Describe the fundamental concepts, history, and standards of multimedia technologies.
2. Differentiate between various file formats and apply appropriate multimedia tools for creation and editing.
3. Create and manipulate multimedia content using authoring and editing tools across platforms.
4. Analyze the impact of multimedia technologies on society and consumer devices.
5. Predict and evaluate future trends in multimedia networking, IoT, and interactive applications.

Unit I – Introduction to Multimedia

- Definition, components, and history of multimedia; hypermedia, WWW, and internet applications.
- Multimedia in the new millennium and future trends.
- Multimedia software tools: music sequencing, digital audio, video editing, animation, authoring, and broadcasting.
- Multimedia tasks and concerns: presentation, data compression, production, and distribution.
- Useful editing and authoring tools: Adobe Premiere, HTML Canvas, Adobe Director, Adobe XD.

Unit II – Display Technologies

- Components of television displays and image generation processes.
- Display resolutions, refresh rates, and size options (HD, 4K, 8K, WCG).
- LED, OLED, and emerging display technologies.
- Connectivity options: cables, wireless systems, HDMI, DisplayPort.
- Features: HDR, motion smoothing, interpolation, brightness, contrast, and viewing angles.

Unit III – Camera and Audio

- Basics of digital camera technology, sensors, resolution, connectivity, ergonomics, and post-processing.
- Camera system maintenance, storage, and backup strategies.
- Digital audio fundamentals: sampling, bit depth, file formats, and data representation.
- Audio processing: filtering, equalization, dynamics, time-domain, and frequency-domain processing.
- Compression standards, audio interfaces, VR/AR audio, spatial audio, and ambisonics.

Unit IV – Mobile and Consumer Devices

- Mobile phone components, OS, connectivity standards, and accessories.
- Mobile device hardware: processors, SoCs, memory, display, camera, and battery technology.
- Consumer electronics standards: HDMI, USB, Wi-Fi, Bluetooth, NFC, and energy efficiency.
- Gaming technology: consoles, engines, graphics, shaders, and mobile gaming.
- Integration of mobile devices in multimedia consumption and production.

Unit V – Networking and IoT

- Basics of networking: topologies, protocols, network security, and troubleshooting.
- Internet protocols for multimedia: IP, TCP, UDP, NAT, firewalls, QoS, and QoE.
- Multimedia transmission: IP multicast, IntServ, DiffServ, SDN, NFV, and buffer management.
- Smart home and IoT devices: sensors, gateways, automation, AI, and security.

- Wearable devices and immersive technologies: smartwatches, AR/VR systems, and multimedia integration.

Textbooks

1. Li, Z.-N., Drew, M. S., & Liu, J. (2016). *Fundamentals of Multimedia*. Springer.
2. Lewis, R., & Luciana, J. (2020). *Digital Media Foundations: An Introduction for Artists and Designers*. Routledge.
3. Costello, V., Youngblood, S. A., & Youngblood, N. E. (2012). *Multimedia Foundations: Core Concepts for Digital Design*. Taylor & Francis.
4. Marschner, S., & Shirley, P. (2018). *Fundamentals of Computer Graphics*. CRC Press.
5. Chopra, R. (2017). *Computer Graphics with an Introduction to Multimedia*. Khanna Publishing.

Reference Books

1. Lefebvre, A. (2017). *Multimedia Systems and Techniques*. Wiley.
2. Liu, Y. (2015). *Multimedia Compression and Communication*. Springer.
3. Martinez, A. (2018). *Multimedia Content Analysis and Mining*. Cambridge University Press.
4. Bovik, A. C. (Ed.). (2017). *Handbook of Image and Video Processing*. Academic Press.
5. Aggarwal, J. K. (Ed.). (2016). *Multimedia Data Mining and Knowledge Discovery*. Springer.

Web Resources

1. W3C Multimedia Standards – <https://www.w3.org/standards/techs/multimedia>
2. Digital Photography Review – <https://www.dpreview.com/>
3. Internet Multimedia Resource Guide – <https://www.digitalmediahub.net/multimedia-technology-standards>
4. International Multimedia Association – <https://ima.org>
5. Multimedia & Entertainment Industry Association – <https://www.meia.org>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – III
AUDIO –VISUAL EDITING (PRACTICAL)

Course Code: 23UVC3CC6P

Hours / Week: 4

Credits: 4

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes

1. Create professional-level audio and video projects using Audacity and DaVinci Resolve.
2. Synthesize audio and video editing techniques to produce unique projects.
3. Utilize advanced audio and video editing tools and techniques effectively.
4. Compare and contrast different audio and video editing techniques.
5. Design audio and video projects that meet industry standards.

Unit 1: Basic Editing Techniques

- Create a simple video montage from a selection of clips, adjusting timing and adding transitions.
- Edit a sequence to music, matching visuals to the rhythm and tempo of the audio.
- Create split-screen effects to show two or more scenes side-by-side, adjusting framing and timing for coherence.
- Add basic text and graphics to videos, including lower thirds, titles, and captions.
- Apply basic color correction tools to adjust brightness, contrast, saturation, and white balance.

Unit 2: Advanced Editing Techniques

- Create complex video montages with multiple layers and advanced transitions, such as wipes, fades, and dissolves.
- Edit long-form videos, such as documentaries or feature films, with multiple scenes and storylines.
- Use advanced audio editing tools to mix and master sound effects, dialogue, and music, including noise reduction, EQ, and compression.
- Create advanced visual effects, including motion graphics, green screen compositing, and 3D animation.
- Use advanced color correction techniques to match shots from different cameras and enhance the mood and atmosphere.

Unit 3: Post-Production Workflow

- Produce rough cuts, fine cuts, and final cuts of a video project, including organizing footage and creating storyboards.
- Implement an efficient post-production workflow, managing files, backups, and hardware/software resources.
- Design sound for video projects, including Foley effects, ambient sound, and music, syncing audio with visuals.
- Deliver polished final products, exporting and encoding videos in formats suitable for web, broadcast, and theatrical release.
- Understand legal and ethical considerations in audio-visual editing, including copyright, fair use, and privacy.

Unit 4: Specialized Editing Techniques

- Edit music videos, syncing visuals to music, creating storylines, and using visual effects to enhance mood.
- Edit trailers or teasers for films/TV shows, selecting compelling footage, building suspense, and integrating sound and music.
- Edit promotional videos, crafting messages for specific audiences using audio-visual storytelling techniques.
- Create social media videos, producing short-form content with captions, subtitles, and optimized aspect ratios.
- Edit virtual reality (VR) or augmented reality (AR) experiences, including 360-degree video and spatial audio to enhance immersion.

Unit 5: Advanced Editing Theory

- Apply principles of storytelling, including structure, pacing, conflict, and character development, to editing.

- Apply cinematography principles, such as framing, lighting, composition, and camera movement, to enhance visuals.
- Apply sound design principles, including dialogue, music, and sound effects, to create dynamic audio experiences.
- Apply color theory principles, including hue, saturation, and value, to create mood and atmosphere supporting the story.

Textbooks

1. Jackson, W. (2015). *Digital Audio Editing Fundamentals*. Apress.
2. Langford, S. (2013). *Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One*. CRC Press.
3. Baker, D. (2020). *The Audacity to Podcast: Learn Audio and Video Podcasting, Music Mixing, and Editing with Audacity*. Focal Press.
4. Frierson, M. (2018). *Film and Video Editing Theory: How Editing Creates Meaning*. Routledge.
5. Goodman, R. M., & McGrath, P. (2002). *Editing Digital Video: The Complete Creative and Technical Guide*. McGraw Hill Professional.

Reference Books

1. Chandler, G. (2021). *Editing for Directors: A Guide for Creative Collaboration*. Michael Wiese Productions.
2. Dancyger, K. (2018). *The Technique of Film and Video Editing: History, Theory, and Practice*. Routledge.
3. Baker, D. (2020). *The DaVinci Resolve 17 Book: Professional Editing and Color Correction*. Focal Press.
4. Gillespie, T. (2020). *Audacity: The Ultimate Guide to Audio Editing and Podcasting with Audacity*. Apress.
5. Hanson, J. (2020). *Audacity: How to Record and Edit Audio Like a Pro*. Apress.

Web Resources

1. Audacity Tutorials: <https://www.audacitytutorial.com/>
2. DaVinci Resolve Tutorials: <https://www.davinciresolvetutorials.com/>
3. Audacity Wiki: <https://wiki.audacityteam.org/>
4. DaVinci Resolve Wiki: <https://www.blackmagicdesign.com/support/family/davinci-resolve/>
5. Creative Commons: <https://creativecommons.org/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – III
NEW MEDIA JOURNALISM

Course Code: 23UVC3AC3

Hours / Week: 4

Credits: 3

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Explain the nature, technology, and impact of new media in journalism.
2. Analyze digital news production and delivery across multiple platforms.
3. Develop data-driven, social media, and mobile journalism content.
4. Create web-based content, blogs, and social media campaigns adhering to ethical standards.
5. Evaluate new media tools and platforms to enhance journalistic storytelling.

Unit I: Introduction to New Media

Nature of the Web

- Revolutionary changes in communication.
- Benefits and drawbacks of the Internet and social media.
- Freedom of expression vs. privacy.
- The “Dark Net” and regulatory challenges.
- Socio-psychological theories of new media and society.

Understanding the Technology

- Concepts of digitization and convergence.
- Application software: word processing, spreadsheets, image editing.
- Introduction to the Internet, World Wide Web (WWW), and search engines.
- Overview of the new media industry.
- Basics of web designing: navigation, color, text, images, hyperlinks, multimedia, and interactivity.
- Web Content Management Systems (Word Press, Joomla).
- Digital tools for journalists: Document Cloud, Drop box, Overview, Timelines, Wordle, etc.
- Open-source culture, software, and Creative Commons licenses.
- Security issues: malware, phishing, identity theft.

Unit II: New Media Journalism

- Introduction to new media journalism and convergence.
- News on the web: newspapers, magazines, radio, and TV newscasts online.
- Changing paradigms of news and emerging delivery vehicles.
- Integrated newsroom concepts.
- Challenges in the digital age: fake news, misinformation, and disinformation.
- Challenges and opportunities for journalists: gate keeping vs. news guiding.
- Awareness of digital marketing techniques: SEO, SEM, and email marketing.

Unit III: Data and Entrepreneurial Journalism

Data Journalism

- Case studies and practical applications.
- Open datasets, cleaning and analyzing data.
- Tools for data visualization: infographics and interactive charts.

Entrepreneurship Journalism

- Introduction, current scenario, and future prospects.

Mobile Journalism (MoJo)

- Introduction, technology, content creation, and broadcasting.
- Mobile journalism in the era of social media.

YouTube Journalism

- Introduction, content creation, YouTube guidelines, and future prospects.

Social Media and Citizen Journalism

- Social networking platforms: Facebook, Twitter, LinkedIn.
- Social collaboration: wikis, blogs, instant messaging, collaborative tools, WhatsApp, Snapchat, Skype.
- Social publishing: Flickr, Instagram, YouTube, SoundCloud, SnapTube.
- Citizen journalism: concept, case studies.
- Blogging: history, narrative style, and bloggers as journalists and “opinionates.”

Unit IV: Writing for New Media

- Writing for social media, including hypertext, audio, video, and still images.
- Creating short animations using digital tools: Powtoon, Moovly, EasySketch Pro, etc.
- Flash interactivity and animation creation.
- Blogs, microblogging, and social networking management (Facebook, Twitter, RSS feeds).
- Polls, surveys, emails, and digital storytelling formats.
- Content writing, editing, reporting, and management.
- Structure and planning of web reports, blogs, e-newspapers, e-magazines, and web channels.
- Creative presentations and ethical concerns in new media.

Unit V: Practical Applications

- Writing for various social media platforms and blog writing.
- Designing a webpage or creating and maintaining a YouTube channel.
- Creation and maintenance of Facebook, Twitter, and Instagram accounts.
- Comparative study of different news websites and content strategies.

Textbooks

1. Silverblatt, A., Yadav, A., & Kundu, V. *Media Literacy: Keys to Interpreting Media Messages*. DIMLE, Digital International Media Literacy E-Book Project.
2. Sen Narayan, S., & Narayanan, S. (Eds.). *India Connected: Mapping the Impact of New Media*. Sage, India, 2016.
3. Wardrip-Fruin, N., & Montfort, N. (Eds.). *The New Media Reader*. MIT Press, 2003.
4. Callahan, C. *A Journalist's Guide to the Internet: The Net as a Reporting Tool*. Pearson/Allyn & Bacon, 2007.
5. Chakraborty, J. *Cyber Media Journalism: Emerging Technologies*. Authors Press, New Delhi, 2005.

Reference

1. Hall, J. *Online Journalism: A Critical Primer*. Pluto Press, London, 2001.
2. Street, J. *Mass Media, Politics and Democracy*. Palgrave Macmillan, Hampshire, 2011.
3. Thornburg, R. M. *Producing Online News: Stronger Skills, Stronger Stories*. CQ Press, Washington, 2011.
4. Wallace, P. *The Psychology of the Internet*. Cambridge University Press, 2015.
5. Quinn, S. *Digital Sub-editing and Design*. Focal Press, Oxford, MA, 2001.

Web Resources

1. Digital Journalism Tools: <https://www.digitaljournalismtools.com>
2. WordPress Tutorials: <https://wordpress.org/support/>
3. Data Journalism Resources: <https://datajournalism.com>
4. Creative Commons Licensing: <https://creativecommons.org/>
5. Social Media Guidelines for Journalists: <https://www.spj.org/socialmediaguidelines.asp>

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – III
MULTIMEDIA CONTENT PACKAGING

Course Code: 23UVC3SE4
Hours / Week: 2
Credits: 2

Maximum Marks:100
Internal Marks: 25
External Marks: 75

Course Outcomes

1. Create professional-quality multimedia packages that adhere to industry standards.
2. Assess the effectiveness of multimedia packages in achieving communication objectives.
3. Compare traditional presentation methods with multimedia presentation techniques.
4. Evaluate multimedia packages for accuracy, validity, and credibility.
5. Integrate multimedia content effectively into educational and professional settings.

Unit I: eContent

- Introduction to eContent.
- Types of eContent.
- Types of digital media.
- Benefits of eContent.
- Creating and publishing eContent.
- Incorporating user interactions for engagement.

Unit II: Explanatory Video

- Definition and purpose of explanatory videos.
- Benefits of using explanatory videos.
- Steps to create an explanatory video.
- Tips for making engaging explanatory videos.
- Best practices for publishing explanatory videos.

Unit III: Whiteboard Animation

- Definition and concept of whiteboard animation.
- Benefits of whiteboard animation.
- Planning and creating a whiteboard animation.
- Tips for producing engaging whiteboard animations.
- Best practices for publishing whiteboard animations.

Unit IV: Geo-Animations

- Definition and purpose of geo-animation.
- Benefits of using geo-animations.
- Planning and creating a geo-animation.
- Tips for producing engaging geo-animations.
- Best practices for publishing geo-animations.

Unit V: Animated Infographics

- Definition and concept of animated infographics.
- Benefits of using animated infographics.
- Planning and creating an infographic.
- Tips for producing engaging infographics.
- Best practices for publishing animated infographics.

Textbooks

1. Van Tassel, J., Murphy, M., & Schmitz, J. (2020). *The New News: The Journalist's Guide to Producing Digital Content for Online & Mobile News*. Routledge.
2. Hernandez, R. K., & Rue, J. (2015). *The Principles of Multimedia Journalism: Packaging Digital News*. Routledge.
3. McAdams, M. (2012). *Flash Journalism: How to Create Multimedia News Packages*. Taylor & Francis.
4. Kordic, D., & Stewart, J. (2018). *Rethinking Content Creation: A Practical Guide to Writing, Design, and Multimedia Production*. Oxford: Chandos Publishing.
5. Sorensen, C. O. (2017). *Multimedia Learning and Teaching*. London: Routledge.

Reference Books

1. Wells, P. (2015). *Creating Multimedia for Learning and Teaching*. Guildford: Facet Publishing.
2. Hatti, N., & Bhatkhande, S. (2016). *Handbook of eLearning, Multimedia and Mobile Technologies*. New Delhi: CBS Publishers & Distributors.
3. Lin, M. F. (2017). *Multimedia Teaching and Learning with Digital Tools*.
4. Ryan, D., & Jones, S. (2014). *Understanding Digital Media: Multimedia Skills for Professionals*. Routledge.
5. Mayer, R. E. (2014). *Multimedia Learning*. Cambridge University Press.

Web Resources

1. The Basics of Multimedia Content Packaging: <https://www.fpeusa.com/the-basics-of-multimedia-content-packaging/>
2. 10 Creative Uses of Multimedia Content Packaging: <https://www.knowledgeplus.in/10-creative-uses-of-multimedia-content-packaging/>
3. 10 Tips for Creating Effective Multimedia Content Packaging: <https://themecurve.com/blog/10-tips-for-creating-effective-multimedia-content-packaging/>
4. The Power of Multimedia Content Packaging in E-Learning: <https://elearningindustry.com/the-power-of-multimedia-content-packaging-in-e-learning>
5. Benefits of Using Multimedia Content Packaging in E-Learning: <https://www.imaginopro.com/resources/benefits-of-using-multimedia-content-packaging-in-e-learning/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – IV

FILM APPRECIATION AND ANALYSIS

Course Code: 23UVC4CC7

Hours / Week: 5

Credits: 5

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes:

1. Explain key concepts and critical terms used in film production, analysis, and appreciation.
2. Compare mainstream, alternative, narrative, and non-narrative film forms.
3. Analyze the narrative, technical, ideological, and cultural aspects of films.
4. Discuss the role of film as a medium of cultural expression and its influence on society.
5. Apply diverse approaches to film analysis and generate independent interpretations of films.

Unit I: Overview of Film Appreciation

- Introduction to Film Appreciation
- Origins and Evolution of Cinema
- Nature of Cinema
- Critical and Technical Terms used in Film Production and Practice
- Industrial and Economic Basis of Commercial Cinema

Unit II: Key Aspects of Film Making

- Sound and Music in Films
- Film Genres and Story Archetypes
- Popular Narrative Forms and Story Structures
- Narrative Form and Non-narrative Form
- Film Form and Conventions
- Documentary Films and Documentary Genres
- Different Narrative Techniques

Unit III: Film Analysis

- Mainstream and Alternative Narratives and Film Forms
- Film Analysis Techniques
- Narration and Ideology in Films
- Mise-en-Scène
- Principles of Film Authorship
- Style as a Formal System

Unit IV: Appreciation of Film Techniques

- Film Techniques: Narrative Unity and Ambiguity
- Representation of Space and Time
- Film Editing Techniques: Disunity, Form, and Style
- Cinematographic Properties
- Montage and Long Take

Unit V: Film Theories and Movements

- Ideology in Films
- Authorship in Films
- Auteur Theory
- Marxist Film Theory
- Feminist Film Theory
- Genre Theory
- Psychoanalytical Film Theory
- Formalist Film Theory
- Key Film Movements

Textbooks

1. Audissino, E. (2017). *Film/Music Analysis: A Film Studies Approach*. Springer.
2. Bateman, J., & Schmidt, K.-H. (2013). *Multimodal Film Analysis: How Films Mean*. Routledge.
3. Benshoff, H. (2015). *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. Routledge.
4. Caldwell, T. (2011). *Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film*. Insight Publications.
5. Russo, J. R. (2021). *Understanding Film: A Viewer's Guide*. Liverpool University Press.

Reference Books

1. Barnwell, J. (2019). *The Fundamentals of Film Making*. Bloomsbury Publishing.
2. Bordwell, D., & Thompson, K. (2004). *Film Art: An Introduction*. McGraw-Hill.
3. Bruhn, J., & Gjelsvik, A. (2018). *Cinema Between Media: An Intermediality Approach*. Edinburgh University Press.
4. Devasundaram, A. I. (2016). *India's New Independent Cinema: Rise of the Hybrid*. Routledge.
5. Katz, S. D. (2019). *Film Directing: Shot by Shot – 25th Anniversary Edition: Visualizing from Concept to Screen*. Michael Wiese Productions.

Web Resources

1. Journal of Film and Video – <https://www.jstor.org/journal/jfilmvideo>
2. Cinema Journal – <http://www.cmstudies.org/page/CinemaJournal>
3. Film Quarterly – <https://filmquarterly.org/>
4. Studies in Documentary Film – <http://www.tandfonline.com/toc/rsdf20/current>
5. Screen – <https://academic.oup.com/screen/>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
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| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – IV

ANIMATION AND CHARACTER DESIGN (PRACTICAL)

Course Code: 23UVC4CC8P

Hours / Week: 5

Credits: 5

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes

1. Recall the fundamental principles of animation and character design and apply them in creative work.
2. Understand different animation techniques and their applications, along with principles of character design.
3. Apply animation and character design skills to produce short animations, motion graphics, and character projects.
4. Analyze the effectiveness of different animation and character design techniques in creating engaging works.
5. Create original animations and characters, demonstrating innovation, technical mastery, and personal style.

Unit I: Fundamentals of Animation and Character Design

- Introduction to animation and character design: history, evolution, and styles
- Principles of animation: the 12 principles and their applications
- Anatomy and gesture drawing: human form, pose, and movement
- Character design: personality, expressions, and body language
- Storyboarding and layout design: visual storytelling, composition, camera angles, pacing

Unit II: Animation Techniques

- Traditional animation techniques: light tables, peg bars, flipbooks
- 2D digital animation: tools and workflow with digital tablets/software
- 3D animation: principles of modeling, rigging, and movement
- Motion graphics: typography, logos, title animations
- Stop-motion animation: principles, tools, and production techniques

Unit III: Specialization in Animation and Character Design

- Character rigging and animation (2D & 3D)
- Special effects animation
- Game animation: interactivity and responsive movement
- TV and film animation: pipeline and industry standards
- VR/AR animation: immersive and interactive experiences

Unit IV: Animation for Professional Projects

- Creating animatics for film, TV, and advertising
- Collaboration with production teams: roles and communication
- Project planning for professional animation projects
- Integration of motion capture in production workflow

Unit V: Project Management and Portfolio Development

- Project and time management for animation workflows
- Presentation and pitching: communicating creative ideas effectively
- Portfolio building: showcasing character design and animation projects
- Career development: preparing for industry roles in animation and design

Practical Exercises

- Character design sketches and gesture drawing

- Walk cycle animation (traditional or digital)
- Storyboard creation for a short scene
- Short 2D/3D animation project
- Motion graphics/stop-motion project
- Character rigging and animation test
- Special effects or VR/AR-based animation demo
- Portfolio presentation of selected works

Textbooks

1. Thomas, F., & Johnston, O. (1995). *The Illusion of Life: Disney Animation*. Disney Editions.
2. Williams, R. (2009). *The Animator's Survival Kit*. Faber & Faber.
3. Birn, J. (2013). *Digital Lighting and Rendering*. New Riders.
4. Beane, A. (2012). *3D Animation Essentials*. Wiley.
5. Lasseter, J., & Catmull, E. (2017). *Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration*. Random House.

Reference Books

1. Furniss, M. (2008). *Art in Motion: Animation Aesthetics*. John Libbey Publishing.
2. Bendazzi, G. (2015). *Animation: A World History*. Routledge.
3. Priebe, K. (2009). *The Art of Stop-Motion Animation*. Course Technology PTR.
4. Wells, P. (2002). *Animation: Genre and Authorship*. Wallflower Press.
5. Lord, P., & Sibley, B. (2015). *Cracking Animation: The Aardman Book of 3D Animation*. Thames & Hudson.

Web Resources

1. Animation World Network – <https://www.awn.com>
2. 11 Second Club (Animation Challenge) – <https://www.11secondclub.com>
3. Cartoon Brew – <https://www.cartoonbrew.com>
4. Animation Mentor Blog – <https://blog.animationmentor.com>
5. CGSociety – <https://www.cgsociety.org>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – IV

PHOTO JOURNALISM

Course Code: 23UVC4AC4

Hours / Week: 4

Credits: 3

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Gain insights into the impact of the latest technology on photojournalism.
2. Acquire knowledge of journalistic writing styles including outline, news story, news lead, and feature writing.
3. Understand the importance of dynamic composition, angles, and lighting in photojournalism.
4. Develop expertise in professional photography tools, advanced retouching, and image manipulation.
5. Attain a thorough understanding of basic color principles—line, shape, hue, texture—and their relationship to composition.

Unit I: Thinking Photojournalism

- Understanding good news photographs.
- Types of photographs: spot news, general news, feature pictures, picture stories, file photos, and sports.
- Essential qualities and news value in photographs.
- Picture analysis and idea development.
- Mental awareness and creative alternatives.
- Goal setting, pre-visualization, and graphic ideation.

Unit II: Newspaper Organization and Professional Skills

- Newspaper organization and business skills.
- Role of professional organizations.
- Photographs for newspapers and magazines: where and how they are used.
- Wire services and printing for newspapers.
- Elements of production: shooting, copy fitting, cropping, sizing, and layout.
- Supportive skills: writing style, outline, news story, news lead, feature, and picture writing.

Unit III: Sports Photography

- Requirements of sports/action photography.
- Tips for sports shooting.
- Interpreting action and dynamic composition.
- Use of foreground and background.
- Shutter speeds and follow-through techniques.
- Use of shadows for impact and fireworks coverage.
- Framing, angle, and lighting in sports photography.

Unit IV: Feature Photography

- Characteristics of feature photographs and their shelf life.
- Captions for feature photographs.
- Soft news and event coverage planning.
- Black & white vs. color in features.
- Illustrative feature photographs.
- Picture stories: history, elements, features, structure, and shooting methods.

Unit V: Digital Photography

- Camera control and transition from traditional to digital.
- Revitalizing images through digital processes.
- Picture processing and digitization.
- Scanning and managing color.

- Printing in digital photojournalism.

Textbooks:

1. Robert L. Kerns – *Photojournalism*, Prentice-Hall Inc., Englewood Cliffs, NJ, 1980.
2. Chuck Delaney – *Photojournalism 1*, New York Institute of Photography, New York, USA, 1993.
3. Chuck Delaney – *Photojournalism 2*, New York Institute of Photography, New York, USA, 1993.
4. Ibarra Gonzalez S.J. – *Photo Language: A Manual for Facilitators*, Sonoluse/Asia, 1981.
5. Tom Ang – *Digital Photography*, Mitchell Beazley, Octopus Publishing Group Ltd., London, UK, 2001.

Reference Books

1. Kenneth Kobré – *Photojournalism: The Professionals' Approach*, Focal Press, 2016.
2. Frank P. Hoy – *Photojournalism: The Visual Approach*, Prentice Hall, 1986.
3. B. Timmins – *Practical Photojournalism: A Professional Guide*, Focal Press, 2003.
4. Julianne Newton – *The Burden of Visual Truth: The Role of Photojournalism in American Culture*, Routledge, 2001.
5. David D. Perlmutter – *Photojournalism and Foreign Policy: Icons of Outrage in International Crises*, Praeger, 1998.

Web Sources

1. [National Press Photographers Association \(NPPA\)](#)
2. [Reuters Pictures](#)
3. [The New York Times – Lens Blog \(Photojournalism\)](#)
4. [World Press Photo](#)
5. [Poynter Institute – Photojournalism Resources](#)

Relationship Matrix for COs- POs – PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO 2 | PSO 3 | PSO 4 | PSO 5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | | | <input type="checkbox"/> | | | | |
| CO3 | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | | | | | | | | |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 32 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – V

ADVERTISING AND BRAND COMMUNICATION

Course Code:23UVC5CC9

Hours / Week: 6

Credits: 5

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Develop and structure compelling advertising stories.
2. Write scripts that effectively communicate brand messages.
3. Analyze and evaluate stories, scripts, and campaigns to identify strengths and areas for improvement.
4. Apply principles of story development and scriptwriting to create storyboards for advertising campaigns.
5. Create professional-quality stories, scripts, and pitches for wider acceptance and production.

Unit I: Introduction to Advertising and Brand Communication

- Definition and importance of advertising and brand communication.
- Role in building and maintaining brand equity.
- Key stakeholders in advertising and brand communication.
- International advertising brands and history of Indian advertising.
- Fundamentals and basics of advertising.
- Types of advertising: commercial, non-commercial, primary demand, selective demand, classified and display advertising, comparative advertising, cooperative advertising, political advertising.
- Target audience and media planning.
- Techniques for crafting effective ad messages.
- Role of advertising in the product life cycle.
- Agency–client relationship, creative pitch, and agency accreditation.

Unit II: Advertising as a Promotional and Marketing Tool

- Advertising and promotion: business aspects and media used.
- Role of advertising in the marketing mix.
- Theories of advertising: cognitive, social, and cultural.
- Rural market analysis: buying process and mindset of rural consumers.
- Social marketing: concepts, objectives, and the P's of social marketing programs.

Unit III: Brand Communication

- Branding and its importance in advertising and marketing.
- Key elements of branding.
- Tools and techniques for managing and measuring brand equity.
- Consumer-based brand equity and brand valuation principles.
- Positioning a brand.
- Strategic brand management: brand architecture, design, and naming decisions.
- Managing brand communication through integrated marketing communications (IMC).
- Strategic employer branding and corporate branding.
- Branding different entities: political, arts, nation branding, neighbourhood branding, luxury, retail, services, sports, and franchise brand management.
- Building brands via corporate social responsibility (CSR).
- Building brand identity in challenging times.

Unit IV: Creativity, Advertising Research and Planning

- Importance of advertising research and planning.
- Market and competitive research techniques for campaigns.
- Role of creativity in advertising.
- Creative strategies and advertising theory.
- Advertising copywriting and design.
- Crafting effective ad copy and design techniques.
- Media planning and buying in advertising.
- Selecting and purchasing advertising media.
- Visual communication and branding: convergence, multi-sensory experiences, visual language, and brand narratives.

Unit V: Digital Advertising

- Definition and importance of digital advertising.
- Techniques: search engine marketing (SEM), display advertising, social media advertising.
- Types of online advertising: native ads, display banners, pop-ups, mobile ads, social ads, retargeting/remarketing, email marketing, digital signage, and video marketing.
- Changing nature of advertising in the digital era.
- Data-driven advertising and programmatic advertising.
- Designing advertising for cross-platform distribution.
- Strategies for non-invasive advertising.

Textbooks

1. Wells, W., Moriarty, S., & Burnett, J. – *Advertising: Principles and Practice*, Pearson, 2012.
2. Belch, G. & Belch, M. – *Advertising and Promotion: An Integrated Marketing Communications Perspective*, McGraw-Hill, 2017.
3. Aaker, D. A. – *Building Strong Brands*, Free Press, 2010.
4. Ogilvy, D. – *Ogilvy on Advertising*, Vintage Books, 1985.
5. Jefkins, F. – *Advertising*, Pearson Education, 2007.

Reference Books

1. Kotler, P. & Keller, K. L. – *Marketing Management*, Pearson, 2016.
2. Percy, L. – *Strategic Integrated Marketing Communications*, Routledge, 2014.
3. Keller, K. L. – *Strategic Brand Management*, Pearson, 2012.
4. Clow, K. E. & Baack, D. – *Integrated Advertising, Promotion, and Marketing Communications*, Pearson, 2017.
5. Fill, C. – *Marketing Communications: Interactivity, Communities, and Content*, Pearson, 2013.

Web Sources

1. [Advertising Age \(AdAge\)](#)
2. [Campaign India](#)
3. [American Marketing Association \(AMA\)](#)
4. [WARC – Advertising and Brand Communication Research](#)
5. [Harvard Business Review – Marketing & Branding](#)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – V

USER EXPERIENCE DESIGN

Course Code: 23UVC5CC10

Hours / Week: 6

Credits: 5

Course Outcomes

1. Analyze and evaluate user needs and expectations to design effective and engaging user experiences.
2. Design and develop user interfaces using principles of user-centered design, information architecture, and interaction design.
3. Apply psychological principles to create intuitive and user-friendly interfaces for diverse user groups and contexts.
4. Conduct user research and usability testing to evaluate and refine user experiences.
5. Communicate and collaborate effectively with teams and stakeholders to deliver user-centered design solutions.

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Unit I: The Context for UX

- Rationale and concepts of UX.
- Definition and history of User Experience Design.
- Core concepts of UX design and its impact on businesses.
- Principles and cycle of user-centered design (UCD).
- Importance of UX: engagement, retention, and business strategy.
- Extended meanings of UX and its relation to other disciplines.
- UX contexts: UI, mobile, VR/AR, IoT, and extended reality devices.

Unit II: Everyday Involvement with Technology

- Everyday involvement: shared sense-making, familiarity, and mediation of human experience.
- Guiding principles for inclusive design and role of design in projects.
- Alternative approaches to design and user-centered design principles.
- UX psychology and laws of interaction: Jakob's law, Fitts's law, Hick's law, Miller's law, Postel's law, Tesler's law, peak-end rule, aesthetic-usability effect, Von Restorff effect, Doherty threshold.
- Social beings and technology: social robots, assistants, chatbots, anthropomorphism, emotions, and mood in interaction.

Unit III: UX Research and Aesthetics

- Psychology of aesthetics: savannah hypothesis, aesthetic perception, embodied aesthetics, neuroaesthetics.
- Aesthetic design in UX: function vs. fun, attractive things work better.
- Role of user research in UX design.
- Understanding context of use, identifying participants, and types of research.
- Tools: personas, journey maps, scenarios, user needs, user stories, and prototyping.

Unit IV: Information Architecture

- Organizing information: principles of information architecture.
- Organizational schemes, card sorting, mental models, conceptual vs. implementation models.
- Affordances and their role in interaction design.
- Usability evaluation: methods, metrics, and iterative design.
- Eye-tracking research and usability testing.
- UX in project processes: agile development, design thinking, UCD maturity.

Unit V: Interaction Design and UX Future

- Principles of usable user interfaces and UI patterns.
- Physical ergonomics and accessibility in interaction design.
- Designing for multiple devices: mobile, web, desktop, responsive, and voice interfaces.
- Best practices for interaction design.

- Future of UX: AI, machine learning, emerging technologies.
- Ethics and responsible practices in UX design.

Textbooks

1. Yablonski, J. (2020). *Laws of UX: Using Psychology to Design Better Products & Services*. Greyscale Indian Edition.
2. Soegaard, M. (2018). *The Basics of User Experience Design*. Interaction Design Foundation.
3. Amolendu, H. (2020). *The Golden Ratio in UX Design: And Other Articles on User Experience*. UX Publications.
4. Soares, M. M., Rosenzweig, E., & Marcus, A. (2021). *Design, User Experience, and Usability: UX Research and Design*. Springer Nature.
5. van de Sand, F., Frison, A.-K., Zotz, P., Riener, A., & Holl, K. (2019). *User Experience Is Brand Experience: The Psychology Behind Successful Digital Products and Services*. Springer.

Reference Books

1. Anderson, S. (2010). *Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences*. O'Reilly Media.
2. Beach, L. R. (2011). *Designing Interfaces: Patterns for Effective Interaction Design*. O'Reilly Media.
3. Cooper, J. (2014). *About Face: The Essentials of Interaction Design*. Wiley.
4. Morville, N. L. (2014). *Information Architecture for the Web and Beyond*. O'Reilly Media.
5. Tognazzini, E. (2015). *Principles of Interaction Design*. Wiley.

Web Resources

1. [Journal of Usability Studies](#)
2. [International Journal of Human-Computer Interaction](#)
3. [ACM Transactions on Computer-Human Interaction](#)
4. [Journal of Interactive Marketing](#)
5. [Human-Computer Interaction Journal](#)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – V

ADVANCED 3D TEXTURING AND SCULPTING (PRACTICAL)

Course Code: 23UVC5CC11P

Hours / Week: 5

Credits: 4

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes

1. Demonstrate advanced 3D sculpting techniques to create detailed sculptures for characters, environments, and props across industries.
2. Apply procedural modeling techniques for developing complex models, textures, and materials.
3. Utilize geometry nodes and advanced shader networks to generate simulations and procedural animations.
4. Develop optimized pipelines for texturing, shading, modeling, animation, lighting, and rendering.
5. Create and demonstrate professional workflows for sculpting, texturing, and rendering using industry-standard tools and software.

Unit 1: Sculpting

- Create a highly detailed character sculpture using Blender, ZBrush, or Mudbox.
- Sculpt a realistic environment using Blender or Maya.
- Sculpt a hard surface object with intricate details using Blender or ZBrush.
- Create a creature/monster with unique anatomy and features using Blender or ZBrush.
- Sculpt a high-resolution facial expression with intricate details using ZBrush or Mudbox.

Unit 2: Procedural Modeling

- Create a procedural texture for a complex object using Blender or Substance Designer.
- Build a procedural model of a building/room using Blender or Houdini.
- Design a procedural landscape with realistic details using Blender or Maya.
- Create a procedural material for a vehicle or mechanical object using Substance Designer.
- Animate a procedural growing plant/organism using Blender or Maya.

Unit 3: Geometry Nodes

- Create a procedural shader network using Blender Shader Editor or Maya's Hypershade.
- Use Blender's geometry nodes to design a complex particle system.
- Create a procedural fluid simulation using Blender geometry nodes.
- Animate a procedural crowd/swarm using Maya's MASH or Blender.
- Develop a procedural simulation using Blender's VEX.

Unit 4: Pipeline

- Develop a texturing and shading pipeline using Blender or Substance Painter with Maya.
- Create a sculpting and modeling pipeline using ZBrush, Blender, or Maya.
- Build an animation pipeline using Blender or Maya.
- Create a lighting and rendering pipeline using Blender, Maya, and Arnold.
- Develop a pipeline for game asset creation using Blender, Substance Designer, and Maya.

Unit 5: Workflow

- Design a workflow for sculpting and texturing using ZBrush and Substance Painter.
- Create a modeling and shading workflow using Blender, Maya, and Substance Designer.
- Develop a workflow for animation and rigging using Blender or Maya.
- Create a lighting and rendering workflow using Blender, Maya, and V-Ray.
- Develop a workflow for game asset creation using Blender, Maya, Substance Designer, and Unreal Engine.

Textbooks

1. Palamar, T. (2019). *Introducing ZBrush 4R8*. Sybex.
2. Birn, J. (2014). *Digital Lighting and Rendering* (3rd ed.). New Riders.
3. Kent, B. (2015). *3D Texturing and Painting*. Springer.
4. Xie, J. (2020). *Substance Painter Essentials*. Packt Publishing.
5. Hoskins, A. (2021). *Blender 3D: Noob to Pro – Advanced Techniques*. Blender Foundation.

References

1. Spencer, S. (2011). *ZBrush Character Creation: Advanced Digital Sculpting*. Sybex.
2. Russett, R. (2018). *Mastering Autodesk Maya*. Sybex.
3. Karsten, B. (2020). *The Art of Rigging*. CG Toolkit.
4. Lambert, K. (2016). *3D Game Textures: Create Professional Game Art Using Photoshop & Substance*. Focal Press.
5. Totten, C. (2014). *An Architectural Approach to Level Design*. CRC Press.

Web Resources

1. Blender Official Documentation – <https://docs.blender.org>
2. Substance 3D (Adobe) – <https://substance3d.adobe.com>
3. ZBrush Official Website – <https://pixologic.com/zbrush>
4. CGSociety (3D Community) – <https://www.cgsociety.org>
5. ArtStation Learning – <https://www.artstation.com/learning>

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

**SEMESTER – V
PROJECT**

Course Code: 23UVC5CC12PW
Hours / Week: 3
Credits: 3

Maximum Marks:100
Evaluation: 80
Viva – Voce: 20

Course Outcomes

1. Plan, conceptualize, and execute a creative project that demonstrates core competencies in visual communication.
2. Apply appropriate design principles, software tools, and production techniques to develop professional-quality outputs.
3. Critically evaluate and troubleshoot challenges in the creative process to achieve desired visual and communication outcomes.
4. Integrate visual storytelling elements—such as graphics, photography, video, animation, or 3D design—into a cohesive project.
5. Present and defend project work through written documentation and viva voce, demonstrating analytical, creative, and professional skills.

SEMESTER – V
COREL DRAW

Course Code: 23UVC5DE1

Hours / Week: 4

Credits: 4

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Gain a systematic understanding of **CorelDRAW** drawing tools and their applications.
2. Acquire practical experience in drafting within a powerful drawing environment.
3. Design professional-quality pages and artwork.
4. Create various design materials such as text effects, flyers, menus, letters, and more.

Unit I: CorelDRAW Basics

- Introduction to the CorelDRAW interface
- Tools, menus, and workspace customization

Unit II: Drawing and Selecting

- Drawing basic shapes and objects
- Selecting, moving, and transforming objects

Unit III: Working with Text

- Creating and formatting text
- Applying textures and special effects to text

Unit IV: Working with Images and Shapes

- Importing and editing images
- Combining shapes and images to create compositions

Unit V: Page Layout and Backgrounds

- Designing page layouts and setting backgrounds
- Creating simple motion picture effects and presentations

Textbook

- *DTP Course Kit* by Vikas Gupta, Dreamtech Press, 2009 (Page 72)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – V
DREAM WEAVER

Course Code: 23UVC5DE2
Hours / Week: 4
Credits: 4

Maximum Marks:100
Internal Marks: 25
External Marks: 75

Course Objectives

1. Develop an understanding of **Dreamweaver** for designing web pages.
2. Enable students to implement various methods in webpage design.
3. Train students in using **Cascading Style Sheets (CSS)** and **JavaScript** within Dreamweaver.

Unit I: Introduction to Dreamweaver

- Overview of Dreamweaver CS4
- Creating and managing Dreamweaver websites

Unit II: Designing Web Pages

- Creating and editing web pages
- Working with HTML tables
- Understanding framesets and frames

Unit III: Cascading Style Sheets (CSS)

- Introduction to CSS
- Types of style sheets and their usage

Unit IV: Templates and Multimedia

- Working with templates
- Inserting and managing Flash content
- Creating and handling HTML forms

Unit V: JavaScript and Site Management

- Introduction to JavaScript
- Adding interactivity to web pages
- Finalizing and publishing the site

Textbook

1. *Dreamweaver CS4 in Simple Steps* by Kogent Learning Solutions Inc., Dreamtech Press, 2010.

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – VI
MEDIA CULTURE IN TAMIL NADU

Course Code: 23UVC6CC13

Maximum Marks:100

Hours / Week: 6

Internal Marks: 25

Credits: 5

External Marks: 75

Course Outcomes (COs)

1. Summarize the historical development of Tamil language, writing, and storytelling traditions, and their influence on media evolution in Tamil Nadu.
2. Differentiate between various forms of media—such as performing arts, print, and film—and explain their impact on Tamil Nadu’s cultural, political, and social landscape during the colonial and post-colonial periods.
3. Evaluate the contributions of prominent Tamil poets, journalists, and media personalities in advocating for social justice and driving social and political change.
4. Describe the development of Tamil television, radio, and digital media, highlighting their influence on contemporary Tamil society and global audiences.
5. Synthesize knowledge of Tamil media culture to critically analyze the present state of media convergence across cinema, television, OTT platforms, and mobile technologies.

Unit 1: Communication in Early Tamil History

- Evolution and growth of the Tamil language
- History of writing in Tamil
- Storytelling traditions during the Sangam period
- Poets as messengers and diplomats in the Sangam age
- Communication principles in *Thirukkural*
- Communication in the medieval period – painting and sculpture
- The sphere of visual culture in Tamil Nadu:
 - Cinema, advertisements, newspaper cartoons, photography, magazine illustrations
 - Graphic novels of celebrities
 - Roadside posters, banners, street and wall paintings reflecting cultural values
 - Statues of celebrities and heroes

Unit 2: Tamil Media in Colonial India

- Performing arts and communication
- Tamil folk media and visual storytelling
- Popular Tamil storytellers
- Theatre arts and renowned theatre artists
- Sound, music, and phonograph culture
- Tamil media in the national movement
- Themes from Bankaran’s *Message Bearers*
- Periyar, social justice, and journalism
- Modern poets as communicators – Subramania Bharathi, Bharathidasan
- Monumental iconography – myths and symbols

Unit 3: Print Culture in Tamil Nadu

- Early Tamil newspapers and missionary contributions
- Early print culture in Tamil Nadu

- Tamil newspapers during the colonial period
- Media in the Dravidian movement – public meetings, rhetoric, and oratory
- Post-independence Tamil media: newspapers and radio till the Emergency
- Commercial turn: rise of regional language newspapers and magazines
- Cartoons in Tamil news media; posters as tools of communication
- Impact of digital news – the disappearing print culture?

Unit 4: Tamil Films as Mass Communication

- A brief history of Tamil films
- Cinema as cultural and political communication
- Film and politics: C.N. Annadurai, M. Karunanidhi, and M.G. Ramachandran – the “image trap”
- Fan culture and fan clubs
- Film music and lyrics as messaging strategy
- Film and politics in Tamil Nadu (1980s–1990s)
- Contemporary Tamil cinema: new wave and experimental films

Unit 5: Tamil TV, Radio, and Beyond

- Rise of television: Doordarshan to satellite era (SUN TV, Raj TV, etc.)
- Tamil radio programs and community radio in Tamil Nadu
- International markets and global audiences for Tamil media
- Tamil media in the global context – diaspora influence
- Social and mobile media in Tamil: YouTube, Twitter, Facebook, WhatsApp
- Impact of COVID-19 on the Tamil media industry
- Contemporary status of Tamil media: convergence of cinema, television, OTT, and mobile platforms

Textbooks

1. Baskaran, S. T. (1996). *The Eye of the Serpent: An Introduction to Tamil Cinema*. East West Books.
2. Pandian, M. S. S. (2015). *The Image Trap: M.G. Ramachandran in Film and Politics*. Sage Publications.
3. Hardgrave, R. L. (1973). *Essays in the Political Sociology of South India*. Usha Publishers.
4. Pandian, A. (2015). *Reel World: An Anthropology of Creation*. Duke University Press.
5. Rajanayagam, S. (2015). *Popular Cinema and Politics in South India: The Films of MGR and Rajinikanth*. Routledge.

References

1. Barnouw, E., & Krishnaswamy, S. (1980). *Indian Film*. Oxford University Press.
2. Velayutham, S. (2008). *Tamil Cinema: The Cultural Politics of India's Other Film Industry*. Routledge.
3. Hardgrave, R. L. (2008). *When Stars Displace the Gods: The Folk Culture of Cinema in Tamil Nadu*. Oxford University Press.
4. Dickey, S. (1993). *Cinema and the Urban Poor in South India*. Cambridge University Press.
5. Natarajan, J. (1997). *History of Indian Journalism*. Publication Division, Ministry of Information and Broadcasting.

Web Resources

1. <https://www.thehindu.com/> (The Hindu – Media and cultural reporting)

2. <https://www.frontline.in/> (Frontline – Cultural and political analysis)
3. <https://www.bbc.com/tamil> (BBC Tamil – Digital media and global Tamil coverage)
4. <https://www.tamilvu.org/> (Tamil Virtual Academy – Tamil cultural resources)
5. <https://www.jstor.org/> (JSTOR – Research articles on Tamil media and culture)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – VI
MEDIA ENTREPRENEURSHIP

Course Code: 23UVC6CC14

Hours / Week: 6

Credits: 5

Maximum Marks:100

Internal Marks: 25

External Marks: 75

Course Outcomes

1. Analyze the media landscape and identify opportunities for a media start-up.
2. Evaluate the potential viability of a media start-up idea and its business model.
3. Create a comprehensive business plan, marketing plan, and budget for a media start-up.
4. Implement strategies to launch, promote, and sustain a media start-up.
5. Analyze and evaluate financial and marketing strategies to manage and grow a media start-up.

Unit 1: Introduction to Media Entrepreneurship

- Definition and history of media entrepreneurship
- Characteristics of successful media entrepreneurs
- Overview of media industry and market trends
- Case studies of successful media start-ups

Unit 2: Media Project Management

- Planning and executing media projects
- Budgeting, resource allocation, and scheduling
- Managing teams and stakeholders
- Monitoring and evaluating project progress

Unit 3: Social Media Business

- Understanding social media platforms and their audiences
- Developing social media strategy
- Creating and managing engaging content
- Measuring and analyzing social media metrics

Unit 4: Digital Entrepreneurship

- Introduction to digital entrepreneurship
- Developing digital products and services
- E-commerce and online marketing strategies
- Monetizing digital content

Unit 5: Media Innovation and Future Trends

- Emerging media technologies and their impact on entrepreneurship
- Identifying and evaluating new business opportunities
- Future of media and its influence on society
- Developing a media innovation strategy

Textbooks

1. Deuze, M. (2018). *Media Entrepreneurship: A Critical Introduction*. Sage Publications.
2. Curran, J., & Blackburn, R. (2018). *Digital Entrepreneurship: A Guide to Research*. Routledge.

3. Costera Meijer, I. (2017). *Media Entrepreneurship and Innovation*. Cambridge University Press.
4. Nieborg, D. B. (2019). *Media Entrepreneurship in the Digital Age*. Oxford University Press.
5. Van der Meijden, G., & Van der Sluis, E. (2015). *Digital Entrepreneurship: Opportunities and Challenges*. Springer.

References

1. Sarstedt, M., Diamantopoulos, A., & Wilczynski, P. (2018). *Entrepreneurship in the Media Industry: A Review and Research Agenda*. *Journal of Media Business Studies*, 15(1), 1–29.
2. Tönnjes, R., & Schröder, J. (2015). *The Economics of Media Entrepreneurship: A Review and Research Agenda*. *International Journal of Entrepreneurial Venturing*, 7(2), 156–174.
3. Chan-Olmsted, S. M., & Park, J. (2016). *Media Entrepreneurship: A Global Perspective*. Routledge.
4. Mollick, E. (2018). *The Dynamics of Digital Entrepreneurship*. MIT Press.
5. Osterwalder, A., & Pigneur, Y. (2018). *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. John Wiley & Sons.

Web Resources

1. [Harvard Business Review – Entrepreneurship](#)
2. [Entrepreneur.com – Media Entrepreneurship Section](#)
3. [NiemanLab – Journalism and Media Innovation](#)
4. [StartUp India – Government Initiative for Entrepreneurs](#)
5. [Forbes – Media & Entertainment Startups](#)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – VI
EXTENDED REALITY DESIGN (PRACTICAL)

Course Code: 23UVC6CC15P

Hours / Week: 6

Credits: 4

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes

1. Develop technical proficiency in creating immersive Extended Reality (XR) experiences using Unreal Engine and Unity by designing interactive applications, environments, and games.
2. Evaluate and compare different approaches and techniques for creating engaging VR, AR, MR, and PR environments through critical analysis and project reflections.
3. Create complex and realistic 3D models, animations, audio, and physics-based interactions for XR experiences, producing high-quality, interactive content.
4. Synthesize knowledge of XR tools and technologies to develop innovative and creative projects incorporating advanced features and techniques.
5. Apply problem-solving and critical thinking skills to troubleshoot, debug, and deploy XR applications across multiple platforms.

Practical Exercises

Unit 1: Introduction to XR Design

- Create a basic VR environment using Unreal Engine.
- Develop an AR mobile application using Unity.
- Create a simple 3D model and animate it in Unreal Engine.
- Develop a basic interactive VR game using Unity.
- Create an immersive audio experience in Unreal Engine.

Unit 2: Unreal Engine for XR Design

- Develop a multi-level VR game using Unreal Engine.
- Create realistic water effects in Unreal Engine.
- Create a photorealistic 3D environment in Unreal Engine.
- Develop a multiplayer VR game using Unreal Engine.
- Create realistic physics-based interactions in VR using Unreal Engine.

Unit 3: Unity for XR Design

- Develop a mobile AR game using Unity and Vuforia.
- Create an interactive 360° video using Unity.
- Create a realistic first-person VR experience using Unity.
- Develop an AR application that uses spatial mapping in Unity.
- Create and animate a realistic 3D character for VR using Unity.

Unit 4: Advanced XR Design

- Create a realistic weather system in VR using Unreal Engine.
- Develop a VR training simulation with motion capture in Unreal Engine.
- Create a physics-based interactive AR experience using Unity.
- Create a multiplayer VR game with complex networking in Unreal Engine.
- Create a realistic lighting and shading environment in VR using Unreal Engine.

Unit 5: XR Design Project

- Develop a complete VR game from scratch using Unreal Engine.
- Create an AR application that utilizes machine learning using Unity.
- Develop a VR training simulation with custom physics and haptic feedback in Unreal Engine.
- Create a realistic motion-controlled VR experience using Unreal Engine.
- Create an interactive museum exhibit in AR using Unity and 3D scanning.

Textbooks

1. Doerner, R., Broll, W., Grimm, P., & Jung, B. (2022). *Virtual and Augmented Reality (VR/AR): Foundations and Methods of Extended Realities (XR)*. Springer Nature.
2. Venter, H., & Ogterop, W. (2022). *Unreal Engine 5 Character Creation, Animation, and Cinematics: Create Custom 3D Assets and Bring Them to Life in Unreal Engine 5 Using MetaHuman, Lumen, and Nanite*. Packt Publishing Ltd.
3. Uzayr, S. B. (2022). *Mastering Unreal Engine: A Beginner's Guide*. CRC Press.
4. Lanzinger, F. (2022). *3D Game Development with Unity*. CRC Press.
5. Lynn, M., & Sharif, C. (2022). *Game Development with Unreal Engine 5: Learn the Basics of Game Development in Unreal Engine 5*. BPB Publications.

Reference Books

1. Ball, M. (2022). *The Metaverse: And How It Will Revolutionize Everything*. Liveright Publishing.
2. Geroimenko, V. (2022). *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium*. Springer Nature.
3. Hocking, J. (2022). *Unity in Action (3rd Edition): Multiplatform Game Development in C#*. Simon and Schuster.
4. Marques, G., Sherry, D., & Pereira, D. (2022). *Elevating Game Experiences with Unreal Engine 5*. Packt Publishing.
5. Valenzise, G., Martin, A., Zerman, E., & Ozcinar, C. (2022). *Immersive Video Technologies*. Academic Press.

Web Resources

1. Journal of Virtual Reality and Broadcasting – <https://www.jvr.org>
2. Virtual Reality Society – <https://www.vrs.org.uk>
3. IEEE VR Conference – <https://www.ieeevr.org>
4. Entertainment Software Association – <https://www.theesa.com>
5. International Game Developers Association – <https://www.igda.org>

Relationship Matrix for COs- POs- PSOs

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|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

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|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – VI
CAPSTONE PROJECT (PRACTICAL)

Course Code: 23UVC6DE3P

Hours / Week: 6

Credits: 4

Maximum Marks:100

Internal Marks: 40

External Marks: 60

Course Outcomes

1. Analyse trends and demands in the media industry and work independently on assigned projects.
2. Enhance and refine media production skills to meet professional industry standards.
3. Collect, generate, and analyse content/data from multiple sources to create publishable media content.
4. Collaborate effectively with media professionals, meeting the rigours and deadlines of the industry.
5. Design and produce an independent project showcasing their area of specialization and addressing contemporary themes/issues.

Unit 1: Orientation and Project Planning

- Introduction to the Capstone Project
- Understanding media industry trends and professional expectations
- Choosing a specialization area and project topic
- Preparing project proposals and timelines

Unit 2: Research and Pre-Production

- Conducting background research and literature review
- Scripting, storyboarding, and concept development
- Planning production logistics, resource allocation, and budgeting
- Legal and ethical considerations in media production

Unit 3: Production and Execution

- Handling production equipment and software tools
- Visual and audio content creation (film, animation, AR/VR, UI/UX)
- Collaboration, communication, and teamwork in production
- On-set problem solving and quality control

Unit 4: Post-Production and Portfolio Development

- Editing, compositing, VFX, and motion graphics
- Sound design, mixing, and mastering
- Assembling project deliverables and documentation
- Designing and curating a professional digital portfolio

Unit 5: Presentation and Evaluation

- Presenting and defending the project
- Peer review and feedback
- Industry expert evaluation and critique
- Final submission of capstone project and portfolio

Suggested Capstone Projects

- Animated Short Film
- Short Fiction Film incorporating VFX
- Documentary Film
- AR/VR-based Virtual Walkthrough
- Website Landing Page with Interactive Features
- UI/UX Design for a Web Application using Low/No-Code Platforms

Textbooks

1. Block, B. (2020). *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media*. Routledge.
2. Brown, B. (2021). *Cinematography: Theory and Practice*. Routledge.
3. Berger, A. A. (2019). *Media and Communication Research Methods: An Introduction*. Sage Publications.
4. Krug, S. (2020). *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability*. New Riders.
5. Luxton, R. (2021). *Designing Media Content: Strategy, Process, and Practice*. Bloomsbury Academic.

Reference Books

1. McKee, R. (2021). *Story: Substance, Structure, Style and the Principles of Screenwriting*. Methuen.
2. Rabiger, M., & Hurbis-Cherrier, M. (2020). *Directing: Film Techniques and Aesthetics*. Routledge.
3. Manovich, L. (2020). *The Language of New Media*. MIT Press.
4. Hicks, M. (2022). *UI/UX Design for Beginners: From Wireframes to Prototypes*. Apress.
5. Schroepel, T. (2015). *The Bare Bones Camera Course for Film and Video*. Allworth Press.

Web Resources

1. American Institute of Graphic Arts (AIGA)
2. [British Film Institute \(BFI\)](#)
3. Interaction Design Foundation (IDF)
4. Motionographer – Motion Design Community
5. National Association of Broadcasters (NAB)

Relationship Matrix for COs- POs- PSOs

| Course Outcomes (COs) | Programme Outcomes(POs) | | | | | Programme Specific Outcomes(PSOs) | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| | PO1 | PO2 | PO3 | PO4 | PO5 | PSO1 | PSO2 | PSO3 | PSO4 | PSO5 |
| CO1 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO2 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Number of Matches(<input type="checkbox"/>) = 38 Relationship: HIGH | | | | | | | | | | |

| | | | | | |
|--------------|-----------|--------|----------|--------|-----------|
| Mapping | 1-29% | 30-59% | 60-69% | 70-89% | 90-100% |
| Matches | 1-14 | 15-29 | 30-34 | 35-44 | 45-50 |
| Relationship | Very Poor | Poor | Moderate | High | Very High |

SEMESTER – V
SHORT FILMMAKING (PRACTICAL)

Course Code: 23UVC6 DE4
Hours / Week: 6
Credits: 4

Maximum Marks:100
Internal Marks: 25
External Marks: 75

Course Outcomes

1. Develop proficiency in visual storytelling using cinematic techniques for short film production.
2. Analyze audience needs and genre conventions to craft impactful narratives.
3. Apply critical thinking and problem-solving skills to overcome production challenges.
4. Integrate ethical considerations, diversity, and cultural sensitivity in short films.
5. Demonstrate technical proficiency in camera, lighting, sound, editing, and post-production tools.

Unit 1: Fundamentals of Short Filmmaking

- One-shot short film: creating a continuous take with careful planning and choreography.
- Silent film: using only visual storytelling with music/sound design.
- Limited resources film: creating a short film under budget or time constraints.

Unit 2: Creative Approaches to Filmmaking

- Experimental short film: exploring non-linear narratives, abstract visuals, and soundscapes.
- Adaptation short film: adapting a short story, poem, or play into a film.
- Mixed media short: integrating animation, graphics, or unconventional techniques.

Unit 3: Documentary Filmmaking

- Short documentary: exploring a social, cultural, or real-life issue.
- Interview-based short: crafting narratives through research and subject perspectives.
- Socially conscious short film: addressing issues such as inequality, discrimination, or poverty.

Unit 4: Technical Skills and Execution

- Camera movement and framing for short film narratives.
- Lighting and sound design for effective storytelling.
- Editing techniques: pacing, rhythm, and montage in short films.

Unit 5: Project Development and Presentation

- Pre-production planning: scriptwriting, storyboarding, and scheduling.
- Production workflow: coordination of cast, crew, and resources.
- Post-production: final editing, sound mixing, and color grading.
- Film showcase: presenting the final short film as part of evaluation.

Textbooks

1. Wisler, M. J. (2018). *Short Films 2.0: Getting Noticed in the YouTube Age*. DoxaNous Media.
2. Beker, M. (2017). *Write to Shoot: Writing Short Films for Production*. Taylor & Francis.
3. Adelman, K. (2017). *Making it Big in Shorts: The Ultimate Filmmaker's Guide to Short Films*. Michael Wiese Productions.
4. Barnett, A. (2020). *Short Filmmaking*. Anthony Barnett.
5. Krish, S. (2018). *Short Filmmaking Workbook: A Step-By-Step Workbook on How to Convert Your Vague Story to a Complete Script*. Amazon Digital Services.

Reference Books

1. Rae, P. W., & Irving, D. K. (2015). *Producing and Directing the Short Film and Video*. CRC Press.
2. Lancaster, K. (2018). *DSLR Cinema: A Beginner's Guide to Filmmaking on a Budget*. Routledge.
3. Malik, S., Chapain, C., & Comunian, R. (2017). *Community Filmmaking: Diversity, Practices and Places*. Taylor & Francis.
4. Rizan Production House. (2020). *Making Short Films with Zero-Budget: A Complete Guide*. Amazon Digital Services.
5. Webb, G. (2020). *Encyclopedia of American Short Films, 1926-1959*. McFarland.

Web Resources

1. American Cinematographer Magazine – <https://ascmag.com/>
2. Film Comment – <https://www.filmcomment.com/>
3. Sight & Sound Magazine – <https://www.bfi.org.uk/sight-sound-magazine>
4. International Journal of Film and Media Arts – <http://revistas.ulusofona.pt/index.php/ijfma/index>
5. Film Quarterly – <https://filmquarterly.org/>

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| CO3 | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> |
| CO4 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| CO5 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | | | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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