

ST. XAVIER'S COLLEGE (AUTONOMOUS)
Palayamkottai - 627 002
Recognized as "College with Potential for Excellence" by UGC
Accredited by NAAC at A⁺⁺ Grade with a CGPA of 3.66 out of 4 in IV Cycle



SYLLABUS

B.Sc. VISUAL COMMUNICATION

Name_____

Based Credit System (CBCS)
(w.e.f. June 2023-2026)

PROGRAMME NAME: VISUAL COMMUNICATION

PROGRAMME CODE: UVC

SCOPE OF THE COURSE

1. This programme provides immense theoretical and practical exposure to students in both the core and complementary sectors to cater to the needs of media and entertainment sectors.
2. To provide and adapt curriculum that prepares our graduates for employment and further study as communication scholars
3. To provide programmes that allows the students to choose from a wide range of media job opportunities.

DETAILED SYLLABUS COURSE OBJECTIVE

1. Define and categorize various types of communication (Remembering)
2. Analyse communication as a skill, expression, and process (Understanding)
3. Evaluate barriers to communication and develop strategies to improve listening skills (Evaluating)
4. Apply principles of effective interpersonal communication in relationship building and create and deliver effective presentations (Applying)
5. Create and deliver effective communication and presentations (Creating)
6. Define and categorize various types of communication (Remembering)

STRUCTURE OF VISUAL COMMUNICATION PROGRAMME

(With effect from June 2023)

Course Description

The course will cover different contexts of communication such as interpersonal, nonverbal communication, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers. The course concludes by examining strategies to evaluate and improve public speaking and presentation skills through feedback and practice.

EC – Elective Course

FC – Foundation Course

VE – Value Education

SEC – Skill Enhancement Course

AECC – Ability Enhancement Compulsory Course – Soft Skill

Discipline Specific – Core and related discipline

Generic – Unrelated discipline

PROGRAMME SPECIFIC OUTCOMES

- PO1: Knowledge of Media Models.
- PO2: Analytical Reasoning and Critical Thinking: Critically analyze and assess the real world to understand the current events and evaluate specific proposals.
- PO3: Logical Reasoning and Quantitative Ability: Ability to understand how to collect and analyses data and use empirical evidence to evaluate the validity of hypothesis,
- PO4: Communication and Research Skills: Developing a sense of capability for relevant/appropriate inquiry and asking questions, synthesizing and articulating and reporting results and to efficiently communicate thoughts and ideas in a clear and concise manner.
- PO5: Gender, Environment and Sustainability: Comprehend the Environmental issues and Sustainable Development and strive to achieve economic and social equity for women and be Gender Sensitive.
- PO6: Employability and Leadership Skills: Become empowered individuals to be employed in various positions in industry, academia and research and have the potential to become Entrepreneurs and take leadership roles in their chosen occupations and communities.
- PO7: Social Interaction: Acquire the ability to engage in relevant conversations and have the ability to understand the views of society that would help initiate policy making.
- PO8: Digital Literacy and Lifelong Learning: Capability to use ICT tools in a variety of learning situation and use appropriate software for analysis of data.

B.Sc Visual Communication Course pattern

SEM	PART	STATUS	CODE	TITLE OF SUBJECT	HRS	CDT
I	I	Lang	23UGTL11	General Tamil -I	6	3
			23UGHL11	Hindi – I		
			23UGFL11	French – I		
	II	Lang	23UGEL11	General English - I	6	3
	III	Core – T1	23UVCC11	Human Communication (Theory)	5	5
	III	Core – P1	23UVCC12	Graphic Design and Typography (Practical)	3	3
	III	EC-T1	23UVCE11	Art & Visual Aesthetics (Theory)	4	3
	III	EC-P1	23UVCE12	Digital Drawing and Painting (Practical)	2	2
	IV	SEC1	23UVCN11	Digital Storytelling and Scriptwriting (NME-I) (Practical)	2	2
IV	FC	23UHEE11	Foundation Course: Religion: Catholic Doctrine/ Ethics	2	2	
			Total	30	23	
II	I	Lang	23UGTL21	General Tamil –II	6	3
			23UGHL21	Hindi – II		
			23UGFL21	French – II		
	II	Lang	23UGEL21	General English - II	6	3
	III	Core – T2	23UVCC21	Understanding Visual Communication (Theory)	5	5
	III	Core – P2	23UVCC22	Photography (Practical)	3	3
	IV	EC- T2	23UVCE21	Journalism (Theory)	4	3
	IV	EC – P2	23UVCE22	Image Editing and Color Management (Practical)	2	2
	V	SEC2	23UVCN21	Documentary Filmmaking (Practical) (NME2)	2	2
V	SEC3	23UHE121	Integrated Personality Development	2	2	
			Total	30	23	
III	I	Lang	23UGTL31	General Tamil –III	6	3
			23UGHL31	Hindi – III		
			23UGFL31	French – III		
	II	Lang	23UGEL31	General English - III	6	3
	III	Core – T3	23UVCC31	Advertising and Brand Communication (Theory)	4	5
	III	Core – P3	23UVCC32	Audio-Visual Editing (Practical)	4	3
	IV	EC-P3	23UVCE31	Television Production (Practical)	4	3
	IV	EC-P4	23UVCE32	Folk and Performing Arts (Practical)	2	2
	IV	SEC4	23UHEL31	Life coping & Entrepreneurial skills management	2	2
IV	SEC5	23UVCN31	Digital Photography (Practical) (NME3)	2	2	
			Total	30	23	

IV	I	Lang	23UGTL41	General Tamil –IV	6	3
		Lang	23UGHL41	Hindi – IV		
		Lang	23UGFL41	French – IV		
	II	Lang	23UGEL41	General English - IV	6	3
	III	Core – T4	23UVCC41	Film Studies (Theory)	4	4
	III	Core – P4	23UVCC42	Digital Film Making (Practical)	3	3
	III	EC-T3	23UVCE41	Media, Culture and Society (Theory)	3	3
	III	EC-P5	23UVCE42	2D Animation (Practical)	2	2
	IV	SEC6	23UVCN41	Film Analysis and Criticism (NME 4) (Practical)	2	2
	IV	SEC7	23UVCS42	Script Writing and Storyboard Development (Practical)	2	2
IV	EVS	23UEVS41	Environmental Studies (Theory)	2	2	
				Total	30	24
*Internship in summer holidays						
V	III	Core – T5	23UVCC51	Communication Theories (Theory)	5	5
	III	Core – P5	23UVCC52	Communication Research Methods (Practical)	5	5
	III	Core – P6	23UVCC53	3D Animation (Practical)	5	3
	III	Core – P7	23UVCC54	Web Designing (Practical)	5	3
	III	EC-T5	23UVCE51	Public Relations and Event Management (Theory)	4	3
	III	EC-P8	23UVCE52	Compositing and Visual Effects (Practical)	4	3
	IV	VE	23UVEH51	Human Rights and Social Analysis	2	2
	IV	Internship	23UVCI51	Internship	-	2
				Total	30	26
VI	III	Core – T6	23UVCC61	Communication for Development (Theory)	5	4
	III	Core – T7	23UVCC62	Media Entrepreneurship (Theory)	5	4
	III	Core – P8	23UVCC63	Digital Media Production (Practical)	4	2
	III	Core -P9	23UVCC64	User Experience Design and User Interface (Practical)	4	2
	III	Core	23UVCC65	Capstone Project with Viva Voice (Practical)	6	3
		EC-T6	23UVCE 61	Media Laws and Ethics (Theory)	4	3
	IV	SEC 8	23UVCS61	Cybersecurity Training for Media Professionals (Theory)	2	2
V	Extension Activities		STAND (Student Training and Action for Neighbourhood Development)	-	1	
				Total	30	21
Additional Compulsory Courses						
I UG	Add on Course	23UVCAO1	News Reporting and Editing		2	
		23UVCAO2	Mobile Journalism			
II UG	Value Added Course	23UVCA1	Radio Production and Jockeying		2	
		23UVCA2	News Anchor and Video Jockey			
III UG	Extra Credit Course	23UVCEC1	Social Media Management		2	
		23UVCEC2	Immersive Media Design			
				TOTAL	180	146

LEARNING OBJECTIVES: கற்றலின் நோக்கங்கள்

1. முதலாமாண்டு பட்ட வகுப்பு மாணவர்களுக்குத் தமிழ்மொழி இலக்கியங்களை அறிமுகம் செய்தல்.
2. தற்கால இலக்கியப் போக்குகளையும் இலக்கணங்களையும் மாணவர் அறியுமாறு செய்து அவர்களின் படைப்பாற்றலைத் தூண்டுதல்.
3. தமிழ் இலக்கியம் சார்ந்த போட்டித் தேர்வுகளுக்கு ஏற்ப கற்பித்தல் நடைமுறைகளை மேற்கொள்ளுதல்.
4. மொழித்திறன்களை மாணவர்கள் அறிந்துகொள்ள தூண்டுதல்.
5. நவீன இலக்கிய வகைமைகளை அறிமுகம் செய்தல்.
6. சமூகச்சிந்தனைகளை உருவாக்க இலக்கியப்பாடுபொருள் காரணமாய் உள்ளது என்பதை அறியச் செய்தல்.

அலகு1: மரபுக்கவிதை

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| 1. பெ. சுந்தரனார் | - தமிழ்த் தெய்வவணக்கம் |
| 2. பாரதிதாசன் | - சிறுத்தையே வெளியே வா |
| 3. கவிமணி | - புத்தரும் சிறுவனும் |
| 4. முடியரசன் | - மொழி உணர்ச்சி |
| 5. கண்ணதாசன் | - ஆட்டனத்தி ஆதிமந்தி (ஆதிமந்தி புலம்பல்) |
| 6. சுரதா | - துறைமுகம் (வினாத்தாள்) |
| 7. தமிழ் ஒளி | - கடல் |

அலகு2: புதுக்கவிதை

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| 1. அப்துல் ரகுமான் | - வீட்டுக்கொரு மரம் வளர்ப்போம் |
| 2. ஈரோடு தமிழன்பன் | - சென்றியூ கவிதைகள் (ஏதேனும் ஐந்து கவிதைகள்) |
| 3. வைரமுத்து | - பிற்சேர்க்கை |
| 4. மு.மேத்தா | - வாழைமரத்தின் சபதம் |
| 5. அறிவுமதி | - வள்ளுவம் பத்து |
| 6. நா. முத்துக்குமார் | - ஆனந்த யாழை மீட்டுகிறாய் |
| 7. சுகிர்தராணி | - சபிக்கப்பட்ட முத்தம் |
| 8. இளம்பிறை | - நீ எழுத மறுக்கும் எனது அழகு |

அலகு3: சிறுகதைகள்

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| 1. வாய்ச்சொற்கள் | - ஜெயகாந்தன் (மாலை மயக்கம் தொகுப்பு) |
| 2. கடிதம் | - புதுமைப்பித்தன் |
| 3. கரு | - உமா மகேஸ்வரி |
| 4. முள்முடி | - தி. ஜானகிராமன் |
| 5. சிதறல்கள் | - விழி. பா. இதயவேந்தன் |
| 6. காகிதஉறவு | - சு. சமுத்திரம் |
| 7. வீட்டின் மூலையில் சமையலறை- அம்பை | |
| 8. (மொழிப்பெயர்ப்புக் கதை) நாயக்காரர் சீமாட்டி - ஒரு குறும்புக்காரர் சிறுவன் | |

அலகு4: பாடம் சார்ந்த இலக்கிய வரலாறு

அலகு5 : மொழித்திறன் போட்டித் தேர்வு

1. பொருள் பொதிந்த சொற்றொடர் அமைத்தல்
2. ஓர் எழுத்து ஒரு மொழி
3. வேற்றுமை உருபுகள்
4. திணை, பால், எண், இடம்
5. கலைச்சொல்லாக்கம், மொழிபெயர்ப்பு

COURSE OUTCOMES: பயன்கள்

இப்பாடங்களைக் கற்பதால் மாணவர் பின்வரும் பயன்களைப் பெறுவர்.

CO1- பாரதியார் காலந்தொட்டு தற்காலப் புதுக்கவிதைகள் வரை கவிதையிலக்கியம் அறிமுகப்படுத்தப்படுவதால் படைப்பாற்றல் திறன் பெறுதல். (K1,K2)

CO2- புதுக்கவிதை வரலாற்றினை அறிந்துகொள்வர். (K2)

CO3- இக்கால இலக்கிய வகையினைக் கற்பதன் மூலம் படைப்பாக்கத் திறனைப் பெறுதல். (K4)

CO4- மொழி அறிவோடு சிந்தனைத் திறன் அதிகரித்தல். (K3)

CO5- தமிழ்மொழியைப் பிழையின்றி எழுதவும், புதிய கலைச் சொற்களை உருவாக்கவும் அறிந்துகொள்வர். (K4)

CO6- காலந்தோறும் சமூகச் சிந்தனைகள் மாறுவதை இலக்கிய வரலாற்றின் மூலம் அறிந்து கொள்ளுதல். (K6)

TEXT BOOKS (பாடநூல்கள்)

1. தமிழ்த்துறை வெளியீடு - தூய சவேரியார் தன்னாட்சிக் கல்லூரி, பாளையங்கோட்டை.
2. வகைமை நோக்கில் தமிழ் இலக்கிய வரலாறு- எ.பி. பாக்கியமேரி

REFERENCE BOOKS (பார்வை நூல்கள்)

- தமிழ் இலக்கிய வரலாறு - சிற்.பி. பாலசுப்பிரமணியன்
- புதிய நோக்கில் தமிழ் இலக்கிய வரலாறு – தமிழண்ணல்
- தமிழ் இலக்கிய வரலாறு – சேதுராமன்

WEB SOURCES (இணையதளங்கள்)

- Tamil Heritage Foundation- www.tamilheritage.org <<http://www.tamilheritage.org>>
- Tamil virtual University Library- www.tamilvu.org/library <http://www.virtualvu.org/library>
- Project Madurai - www.projectmadurai.org.
- Chennai Library- www.chennailibrary.com <<http://www.chennailibrary.com>>.
- Tamil Universal Digital Library- www.ulib.prg <<http://www.ulib.prg>>.
- Tamil E-Books Downloads- tamilebooksdownloads.blogspot.com
- Tamil Books on line- books.tamilcube.com
- Catalogue of the Tamil books in the Library of British Congress archive.org
- Tamil novels on line - books.tamilcube.com

பருவம்: 2	தாள்:மொழிப்பாடம்	Hrs: 6	Credits: 3
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LEARNING OBJECTIVES: கற்றலின் நோக்கங்கள்

1. சமய இலக்கியங்களையும் சிற்றிலக்கியங்களையும் மாணவர்களுக்கு அறிமுகப்படுத்துதல்.
2. மொழித்திறனையும் சிறுகதை இலக்கிய வடிவத்தையும் மாணவர்களுக்கு உணர்த்துதல்.
3. தமிழ் இலக்கிய வரிசையில் சமய இலக்கியங்களின் முக்கியத்துவத்தை உணர்த்துதல்.
4. தமிழ் இலக்கிய வரிசையில் சிற்றிலக்கியங்களின் முக்கியத்துவத்தை அறிமுகம் செய்தல்.
5. தமிழ் இலக்கிய வளமைக்குப் பல்சமயங்கள் ஆற்றிய பங்கினை உணரச் செய்தல்.
6. சமய, சிற்றிலக்கியங்களின் இடத்தைத் தமிழ் இலக்கிய வரலாற்றின் வழி அறியச் செய்தல்.

அலகு 1:

- திருநாவுக்கரசர் - தேவாரம் - நாமார்க்கும் குடியல்லோம் எனத் தொடங்கும் பதிகம் (10 பாடல்கள்)
- ஆண்டாள் - திருப்பாவை (முதல் 20 பாசரம்)

அலகு 2 :

- வள்ளலார் - அருள் விளக்கமாலை (முதல் 10 பாடல்கள்)
- எச்.ஏ.கிருட்டிணப்பிள்ளை - இரட்சணியமனோகரம் - பால்ய பிராத்தனை
- குணங்குடி மஸ்தான் சாகிபு – பராபரக்கண்ணி (முதல் 10 கண்ணி)

அலகு 3:

- தமிழ் விடுதாது (முதல் 20 கண்ணி)
- திருக்குற்றாலக் குறவஞ்சி – குறத்தி மலைவளம் கூறுதல்
- முக்கூடற்பள்ளு – நாட்டு வளம்

அலகு 4: பாடம் தழுவிய இலக்கிய வரலாறு

(பல்லவர் காலம், நாயக்கர் காலம்)

அலகு 5 : மொழித்திறன் - போட்டித் தேர்வுத்திறன்

1. தொடர் வகைகள்
2. மரபுத்தொடர், பழமொழிகள்
3. பிறமொழிச் சொற்களைக் களைதல்
4. வழுச்சொற்கள் நீக்குதல்
5. இலக்கணக் குறிப்பு அறிதல்.

COURSE OUTCOMES - பயன்கள்

- CO1– பக்தி இலக்கியங்களைக் கற்பதன் மூலம் பக்தி நெறியினையும், சமய நல்லிணக்கத்தையும் தெரிந்து பின்பற்றுவர். (K1,K2)
- CO2– சிற்றிலக்கியங்களின் வழி இலக்கியச் சுவையினையும் பண்பாட்டு அறிவினையும் பெறுவர். (K2)
- CO3– பட்டப்படிப்பினைப் படிக்கும்போதே பெரும்பான்மையான தமிழ் இலக்கியங்கள் குறித்த அறிவினைப் பெறுவர். (K4)
- CO4– தமிழ்ச் சமூகப் பண்பாட்டு வரலாற்றினை இலக்கியங்கள் வாயிலாக அறிவர். (K3)
- CO5– போட்டித் தேர்வுகளில் வெற்றிப் பெறுவதற்குத் தமிழ்ப்பாடத்தினை பயன் கொள்ளும் வகையில் ஏற்ற பயிற்சி பெறுவர். (K4)
- CO6– பல்சமய இலக்கியங்களை அறிவதன் மூலம் பல்சமய உரையாடல்களின் முக்கியத்துவத்தை அறிவர். (K3)

TEXT BOOKS (பாட நூல்கள்)

1. தமிழ்த்துறை வெளியீடு, தூய சுவேரியார் தன்னாட்சிக் கல்லூரி, பாளையங்கோட்டை.
2. வகைமை நோக்கில் தமிழ் இலக்கிய வரலாறு– எ.பி. பாக்கியமேரி

REFERENCE BOOKS (பார்வை நூல்கள்)

- தமிழ் இலக்கிய வரலாறு - சிற்பி. பாலசுப்பிரமணியன்
- புதிய நோக்கில் தமிழ் இலக்கிய வரலாறு – தமிழண்ணல்
- தமிழ் இலக்கிய வரலாறு – சி.சேதுராமன்

WEB SOURCES (இணையதளங்கள்)

- Tamil Heritage Foundation- www.tamilheritage.org <<http://www.tamilheritage.org>>
- Tamil virtual University Library- [www.tamilvu.org/ library](http://www.tamilvu.org/library) <http://www.virtualvu.org/library>
- Project Madurai - www.projectmadurai.org.
- Chennai Library- www.chennailibrary.com <<http://www.chennailibrary.com>>.
- Tamil Universal Digital Library- www.ulib.prg <<http://www.ulib.prg>>.
- Tamil E-Books Downloads- tamilebooksdownloads.blogspot.com
- Tamil Books on line- books.tamilcube.com
- Catalogue of the Tamil books in the Library of British Congress archive.org
- Tamil novels on line - books.tamilcube.com

பருவம்: 3	தாள்: மொழிப்பாடம்	Hrs: 6	Credits: 3
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Learning objectives: கற்றலின் நோக்கங்கள்

1. காலந்தோறும் எழுந்த காப்பியங்களின் போக்கையும், புதினத்தின் இலக்கிய வடிவத்தையும் மாணவர்கள் உணருமாறு செய்தல்
2. காப்பியம், புதினம், ஆகிய படைப்பியல் வகைகளைப் பற்றிய பரந்து பட்டபுலமையைப் பெருக்குதல்.
3. தமிழ் இலக்கியங்களின் உள்ளடக்கம், வெளியீட்டுநெறி, படைப்பியல் கொள்கை ஆகியவற்றை அறியச் செய்தல்.
4. இலக்கியக் கொள்கைகளின் அடிப்படையில் இலக்கியங்களைத் திறனாய்வுச் செய்யப் பயிற்சி அளித்தல்.
5. படைப்புத் துறையிலும் ஊடகத் துறையிலும் கல்விப் புலத்திலும் அயல்நாடுகளிலும் வேலைவாய்ப்பினைப் பெறுதற்குத் துணைசெய்தல்.
6. மதிப்புரை, திறனாய்வு அறிமுகப்படுத்துவதன் மூலம் சிறந்த திறனாய்வுகளை அடையாளம் காணுதல்

அலகு: 1

சிலப்பதிகாரம் - வழக்குரைகாதை, மணிமேகலை - ஆதிரை பிச்சையிட்ட காதை, சீவகசிந்தாமணி - பூமகள் இலம்பகம், வளையாபதி

அலகு: 2

பெரியபுராணம் - பூசலார் புராணம், கம்பராமாயணம் - மந்தரை சூழ்ச்சிப் படலம், வில்லிபாரதம் - மற்போர் சருக்கம், சீறாப்புராணம் - புலி வசனித்த படலம்.

அலகு: 3

வஞ்சிமாநகரம் வரலாற்றுப் புதினம் - நா.பார்த்தசாரதி

அலகு: 4

பாடம் தழுவிய இலக்கிய வரலாறு

அலகு: 5

மொழித்திறன்

1. நூல் மதிப்புரை
2. திறனாய்வுசெய்தல்
3. கடிதம் வரைதல்
4. விண்ணப்பம் எழுதுதல்

Course outcomes: பயன்கள்

- CO1 - காப்பியங்களின் வழி வாழ்வியல் சிந்தனையைப் பெறுதல். (K1,K2)
- CO2 - காப்பியங்கள் அறிமுகப் படுத்தப்படுவதால் தமிழ் மொழியின் உயர்வையும், சிறப்பையும் உணர்தல். (K2)
- CO3 - தமிழ் புதினங்கள் வழி சமகாலப் படைப்புகளின் வாழ்வியல் சிந்தனைகளை அறிதல் (K4)
- CO4 - நாவல் இலக்கியம் அறிமுகப்படுத்தப்படுவதால் சிந்தனை ஆற்றல், படைப்பாற்றல், கற்பனைத் திறன் வளர்தல் (K3)
- CO5 - தமிழ் இலக்கியம் சார்ந்தபோட்டித் தேர்வுகளை எதிர்கொள்ளும் ஆற்றல் பெறுதல் (K4)
- CO6 - கடிதம், விண்ணப்பம் எழுதும் முறைகளை அறிதல் (K6)

பாடநூல்கள் :

தமிழ்த்துறை வெளியீடு
பார்வை நூல்கள்
1. தமிழ் இலக்கியவரலாறு- சிற்பிபாலசுப்பிரமணியன்

இணையதளம்

1. Tamil Heritage Foundation – www.tamilheritage.org<<http://www.tamilheritage.org>>.
2. Tamil Virtual University Library – www.tamilvu.org/library<http://www.virtualvu.org/library>
3. Project Madurai – www.projectmadurai.org
4. Chennai Library – www.chennailibrary.com<<http://www.chennailibrary.com>>
5. Tamil Universal Library- www.ulib.prg<<http://www.ulib.prg>>
6. Tamil E-books downloads – tamilbooksdownloads.blogspot.com
7. Tamil Books online – books.tamilcube.com
8. Catalogue of the Tamil Books in the library of British congress archive.org
9. Tamil novels.online – books.tamil.cube.com

Learning objectives: கற்றலின் நோக்கங்கள்

1. இலக்கியங்களின் சிறப்பினை உணர்த்துதல்
2. சங்க இலக்கியத்தின் மும் வாழ்வியல் நெறிகள் உணர்தல்
3. தமிழ் இலக்கியங்களின் உள்ளடக்கம், வெளியீட்டுநெறி, படைப்பியல் கொள்கை ஆகியவற்றை அறியச் செய்தல்.
4. அகத்திணை, புறத்திணை இலக்கணங்களை மாணவர்கள் அறியச் செய்தல்
5. மொழிபெயர்ப்புத் திறனை வளர்த்தல்
6. நாடக இலக்கியங்களின் அமைப்பு முறையை அறிதல்

அலகு: 1

நற்றிணை 10, 14, 16, குறுந்தொகை - 16, 17, 19, 20, 25, 29, 38, 44, கலித்தொகை - 38, 51, அகநானூறு - 15, 33, 55, புறநானூறு - 37, 86, 112, பரிபாடல் - 55

அலகு: 2

நெடுநல்வாடை- நக்கீரர்

அலகு: 3

சபாபதிநாடகம் - பம்மல் சம்பந்த முதலியார்

அலகு: 4

பாடம் தழுவிய இலக்கியவரலாறு

அலகு: 5

மொழித்திறன்

1. மொழிபெயர்ப்புகலைச்சொற்கள்
2. கொடுக்கப்பட்டுள்ள ஆங்கிலப் பகுதியைத் தமிழில் மொழிபெயர்த்தல்
3. அலுவலகக் கடிதம்- தமிழில் மொழிபெயர்த்தல்

Course outcomes: பயன்கள்

- CO1 – சங்க இலக்கியங்களில் காணப்படும் வாழ்வியல் சிந்தனைகளை அறிதல் (K1,K2)
CO2 – தமிழின் தொன்மையையும் செம்மொழித் தன்மையையும் உணர்தல் (K2)
CO3 – நாடக இலக்கியம் மூலம் நடிப்பாற்றலையும் கலைத்தன்மையையும் வளர்த்தல் (K4)
CO4 – நாடக இலக்கியம் அறிமுகப்படுத்தப்படுவதால் சிந்தனை ஆற்றல், படைப்பாற்றல், கற்பனைத் திறன் வளர்த்தல் (K4)
CO5 – தமிழிலிருந்து அலுவலகக் கடிதங்களை மொழிபெயர்க்கும் அறிவைபெறுதல் (K3)
CO6 - மொழி அறிவோடு வேலைவாய்ப்பினையும் பெறுதல். (K4)

பாடநூல்கள் :

தமிழ்த்துறை வெளியீடு

பார்வை நூல்கள்

2. தமிழ் இலக்கிய வரலாறு- சிறப்பிபாலசுப்பிரமணியன்

இணையதளம்:

1. Tamil Heritage Foundation – www.tamilheritage.org<<http://www.tamilheritage.org>>.
2. Tamil Virtual University Library – www.tamilvu.org/library<http://www.virtualvu.org/library>
3. Project Madurai – www.projectmadurai.org
4. Chennai Library – www.chennailibrary.com<<http://www.chennailibrary.com>>
5. Tamil Universal Library- www.ulib.pig7<<http://www.ulib.pig7>>
6. Tamil E-books downloads – tamilbooksdownloads.blogspot.com
7. Tamil Books online – books.tamilcube.com
8. Catalogue of the Tamil Books in the library of British congress archive.org
9. Tamil novels.online – books.tamil.cube.com

DEPARTMENT OF ENGLISH

UG – PART II - GENERAL ENGLISH

(The Seven-Tier Pattern recommended by UGC Curriculum Development Centre and Identified as Best Practice by NAAC)

	Stream A (For learners of high entry level proficiency)	Stream B (For learners of average entry level proficiency)	Stream C (For learners of low entry level proficiency)
Courses in Semester I	IV 23UGEL14	III 23UGEL13	I 23UGEL11
Courses in Semester II	V 23UGEL25	IV 23UGEL24	II 23UGEL22
Courses in Semester III	VI 23UGEL36	V 23UGEL35	III 23UGEL33
Courses in Semester IV	VII 23UGEL47	VI 23UGEL46	IV 23UGEL44

GENERAL COURSE OUTCOMES

- CO1 Acquire the four language skills (Listening, Speaking, Reading and Writing)
- CO2 Develop the skill of independent reading and interpreting of graded texts
- CO3 Expand and consolidate active and passive vocabulary
- CO4 Acquire the skills needed to participate in a conversation that builds knowledge collaboratively
- CO5 Acquire a clear understanding of English Grammar to facilitate accuracy of communication
- CO6 Develop the skills of formal written communication to be used in academic and career related contexts

TEXTS

- Course I - *Spotlight I*
- Course II - *Spotlight II*
- Course III - *Spotlight III*
- Course IV - *Spotlight IV*
- Course V - *Spotlight V*
- Course VI - *Spotlight VI*
- Course VII - William Shakespeare's *Julius Caesar* & Charles Dickens' *Oliver Twist*
- All Courses - *Active English Grammar and Composition* by the Board of Editors

EXTERNAL EXAMINATION

- ❖ External Examination has two components.
1) Written Examination and 2) Viva Voce
- ❖ A three-hour written examination will be conducted for 100 marks for all General English papers and the scores will be converted to 40 marks, with a pass minimum of 16 marks
- ❖ At the end of every semester, **Spoken English Viva Voce** will be conducted for all the students for 100 marks (four components) and the scores will be converted to 10 marks, with a required pass minimum of 4 marks
- ❖ To pass in any General English paper, a student must secure the pass minimum of 40 out of 100

Distribution of marks:	Written Exam (100 marks)	Converted to 40 marks
	Viva voce (100 marks)	Converted to 10 marks
	TOTAL (40+10)	50 marks

INTERNAL ASSESSMENT

- ❖ Two Internal Examinations shall be conducted for 50 marks each along with the Continuous Internal Assessments for the Core and Allied courses.
- ❖ The internal assessment for the courses may include assignments, seminars, projects, tests, viva (any oral presentation), communication activities etc., focusing on skill development or / and the course content

**GENERAL ENGLISH
COURSE – I**

Hours: 6

Course Code: 23UGEL11

Credits: 3

LEARNING OUTCOMES

- LO1** To provide an ambience to acquire the basic language skills, listening, speaking, reading and writing
- LO2** To make the learners learn the basic elements of grammar
- LO3** To enable them to involve in basic communicative activities
- LO4** To develop basic vocabulary
- LO5** To help the learners comprehend and respond in English
- LO6** To build confidence in using English to communicate

UNIT	TOPICS	
I	POETRY Maya Angelou Hilaire Belloc	“Poor Girl” “The Justice of Peace”
II	PROSE A. P. J. Abdul Kalam Madhavan Kutty	“My Early Days” “I Won’t Let Him Go!”
III	SHORT STORIES Oscar Wilde Mulk Raj Anand	“The Selfish Giant” “The Lost Child”
IV	LANGUAGE COMPETENCY 1. Use of Verbs: Verb Grid (Positive, Negative & Question), Regular Verbs, Irregular Verbs & Modals 2. Tenses: Active Voice Tenses & Passive Voice Tenses 3. Use of Nouns: Forms of Personal Pronouns, Use of Nouns as Subject, Object, Complement and Object of the Preposition 4. Sentence Patterns: SV, SVO, SVC, SVA, SVOA, SVIODO 5. Punctuation and Capitalisation 6. Reading Comprehension (5 Anecdotes and 5 Wisdom Stories)	
V	SPOKEN ENGLISH 1. Reading Aloud (From the text) 2. Introducing oneself 3. Describing a place (With hints) 4. Describing a picture(With hints)	

COURSE OUTCOMES

- CO1** Use grammatical structures in meaningful constructions
- CO2** Use oral communication for day-to-day activities
- CO3** Use simple sentences for oral and written communication
- CO4** Use punctuation and capitalisation accurately
- CO5** Comprehend what they listen to, and respond to it at the primary level
- CO6** Read and appreciate simple stories and anecdotes

TEXTBOOKS

1. Board of Editors. *Spotlight I*. India: Ponnasai Publishers & Distributors, 2015.
2. *Oxford Elementary Learner's Dictionary*. Ed. Angela Crawley. Phonetics Ed. Michael Ashby. United Kingdom: Oxford University Press, 2021.
3. Board of Editors. *Active English Grammar and Composition*. India: Trinity Press, 2022.

REFERENCE

- Bhatnagar, R. P. ,*English for Competitive Examinations*, India: Trinity Press, 2017.
- Joseph K. V. , *A Textbook of English Grammar & Usage*, India: McGraw Hill Education 2015.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	3 Short essays (200 words each) out of 6 from Units I, II & III (3X10)	30
II	5 Match the following from Units I, II & III	05
III	5 Stating True or False from Units I, II & III	05
IV	Verb Grid (Positive, Negative & Question)	20
V	Tense Grid (Active & Passive)	10
VI	Noun as subject, object, complement & object of the preposition	10
VII	Sentence pattern	10
VIII	Punctuation & Capitalization	05
IX	Reading comprehension	05
	Total	100

GENERAL ENGLISH

COURSE – II

Hours: 6

Course Code: 23UGEL22

Credits: 3

LEARNING OUTCOMES

- LO1 To provide an ambience to acquire the basic language skills, listening, speaking, reading and writing
- LO2 To make the learners frame questions and answers
- LO3 To enable them to involve in basic communicative activities
- LO4 To develop a comprehensible use of adjectives and adverbs
- LO5 To help the learners comprehend and respond in English
- LO6 To develop oral communication for day-to-day activities

UNIT	TOPICS	
I	POETRY Rabindranath Tagore Gieve Patel	“Leave this Chanting and Singing” “ On Killing a Tree”
II	PROSE Leslie W. Leavitt Sister Nivedita	“Mahatma Gandhi” “The Judgement Seat of Vikramaditya”
III	SHORT STORIES O. Henry Stephen Leacock	“After Twenty Years” “With the Photographer”
IV	LANGUAGE COMPETENCY 1. Use of Adjectives 2. Use of Adverbs 3. Use of Conditional ‘If’ (Probable & Improbable Conditions) 4. Use of ‘who’, ‘which’, ‘where’ & ‘that’ in combining sentences 5. Framing questions – ‘Wh -’ & ‘Yes’ / ‘No’ Questions 6. Prefixes and Suffixes 7. Developing Hints into a Paragraph	
V	SPOKEN ENGLISH 1. Reading Aloud (from the Prescribed Text) 2. Introducing Others 3. Describing a Personality (from Hints) 4. Narrating a Story(from Hints)	

COURSE OUTCOMES

- CO1 Use grammatical structures in meaningful contexts
- CO2 Use oral communication for day-to-day activities
- CO3 Use simple sentences for oral and written communication
- CO4 Use enhanced vocabulary
- CO5 Comprehend and respond to what they listen to at the secondary level
- CO6 Read and appreciate simple pieces of fiction and non-fiction

TEXTBOOKS

1. Board of Editors. *Spotlight II*. India: Ponnasai Publishers & Distributors, 2015.

2. *Oxford Elementary Learner's Dictionary*. Ed. Angela Crawley. Phonetics Ed. Michael Ashby. United Kingdom: Oxford University Press, 2021.
3. Board of Editors. *Active English Grammar and Composition*. India: Trinity Press, 2022.

REFERENCE

- Bhatnagar, R. P., *English for Competitive Examinations*. India: Trinity Press, 2017.
- Joseph K. V. *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015.
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	3 Short Essays from Unit I, II and III	30
II	5 True or False (Units I, II and III)	05
III	5 Match the Following (Unit I, II and III)	05
IV	Adding appropriate adjectives	10
V	Adding appropriate adverbs	10
VI	Framing Probable & Improbable Conditional Sentences	10
VII	Combining Sentences with 'who', 'where', 'which' & 'that'	10
VIII	Framing 'Wh' & 'Yes/No' Qns.	10
IX	Prefixes & Suffixes	05
X	Developing Hints to a Paragraph (100 words)	05
	Total	100

GENERAL ENGLISH

COURSE - III

Hours: 6

Course Code: 23UGEL13, 23UGEL 33

Credits: 3

LEARNING OUTCOMES

- LO1** To involve the learners in reading and interpreting English in poetry and prose (Fiction and Non-fiction)
- LO2** To enable learners to write about prescribed literature
- LO3** To help learners develop vocabulary register
- LO4** To help learners learn the appropriate use of articles, prepositions and adverbs
- LO5** To facilitate in learners, the ability to create a narration based on hints
- LO6** To build confidence in the learners to speak English for specific purposes

UNIT	TOPICS	
I	POETRY William Shakespeare P. B. Shelley Oliver Goldsmith	“All the World’s a Stage” “Ozymandias” “The Village Schoolmaster”
II	SHORT STORIES A. J. Cronin Stephen Leacock Ernest Hemingway	“Two Gentlemen of Verona” “The Conjuror’s Revenge” “A Day’s Wait”
III	PROSE & SHORT STORIES C. L. N. Prakash O. Henry Natsume Soseki	“Rethink Your Thinking” “The Gift of the Magi” “I am a Cat”
IV	LANGUAGE COMPETENCY 1. Homonyms, Homophones, Homographs 2. Articles 3. Prepositions 4. Adverbs 5. Constructing a story using hints	
V	SPOKEN ENGLISH 1. Reading aloud 3. Describing a picture 2. Describing a process 4. Personal Conversation (Habits, Hobbies, Future Plan)	

COURSE OUTCOMES

- CO1** Read and understand English in poetry and prose (Fiction and Non-Fiction)
- CO2** Write coherent essays about prescribed literature
- CO3** Use words from acquired vocabulary register
- CO4** Use articles, prepositions and adverbs appropriately
- CO5** Create a narration from hints

CO6 Speak English confidently in a descriptive as well as expository style

TEXTBOOKS

1. Board of Editors. *Spotlight III*, India: Ponnasai Publishers & Distributors, 2015.
2. Board of Editors. *Active English Grammar and Composition*. India: Trinity Press, 2022.

REFERENCE

- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Joseph. K. V, *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	1 Short Essay (200 words) out of 2 from Unit I	10
II	1 Essay (300 words) out of 2 from Unit II	15
III	1 Essay (300 words) out of 2 from Unit III	15
IV	5 passages with 2 Qns. each (from Units I,II &III)	10
V	Homonyms, Homophones, Homographs	10
VI	Articles	10
VII	Prepositions	10
VIII	Adverbs	10
IX	Constructing a story	10
	Total	100

- CO3** Use the various tense forms accurately with proper subject - verb agreement
CO4 Write descriptive paragraphs with unity of sense
CO5 Identify common errors in the usage of Tenses and Concord
CO6 Speak English fluently with confidence in an expository as well as analytical style

TEXTBOOKS

1. Board of Editors. *Spotlight IV*. India: Ponnasai Publishers & Distributors, 2015.
2. Board of Editors. *Active English Grammar and Composition*. India: Trinity Press, 2022.

REFERENCE

- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Joseph K. V. *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015
- Sinha, R. P. *Current English Grammar and Usage with Composition*, India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	1 Short Essay (200 words) out of 2 from Unit I	10
II	1 Essay (300 words) out of 2 from Unit II	15
III	1 Essay (300 words) out of 2 from Unit III	15
IV	5 passages with 2 Qns. each (from Units I, II & III)	10
V	Tenses	10
VI	Concord	10
VII	Describing a thing / a place / an event	10
VIII	Spotting Errors	10
IX	Letter Writing	10
	Total	100

GENERAL ENGLISH

COURSE – V

Hours: 6	Course Code: 23UGEL25, 23UGEL35	Credits: 3
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LEARNING OUTCOMES

- LO1** To introduce learners to intermediate level of English through prescribed literature
- LO2** To make learners read, interpret and write about prescribed pieces of literature
- LO3** To make learners learn complex language structures and appropriate use of conjunctions
- LO4** To help learners become familiar with the accurate use of language with an awareness of common errors in language use
- LO5** To make learners understand the logical sequence of ideas within a paragraph
- LO6** To make learners speak English fluently with confidence and accuracy for specific purposes

UNIT	TOPICS	
I	POETRY William Wordsworth Robert Frost Mina Assadi H.W. Longfellow Philip Larkin	“The Solitary Reaper” “The Road Not Taken” “A Ring to Me Is Bondage” “A Slave’s Dream” “Next Please”
II	PROSE, DRAMA AND SHORT STORY	
II	Dr. Radhakrishnan Collins & Lapiere Oscar Wilde Somerset Maugham A. A. Milne	“Humanities Vs Sciences” “The Second Crucifixion” “The Model Millionaire” “The Ant and the Grasshopper” “The Boy Comes Home”
III	LANGUAGE COMPETENCY (Grammar & Vocabulary) 1. Words often confused 2. Synonyms and Antonyms 3. Synthesis and Transformation of Sentences (Simple, Compound & Complex) 4. Conjunctions 5. Active - Passive Voice	
IV	LANGUAGE COMPETENCY (Composition) 1. Expansion of Ideas / Proverbs 2. Sentence Arrangement 3. Dialogue Writing	
V	SPOKEN ENGLISH 1. Reading and Interpreting 2. Turncoat 3. Expand a Proverb 4. Issue Based Conversation	

COURSE OUTCOMES

- CO1** Read, interpret and analyse poetic English to understand open possibility of inferences
- CO2** Write logically planned essays to address specific questions concerning prescribed literature
- CO3** Understand the forms and structural differences in different types of sentences and their specific purposes
- CO4** Use complex language structures with appropriate conjunctions
- CO5** Use vocabulary actively with an awareness of homonyms, homophones, synonyms and antonyms
- CO6** Use Spoken English fluently with confidence and accuracy for specific purposes such as analytical, argumentative and expository talks

TEXT BOOKS

1. Board of Editors. *Spotlight V*, India:Ponnasai Publishers & Distributors, 2015.
2. Board of Editors. *Active English Grammar and Composition*. India:Trinity Press, 2022.

REFERENCE

- Bhatnagar, R. P. *English for Competitive Examinations*, India: Trinity Press, 2017.
- Joseph K. V. *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015
- Sinha, R. P. *Current English Grammar and Usage with Composition*, India: Oxford University Press, 2018

S. No.	QUESTION PATTERN	Marks
I	1 Short Essay (200 words) out of 2 from Unit I	10
II	1 Essay (300 words) out of 2 from Unit II	15
III	5 passages with 2 Qns. each (from Units I, II & III)	10
IV	Vocabulary	15
V	Synthesis of sentences	10
VI	Transformation of sentences	05
VII	Active - Passive Voice	10
VIII	Conjunction	05
IX	Expansion of Ideas / Proverbs (2x5=10)	10
X	Sentence Arrangement	05
XI	Dialogue Writing	05
	Total	100

GENERAL ENGLISH

COURSE - VI

Hours: 6

Course Code: 23UGEL36, 23UGEL46

Credits: 3

LEARNING OUTCOMES

- LO1** To introduce learners to advanced level of poetic English through representative pieces, to make them understand oblique use of language
- LO2** To make them read and understand modern English prose through samples of biography, autobiography, short story and one act play
- LO3** To familiarise them with advanced language structures and the use of idioms and phrasal verbs
- LO4** To make them understand and use different degrees for comparison and use language for reporting speech
- LO5** To acquaint them with the skills of expanding or developing, and condensing ideas
- LO6** To make them speak English fluently and accurately for specific purposes

UNIT	TOPICS	
I	POETRY Edwin Arnold Sylvia Plath John Keats John Donne Maya Angelou	“Siddhartha” “The Mirror” “La Belle Dame Sans Merci” “Death Be Not Proud” “I Know Why the Caged Bird Sings”
II	PROSE, SHORT STORY & DRAMA Anne Frank C.P. Snow Chinua Achebe Hugh Chesterton	“The Diary of a Young Girl” “Hardy and Ramanujan” “Marriage is a Private Affair” “The Pie and the Tart”
III	LANGUAGE COMPETENCY (Grammar and Vocabulary) 1. Degrees of Comparison 2. Direct- Indirect Speech 3. Cloze Test. 4. Idioms and Phrasal verbs 5. Spotting Errors	
IV	LANGUAGE COMPETENCY (Composition) 1. Précis Writing 2. Essay Writing	
V	SPOKEN ENGLISH 1. Reading and Interpretation 2. Issue Based Conversation 3. Public Speaking on subject topic 4. Extempore	

COURSE OUTCOMES

- CO1 Read and interpret the oblique language of poetry and write appreciative essays on the prescribed literature
- CO2 Read, interpret and write analytical essays about prescribed prose pieces
- CO3 Use advanced grammar structures to report speech and use the three degrees of comparison for intended emphasis
- CO4 Use advanced nuances of language such as idioms and phrasal verbs
- CO5 Write reflective, descriptive, expository and imaginative essays with appropriate content, and condense material to a précis
- CO6 Use English fluently and accurately for public speaking, extempore and other specific purposes

TEXT BOOKS

- Board of Editors. *Spotlight VI*, India: Ponnasai Publishers & Distributors, 2016.
- Board of Editors. *Active English Grammar and Composition*, India: Trinity Press, 2022

REFERENCE

- Bhatnagar, R. P. *English for Competitive Examinations*, India: Trinity Press, 2017.
- Joseph K. V. *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015
- Sinha, R. P. *Current English Grammar and Usage with Composition*. India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	1 short essay (200 words) out of 2 from Unit I	10
II	1 essay (300 words) out of 2 from Unit II	15
III	5 Passages with 2 Qns. each (from Units I & II)	10
IV	Degrees of Comparison	05
V	Direct Indirect Speech	10
VI	Making sentences – Idioms	05
VII	Phrasal verbs	05
VIII	Spotting errors (Multiple Choice)	10
IX	Correcting the errors (Rewriting)	05
X	Cloze Test	05
XI	Precis Writing	10
XII	Essay Writing	10
	Total	100

GENERAL ENGLISH

COURSE - VII

Hours: 6

Course Code: 23UGEL47

Credits: 3

LEARNING OBJECTIVES

- LO1 To facilitate learners' reading advanced English through representative pieces of Literature
- LO2 To help learners infer and interpret prescribed literature and write coherent, Analytical essays
- LO3 To help learners acquire the advanced use of English for professional purposes
- LO4 To help learners prepare resume and CVs for professional use
- LO5 To encourage learners in using English skillfully and creatively to discuss, brainstorm or debate a topic, through active practice
- LO6 To equip learners with the soft skills necessary for employability

I	DRAMA William Shakespeare <i>Julius Caesar</i>
II	FICTION Charles Dickens <i>Oliver Twist</i>
III	SOFT SKILLS 1 (Theory and Practice) 1. Interview skills* 2. Group Discussion* 3. Debate 4. Interpersonal Skills * Included for Spoken English Viva Voce also
IV	SOFT SKILLS 2 (Theory and Practice) 1. Time Management 2. Problem Solving Techniques 3. Teamwork 4. Leadership
V	APPLICATION & RESUME 1. Chronological Resume. 2. Functional Resume 3. Responding to the given advertisement

COURSE OUTCOMES

- CO1 Read and understand advanced forms of English in Literature
- CO2 Interpret and write analytical essays on topics concerning prescribed pieces of literature
- CO3 Speak English fluently and accurately in professional contexts
- CO4 Prepare application with appropriate Resume structure for employment
- CO5 Use English effectively and creatively for interview, group discussion etc.,
- CO6 Behave, react and handle situations connected to employability, using the acquired knowledge of soft skills

TEXT BOOKS

- Shakespeare, William. *Julius Caesar*, United Kingdom: Oxford University Press, 2008.
- Dickens, Charles. *Oliver Twist*, United Kingdom: Penguin Classics, 2003

REFERENCE

- Bhatnagar, R. P. *English for Competitive Examinations*. India: Trinity Press, 2017.
- Joseph K. V. *A Textbook of English Grammar & Usage*, India: McGraw Hill Education, 2015
- Sinha, R. P. *Current. English Grammar and Usage with Composition*, India: Oxford University Press, 2018.

S. No.	QUESTION PATTERN	Marks
I	5 Multiple Choice Questions from Unit I	05
II	5 Multiple Choice Questions from Unit II	05
III	1 Essay (400 words) out of 3 from Unit I	15
IV	1 Essay (400 words) out of 3 from Unit II	15
V	2 Annotations out of 3 from Unit I	10
VI	2 Paragraphs out of 3 from Unit II	10
VII	1 Essay out of 2 from Unit III	15
VIII	1 Essay out of 2 from Unit IV	15
IX	Responding to the given Advertisement	10
	Total	100

DEPARTMENT OF HUMAN EXCELLENCE**St. Xavier's College (Autonomous), Palayamkottai****Courses offered**

Semester	Category	Course Code	Course Title
I	FC	23UHER11/ 23UHEE11	Religion: Catholic Doctrine / Ethics
II	SEC3	23UHEI21	Integrated Personality Development
III	SEC4	23UHEL31	Life Coping and Entrepreneurial Skills Management
IV	EVS	23UEVS41	Environmental Studies
V	VE	23UVEH51	Human Rights and Social Analysis

NME

Semester	Category	Course Code	Course Title
I	Library	23ULBN11	Foundations of Library Science
I	XRF	23UXRN11	Traditional Knowledge of Indian Medicinal Systems
II	Library	23ULBN21	Information Resources
II	XRF	23UXRN21	Indian Traditional Medicinal Foods
III	XRF	23UXRN31	Food Microbiology
IV	XRF	23UXRN41	Herbal Resources and Their Conservation
IV	MAX Forum	23UMXN41	Society, Economy and Politics in Contemporary India

Common Question Pattern**Internal Test**

Part A	Answer ALL the questions in one or two lines	5 x 2 = 10
Part B	Answer ALL the questions, each in a paragraph	3 x 5 = 15
Part C	Write an essay on the following	1 x 10 = 10

Semester Exam

Part A	Answer ALL the questions in one or two lines	10 x 3 = 30
Part B	Answer ALL the questions, each in a paragraph	5 x 8 = 40
Part C	Write an essay on each the following	2 x 15 = 30

**RELIGION: CATHOLIC DOCTRINE
(23UHER11)**

SEMESTER:I	VE	HOURS:2	CREDITS: 2	TOTAL HOURS:30
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Course Outcomes:

Upon completion of the course the students will be able to

1. Recite the Sacraments(K1)
2. Identify the challenges of the present day church(K1)
3. Associate Old and New testaments of the bible(K2)
4. Explain the Church history(K2)
5. Discuss the Marian worship (K2)
6. Summarize the catholic social teachings(K2)

Unit I: Introduction to Bible (6 Hours)

Bible as a Word of God, its inspiration, the Canon - Old and New Testaments and their interconnectedness - Traditional and modern interpretations

Unit II: Introduction to the Church history (6Hours)

The beginnings of the Church - Medieval period and its challenges - The importance of the Second Vatican Council and their decrees - Synodality

Unit III: Introduction to the Sacraments (6Hours)

The origin of the seven sacraments - Their practices and meanings - History of the sacraments

Unit IV: Introduction to Mariology (6Hours)

Mary, Mother of God and Jesus - Mary, our Mother and in the Gospels - Mariology in the history of the Church – Mary as a Prophet of revolution

Unit V: Church in the Contemporary World (6Hours)

The challenges of the present day Church – Casteism and Same sex marriage – Ecumenical unity and Inter Religious harmony - Catholic Social Teachings

REFERENCES:

1. Paul C. Jesuraj, Growing in Your Faith, July 2022.
2. Second Vatican Council Documents

ETHICS
(23UHEE11)

SEMESTER: I	VE	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes :

Upon completion of the course the students will be able to

- Describe the Ethical foundations and human history (K1)
- Identify Ethics and its relationship with Religions (K1)
- List the personal ethical codes to be practices in day to day life (K1)
- Associate ethics in family and society (K2)
- Summarize modern ethical issues and problems (k2)
- Discuss bio and environmental ethics (k2)

Unit I : Introduction to Ethics **(6 Hours)**

Meaning, Nature and Scope of Ethics - Challenges and Importance of ethics - Basic Ethical Foundations

Unit II : Ethics in Religions **(6 Hours)**

Ethical foundations and meanings in big and small traditions - Ethics and its relationship with Religions

Unit III : Personal Ethics **(6 Hours)**

Moral precepts - Dynamics of personal morality - Moral Conscience - Ethical aspects of Thirukural – Evils of Corruption – Gandhi's Seven Deadly Sins.

Unit IV : Family Ethics and Social Ethics **(6 Hours)**

Role of Family in ethical formulations- Respecting persons - Peace and Justice - Human Duties

Unit V : Modern Ethical Issues **(6 Hours)**

Bio Ethics - Media Ethics - Environmental Ethics –Cyber Ethics

REFERENCES:

1. Ethics prepared by School of Interdisciplinary and Trans-disciplinary Studies, Indira Gandhi National Open University (MPYE 002)
2. Course material prepared by the Department of Human Excellence.

INTEGRATED PERSONALITY DEVELOPMENT
(23UHEI21)

SEMESTER: II	SEC3	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes:

Upon completion of the course the students will be able to

- Identify personal strengths and weaknesses (K1)
- Identify the means of self-esteem (K1)
- Identify the means of improving personal performance(K1)
- Explain the techniques of self-management(K2)
- Describe coping strategies of learning (K2)
- Discuss the traits of personal competence(K2)
- Summarize different dimensions of Personality (K2)

UNIT I: Self – Knowledge **(6 Hours)**

Exploring habits, attitudes, preferences and experience –SWOC analysis – Johari Window – Enhancing one’s self image, self-esteem, self confidence

UNIT II: Self-Management **(6 Hours)**

Understanding of life story - Focusing on Internal narratives - Managing change, confusion and uncertainty –Goal setting – Personal Vision and Mission statements

UNIT III: Personal Competence and Maturity **(6 Hours)**

Motivation - Developing rapport - Giving and receiving constructive criticism - Assertiveness and negotiation skills – Leadership – Type of Leadership – Qualities of a good leader

Unit IV: Dimensions of Personality Development **(6 Hours)**

Recognizing the gradual growth in different dimension of one’s personality such as (a) Physical (b) Intellectual (c) Emotional (d) Moral (e) Social and (f) Spiritual - Learning the Development process; Tools and Skills - Helping to maximize one’s potentials

Unit IV: Academic Learning Strategies **(6 Hours)**

Memory - Art of generative listening, learning and writing - Note making - Presentation skills - Time management - Receptive skills - Classroom etiquettes - Cyber knowledge

REFERENCE BOOKS:

1. Dr. Xavier Alphonse S.J., We Shall Overcome, ICRDEC Publications, Chennai, 2004.
2. Personality Development, Harold R. Wallace and L. Ann Masters, South-Western, Cengage Learning India PL, New Delhi, 2006.
3. Course material prepared by the Department of Human Excellence

LIFE COPING AND ENTREPRENEURIAL SKILLS MANAGEMENT
(23UHEL31)

SEMESTER: III	SEC4	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes :

Upon completion of the course, the students will be able to

1. Identify the various challenges faced in adolescence (K1)
2. Tabulate healthy habits and lifestyle (K1)
3. Identify problem solving strategies (K1)
4. Discuss family and professional relationship(K2)
5. Explain cognitive, emotional and behavioural perspectives (K2)
6. Describe evils of addiction and the remedies available (K2)

Unit I: Physical AND Mental Wellbeing (6 Hours)

Adolescent Health and Holistic Health - Understand and appreciate physical Self - Personal hygiene and grooming - Balanced diet - Healthy habits and lifestyle - Sound body and mind - Nurturing health at home, in campus –Definition of Health - Women health – various medicine systems

Unit II: Interpersonal and Social Wellbeing (6 Hours)

Family Relationship: Values in family relationship, Nuclear, Joint Family, Dependence, Overdependence, Happy family, Broken Family - Caring Elders - Rapport Building with Peers/ Friends, Strangers, Transgenders - Professional Relationship : Officials, Mentors, Staff & Service Personnel- Other centeredness and others point of view and Empathy

Unit III: Problem-solving and Decision making skills (6 Hours)

Decision making processes - Lateral Thinking and problem-solving strategies - Select and apply problem-solving strategies to more complex tasks and problems - Gain familiarity with concepts such as performance indicators and benchmarking – Counseling.

Unit IV: Coping Strategies (6 Hours)

Conflict/Crisis Management –Stress Management – Emotional Management - Team, Task and Resource Management – Ignatian Discernment Process

Unit V: Overcoming Addiction (6 Hours)

Various stages of addiction- Gadgets addiction - Substance abuse - Media addiction – Internet addiction – Impact, prevention and remedies.

REFERENCE BOOKS:

1. Dr. Xavier Alphonse S.J., We Shall Overcome, ICRDEC Publications, Chennai, 2004.
2. Covey Sean, Seven Habits of Highly Effective Teens, New York, Fireside Publishers, 1998.
3. Carnegie Dale, How to win Friends and Influence People, New York: Simon & Schuster, 1998.
4. Course Material prepared by the Department of Human Excellence.

ENVIRONMENTAL STUDIES
(23UEVS41)

SEMESTER: IV	EVS	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course objective:

To cater to students from diverse disciplinary backgrounds and to sensitise them about the commitment of our nation towards achieving sustainable development goals and addressing global environmental challenges.

Course outcomes:

The student will be able to:

1. Describe various natural resources and the need for sustainable development (K1).
2. Relate biodiversity and its conservation approaches (K2).
3. Solve the environmental issues of concern and discover prevention strategies (K3).
4. Sensitize and categorize the adverse health impacts of pollution (K3).
5. Assess environmental quality and risks for climate change mitigation (K4 & K5).
6. Recognize the major treaties to safeguard Earth's environment and resources (K2).

Unit I: Natural Resources and Sustainable Development (6 hours)

Overview of natural resources: definition, classification. Biotic resources: major types, status and challenges. Water resources: types, over-exploitation, issues, challenges, water scarcity, conflicts. Soil and mineral resources: important minerals, problems, soil as a resource. Energy resources: sources, conventional and non-conventional, implications. Introduction to sustainable development: SDGs, targets and indicators, challenges and strategies.

Unit II: Conservation of Biodiversity and Ecosystems (6 hours)

Biodiversity and its distribution: Levels and types, India and world, hotspots, threat categories. Ecosystems and ecosystem services: major types in India, basic characteristics, significance. Threats to biodiversity and ecosystems: land use, commercial exploitation of species and invasive species. Major conservation policies: in situ, ex situ, protected areas, traditional knowledge, community based conservation, gender and conservation.

Unit III: Environmental Pollution and Health (6 hours)

Understanding disaster and pollution: definitions, natural and man-made, point source and non-point source, kinds. Air and water pollution: criteria pollutants, sources, and adverse effects, quality standards. Soil and noise pollution: sources and health effects. Thermal and radioactive pollution: sources and impact on health and ecosystems.

Unit IV: Climate Change: Impacts, Adaptation and Mitigation (6 hours)

Understanding climate change: structure of atmosphere, natural and anthropogenic variations, importance of 1.5 °C and 2.0 °C limits to global warming, projections of climate change in Indian subcontinent. Impacts, vulnerability and adaptation to climate change. Mitigation of climate change: GHG reduction vs. sink enhancement, concept of carbon intensity, energy intensity and carbon neutrality; policy instruments, carbon capture and storage, climate justice.

Unit V: Environmental Treaties and Legislation

(6 hours)

Overview of instruments of international cooperation: bilateral, multilateral, conventions and protocols, COPs. Major International Environmental Agreements: CBD, CITES, UNCCD, UNFCCC. Major Indian Environmental Legislations: acts, rules, sites, areas, zones and judgements. Major International organisations and initiatives: UNEP, IUCN, WCED, UNESCO, IPCC, MAB.

Reference books

1. Singh, J.S., Singh, S.P., Gupta, S.R. (2006). Ecology, Environment and Resource Conservation. Anamaya Publications.
2. Harris, Frances (2012). Global Environmental Issues, 2nd Edition. Wiley- Blackwell.
3. Krishnamurthy, K.V. (2003). Textbook of Biodiversity, Science Publishers, Plymouth, UK.
4. Ahluwalia, V. K. (2015). Environmental Pollution, and Health. The Energy and Resources Institute (TERI).
5. Pittock, Barrie (2009). Climate Change: The Science, Impacts and Solutions. 2nd Edition. Routledge.
6. Ministry of Environment, Forest and Climate Change (2019). A Handbook on International Environment Conventions & Programmes.
7. KanchiKohli, Manju Menon (2021). Development of Environment Laws in India, Cambridge University Press.

HUMAN RIGHTS AND SOCIAL ANALYSIS
(23UVEH51)

SEMESTER: V	VE	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes :

Upon completion of the course, the students will be able to

- Describe Indian social scenario (K1)
- List the different kinds of fundamental rights (K1)
- Discuss major social problems in India (K2)
- Analyze critically society and its network of relationships (K4)
- Analyze local and global social problems (K4)
- Describe redressal mechanisms for human rights violations (K6)

Unit I: World trends today and Indian Scenario (6 Hours)

Some basic data – Globalization - World Social Forum vs World Economic Forum - The North South divide – Democracy - Types of Governance in the world – Demography and Basic Data of India

Unit II: Indian Social System (6 Hours)

Social Analysis - Social system and its components - Interdependence of human being and society - A land of cultural linguistic and religious diversity - secularism-communalism-fundamentalism-Indian politics and religion-problems of the minority.

Unit III: Major Social Problems I (6 Hours)

Indian Economic inequality and Poverty; Manifestation and Measurement; Incidence and Magnitude; Causes, problems of poor and pains of poverty; the remedy - Ignorance in Governance and corruption: The Concept; Causes and Impact of Corruption; Combating Corruption - Illiteracy: Magnitude, Causes and Consequences

Unit IV: Major Social Problems II (6 Hours)

Caste Discrimination: caste discrimination and process of exclusion, Honour Killing, Untouchability, Caste Politics, Reservation policy – Dalit Empowerment - Child abuse, child labour - Effects of Abuse on Children - Violence against women: Harassment; Nature, Extent and Characteristics – Empowerment of Women - LGBTQIA+ – Currently pressing issues.

Unit V: Human Rights, Indian Constitutions and Empowerment (6 Hours)

Universal Human Rights: The concept – Evolution – Organizations and Recent Developments – Indian Constitutions: Preamble - Political and Civil fundamental rights and duties. Empowerment Models: Communitarian and Local Models – Social Reformers: Ambedkar, Gandhi, Muthulakshmi Reddy and Periyar - Dreams and hopes for better India.

REFERENCE BOOKS:

1. P.N. Sharma, “Social problems and issues in India”, Bharat Book Centre, 2014
2. New India, The Reality Reloaded, Gurjot S. Kaler, Chandigarh, India, 2018
3. Course Material Prepared by the Department of Human Excellence

FOUNDATIONS OF LIBRARY SCIENCE
(23ULBN11)

SEMESTER: I	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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COURSE Outcomes: At the end of the course the students will be able to

- CO1. Comprehend the Evolution, Significance, and Fundamental Operations of Libraries. (K2)
- CO2. Develop Effective Reading Strategies and Critical Thinking Skills. (K3)
- CO3. Differentiate and grasp the distinct roles and functions of various types of libraries. (K4)
- CO4. Explore Modern Library Services and the Impact of Digital Resources. (K4)
- CO5. Recognize the potential of VR, AI, and chatbots in enhancing user support within library environments. (K5)

UNIT 1 (6 Hours)

INTRODUCTION TO LIBRARY

The history and evolution of libraries - Need - Purpose - Functions - Five Laws of Library Science.

UNIT 2 (6 Hours)

TYPES OF LIBRARY

Public – Academic – Special - National. (Definition, purpose and functions of each type of library.

UNIT 3 (6 Hours)

LIBRARY SERVICES AND COLLECTION DEVELOPMENT

Reference services and reader advisory- Collection development and Management - E-books - E-journals Database - Bulletin Boards.

UNIT 4 (6 Hours)

EMERGING TECHNOLOGIES IN LIBRARIES

Virtual reality and augmented reality in libraries - AI and chatbots for user support - Internet of Things (IoT) applications in libraries.

UNIT 5 (6 Hours)

READING CULTURE FOR LIBRARY PRACTITIONERS

Value of Reading in Professional Development - Exploring Diverse Reading Materials - Effective Reading Techniques - Critical Thinking and Reflection.

Text Book

Kumar P S G, Foundations of Library and Information Science B. R. Publishing Corporation

Reference

1. Khanna J K, Library and Society, Kurukshetra University, Kurukshetra
2. Kumar P S G, Foundation of Library and Information Science Paper 1 of UGC Model Curriculum, B.R. Publishing Corporation

**TRADITIONAL KNOWLEDGE OF INDIAN MEDICINAL SYSTEMS
(23UXRN11)**

SEMESTER: I	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course outcomes: At the end of the course the students will be able to

CO1: Understand the concepts of ethno botany and its branches (K1).

CO2: Provide a strong foundation in the principles of ethno medicine and its applications (K2 & K4).

CO3: Inculcate knowledge and make the students aware of the commercial value of medicinal plants (K2 & K3).

CO4: Give an insight into the edible and medicinal plants in tribal medicine (K3).

CO5: Comprehend the advances made in the field of plant biotechnology in conservation of medicinal plant resources (K4).

CO6: Understand ethno botany of the Western Ghats, their medicinal and commercial values and conservation (K1- K4).

Unit I: Ethnobotany (6 hours)

History of Ethnobotany, concept, scope and objectives. The relevance of ethnobotany in the present context. Major ethnic groups in Tamil Nadu.

Unit II: Traditional medicines (6 hours)

Medicinal plants used by Tribals. Ethnobotanical formulations; Ethnobotanical uses of selected medicinal plants with a) *Azadirachaindica* b) *Ocimumtenuiflorum* c) *Vitexnegundo*. d) *Gloriosasuperba* e) *Tribulusterrestris* f) *Pongamiapinnata* g) *Senna auriculata* h) *Indigoferatinctoria*. Importance and scope of medicinal plants used by *Paliyans*.

Unit III: Commercial value of traditional medicinal plants (6 hours)

Raw drugs from ethnomedicinal plants - Economic potentials of selected ethnomedicinal plants. Ethnobotany as a source of important drugs a) Reserpine b) Artemisin c) Gugulipid d) Cathranthin e) Strychnine. Export of medicinal plants and their products.

Unit IV: Collection, Utilization and Conservation of Traditional Medicinal Plants (6 hours)

The significance of wild medicinal plants – Collection and utilization of medicinal plants – Therapeutics uses of wild medicinal plants. Role of ethnic groups in the conservation of plant genetic resources. Participatory forest management.

Unit V: Conventional and modern aspects of medicinal plant propagation (6 hours)

Plant Propagation; Methods of propagation – conventional - vegetative cutting, layering grafting etc., Modern methods- Tissue culture; Micropropagation, isolation of secondary metabolites from *in vitro* culture

Textbooks:

1. P.C. Trivedi, Dr. Pravin Chandra 2011. Text Book of Ethnobotany, Pointer Publishers.
2. Bir Bahadur, K. V. Krishnamurthy, T. Pullaiah. 2021. Ethnobotany of India, 5-Volume Set. Apple Academic Press
3. Jain, A. and Jain, S.K. 2016. Indian Ethno botany - Bibliography of 21st Century Scientific Publishers (India).
4. Cunningham, A. B. (2001). Applied Ethnobotany. Earthscan publishers Ltd. London & Sterling
5. Indian Medicinal Plants -An Illustrated Dictionary-C.P. Khare (Ed.) 2019, ©Springer Science+Business Media, LLC.

Reference Books

1. Paul E. Minnis 2000. Ethnobotany: A Reader. University of Oklahoma Press
2. Gary J. Martin, 2014. Ethnobotany A Methods Manual. Springer US.
3. T. Pullaiah, Bir Bahadur, K. V. Krishnamurthy. 2016. Ethnobotany of India Western Ghats and West Coast of Peninsular India. Apple Academic Press
4. Ministry of Environment and Forests. 1994. Ethno biology in India. A Status Report. All India Coordinated Research Project on Ethno biology. Ministry of Environment and Forests. New Delhi
5. Albuquerque, U.P., Ramos, M.A., Júnior, W.S.F., and De Medeiros, P.M. 2017. Ethnobotany.

Web Resources

- <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2816487/>
- https://www.wipo.int/edocs/pubdocs/en/wipo_pub_tk_6.pdf
- <https://main.ayush.gov.in/ayush-systems/ayurveda/faq>
- <https://www.who.int/news>
- <https://www.csir.res.in/documents/tkdl>
- <https://www.meity.gov.in/content/national-digital-library>

INFORMATION RESOURCES
(23ULBN21)

SEMESTER: II	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcomes: Upon completion of the course, the students will be able to

- CO1. learn all kinds of Secondary Sources. (K1)
- CO2. Learn electronic reference materials. (K1)
- CO3. Understand the concept and importance of Primary, Secondary and Tertiary sources (K2)
- CO4. Analyze the different Non Documentary Sources (K4)
- CO5. Assess electronic information sources, including e-books and e-journals. (K4)

UNIT-I : Introduction to Information Sources (6 Hours)

Definition, Type, Characteristics - Primary, Secondary, Tertiary –Evaluation of print Reference Sources

UNIT-II: Secondary Sources (6 Hours)

Definition, Types- Dictionaries, Encyclopedia, Directories, Manuals and Handbooks, Bibliographic sources

UNIT-III : Non – Documentary Source (6 Hours)

Formal and Informal – Human Sources, Institutional Information Sources, Technological Gate Keepers and Invisible Colleges.

UNIT-IV : Electronic Information Sources (6 Hours)

Meaning- Characteristics- Research database Open Access Resources-Audio resources

UNIT-V: Online Publishers (6 Hours)

Detailed study of E-books (Amazon, Sage Publication), E-journals (Springer, Verlog), Database (PROQUEST, EBSCO), Evaluation of E-Resources.

Reference Books:

- Singh, G. (2011).Digital libraries and digitization. EssEss Publications.
- 2. Baby M.D. (2000) Peter Clayton, G. E. Gorman. Managing Information Resources in Libraries. Cambridge Publishers.

**INDIAN TRADITIONAL MEDICINAL FOODS
(23UXRN21)**

SEMESTER: II	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course outcomes: At the end of the course the students will be able to

- CO1:** Know the foundational principles of health supplements such as functional foods, nutraceuticals, superfoods, etc., and assess their potential within the market context (K1).
- CO2:** Understand the core principles of nutrition, including carbohydrates, proteins, lipids, vitamins, minerals, health-enhancing phytochemicals, and antinutritional factors (K2).
- CO3:** Get knowledge about the origins, traditional uses, nutritional composition, and health advantages of selected plant-based foods (K1).
- CO4:** Know the scientific rationale underlying the health benefits and potential adverse effects of various food substances (K3).
- CO5:** Identify the indigenous wild edible plants found in the Southern Western Ghats and their role in enhancing food security (K1).
- CO6:** Comprehend the fundamental concepts related to food and its significance in promoting health, specifically addressing contemporary health challenges, and demonstrate the ability to apply this knowledge in daily life (K1-K3).

Unit I: FOOD CULTURE (6 Hours)

Concept of food and its medicinal value - Food and health in Indian traditional medicine - Effect of globalization on food culture - Fast foods, Junk foods and their impact on the health of children and youth population - Emerging trends in health supplements

Unit II: MACRONUTRIENTS (6 Hours)

Carbohydrates and their role in health - Cereals, Millets, and Pseudo - Cereals - Proteins and their importance on health - Pulses and their health benefits - Lipids and their health impacts - Nuts and oil seeds

Unit III: MICRONUTRIENTS (6 Hours)

Vitamins, minerals and their health impacts - Hidden hunger - Greens, Vegetables and Fruits

Unit IV: PHYTOCHEMICALS (6 Hours)

Health promoting phytochemicals and antinutritional factors - Spices, and beverages - Lower plants as food sources - Mushrooms and their health benefits

Unit V: WILD EDIBLES & FOOD SECURITY (6 Hours)

Tribal knowledge of food plants - Seasonal foods and wild edible plants of *Kanikaran* and *Paliyan* tribes of Tamil Nadu - Sustainability, Food Security, and Health

Text books:

1. Begum, R.M. 2008. A Textbook of Foods, Nutrition & Dietetics, Sterling Publishers Pvt. Ltd.
2. Mudambi, S.R., Rajagopal, M.V. 2007. Fundamentals of foods, nutrition and diet therapy. New Age International.

References:

1. Gopalan, C., Sastri, B.V.R., Balasubramanian, S.C. 2014. Nutritive Value of Indian Foods, National Institute of Nutrition, Hyderabad
2. Dietary Guidelines for Indians – A Manual (English), National Institute of Nutrition, Hyderabad

FOOD MICROBIOLOGY
(23UXRN31)

SEMESTER: III	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course outcomes: Upon successful completion of this course, students should be able to:

CO1: Understand the fundamental principles of food microbiology and its importance in the food industry; Apply laboratory techniques for microbial analysis in food samples (K1).

CO2: Identify and characterize common food borne pathogens and their sources (K2).

CO3: Evaluate methods for food spoilage prevention and preservation (K2).

CO4: Describe the role of fermentation in food production and its health implications (K2).

CO5: Analyze emerging trends and ethical considerations in food microbiology; Apply regulatory guidelines and best practices for ensuring food safety and quality (K3).

CO6: Communicate effectively about food microbiology topics in both written and oral formats; Demonstrate critical thinking and problem-solving skills in food safety and quality assurance (K1-4).

Unit 1: Introduction to Food Microbiology (6 hours)

Overview of Food Microbiology; Historical Perspective; Microbial Classification and Taxonomy; Microbial Growth and Factors Affecting Growth; Laboratory Techniques in Food Microbiology

Unit 2: Food borne Pathogens (6 hours)

Common Food borne Pathogens (e.g., *Salmonella*, *Escherichia coli*, *Listeria*, *Campylobacter*); Sources of Food borne Pathogens; Detection and Control Strategies; Food borne Illness Outbreaks and Investigations; Food Safety Regulations

Unit 3: Food Spoilage Microorganisms (6 hours)

Types of Food Spoilage Microorganisms; Factors Influencing Food Spoilage; Spoilage Detection and Prevention; Food Preservation Methods; Food Packaging and Shelf-Life Extension

Unit 4: Food Fermentation (6 hours)

Fermentation in Food Production; Microorganisms Used in Fermentation; Fermented Food Products (e.g., yogurt, cheese, bread); Health Benefits of Fermented Foods; Quality Control in Fermentation

Unit 5: Food Safety and Quality Assurance (6 hours)

Food Safety Management Systems (HACCP); Good Manufacturing Practices (GMPs); Food Testing and Analysis; Risk Assessment and Management; Emerging Trends in Food Safety

Reference Books:

1. Food Microbiology: An Introduction by Thomas J. Montville and Karl R. Matthews, 2017
2. Foodborne Pathogens: Microbiology and Molecular Biology by Pina M. Fratamico, Arun K. Bhunia, and James L. Smith, 2005
3. Food Microbiology: Fundamentals and Frontiers by Michael P. Doyle, Robert L. Buchanan, and Vijay K. Juneja, 2019
4. Fermented Foods and Beverages of the World by Jyoti Prakash Tamang, 2010
5. Food Safety Management: A Practical Guide for the Food Industry by Yasmine Motarjemi and Huub Lelieveld, 2014

HERBAL RESOURCES AND THEIR CONSERVATION
(23UXRN41)

SEMESTER: IV	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course outcomes: At the end of the course the students will be able to

CO1: Understand the concepts in herbalism, medicinal plant trade and National policies (K2)

CO2: Recognize the threats and importance of conserving the medicinal plant resources (K2)

CO3: Explore the important medicinal plant resources of India, their scientific rationale and applications (K3)

CO4: Learn the good agricultural and collection practices of medicinal plants (K1)

CO5: Know the cultivation and post-harvest processing of selected medicinal plants cultivated Tamil Nadu (K2)

CO1: Understand the role of plant resources in global healthcare and its conservation (K1-K3)

Unit I: SCENARIO OF HERBALISM (6 Hours)

History of herbalism - Herbalism across the globe - Trade of herbals in ancient and contemporary India - Global herbal market and India's position

Unit II: UNSUSTAINABLE USE OF HERBAL RESOURCES (6 Hours)

Basics of endemism, IUCN categories of threat and CITES - Market demand - Negative impacts of collection from wild resources - Overexploited medicinal plants of India - *In situ* and *ex situ* conservation

Unit III: HIGHLY USED HERBALS OF INDIA (6 Hours)

Botany, identification, chemistry and applications of *Aswagandha*, *Seenthil*, *Nilavembu*, *Brahmi*, *Garcinia*, *Glycyrrhiza*, *Amla*, *Vilvam*, *KeelanelliandSatavari*

Unit IV: CULTIVATION & POST-HARVEST PROCESSING (6 Hours)

Good agricultural practices - Good collection practices - Storing medicinal plants – Post-harvest methods and value addition

Unit V: CULTIVATION OF SELECTED MEDICINAL PLANTS (6 Hours)

Good agricultural and collection practices for *Senkanthal*, *Senna*, *Vinca*, *Tulsi* and *Asogu*- Government schemes for cultivation of medicinal plants - Kitchen and home herbal gardens

Text book:

Wallis, T.E. 2018. Textbook of Pharmacognosy (Reprinted edition), CBS Publishers, New Delhi.

References:

1. Anonymous, Agro-techniques of selected medicinal plants Vols. I-III. 2014. National Medicinal Plants Board, Government of India.
2. Anonymous, WHO guidelines on good agricultural and collection practices (GACP) for medicinal plants. 2003. WHO, Geneva.
3. Ravikumar, K., Ved, D.K. 2000. Illustrated Field Guide to 100 Red Listed Medicinal Plants of Conservation Concern in southern India, FRLHT, Bangalore.
4. Ved, D.K., Goraya, G.S. 2007. Demand and Supply of Medicinal Plants in India. NMPB, New Delhi & FRLHT, Bangalore.

**SOCIETY, ECONOMY AND POLITICS IN CONTEMPORARY INDIA
(23UMXN41)**

SEMESTER: IV	NME	HOURS: 2	CREDITS: 2	TOTAL HOURS: 30
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Course Outcome:

On completion of the course, the students will be able to

- CO1: Relate the concept of state and government (K1)
- CO2: Understand and evaluate different types of societies in India (K2 & K5)
- CO3: Identify and compare role of market in different types of economy (K3)
- CO4: Examine and compare ideas of Ambedkar with other social, economic and political reformers (K4 & K5).
- CO5: Analyse and formulate the casteless society in India.

UNIT I: STATE AND GOVERNMENT (6 Hours)

State and Government: Meaning and concepts – Features, characteristics and Nature of State and its dynamics in India

UNIT II: DYNAMICS OF SOCIETY (6 Hours)

Society: concept, meaning and basic characteristics of society – different types of societies – stratification of societies in India – Rural-Urban Structures and social Institutions.

UNIT III: ECONOMY AND MARKET (6 Hours)

Economy and Market: Meaning and concept, basic characteristics and types of economies – dynamics of economy and market in new economic policy era.

UNIT IV: SOCIAL, ECONOMIC AND POLITICAL THINKERS IN INDIA (6 Hours)

Jyotirao Phule, Periyar, Gandhi, Ambedkar and Amartya Sen on interaction of society, economy and politics and its dynamics.

UNIT V: BUILDING CASTELESS SOCIETY (6 Hours)

Annihilation of Caste: Meaning and concept - Meaning of sati, childhood marriage, endogamous and exogamy of marriage - Status of Dalit and women in Indian society – Dalit and women emancipation.

References:

1. Jodhka, S. S. (2002). Nation and village: Images of rural India in Gandhi, Nehru and Ambedkar. *Economic and political weekly*, 3343-3353.
2. Jodhka, S. S. (2010). Dalits in business: Self-employed scheduled castes in North-West India. *Economic and Political Weekly*, 41-48.
3. Jodhka, S. S. (2016). Ascriptive hierarchies: Caste and its reproduction in contemporary India. *Current Sociology*, 64(2), 228-243.
4. Jodhka, S. S., & Fazal, T. (2021). Religion and Politics in South Asia. *Sociological Bulletin*, 70(4), 447–452. <https://doi.org/10.1177/00380229211062752>
5. Mitra, S. K. (1993). Caste, democracy and the politics of community formation in India. *The Sociological Review*, 41(1_suppl), 49-71.

6. Mosse, D. (2020). The modernity of caste and the market economy. *Modern Asian Studies*, 54(4), 1225-1271.
7. Nayyar, D. (1998). Economic development and political democracy: interaction of economics and politics in independent India. *Economic and Political Weekly*, 3121-3131.
8. Robinson, R. (2014). Planning and economic development: Ambedkar versus Gandhi. *Invoking Ambedkar: Contributions, Receptions, Legacies*, 59-71.
9. Singh, A. (2014). Gandhi and Ambedkar: Irreconcilable Differences? *International Journal of Hindu Studies*, 18(3), 413-449.
10. Stiglitz, J. E. (2016). *The state, the market, and development* (No. 2016/1). WIDER Working Paper.
11. Vikas, R. M., Varman, R., & Belk, R. W. (2015). Status, caste, and market in a changing Indian village. *Journal of Consumer Research*, 42(3), 472-498.

HUMAN COMMUNICATION (THEORY) 23UVCC11

Core T1
Credit 5

Hour per week 5
Total Hours 50

COURSE OUTCOMES

1. To analyze communication processes and barriers, synthesize solutions to overcome communication barriers,
2. To apply nonverbal communication and active listening skills to improve interpersonal relationships, building and maintaining professional relationships.
3. To evaluate different communication styles and their effectiveness in managing conflicts.
4. To develop and deliver persuasive public speeches and presentations.

Unit 1: Hour 10
Foundations of Communication: Definition, types of Communication, need for and the Importance of Human and Visual Communication -Nature of communication, Communication as expression, skill, and process -Understanding Communication: SMCR Model-Communication in different contexts: interpersonal, group, organizational, and mass communication

Unit 2: Hour 10
Communication Processes and Language: Communication as a process and a Product Message, Meaning, Connotation, Denotation, Culture/Codes, etc. Flow of Communication, barriers to Communication Levels of communication: Technical, Semantic, and Pragmatic - The semiotic landscape: language and visual communication, narrative representation

Unit 3: Hour 10
Introduction to nonverbal communication- Types and functions-Understanding body language, facial expressions, gestures, and posture -The importance of active listening in effective communication and Listening Skills-Barriers to effective listening and strategies to improve listening skills.

Unit 4: Hour 10
Interpersonal Communication and Relationship Building - Principles of effective interpersonal communication styles: assertive, passive, aggressive, and passive-aggressive-Conflict resolution and negotiation skills -Building and maintaining professional relationships through communication

Unit 5: Hour 10
Basics of public speaking: overcoming fear, audience analysis, and speech organization. - Developing effective verbal and visual presentation skills -Using technology in presentations: PowerPoint, Prezi, and other tools -Evaluating and improving public speaking and presentation skills through feedback and practice.

Key Textbooks

1. Bharadwaj, A., & Rath, P. (2021). Public Speaking for Leaders: Communication Strategies for the Global Market. Taylor & Francis Group.
2. Savithri, S. R. (2019). Introduction to Communication Sciences. Nova Science Publishers.
3. Turner, L. H., & West, R. (2018). An Introduction to Communication. Cambridge University Press.

References

1. Locher, P., Martindale, C., & Dorfman, L. (2020). *New Directions in Aesthetics, Creativity and the Arts*. Routledge.
2. Dillow, M. R. (2022). *An Introduction to the Dark Side of Interpersonal Communication*. Cognella, Incorporated.
3. Gareis, J., & Cohn, E. (2021). *Communication As Culture: An Introduction to the Communication Process*. Kendall Hunt Publishing Company.
4. Roden, M. S. (2014). *Introduction to Communication Theory*. Elsevier.

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>

GRAPHIC DESIGN AND TYPOGRAPHY (PRACTICAL) 23UVCC12

Core P1
Credit 3

Hour per week: 3
Total Hours: 40

COURSE OUTCOMES

1. To understand the principles and practices of graphic design
2. To develop skills in typographical design
3. To learn how to communicate effectively through graphic design
4. To acquire knowledge of different design elements and principles
5. To be able to apply design principles and skills to real-world graphic design projects

Unit 1: **Hour 8**

Understanding Graphic Design: Point, Line, Shape, Form, Light, Colour, Texture, Scale, Space, Closure, Expression, Abstraction, Tone, Frame, Proportion, Image, Pattern Shape and space, Form and space, space and tension; Design using Gestalt perception

Unit 2: **Hour 8**

Design Process: The creative process: creative brief, research, Ideation, Production; Depth of Meaning – perception, sensation, emotion, intellect, identification, reverberation, spirituality; Importance of Research in the Design Process, Size and format

Unit 3: **Hour 8**

Typography: Typography: Letter Form, Anatomy of Typeface, Classification of Typefaces, Serif, Sans Serif and slab serif Font, Display type, Text type, Size and measurement of type, Kerning, Tracking, Leading, Hyphenations, Justifications, Indents, out dents, hanging punctuation, Paragraphs, Drop caps, Contrast and Scale, Expressiveness and emotion in type, Special characters, Optical Spacing, Type families: Width, weight and slopes, Type personality, Hierarchy and navigation.

Unit 4: **Hour 8**

Grid and Layout: Elements of a Grid: Margins, Flowlines, Columns, Modules, Spatial zones, Markers, Gutters and Alleys; Grid: Single-Column/Manuscript Grid, Multi column Grid, Modular Grid, Hierarchical Grid, Baseline Grid, Compound Grid, Layout: Pacing and Sequencing, Pattern and Form, Rhythm and Flow, Space, Alignment, Emphasis, Hierarchy and Scale

Unit 5: **Hour 8**

Composition and Colour: Composition: Balance, Movement, Symmetry, Asymmetry, Tension, Contrast, Figure-Ground, Dominance, Rhythm, Unity; Colour: Hue, Tone, Saturation, Tints; Primary, Secondary, Tertiary, Complementary, CMYK, RGB, Analogous, Monochromes; Colour associations: emotions, connotations, denotations, contrast and harmony

Viva/Written Test Topics for Practical Examination) **Graphic Design and Typography Record**

As a part of this course, students will be required to maintain a record of their Graphic Design and Typography exercises. This record will help students keep track of their progress and allow them to reflect on their work.

The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least Five Graphic Design and Typography Exercises-one from each unit developed using appropriate software.

Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise.

This record should be submitted at the end of the course for evaluation.

Practical Examination

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of Graphic Design and Typography. Students can also be asked to create a Graphic Design and Typography work for practical demonstration of their competency.

Viva or Written examination can be based on the Procedural Knowledge on the software used for developing the content.

Students should be able to explain what technique or pipeline/workflows were deployed.

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 colour palette based on colour theory and colour associations.
4. Analyse an existing design and critique its use of design elements and principles.
5. Redesign a poorly balanced composition by applying design principles.
6. Draw a complex pattern using multiple shapes and forms.
7. Design a unique, hand-lettered alphabet.
8. Demonstrate ability to create different shapes and forms, and explore how to manipulate them to achieve different effects.

Key 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 Solu. United States: Rockport Publishers.
3. Vienne, V., Heller, S. (2015). Becoming a Graphic and Digital Designer: A Guide to Careers in Design. Germany: Wiley.

References

1. Phillips, J. C., Lupton, E. (2015). Graphic Design: The New Basics: Second Edition, Revised and Expanded. United States: Princeton Architectural Press.
2. 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.
3. Frasier, R. (2018). Graphic Design Handbook. United States: Independently Published.

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/>

ART & VISUAL AESTHETICS (THEORY) 23UVCE11

Elective : T1
Credit: 3

Hour Per week: 4
Total Hours 45

COURSE OUTCOMES

1. To understand the concepts of aesthetics and the philosophy of beauty.
2. To study the evolution of art and the various styles and movements in Western and Eastern art.
3. To analyze the role of art in society and the artist as an agent of change.
4. To develop an understanding of the elements of art and principles of composition.
5. To explore the connection between art and everyday life, including the role of aesthetics in enhancing the human experience.

Unit 1:

9 Hours

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

Unit 2:

9 Hours

Indian Art- Prehistoric cave paintings - Bhimbetka, Indus Valley Civilization, Buddhist Art- Murals – Ajantha, Ellora, Bagh and Sittanvasal- Miniatures – Madras Art Movement -Pala, Mughal, Rajathan, Pahari and Deccan-Art Movements – Bengal School, Bombay Progressive Artist Group, Baroda Group of Artists-Progressive Painters Association

Unit 3:

9 Hours

Western Art- Pte-historic art, Greek, Romanesque, Byzantine, Gothic - Renaissance, Baroque, Realism, Impressionism, Post impressionism - Pointillism, Symbolism, Cubism, Expressionism -Futurism, Dadaism, Surrealism, Op, Pop, -Minimal, Conceptual Art, Performance Art

Unit 4:

9 Hours

Contemporary Movements and Artists -Street Art, Digital Art, Neo Pop Art, Installation Art, Afrofuturism -Internet Art, Posthuman Art, Data Art, Net. Art Super flat Art, Contemporary Figurative Art, Data Sculpture, Data Painting- Anish Kapoor, Sudarshan Shetty, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitishkallat, 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.

Unit 5:

9 Hours

Visual Art Analysis and Appreciation -Description, Analysis, Interpretation, Judgment- Heinrich Wölfflin – Principles of Art History -Six Limbs of Indian Art -Clive Bell – Significant Form-Erwin Panofsky - Three levels of Iconography -Roland Barthes – Rhetoric of the Image

Key Textbooks

1. Smith, V. A. (2015). Art of India. United Kingdom: Parkstone International.
2. Oxford Readings in Indian Art. (2018). India: Oxford University Press.
3. Audry, S. (2021). Art in the Age of Machine Learning. United States: MIT Press.

References:

1. Pande, A. (2013). Masterpieces of Indian Art. India: Lustre Press.
2. Berleant, A. (2019). Aesthetics and Environment: Variations on a Theme. Routledge.
3. Panofsky, E. (2018). Studies In Iconology: Humanistic Themes in The Art of The Renaissance. United Kingdom: Taylor & Francis.

Web Resources:

1. Title: The Art Story, URL: <https://www.theartstory.org/>
2. <https://philosophy.lander.edu/intro/articles/bell-a.pdf>
3. <https://williamwolff.org/wp-content/uploads/2014/08/Barthes-Rhetoric-of-the-image-ex.pdf>
4. Title: Khan Academy, Art History, URL: <https://www.khanacademy.org/humanities/art-history>

DIGITAL DRAWING AND PAINTING (PRACTICAL) 23UVCE12Elective : P1
Credit 2Hour per week 2
Total Hours 30**COURSE OUTCOMES**

1. Develop an understanding of Digital Painting and Drawing as an art form and as a visual effects technique.
2. Acquire practical skills in digital painting and drawing tools and techniques.
3. Learn to apply fundamental principles of perspective, colour, and lighting in the creation of paintings and drawings.
4. Gain proficiency in compositing and integrating matte paintings with live action or 3D elements.
5. Develop advanced skills in Digital Painting and Drawing, including creating environments and transitions.

Unit 1:**6 Hours**

Introduction to Digital Painting and Drawing-Basic geometrical shapes- Creating and drawing organic shapes; Gradients, Brush stroke, ruler and grid, Rule of third, Light and shadow-Understanding the difference between Concept Art and Fantasy Art - working in software using the Pen Tablet, converting paper to digital, file format and file size- Paint vs. pixels vs vector - Workspace-The Basic Tools for Painting - Panels- working with image-based brushes, digitizing tablet.

Unit 2:**6 Hours**

Camera, Lighting and Composition-Camera projection-Lighting techniques, day-for-night, preparing the daytime plate, preparing the night time plate, adding life to the city, relighting, the night sky-Image composition, background making, paint material and software layer distribution, understanding the depth of field.

Unit 3:**6 Hours**

Perspectives, Colour, Texturing-Perspective basics - one point, two points and three points, understanding the significance of vanishing point and horizon line, eye level, above eye level, below eye level, working with atmospheric perspective, field of vision, overlapping objects and creating depth in the composition. Perspective Drawing -Colour composition- Colour shades by atmosphere lighting -Texturing and colour correction-understanding different themes of patterns.

Unit 4:**6 Hours**

Genres of Digital Painting-Changing Seasons, the Summertime Plate, the Wintertime Plate, Dusk -Charcoal Drawings Charcoal Techniques, Bridal Portrait with Tiny Charcoal Marks, Landscape Rendering with Smudgy Charcoal Look, Conte and Charcoal Rendering - Painting with Water colour Painting-Painting with Oil Paints in Photoshop , Water colour Technique, Brushes, Pattern Stamp, Simple Two-Layer Cut-out Illustration.

Unit 5:**6 Hours**

Advanced Techniques-Using Third-Party Add on for enhancing drawing and painting quality. Detailed Practical Exercises for Digital Painting and Drawing -(Any Five from the Following Exercise for Digital Record)-Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical

Exercises

(Viva/Written Test Topics for Practical Examination)

Digital Painting and Drawing Record

Students should to keep a record of their Digital Painting and Drawing works in the form of album or a slideshow. If reference images are used, both the original and recreated Digital Painting/Drawing should be presented side-by-side in the record.

A minimum of five Digital Paintings from various genre will be the minimum requirement. A Description of Intent, Purpose and Vision for each Digital Matte Painting should be included.

Practical Examination

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Practical Examination techniques.

Students can also be asked to create a Practical Examination for practical demonstration of their competency.

Viva or Written examination can be based on the Procedural Knowledge on the Practical Examination software.

Students should be able to explain what technique, brushes or pipeline/workflows were deployed.

1. Exercise 1: Create a concept environment using only 2 reference images.
2. Exercise 2: Create a stylized painting of a sci-fi city using only basic shapes and custom brushes.
3. Exercise 3: Create a transition from day to night of a landscape using color correction and lighting techniques.
4. Exercise 4: Create a multi-plane parallax set up for a busy marketplace scene using 2D images.
5. Exercise 5: Create a photo realistic castle environment for camera projection.
6. Exercise 6: Create a stop motion effect using still frames of a character walking through different environments.
7. Exercise 7: Create 3 paintings of changing seasons using matte layers.
8. Exercise 8: Create charcoal and pastel style matte paintings using custom brushes.
9. Exercise 9: Create watercolour and oil painting style matte paintings using custom brushes and layer styles.
10. Exercise 10: Create three different illustration styles like pen & ink, stylized and soft focus using filters and effects.

Key Textbooks

1. Mattingly, D. B. (2011). The Digital Matte Painting Handbook. John Wiley & Sons.
2. 3dtotal Publishing. (2020). Beginner's Guide to Digital Painting in Photoshop 2nd Edition. 3DTotal Publishing.
3. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge.

References

1. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge.
2. Mattingly, D. B. (2011). The Digital Matte Painting Handbook. John Wiley & Sons.
3. Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open-Source Image Editor. A press.

Web Resources

1. Journal of Digital Painting: <https://www.tandfonline.com/loi/tjdp20>
2. Digital Art Online: <https://www.digitalartsonline.co.uk/>
3. Leonardo: Journal of the International Society for the Arts, Sciences and Technology: <https://www.mitpressjournals.org/loi/leon>

DIGITAL STORYTELLING AND SCRIPTWRITING
23UVCN11 (NME-I) (PRACTICAL)

SEC - I
Credit 2

Hour Per Week 2
Total Hours 30

COURSE OUTCOMES

1. To understand the process involved in writing script and story development
2. To demonstrate understanding of techniques, principles, genres of story, and scriptwriting
3. To analyse the process of research concepts and elements of the script
4. To develop a story, characters, and dialogues for the script
5. To Communicate clear ideas in the script, Review, Revision, and Edit scripts

Unit 1: **6 Hours**

Introduction to Story-Terminology of story design-Principles of story design -Story structure – Three-act structure-Freytag’s pyramid-Hero journal structure – Dan Harmon’s story circle

Unit 2: **6 Hours**

Elements of Script-Definition, Meaning of the script-Script Preparation-Basics of scriptwriting – script and story ideas-Screenplay formatting

Unit 3: **6 Hours**

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

Unit 4: **6 Hours**

Types of Script-Writing for fiction and non-fiction-Documentary script format-Commercial, PSA, News, and Radio scripts-Script for videogame-Standalone and Spec Script

Unit 5: **6 Hours**

Analysis of Story and Script-Elements of story analysis-Culture and practices in the story-McKee’s Story Analysis Approach-Narrative Paradigm-Photovoice (Slideshow, Photographs with Sound)

Key Textbooks

1. Dancyger, Ken, and Jeff Rush. 2012. *Alternative Scriptwriting: Successfully Breaking the Rules*. CRC Press.
2. Gitner, Seth. 2015. *Multimedia Storytelling for Digital Communicators in a Multiplatform World*. Routledge.
3. Gutierrez, Peter. 2014. *The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More*. Teachers College Press.

References

1. Condy, Janet. 2015. *Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling*. AFRICAN SUN MeDIA.
2. Dunford, Mark, and Tricia Jenkins. 2017. *Digital Storytelling: Form and Content*. Springer.

3. Lambert, Joe. 2013. Digital Storytelling: Capturing Lives, Creating Community. Routledge.
4. McKee, R., & Gerace, T. (2018). Story nomics: Story-Driven Marketing in the Post-Advertising World. Grand Central Publishing.

Web Resources

1. Journal of Screenwriting - <https://www.intellectbooks.com/journal-of-screenwriting>
2. Storytelling, Self, Society - <https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml>
3. Journal of Digital Storytelling - <http://journals.sfu.ca/jds/index.php/jds/index>
4. The Journal of Popular Film and Television - <https://www.tandfonline.com/loi/vjpf20>

UNDERSTANDING VISUAL COMMUNICATION (THEORY) 23UVCC21

Core -T2
Credit 5

Hour per week 5
Total Hours 50

COURSE OUTCOMES

1. Analyze and evaluate the visual elements and messages of various forms of media, from print and film to digital and public spaces.
2. Develop a critical understanding of the foundations, theories, and practices of visual communication, including visual literacy, visual theories, and the grammar of visual design.
3. Apply the principles of design and visual communication to create impactful and ethical visual communication that aligns with specific goals and objectives.
4. Demonstrate an understanding of the role of visual communication in shaping cultural, social, and political narratives, and critically evaluate the use of visual images in various contexts.
5. Develop and present a final project that showcases their ability to create effective visual communication, including narrative development, visual design, and ethical considerations.

Unit 1:**Hours 10**

Introduction to Visual Culture -Introduction to Visual Media, Understanding Visual Media, The Role of Visual Media in Society, Power of Visual Images -Visual Language, Understanding Visual Language in Visual Media, The Role of Visual Language in Communication - The Role of Framing in Visual Communication -Types of Narratives, Understanding Narrative Theory and Its Elements in Visual Communication, Understanding Different Types of Narratives in Visual Media, The Role of Narratives in Visual Communication, Understanding Traditional Narrative Media- Key Frames from the History of Visual Art, Understanding the Historical and Cultural Context of Visual Communication, The Role of Key Frames in Visual Art History -What is Visual Culture, Key themes and concepts in Visual Culture, Historical evolution of Visual Culture, Cultural differences in Visual Perception, The impact of technology on Visual Cultures.

Unit 2:**Hours 10**

Fundamentals of Visual Literacy-Definition and Concepts of Visual Literacy, The importance of Visual Literacy, Visual Elements and Principles, Developing Visual Literacy Skills-Visual Environment – Art, Print, Film, TV and Public Space, Understanding the Visual Environment, The role of Visual Communication in different contexts, Public Art and Social Responsibility-Visual Persuasion and Propaganda, Understanding the power of Visual Persuasion, The use of Visual Propaganda in History, Ethical Issues in Visual Persuasion-Visual Stereotypes, The role of Stereotypes in Visual Communication, The impact of Stereotypes on Society, Strategies for Challenging Visual Stereotypes

Unit 3:**Hours 10**

Visual Literacy -Basic Visual Concepts and Principles, The Elements and Principles of Visual Design, Applying Basic Visual Concepts and Principles-Physiological Aspect and Perceptual Aesthetics, The Physiology of Visual Perception, The Aesthetics of Perception-Developing the Visual Literacy Eye, Visual Analysis Techniques,The Gaze, Definition and types of Gaze, The Male Gaze, The Female Gaze - Critically Analyzing Visuals and Designs,

Understanding Form, Content, and Context in Visual Communication, Analyzing the Meaning and Message of Visual Communication -Meaning and Message, Understanding the Relationship between Meaning and Message in Visual Communication, Understanding the Role of Context in the Interpretation of Visual Communication -Form, Content, and Context, Understanding the Relationship between Form, Content, and Context in Visual Communication

Unit 4:

Hours 10

The Grammar of Visual Design Semiotics - Iconic, Indexical and Symbolic, Understanding Semiotics in Visual Communication, The Role of Iconic, Indexical, and Symbolic Signs in Visual Communication -Colour Theories, The Science of Colour Perception - The Role of Colour in Visual Communication, The Psychological and Emotional Impact of Colour - Principles of Design - The Basic Principles of Design, Applying the Principles of Design in Visual Communication -Relationship of Elements, Understanding the Relationship between Visual Elements in Design, Creating Balance and Harmony in Visual Communication - Visual Persuasion in Communication -Understanding the Role of Persuasion in Visual Communication-Techniques for Persuasive Visual Communication

Unit 5:

Hours 10

Theories of Visual Communication : Applying Form, Content, and Context in Visual Communication -Cultural Theories – Perceptual Theories - Sensation and Perception; Organization and Constancies, Sensation and Perception, Organizing Visual Information, Understanding Constancies in Visual Perception,-Gestalt Theory and Constructivism, The Principles of Gestalt Theory, The Principles of Constructivism, Applying Gestalt Theory and Constructivism in Visual Communication, Sensual Theories – Construct -Cognitive Understanding and Cognitive Theories in Visual Communication, The Role of Cognition in Visual Communication

Key Textbooks

1. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
2. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
3. Josephson, S., Kelly, J., & Smith, K. (2020). Handbook of Visual Communication: Theory, Methods, and Media. Taylor & Francis. Page, J. T., & Duffy, M. (2021).
4. Visual Communication: Insights and Strategies. John Wiley & Sons.

References

1. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
2. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
3. Crow, D. (2017). Visible Signs: An Introduction to Semiotics in the Visual Arts. Bloomsbury Publishing.
4. Davis, M., & Hunt, J. (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience. Bloomsbury Publishing.

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. Journal of Design Communication - <https://journals.sagepub.com/home/dcn>

PHOTOGRAPHY (23UVCC22) (PRACTICAL)

Core P2
Credit: 3

Hour for week: 3
Total Hours 35

COURSE OUTCOMES

1. Explain the fundamental concepts and principles of photography.
2. Demonstrate the proper use of cameras and equipment such as lenses, lighting, and composition.
3. Apply techniques for capturing portraits, landscapes, action shots, and low light scenes.
4. Analyze and critique photographs aesthetics and effectiveness.
5. Create a portfolio of photographs using skills and techniques from the course.

Unit 1:

Hours 7

Introduction to photography -History of photography, Importance and need for photography. Composition in photography, Rule of thirds, Leading lines. Understanding the principles of composition (balance, contrast). Understanding focal plane Manual and autofocus,

Unit 2:

Hours 7

Understanding the Camera, Visual Perception and storytelling: Comparing Human Eye and Camera: Similarities and differences in visual perception; Aesthetics, The role of storytelling in photography, Techniques for crafting compelling visual narratives

Unit 3:

Hours 7

Understanding of digital Camera Design, Structure, and Operations: Exposure triangle: Aperture, shutter speed, ISO. Understanding focal plane, Focal length, Depth of field, Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Practicing exposure variations by using simulators. Using long exposures, and other techniques to create creative photographs; Basics for the Preparation of Panoramic Picture; Focus: Understanding the importance of choosing the right focal length for your, Exploring the pros and cons of manual and autofocus; selecting autofocus points: Understanding how to choose the right autofocus points for your subject. Try practising various exposure triangle values and various focal lengths by using hands in camera.

Unit 4:

Hours 7

Equipment Familiarisation: Hands-on practice with different cameras, lenses, filters, Types of filters. Mobile photography; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: Generally called as Zoom lens, Fixed focal lens, Macro lens, telephoto, macro special lenses. Mechanism and structure extensions. Functions of Sensor, Menus and Options in DSLR and Mirrorless cameras, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters.

Unit 5:

Hours 7

Light, Light sources and Lighting techniques- Nature of Light — Light Sources: Natural and Artificial Lights. Contrast and Lighting Ratios – Direct and Indirect Light; Lighting Techniques: Three point and Five Point Lighting; Techniques for controlling lighting, colour temperature control; Outdoor Lighting: Techniques, Challenges, and Solutions, Studio Lighting: Equipment, Techniques, and Accessories, Understanding Light: Direct Light,

Diffused Light, Reflected Light, Hard Light, Soft Light, Understanding the modifiers, Changing the nature of the light by using modifiers. Photography Lighting: Flash, Strobe and Continuous Light, Lighting Setup: Hard Light, Fill Light, Back Light, Rim Light, Background Light, , Advanced Light Setup, Portrait Lighting Setup.

PRACTICAL EXAMINATION (Viva/Written Test Topics for Practical Examination)

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of photography. Students can also be asked to create a photography work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

Suggested Practical Exercises for Photography:

1. Create a series of photographs that capture a single moment in time from different angles. Have students take multiple photos of a single moment (like someone jumping in the air) from different angles (side view, front view, back view, below, above, etc.)
2. Capture a series of photographs that tell a story without any words. Have students take a series of 3-5 photos that show a simple story or sequence of events without using any words.
3. Create a series of photographs that use light and shadow to create a mood. Have students take a series of 3-5 photos experimenting with different types of lighting (natural, artificial) and angles to create different moods (dramatic, joyful, sober, etc.)
4. Create a series of photographs that capture a scene from different perspectives. Have students take a series of 3-5 photos of the same scene (landscape, city street, building, etc.) from different perspectives (close up, far away, high angle, low angle, etc.)
5. Create a series of photographs that capture a single subject from different angles. Have students take a series of 3-5 photos of a single subject (person, object, animal) from different angles (side view, front view, back view, below, above, etc.)
6. Practice landscape photography by taking photos of various landscapes and experimenting with different compositions and lighting conditions.
7. Practice portrait photography by taking portraits of friends or family members, experimenting with different poses and lighting setups. Have students take a series of landscape photos using different compositional techniques (rule of thirds, symmetry, and framing) and lighting (sunrise, sunset, midday, overcast) Have students take a series of portrait photos using different poses, facial expressions, and lighting setups (Rembrandt, loop, split)
8. Practice action photography by taking photos of moving subjects (e.g. sports, animals) and experimenting with different shutter speeds to freeze or blur motion. Have students take a series of action photos using fast and slow shutter speeds to capture motion in different ways.
9. Practice Street photography by taking candid photos of people and scenes in a public setting. Have students shoot a series of candid street photos capturing spontaneous moments, interesting scenes, and intriguing subjects.

10. Practice architectural photography by taking photos of buildings and experimenting with different compositions and techniques for capturing the structure and design of the buildings. Have students shoot a series of architectural photos using different compositions (symmetrical, rule of thirds) and angles (below, straight on, above) to capture the details and geometry of buildings.

Photography: Records and Examination

Photography Record: Students should keep a record of their photographic works in the form of album or a slideshow. A minimum of 30 photographs from various genre of photography will be minimum requirement.

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of photography records and stock videos. Students can also be asked to take photography or shoot short clips (indoors or outdoors) for practical demonstration of their competency in photography or videography. Viva or Written examination can be based on the Procedural Knowledge on photography or videography.

Key Textbooks

1. Bull, S. (2020). A Companion to Photography. John Wiley & Sons.
2. Ducker, R. (2019). Tell Your Story with Light: The Basic Guide to Great Photos and Video. Amazon Digital Services LLC - KDP Print US.
3. Freeman, N. (2019). Film Noir Photography. The Crowood Press.

References

1. Tasabehji, Y., & Tasabehji, M. (2022). The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way. Page Street Publishing.
2. Valenzuela, R. (2020). The Successful Professional Photographer. Rocky Nook, Inc.
3. Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.

Web Resources for Photography

1. Professional Photographer Magazine - <https://ppmag.com/>
2. Popular Photography Magazine - <https://www.popphoto.com/>
3. American Photo Magazine - <https://www.americanphotomag.com/>
4. Aperture Magazine - <https://aperture.org/>
5. Digital Photo Pro Magazine - <https://www.digitalphotopro.com/>
6. Professional Photographers of America (PPA) - <https://www.ppa.com/>

COURSE OUTCOMES

1. To Demonstrate how the journalistic approach to problem solving and storytelling can produce locally engaged, globally competent citizens.
2. To Demonstrate competence in a core set of journalistic crafts in reporting, research and storytelling that show versatility across media.
3. To Develop an understanding on news sources and identifying news.
4. Develop an understanding of writing and news story structure that is sufficient to write for broadcast media.
5. Produce journalistic work that showcases an area of specialization that draws on the creativity and entrepreneurial spirit of the student.

Unit I: Hours 8
The Media - Types of Media: Print, Broadcast and New Media (Digital and Social Media); Structure of Newspaper organization; Inverted Pyramid; Intro or Lead; Objectivity; Political reporting, Financial reporting, Sports reporting; News Agencies: functions; International News Agencies. origin and growth of journalism at global level - beginning of journalism in India - the early print media in India - first newspaper of India: James Augustus Hickey - Indian press in nineteenth century - Its importance and significance.

Unit II: Hours 8
News- Concepts, definitions, elements, values - news classification- sources of news - techniques of news gathering –dissemination -wire service and news flow- News: Definition, Types, Elements; News Sources; Structure of news

Unit III: Hours 8
News story structure - structure of news story-inverted pyramid and other styles - principles of news writing - different types of lead - changing styles of news writing - reporting speeches - seminars, -conferences - press conferences – demonstrations – rallies –agitations - court proceedings - legislative assembly- parliament – government departments - non-governmental agencies.

Unit IV: Hours 8
Basics of Reporting – qualifications - functions - news gathering qualities of reporter - cultivation of news sources - nose for news - social responsibility of a news reporter – correspondents -stringer, -mofussil, -district – foreign - political –sports – legal - special correspondents. Specialized reporting- development news - science and technical news - business news - election news – accidents – crime –war – disasters – conflicts – obituaries - weather - human interest stories- aggressive – yellow – paparazzi – tabloid - precision and citizen journalism -planting stories-sting journalism

Unit V:

Hours 8

Media Editing: Principles of Editing; Headlines – Types; Page Making - Principles; Photo journalism: Definition; Photo Journalist; Caption writing; Feature: Definition, Types; Editorial; Column and Columnist; Interviewing: Research, planning, framing questions

ASSIGNMENTS

1. Produce 10 news story (Work in Text, podcasting and Video - Field Visit- Interview – Presentation- News Reading – News Scroll (Voice Over)
2. Writing assignments for news stories Project Producing news bulletins Lab or workshop
3. Editing of news stories Field work/experience Collecting news stories Online activities
4. Watching news bulletins Performances/creative activities Production of news bulletins Learning outcomes Production of news bulletins

KEY TEXTBOOKS

1. Scholastic Journalism C. Dow Tate, Sherri A. Taylor · 2013
2. Journalism - SumitNarula, R.K Jain, An Introduction to Journalism, Principles and Techniques, Regal Publications, New Delhi-110027

REFERENCES

1. Boyd, Andrew. Broadcast Journalism, Oxford. Broughton, Iry. Art of Interviewing for Television, Radio &Film, Tab BooksInc.1981.
2. News Reporting and Writing, Television News (Fourth Edition), Focal Press

IMAGE EDITING AND COLOR MANAGEMENT (PRACTICAL)
23UVCE22

Elective -P2
Credit : 2

Hour Per Week: 2
Total Hours : 30

COURSE OUTCOMES

1. Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images.
2. Master the use of various photo editing software and tools
3. Develop advanced photo editing to enhance the visual impact of digital images.
4. Demonstrate the ability to manage color profiles and optimize images for different output formats.
5. Apply critical thinking and problem-solving skills to identify and resolve common issues in digital images.

Unit 1:

Hours 6

Introduction to Photo Editing -Fundamentals of Photo Editing: Understanding the basics of digital photography, Overview of different image formats and file types, Introduction to photo editing software and tools, Understanding the importance of photo editing in digital photography; RAW Processing and Camera Settings: Understanding RAW files and their importance in photo editing, Overview of camera settings and their impact on image quality, Introduction to RAW processing software, Implementing RAW processing techniques in photo editing software; Exposure and Color Correction: Understanding the importance of proper exposure in digital photography, Overview of the histogram and exposure vs. brightness, Techniques for adjusting exposure and brightness, Implementing colour correction techniques in photo editing software; Cropping and Composition: Understanding the importance of composition in digital photography, Overview of different composition techniques, Techniques for cropping and resizing images, Implementing cropping and composition techniques in photo editing software

Unit 2:

Hours 6

Advanced Photo Editing Techniques- Advanced Colour Correction Techniques: Techniques for correcting colour casts and colour balance, Introduction to selective colour correction, Overview of split toning and cross-processing techniques, Implementing advanced color correction techniques in photo editing software; Retouching and Restoration: Overview of retouching and restoration techniques, Techniques for removing blemishes, wrinkles, and imperfections, Introduction to skin retouching techniques, Implementing retouching and restoration techniques in photo editing software; Sharpening and Noise Reduction: Understanding the importance of sharpness in digital photography, Overview of different sharpening techniques, Techniques for reducing noise in digital images, Implementing sharpening and noise reduction techniques in photo editing software; Black and White Conversion: Understanding the importance of black and white conversion in digital

photography, Overview of different black and white conversion techniques, Techniques for creating high-contrast black and white images, Implementing black and white conversion techniques in photo editing software

Unit 3:

Hours 6

Advanced Editing Tools and Techniques -Layers and Blend Modes: Understanding layers and their importance in photo editing, Overview of different layer blend modes, Introduction to layer blend options, Implementing layers and blend modes in photo editing software; Lens Correction and Transform Tool: Overview of lens distortion and perspective distortion, Techniques for correcting lens distortion and perspective distortion, Introduction to the transform tool, Implementing lens correction and transform tool in photo editing software; Local Adjustment and Masking: Overview of local adjustment and masking techniques: Techniques for creating masks and selections, Introduction to gradient masking and adjustment brushes, Implementing local adjustment and masking techniques in photo editing software; Special Effects and Creative Editing, Techniques for adding special effects and creative editing to digital images: Overview of different filter and effect options, Introduction to creative compositing and image manipulation, Implementing special effects and creative editing techniques in photo editing software

Unit 4:

Hours 6

Colour Management -Understanding Colour Grading: Introduction to colour grading and its importance in photo editing, Overview of different colour grading techniques and styles, Understanding colour grading tools and software, Techniques for achieving a consistent colour grade across a series of images; Colour Correction Techniques: Techniques for correcting colour casts and colour balance, Introduction to selective colour correction, Overview of split toning and cross-processing techniques, Understanding the use of curves and levels for colour correction, Implementing colour correction techniques in photo editing software; Creative Colour Grading: Techniques for creating stylized and creative colour grades, Introduction to film emulation and cinematic looks, Overview of colour theory for storytelling and mood, Techniques for creating vintage, retro, and other creative looks, Implementing creative colour grading techniques in photo editing software; Skin Tone Correction: Techniques for correcting skin tones in portraits, Understanding the importance of accurate skin tones in photography, Introduction to skin tone adjustment tools and software, Techniques for achieving natural-looking skin tones in portraits, Implementing skin tone correction techniques in photo editing software; Batch Colour Correction and Grading: Understanding batch processing and its importance in colour grading and correction, Overview of workflow optimization techniques for colour grading and correction, Introduction to scripting and automation for batch color grading and correction, Techniques for achieving a consistent color grade across a series of images, Implementing batch colour correction and grading techniques in photo editing software

Workflow Optimization and Output -Batch Processing and Workflow Optimization, Understanding batch processing and its importance in photo editing, Overview of workflow optimization techniques, Introduction to scripting and automation in photo editing software, Implementing batch processing and workflow optimization techniques in photo editing software; Printing and Colour Management: Understanding the importance of colour management in print output, Overview of different types of printing processes, Introduction to colour profiles for different printing processes, Implementing color management for print output in photo editing software; Web Output and Optimization: Overview of different web image formats, Techniques for optimizing web images for speed and quality, Introduction to responsive images and web design, Implementing web output and optimization techniques in photo editing software; Presentation and Display: Understanding the importance of presentation and display, Overview of different display technologies, Introduction to color calibration for display, Implementing presentation and display techniques in photo editing software

DETAILED PRACTICAL EXERCISES (Viva/Written Test Topics for Practical Examination)

PRACTICAL EXAMINATION

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of Image Editing and Colour Management. Students can also be asked to create a Image Editing and Colour Management work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

RECORDS AND EXAMINATION - IMAGE EDITING AND COLOUR MANAGEMENT RECORD

As a part of this course, students will be required to maintain a record of their Image Editing and Colour Management exercises. This record will help students keep track of their progress and allow them to reflect on their work.

The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least five Image Editing and Colour Management Exercises-one from each unit.

Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

Image Editing Record: Students should to keep a record of their image editing works in the form of album or a slideshow. Both Original and Edited Photos should be presented side-by-side in the record.

A minimum of twenty edited photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph. Students should be able to explain what editing technique and colour collection methods were deployed.

PRACTICAL EXERCISES

Exercise 1: Cropping and Composition, take a set of photos and crop them to improve the composition, Experiment with different aspect ratios and rule of thirds, use photo editing software to adjust brightness, contrast, and colour balance, Save the final images for print and web output

Exercise 2: Exposure and Colour Correction, take a set of photos with different exposure settings, use photo editing software to correct exposure and adjust brightness and contrast, apply colour correction techniques to correct any colour casts or imbalances, Save the final images for print and web output

Exercise 3: Sharpening and Noise Reduction, take a set of photos with different levels of sharpness and noise, use photo editing software to apply sharpening and noise reduction techniques, Experiment with different sharpening and noise reduction settings to achieve the desired results, Save the final images for print and web output

Exercise 4: Black and White Conversion, take a set of photos and convert them to black and white, Experiment with different black and white conversion techniques, use photo editing software to adjust contrast, brightness, and tone, Save the final images for print and web output

Exercise 5: Raw Processing and Colour Management, take a set of RAW images and process them using RAW processing software, Apply colour management techniques to ensure accurate colours and a consistent colour profile, Use photo editing software to adjust brightness, contrast, and colour balance, Save the final images for print and web output.

Exercise 6: Advanced Colour Correction Techniques, take a set of photos with challenging colour casts or imbalances, Use selective colour correction and split toning techniques to correct the colours, Experiment with different colour grading techniques to create a consistent look and feel, Save the final images for print and web output.

Exercise 7: Retouching and Restoration, Take a set of photos with imperfections or blemishes, Use photo editing software to retouch and restore the images, Experiment with different retouching and restoration techniques, Save the final images for print and web output

Exercise 8: Compositing and Masking, take a set of photos and create a composite image, Use masking techniques to blend the images seamlessly, Experiment with different layer blending modes and options, Save the final images for print and web output

Exercise 9: Advanced Layers and Blend Modes, Take a set of photos and create a multi-layered image, Experiment with different layer blending modes and options, Use layer masks and adjustment layers to fine-tune the image, Save the final images for print and web output

Exercise 10: HDR and Panorama, Take a set of photos and create an HDR image or panorama, Use photo editing software to stitch the images together, Experiment with different tone mapping and exposure fusion techniques, Save the final images for print and web output.

Exercise 11: Colour Correction and Grading, Take a set of photos with different colour casts or imbalances, Use photo editing software to correct the colours and apply a consistent colour grade, Experiment with different colour grading techniques and styles to achieve the desired results, Save the final images for print and web output

Exercise 12: Colour Management and Calibration, Calibrate your monitor using a colorimeter or other calibration tool, Use photo editing software to adjust the colour profile of a set of photos, Experiment with different colour spaces and profiles to achieve accurate colours and a consistent colour profile, Save the final images for print and web output

Exercise 13: Skin Tone Correction and Grading, Take a set of portraits and correct any skin tone imperfections, Use photo editing software to apply a skin tone correction and grading, Experiment with different skin tone correction and grading techniques and styles to achieve the desired results, Save the final images for print and web output

Exercise 14: Batch Colour Correction and Grading, Take a set of photos and apply a batch colour correction and grading, Use photo editing software to automate the process using presets or templates, Experiment with different batch processing and automation techniques to achieve the desired results, Save the final images for print and web output

Exercise 15: Colour Grading for Different Display Technologies, Take a set of photos and apply a colour grade for different display technologies, Use photo editing software to adjust the colour profile for each display technology, Experiment with different colour grading techniques and styles for each display technology, Test the final images on different displays and evaluate the colour accuracy and quality

Exercise 16: Print Output, Select a set of photos and prepare them for print output, Apply colour management techniques to ensure accurate colours and a consistent colour profile, Use photo editing software to adjust brightness, contrast, and colour balance for print output, Print the final images and evaluate the print quality

Exercise 17: Web Output and Optimization, Select a set of photos and prepare them for web output, Optimize the images for speed and quality, Experiment with different web image formats and sizes, Test the final images on different devices and web browsers

Exercise 18: Presentation and Display, Select a set of photos and prepare them for a digital presentation or display, Apply colour management techniques to ensure accurate colours and a consistent colour profile, Experiment with different display technologies and devices, Test the final images on different displays and evaluate the colour accuracy and quality

Exercise 19: Restoring a Damaged Photograph, Find an old photograph that has been damaged or degraded over time., Scan the photograph at a high resolution to create a digital copy., Use photo editing software to restore the photograph, paying close attention to areas that have been damaged or degraded, such as scratches, dust, or faded colours, Enhance the overall quality of the image.

Exercise 20: Use advanced restoration techniques such as cloning, healing, and patching to restore areas that have been damaged or removed., Experiment with different restoration techniques and compare the results to determine the most effective method for each area of the photograph., Save the final restored image as a high-quality digital file and create a print for preservation.

KEY 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 with This Powerful Open-Source Image Editor. Apress.

REFERENCES

1. Nichols, R. (2020). Mastering Adobe Photoshop Elements 2020: Supercharge your image editing using the latest features and techniques in Photoshop Elements, 2nd Edition. Packt Publishing Ltd.
2. Sharma, A. (2018). Understanding Color Management. John Wiley & Sons.
3. Crathers, M. (2021). Photo Editing Basics: Powerful Photoshop Techniques Of The Professional Image Editor: Step By Step Photoshop Tutorials For Beginners. Independently Published.

WEB RESOURCES

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

COURSE OUTCOMES

1. Demonstrate the ability to identify and document on issues related to neighborhood.
2. Develop critical thinking and research skills to investigate local issues and events.
3. Distinguish between, and critically evaluate, the principle 'modes' of documentary making
4. Be able to read a documentary text closely and write about how it communicates meaning
5. Understanding documentary production in its social and historical context
6. Be conversant with, and sensitive to, current debates about documentary ethics and aesthetics.

Unit 1**6 Hours**

What is Documentary? Documentary Genres. - Cinema Vérité: "Grey Gardens" by Albert and David Maysles- Evolution of Documentary Robert Flaherty ('Nanook of the North', 'Luciana Story').

Unit II**6 Hours**

Classification of Documentary Films -Different genres: Actualities, News, Compilation Films, Educational Films, Propaganda Films, Sponsored/Corporate Documentaries, Classical Documentaries, Creative (Imaginative) - Documentaries, Historical and Biographical Documentaries, Political Documentaries, Observational Documentaries (and 'Docu-Fiction - Television Documentaries (History of Television documentaries), National Geographic Channel, Discovery Channel, History Channel and other avenues.

Unit III**6 Hours**

Documentary Films in India -News Reels and Documentaries by Films Division, Political Documentaries, Propaganda Films - Documentary Film Dynamics: Fiction, Non-Fiction Films. How to start Documentary Films? Narrative and Non-Narrative Films - Proposal, Treatment, Synopsis writing, Composition and Scenario, Visual Documentation.

Unit IV**6 Hours**

Art and Technique of Documentary Film Production - Uniqueness of the Documentary, film form. Questions of veracity, credibility, 'neutrality' and ethics.

Unit V**6 Hours**

Pre-Post and Post production stages in Documentary: Choosing the subject, research, field work and interviews - Scripting and Directing documentaries - Production planning and preparation, budgeting and production schedule - Post Production: constructing the documentary: importance of editing, sound and music - Distribution and Exhibition of documentaries.

PRESENTATION FOR PROJECT

1. Students will conduct a 20-40 minute interview with a documentary subject of their choice and will then transcribe the interview and re-arrange the subject responses into a 5 minute documentary “paper edit”.
2. Drawing upon the conceptual and technical skills developed in the course, students will work in pairs of two and write, shoot, direct, and edit a video documentary; the video documentary will be accompanied by a written, researched justification, as well as an oral critique of some "problem" or aesthetic/thematic issue that is addressed by the video.

READING ASSIGNMENTS:

Students throughout the term will be assigned reading assignments from textbooks and outside sources. Such readings cover the history and theory of documentary film, including celluloid, video and digital formats. Readings also cover particular filmmakers and genres of documentary, as well as important techniques and aesthetics. Reading assignments will be reinforced with quizzes, in-class exercises, and journals on key concepts covered.

OTHER OUTSIDE ASSIGNMENTS:

Audio Interview: Record an interview with a classmate and edit into a coherent, engaging exploration of an aspect of the interviewee’s personal history, interest, or personality. Work in pairs, with each partner interviewing the other.

Video Recording of a Process: Using a handheld camera, film a process and edit it into a 2-3 minute video. Profile a person or several people, and show the steps of the process, the difficulties, challenges, and the goals and personalities of those involved. Drawing upon the conceptual and technical skills developed in the first two assignments, work in pairs of two and write, shoot, direct, and edit a video documentary.

Key Textbooks:

1. Paul Rotha, *Documentary Films*, Faber & Faber, London, 1964.
2. Michael Rabiger, *Directing Documentary*, Focal Press, Boston, 1987.
3. Barry Hampe, *Making Documentary Films and Videos; A Practical Guide to Planning, Filming and Editing Documentaries*, Holt Paperbacks, 2007.
4. Anjali Monteiro & KP Jayasankar, *A Fly in the Curry: Independent Documentary Film in India*, Sage Publications, 2015
5. Rabiger, Michael. *Directing the Documentary*. Fifth Edition. Boston: Focal Press, 2009.

References:

1. Ellis, Jack C. and Betsy A. McClane. *New History of the Documentary Film*, A. London: Continuum, 2005.
2. Barnouw, Erik. *Documentary: A History of Non-Fiction Film*. London: Oxford University Press, 1993.
3. Bernard, Sheila Curran. *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*.

ADVERTISING AND BRAND COMMUNICATION (23UVCC31)**Core: T3****Hour per week: 4****Credit: 5****Total Hours: 45****COURSE OUTCOMES**

1. Understand the fundamental concepts of advertising and brand communication, including the role of advertising in building and maintaining brand equity, identifying key stakeholders, and advertising brands internationally.
2. Analyze advertising as a promotional and marketing tool, including its role in the marketing mix, understanding the marketing concepts and evolution, and exploring the rural market and social marketing.
3. Apply critical thinking skills to brand communication, including analyzing and measuring brand equity, understanding consumer-based brand equity and brand valuation principles, and strategic brand management.
4. Demonstrate effective communication skills through advertising research and planning, crafting effective ad messages, and advertising copywriting and design.
5. Utilize digital advertising techniques and understand the changing nature of advertising in the digital era, including data-driven advertising, designing advertising for cross-platform distribution, and analyzing the various types of online advertising.

Unit 1:**Hours 8**

Definition & Meaning of Advertising- Role and functions of Advertising- Nature & Scope of Advertising- Types of Advertising: Commercial, Non-commercial, Primary demand and Selective Demand, Classified and Display advertising, Comparative advertising, Co-operative advertising, Political Advertising. Growth & Development of Advertising in India & World-Global Scenario of Advertising-Advertising industry in India, Socio economic effects of Advertising Ethical& Regulatory Aspects of Advertising.

Unit 2:**Hours 7**

Advertising as a communication tool, communication process & advertising-Models of Advertising Communication-AIDA model-DAGMAR model-Maslow's Hierarchy Model Advertising as a social process- consumer welfare, standard of living and cultural values Consumer behavior -Cultural, Psychological & Social Influence, Decision Process, Message Reception &Response

Unit 3:**Hours 10**

Classification of Advertising on the basis of Target Audience Geographical Area-Medium-Purpose-Advertising Creativity- Definition & importance-Print Media – Newspaper, Magazines Elements of Print advertising - Copy, slogan, identification mark, illustrations. Role of creativity in advertising-Creative strategies and ad theory, Advertising copywriting and design and their importance in advertising and marketing, Techniques for crafting effective ad copy and design- Advertising media planning and buying and their importance in advertising and marketing, Techniques for selecting and purchasing advertising media-Visual communication and branding: dynamics, convergence, multi-sensory experiences, visual language, and brand narratives.

Unit 4:**Hours 10**

Concept of advertising agencies- Introduction to major Ad agencies in India--Role, Types, Structure & functions- The advertisers; client –agency relationship- Criteria to select an ad agency-Media planning strategy and methods. Characteristics, Advantages & Disadvantages of Broadcast media – Television, Radio - Support Media – Out of–home, in-store, transit, yellow pages, Movie theatre, in flight- Direct marketing-web advertising-mobile advertising.

Unit 5:**Hours 10**

Digital Advertising -Defining digital advertising and its importance in advertising and marketing Techniques for digital advertising, including search engine marketing, display advertising, and social media advertising-Variety types of online advertising, including native ads, SEM, display advertising/banners, pop-up ads, mobile advertising, social ads, retargeting and remarketing, email marketing, digital signage, and video marketing-Changing nature of advertising in the digital era. Understanding data-driven advertising and exploring programmatic-Designing advertising for cross-platform distribution and strategies for non-invasive advertising

KEY TEXTBOOKS

1. Gómez, J. D. F. (2021). Strategic Advertising Mechanisms: From Copy Strategy to Iconic Brands. Intellect Books.
2. Hackley, C., & Hackley, R. A. (2021). Advertising and Promotion. SAGE.
3. Parker, L., & Brennan, L. (2020). Social Marketing and Advertising in the Age of Social Media. Edward Elgar Publishing.
4. Saura, & Ramon, J. (2021). Advanced Digital Marketing Strategies in a Data-Driven Era. IGI Global.
5. Sharma, S., & Singh, R. (2021). Advertising: Planning and Implementation, Third Edition. PHI Learning Pvt. Ltd.

REFERENCES

1. Landa, R. (2021). Advertising by Design: Generating and Designing Creative Ideas Across Media. John Wiley & Sons.
2. Mogaji, E. (2021). Introduction to Advertising: Understanding and Managing the Advertising Process. Routledge.
3. Saura, & Ramon, J. (2021). Advanced Digital Marketing Strategies in a Data-Driven Era. IGI Global.
4. McGruer, D. (2020). Dynamic Digital Marketing: Master the World of Online and Social Media Marketing to Grow Your Business. John Wiley & Sons.

WEB RESOURCES

1. "Journal of Advertising" <https://www.tandfonline.com/toc/ujoa20/current>
2. "Journal of Marketing Communications" <https://www.tandfonline.com/toc/rjmc20/current>
3. "Journal of Communication" <https://academic.oup.com/joc>
4. "Journal of Interactive Advertising" <https://www.tandfonline.com/toc/ujoa20/current>
5. "Journal of Digital and Social Media Marketing" <https://www.tandfonline.com/toc/rdsm20/current>

AUDIO-VISUAL EDITING (PRACTICAL) 23UVCC32

Core: P3
Credit: 3

Hour per week: 4
Total Hours: 45

COURSE OUTCOMES

1. Recall the basics of audio and video editing using Audacity and DaVinci Resolve or equivalent software
2. Identify the tools and techniques used in audio and video editing
3. Demonstrate the ability to use Audacity and DaVinci Resolve or equivalent software to create audio and video projects
4. Evaluate the quality of audio and video projects
5. Procedural Knowledge on audio and visual editing

Unit 1:

7 Hours

Basic Editing Techniques: Creating a simple video montage from a selection of clips, adjusting the timing and adding transitions. Editing a sequence to music, matching the visuals to the rhythm and tempo of the audio. Creating a split-screen effect to show two or more scenes side-by-side, adjusting the framing and timing to maintain coherence. Adding basic text and graphics to a video, including lower thirds, titles, and captions. Using basic colour correction tools to adjust the overall look of a video, including brightness, contrast, saturation, and white balance.

Unit 2:

8 Hours

Advanced Editing Techniques-Creating a complex video montage with multiple layers and advanced transitions, including wipes, fades, and dissolves. Editing a long-form video, such as a documentary or feature film, with multiple scenes and storylines. **Using advanced audio editing tools** to mix and master sound effects, dialogue, and music, including noise reduction, EQ, and compression. **Creating advanced visual effects,** such as motion graphics, green screen compositing, and 3D animation. **Using advanced colour correction tools** to match shots from different cameras, create a consistent look and feel, and enhance the mood and atmosphere of a scene.

Unit 3:

10 Hours

Post-Production Workflow: Creating a rough cut, fine cut, and final cut of a video project, including organizing and selecting footage, creating a storyboard, and collaborating with a team. **Creating an efficient post-production workflow,** including managing files, backups, and archiving, and optimizing the use of hardware and software resources. **Creating a sound design for a video project,** including Foley effects, ambient sound, and music, and syncing the audio with the visuals. **Creating a polished final product,** including exporting, encoding, and delivering a video project in different formats and resolutions, including web, broadcast, and theatrical. **Understanding the legal and ethical considerations of audio-visual editing,** including copyright, fair use, and privacy issues.

Unit 4:**10 Hours**

Specialized Editing Techniques: **Editing a music video**, including syncing the visuals to the music, creating a storyline, and using visual effects to enhance the mood and atmosphere. **Editing a trailer or teaser for a film or TV show**, including selecting the most compelling footage, creating a sense of suspense, and using sound and music to create anticipation. **Editing a promotional video**, including creating a message, targeting a specific audience, and using visual and audio elements to create a persuasive and memorable story. **Editing a social media video**, including creating short- form content, using captions and subtitles, and optimizing the format and aspect ratio for different platforms. **Editing a virtual reality or augmented reality experience**, including creating a 360-degree video, using spatial audio, and enhancing the immersion and interactivity of the experience.

Unit 5:**10 Hours**

Advanced Editing Theory: Understanding the principles of storytelling, including structure, pacing, conflict, and character development, and applying them to audio-visual editing. **Understanding the principles of cinematography**, including framing, lighting, composition, and camera movement, and using them to create effective and impactful visuals. **Understanding the principles of sound design**, including dialogue, music, and sound effects, and using them to create a dynamic and immersive audio experience. **Understanding the principles of colour theory**, including hue, saturation, and value, and using them to create a mood and atmosphere that enhances the story

PRACTICAL EXAMINATION

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of audio and visual editing. Students can also be asked to create an audio and visual editing work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

AUDIO AND VISUAL EDITING RECORD

As a part of this course, students will be required to maintain a record of their audio and visual editing exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. **The digital record should have at least five audio and visual editing Exercises-one from each unit.** Students should ensure that their record is organised, labelled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

(VIVA/WRITTEN TEST TOPICS FOR PRACTICAL EXAMINATION) RECORDS AND EXAMINATION- AUDIO EDITING RECORD:

Students should to keep a record of their audio editing works in the form of short clips. **A minimum of twenty edited audio clips from various genre of audio recordings will be minimum requirement.** Students should be able to explain what editing technique were deployed. Students will be tested on their knowledge of audio editing software. Practical's may also include demonstration of their ability to edit audio clips like dialogues, sound effects, noise removal and other common tasks. Viva or Written examination can be based on the Procedural Knowledge on audio.

Record should contain sample mini editing projects like:

1. Title creation
2. Compilation of movie clips with shots demonstrating continuity editing.
3. Transition and effects
4. Chromo keying: Blue and Green Screens
5. Color Grading
6. Edit a promo Tractor (Movie/Event).
7. Create an Advertisement (Product/PSA)
8. Record vocals using a Microphone with the help of a software. (Dur 3 min)
9. Process and edit any sound using these effect processors (software/hardware)
 - a. Reverb
 - b. Delay
 - c. Compressor
 - d. Chorus
10. Film dubbing – (VOICE/SOUND EFFECTS)5 minutes minimum.
11. Create sound design for a short film with BGM, ambience and effects (duration 10 minutes)

KEY 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.

REFERENCES

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/>

TELEVISION PRODUCTION (PRACTICAL) (23UVCE31)

Elective: P4
Credit: 3

Hour per week: 4
Total Hours: 45

Course Outcomes

1. To understand the basics of television production
2. Explain the salient features of tv as a medium
3. Demonstrate an understanding of the entire production process
4. Describe the process of gathering news and report for tv.
5. Plan and organize editing and post production.

UNIT-I:

Hours 7

Understanding TV as a medium; Nature & Importance, Objectives and principles of TV Broadcasting, Public & Private channel, Video formats: VHS, U-Matic, Beta; Digital formats, Camcorders, HD, 4K, Smart TV. Understanding Digital Platforms: Video Streaming OTTs [Over the Top], Binge Watching, Future of Television, Video Production approaches.

UNIT-II:

Hours 10

Television programme format: Meaning & Needs, Fictional programs: soap operas, sitcoms, serial & films, News based programme: Talk, Discussion, Interview etc. Visual text: basics of visual, Video Editor and Producer of TV News, Structure and working of News room of a Television Production Centre, reporting skills and editing, graphics and special effects, camera positioning; TV Interview and TV Documentary: Types of interviews: doorstep, vox-pop, eyewitness, during a news bulletin; TV interview as a separate programme format; indoor/outdoor; personality, opinion, informative interviews.

UNIT-III:

Hours 10

TV writing style and news presentation: words vs visuals, writing in 'aural' style, content of news, anchor script, voice over script, writing headlines, drafting of news scrolls; updating information. Structure of a news bulletin: headlines, individual stories: telling a story through visuals, use of graphics, file shots, photos etc., compilation of a bulletin, live feed, anchor's responsibilities; Skills required of a news anchor; screen presence, presence of mind, interview skills etc

UNIT-IV:

Hours 10

Production Methods: Television Studio, Remote Production Facilities, Vision-Mixer, Planning and Preparation: Goals and Objectives, Target Audience, Broadcasting timing and Budgeting, Production Plan: Director and Producer, Production Aspects, Selective Techniques and Production Execution, Streaming, Live Telecast, Outdoor Broadcasting [OB], Departmentalization in TV channels, Production House, OTT Content Distributors

UNIT V:

Hours 8

Economics of television commercial production: Budgeting and other factors affecting production, choosing production companies, specialization of production companies, Different genres in Television and Video Streaming OTT, YouTube Revenue Model, Snack Video Production, OTT Content Creation, Pilot Projects, Technical and Legal issues in Production

PRACTICAL EXERCISES

1. News Bulletin, 3 minutes minimum.
2. News Feature, 5 minutes minimum.
3. TV commercial (Any Two – duration 30-60 seconds)
4. Public Service Announcement (Any Two – duration 30-60 seconds)
5. TV News studio discussions (Talk Show) - Multi Cam Production, duration 15 Minutes
6. TV Documentary - duration not to exceed 5 Minutes
7. Covering Festival/Cultural Event – 15 Minutes

KEY TEXTBOOKS

1. Television Production, 17th Edition, Jim Owens, Focal Press, 2020, New York
2. NETFLIX at the Nexus: Content, Practice, and Production in the Age of Streaming Television, Theo Plothe and Amber M. Buck, Peter Lang, 201, New York.

REFERENCES

1. Studio Television Production and Directing: Concepts, Equipment, and Procedures, Andrew Hicks Utterback, CRC Press, 2015
2. Television Field Production and Reporting, 7 th Edition, Fred Shook, John Larson, and John Detarsio, Routledge-Taylor and Francis, 2018, New York.
3. Television Production Handbook, Zettle Herbert Wordsworth (2014) Vol Ed 12

WEB SOURCES

1. <http://www.mediacollege.com/video/camera/tutorial/>
2. <http://www.cybercollege.com/tvp027.htm>
3. <https://www.lynda.com/Premiere-Pro-tutorials/Introduction-Video-Editing/193836-2.html>
4. <https://www.scriptreaderpro.com/movie-scripts-2/>
5. <http://www.elementsofcinema.com/index.html>

FOLK AND PERFORMING ARTS (PRACTICAL) 23UVCE32

Elective: P5
Credit: 2

Hour per week: 2
Total Hours: 30

COURSE OUTCOMES

1. The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic.
2. To enable a student to draw from his/her own creativity and attain proficiency in capturing and fascinating the audience through powerful portrayal of human emotions.
3. To held on physical fitness, yoga, voice modulations, music and basic acting. Preferable in the first session of the day.
4. To provide well trained actors suitable to the growing demands of the Film and Television Industry and technical terms of music
5. To Develop the critical thinking skills and vocabulary essential to an actor through character and play analysis, interpretation, reflection.
6. To Sharpen observation skills in order to develop resources for acting in everyday life and hone critical sensibilities of others' theatrical endeavors.

Unit - I**Hours 5**

History of Theatre: Origin of Theatre, Definition of Drama, Structure of Drama, Forms of Drama, Structure of A Play

Unit -II**Hours 7**

Genres of Theatre: Traditional Theatre, Folk Theatre Forms, Therukoothu, Puppetry, Proscenium Theatre, Modern Theatre, Boys Company, Post Modern Theatre, Street Theatre, Forum Theatre, Children Theatre, Dalit Theatre, Political Theatres, Feminist Theatre, Different Theatre Groups, PuraanaNaadakam.

Unit -III**Hours 7**

Acting: Fundamentals of acting, Physical aspects of acting, Verbal aspects of acting, Psychological aspects of acting, Emotional aspects of acting, Voice Speech, Organs of voice and speech, Articulation, Dialects, Accents, Rectification. Performer to Audience, Stylized and Realistic Acting, Theatre Games and Exercise- Modern Concept of Actor Training- Voice Modulation and Clarity,

Unit -IV**Hours 5**

Theatre and Society: Role in Contemporary Society, Theatre Therapy, Modern Theatre, Difference Between Theatre and Camera Acting, Indian Theatre Personalities, Tamil Play Writers

Unit -V**Hours 6**

Play Direction, Selection of the play, Character, Casting, Reading the script, Performance, Duties and responsibilities of a director, Director Vs Play Writer, Stage management, Co ordination

PRACTICAL EXERCISES

1. Play (Group) – 5 to 7 minutes
2. Mime (Group) – 5 minutes
3. Folk Dance - 5 minutes
4. Singing (Group) – 5 minutes
5. Live performance – 3 minutes

KEY TEXTBOOKS

1. Gelb, Michael J. Body Learning: An Introduction to the Alexander Technique.
2. Performance Tradition in India – Sursesh Awasthi, Ed, Year 2009
3. A dictionary of theatre anthropology, Taylor & Francis, 2011

REFERENCES

1. What we do – Working in the Theatre – Bo Metzler – Publishers – Infinity Publishing.
2. Directing Drama – by John Miles Brown – Publishers – Peter Owen Ltd, London
3. Ilankovadiikal, Shilappadikaram (The Ankle Bracelet), Allen & Unwin, 1965

DIGITAL PHOTOGRAPHY (PRACTICAL) (NME3) 23UVCN31

SEC 5

Credit: 2

Hour per week: 2

Total Hours: 30

COURSE OUTCOMES

1. Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images
2. To apply principles of composition to produce professional images.
3. Use and adapt to a variety of computer software and hardware for both photographic and business purposes
4. To Master the use of various photo editing software and tools to manipulate images, including cropping, exposure and colour correction, black and white conversion, and advanced retouching techniques.
5. Demonstrate artistry by creating images that evoke an emotional response.

Unit I:

Hours 5

Introduction to photography -Basics of photography, Composition and framing in photography, The rule of thirds, Leading lines, understanding the principles of composition (balance, contrast)

Unit II:

Hours 5

Types of photography - portrait, landscape, nature, wildlife, product, news photography, candid shot and sports photography, Photo Journalism

Unit III:

Hours 5

Understanding the Camera, Types of cameras, lenses, Types of lenses and their uses: normal, close-up lens, telephoto, macro special lenses -filters, Manual and autofocus

Unit IV:

Hours 10

Digital Camera: Digital Technology, Digital Effects and Techniques, Cell Phone Camera features, Focusing- shutter speed-aperture-depth of field- rule of thirds-exposure
Functions of Sensor, Menus and Options in DSLR, Memory Card, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters,

Unit V

Hours 5

Lighting, Light sources, The Different Types of Lighting: Natural Lighting, Artificial Lighting, Flash, Lighting Techniques: Three point, Techniques for controlling lighting, colour temperature control

PRACTICAL EXERCISES

1. Portrait,
2. Landscape,
3. Nature,
4. Wildlife,
5. Advertisement,
6. Fashion,
7. News Photography,
8. Sports Photography,
9. Street Photography
10. Candid Shot.

KEY TEXT BOOKS

1. Bull, S. (2020). A Companion to Photography. John Wiley & Sons.
2. Ducker, R. (2019). Tell Your Story with Light: The Basic Guide to Great Photos and Video. Amazon Digital Services LLC - KDP Print US.

REFERENCES

1. Tasabehji, Y., & Tasabehji, M. (2022). The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way. Page Street Publishing.
2. Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.

WEB RESOURCES

1. Popular Photography Magazine - <https://www.poppphoto.com/>
2. Aperture Magazine - <https://aperture.org/>
3. Digital Photo Pro Magazine - <https://www.digitalphotopro.com/>

FILM STUDIES (THEORY) 23UVCC41

Core: T4
Credit: 4

Hour per week: 4
Total Hours: 45

COURSE OUTCOMES

1. Describe the origin and evolution of cinema as an artistic medium and industry.
2. Analyse narrative and technical elements of award-winning and culturally significant films.
3. Apply major film theories and analysis techniques to interpret films' underlying meanings and directors' styles.
4. Evaluate how films reflect and influence society based on historical context and audience reception.
5. Create multimedia presentations and written papers analyzing selected films, their themes and impact.

Unit 1: Introduction to film studies

Hours 7

Film studies: definition & Concept, Motion Picture, Magic Lantern & Persistence of Vision. Film as an art form and cultural artifact, Film and cultural identity, Film as a medium of mass communication. Film as an experience, entertainment, commodity. Film forms: Narrative and Non-narrative, Structure of a narrative film. Film genres and their characteristics: Action, Comedy, Drama, Fantasy, Horror, Mystery, Romance, Thriller, Western.

Unit 2: World Cinema

Hours 10

The Lumiere Brothers, George Melies, Early Film Pioneers. Major Film schools and movements: German expressionism (1919-1924), French Impressionism and Surrealism (1917-1930), Soviet Montage (1924-1930), Italian neo-realism (1942-1951), Avant Garde (1950), The French New wave (1959- 1964). Development of Classical Hollywood cinema, Japanese cinema, Latin Cinema; Third world Cinema. Study of Great International filmmakers: D. W. Griffith, Charlie Chaplin, Alfred Hitchcock, Akira Kurusowa, Victoriano De Sica, Ingmar Bergman, David Lean, Steven Spielberg, Christopher Nolan.

Unit 3: National and Regional Cinema

Hours 8

Introduction to Indian Cinema, Indian Cinema origin and development, Silent to talkies. Early Filmmakers: Dada Saheb Phalke, P.C. Barua, V. Shantara, Satyajit Ray, Mrinal Sen, Adoor Gopalakrishnan, Ramesh Sippy. History of Tamil cinema. Pioneers of Tamil Cinema: Kalidas, Sridhar, Balachander, Mahendran, Balumahendra, Bharathiraja, Mani Ratnam, Shankar, Bala, Gautam Vasudev Menon, Vetrinaran, Pa.Ranjith.

Unit 4: Elements and Technical Dimensions

Hours 10

Mise-en-scene: Definition & Concept, Four P's of Mise-en-scene: Point of View, Posture, Props and Position. Elements of Mise-en-scene: Set Design, Lighting, Costume, Makeup, Character Movement & Expression. Mise-en-shot: Definition & Concept; Aspects of Mise-en-Shot: Camera Position, Camera Angles, Camera Movement, Shot Size, Length of Shot and Pace of Editing. Effect of Mise-en-shot Technique: Cinematographer Properties: Photographic Image, Duration of Image, Framing. Montage: Definition & Concept, Importance of Montage, Use of Montage. Editing and sound: Dimensions of film editing, Principles of continuity Editing; Types of Transitions; Fundamentals of film sound. Visual effects.

Unit 5: Film Theories and Film Analysis**Hours 10**

Major Film theories and Theorists: Auteur, Formalism, Realism, structuralism, Marxist, Feminist Film theory, Postcolonial theory, Psychoanalytical film theory.

Film Language and Semiotic Analysis of Film. Film Perception: Levels of Understanding, Film and Psycho-analysis, Reception. Analysis of film narratives, structures, and styles, Interpretation of film symbolism, motifs, and themes. Ideology in Films, The role of ideology in film and its representation of social political and cultural issues. Film Analysis, Film Appreciation, Review/ Criticism formats.

Suggested Assignments for Internal Exams

All exercises can be presented in the form of written text or multimedia presentations.

Exercise 1: Analyze how mise-en-scene and camerawork were used to show conflict between characters in a movie scene. Discuss set design, lighting, positioning, angles, etc.

Exercise 2: Analyze how editing techniques like continuity editing, montage, jump cuts, etc. were used to show the passage of time in a movie. Discuss how effective they were.

Exercise 3: Analyze the use of music in generating mood and highlighting important moments in a movie scene. Discuss how sound editing amplified the impact.

Exercise 4: Analyze the character arc of the protagonist based on key narrative elements like exposition, rising action, climax, falling action and resolution in a movie.

Exercise 5: Analyze how a documentary used balanced or persuasive arguments, interviews, historical footage, music, etc. to make a compelling case. Discuss how objective or subjective it was.

Exercise 6: Analyze a movie within its historical context. Discuss how it reflected the social/cultural issues and events of the time period in which it was produced.

Exercise 7: Analyze the auteur elements in the films of a famous director like Hitchcock or Kurosawa or Mani Ratnam. Discuss recurring themes, techniques, collaborators, etc. that define their signature style.

Exercise 8: Analyze how experimental films challenged conventional filmmaking rules through use of abstract visuals, surrealism, social commentary, etc. Discuss why they are considered unconventional.

Exercise 9: Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.

Exercise 10: Carry out a Film Analysis and Case studies of Award winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Aloor Goplakrishnan, Govind Nihalani, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

Exercise 11: Carry out a Case study of Tamil Cinema based on the following Themes: History of Tamil cinema – Cinema as an institution – Cinema as popular culture – Influence of cinema on social, cultural economic, political milieu in India and Tamil Nadu – Understanding audiences – Censorship and regulation of films

Exercise 12: Carry out a Case study of World Cinema, focusing on films from any one nation: Iran, Nigeria, South Korean, Brazil, Mexican, European Union Nations, Russian, Japanese, Chinese, Thailand.

KEY TEXTBOOKS

1. Audissino, E. (2017). *Film/Music Analysis: A Film Studies Approach*. Springer.
2. Benshoff, H. (2015). *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. Routledge.
3. Caldwell, T. (2011). *Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film*. Insight Publications.
4. Russo, J. R. (2021). *Understanding Film: A Viewer's Guide*. Liverpool University Press.
5. Wildfeuer, J., & Bateman, J. A. (2016). *Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning*. Taylor & Francis.

REFERENCES

1. Barnwell, J. (2019). *The Fundamentals of Film Making*. Bloomsbury Publishing.
2. Devasundaram, A. I. (2016). *India's New Independent Cinema: Rise of the Hybrid*. Routledge.
3. Hillman, N. (2021). *Sound for Moving Pictures: The Four Sound Areas*. CRC Press.
4. Katz, S. D. (2019). *Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen*. Michael Wiese Productions.
6. Kishore, S. (2020). *Indian Documentary Film and Filmmakers: Independence in Practice*. Edinburgh University Press.

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>

DIGITAL FILM MAKING (PRACTICAL) 23UVCC42

Core: P4
Credit: 3

Hour per week: 3
Total Hours: 35

Course Outcomes

1. This practical course is designed to provide students with the knowledge and skills required to create compelling short films.
2. To cover essential professional skills, such as project management, collaboration, communication, and pitching.
3. To develop a comprehensive understanding of the short filmmaking process.
4. Students will further develop their understanding of film vernacular or the “filmic language”.
5. Students will be able to comment on the relationship between form and content in a work.
6. Students will be able to contextualize a work of art.
7. Students will develop an understanding of how a completed short film can serve a filmmaker professionally.

Unit I: Film Production Process

Hours 7

Preproduction Process: Ideation Process, Research, theme, story, plot, script, understanding the structure of screenplay, story board, casting budgeting, shooting schedule.

Production Process: Role of the Director, Shooting, Directing the actors, directing the camera and working with the crew. Understanding Cinematography. Current Trends in Digital Formats and Cameras Used, Blocking and Staging of a camera. Working with sound department on set. Live sound Recording. Executing the production.

Unit II: Handling Digital Camera

Hours 7

Digital Camera, Types of Digital Camera (Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models, Drone Camera). Parts of Digital Camcorder: Camera Image Sensor (CCD & CMOS Sensor) Image Resolution (SD, HD, UHD- 4k, 6k), Digital Video File Formats, Video Compression (Lossy Files, Lossless Files), Aspect Ratio. Functions of digital camera: Focus, Shutter, White Balance, Viewfinder, Iris & Exposure, Zoom, Filters.

Unit III: Handling Accessories

Hours 7

Tripod, Jib Crane, Dolly Device, Camera stabilizer, Steadicam. Microphones, Charging modes, Storage, Headphones, Light reflectors, Boom Pole, Cables, Portable digital audio recorder, Rigs. Lighting: Three Point lighting, High and Low-key Lighting, Day effect, Night effect, Three-point lighting, Bounce, Source, Hard & creative lighting.

Unit IV: Composition and Shooting

Hours 7

Framing, Headroom, Field of view, Rule of thirds, Shot types, Cutaways, Continuity shots. Types of movement, moving shots, Tracking, Countermove, reveal with movement, Circle track moves, Crane moves, rolling shot, Vehicle to vehicle shooting, Aerial shots. 180 Degree Rule, 30 Degree rule. Single camera Production and Multi camera Production. Shooting with green screens, Background plates. Practice in 5C's of Cinematography- Camera angles, Continuity, Cutting, Close – ups and Composition.

Unit V: Digitizing Process and Distribution

Hours 7

Basic Editing Methodology. Grammar of editing. Editing Process. Computer-Generated Imagery (CGI), Use of VFX, Colour Correction, Colour Grading, Sound Editing, Sound Mixing, Dubbing, Rendering Master Print.

Overview of film distribution: Traditional versus Digital, Introduction to Over the Top (OTT) Platforms. Understanding the Film Market. Promotion and Marketing of Films. Digital Promotions. Scope for online sales for independent films & Film festival Marketing.

PRACTICAL EXERCISES

1. **One-Shot Film:** Challenge students to create a short film that is shot in one continuous take, without any cuts or edits. This will require careful planning and choreography of actors and camera movement.
2. **Social Awareness Film:** Create a short film that addresses a social issue, such as poverty, inequality, or discrimination. Use your storytelling skills to raise awareness and promote empathy and understanding for the issue.
3. **Experimental Short Film:** Push the boundaries of traditional storytelling by creating an experimental short film. Explore unconventional techniques, such as abstract visuals, soundscapes, or non-linear narratives, to challenge your creativity and express your unique perspective.
4. **Adaptation Short Film:** Adapt a short story, poem, or play into a short film. Practice your skills in interpreting and translating a piece of literature into a visual medium, while staying true to the original source material.
5. **Corporate Film:** Create a short film that explains the Government initiatives, charities and businesses.
6. **Script Writing and Storyboard Development Record:** As a part of this course, students will be required to maintain a record of their Script Writing and Storyboard Development exercises. This record will help students keep track of their progress and allow them to reflect on their work. This record should be submitted at the end of the course for evaluation.

PRACTICAL EXAMINATION

- Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of Character Design.
- Students can also be asked to create a Script Writing and Storyboard Development work for practical demonstration of their competency.

KEY TEXTBOOKS

1. Pete Shaner (2011), Digital Filmmaking: An Introduction (Digital Filmmaker), Mercury Learning & Information, U.S.
2. Steven Ascher and Edward Pincus (2013), The Film maker's Handbook: A Comprehensive Guide for the Digital Age
3. Bordwell D and Thomson K (2010) Film Art–An Introduction. McGraw-Hill, New York
4. Wisler, M. J. (2018). Short Films 2.0: Getting Noticed in the YouTube Age. Doxa Nous Media, LLC.

REFERENCES

1. Barnett, A. (2020). Short Filmmaking. Anthony Barnett.
2. Kelly, R. (2022). *Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production*. Taylor & Francis.
3. 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 LLC - Kdp Print Us
4. Beker, M. (2017). Write to Shoot: Writing Short Films for Production. Taylor & Francis.
5. Adelman, K. (2017). Making it Big in Shorts: The Ultimate Filmmaker's Guide to Short Films. Michael Wiese Productions.

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/>

MEDIA, CULTURE AND SOCIETY(THEORY) 23UVCE41

Elective: T3
Credit: 3

Hour per week: 3
Total Hours: 40

COURSE OUTCOMES

1. To infer the relation between media, culture and society.
2. To understand the sociological, economic, political and cultural dimensions of media content.
3. Report various approaches to Media Analysis to address social inequalities.
4. Correlate the interplay between Media and Ideology.
5. Explain the effects of Mass Media on Society by theorizing the media concepts.

Unit I: Understanding Media

Hours 8

Definition of Media, why study media? Types of Media: Folk, Print, Broadcast (Radio and Television), Digital media. Advertising and public relation. Understanding mass media, Characteristics of mass media, Functions of mass media, Power of mass media. Media Literacy. Media in our daily lives, Media in a changing world. Media ideology: Dominant and subordinate ideologies. Media Determinants: Ownership and control, Economic determinants

Unit II: Media and Society

Hours 10

Origin of Society, Elements of Society, Types of Society, Social Mobility, Media and Social Institutions, Media Industrialization. Media and Democracy: Media as a Fourth Estate, Social construction of reality by the media. Media in Indian society, Media in Tamil Society: Sangam Period, Communication Principles in Thirukural, Folk media and artists, Media in Dravidian Movement: Public Meetings, Rhetoric and Oratory. Tamil Media Industry: Tamil News Media, Tamil Cinema, Social and Mobile Media in Tamil. Tamil Media in Global Context, Contemporary Status of Tamil Media. Contemporary importance of media in modern society

Unit III: Media and Culture

Hours 10

Culture: Definition, elements, dimensions, diversity, identity. Culture and Sub-Culture, Multiculturalism, significance in Tamil culture. Cultural Imperialism, Popular and elite culture, cultural hegemony. Acquisition and transformation of popular culture. Media and popular culture: Commodities, Personality as Brand Name. Social Media and Self Expression, Media's role in shaping societal norms, Media consumption and cultural identity. Popular Culture Vs People's Culture. Films as a Cultural and Political Communication, Film Fan Culture and Fan Clubs in Tamil Nadu, Celebrity Culture, Hero-worship, Film and Politics. Cultural value of Gatekeepers and tastemakers; Media shapes culture vs. Culture shapes media.

Unit IV: Media Audience Analysis

Hours 6

Media Audience: Interpretation and Resistance, Reception, Audience positioning, Subjectivity. Pleasure. Audience dynamics, The changing audience: media commodities, Google, Instagram, free downloads, open source. Media Audience analysis (mass, segmentation, social uses, product etc.), Audience making: Active Vs Passive audience. Public and Public Opinion, Mass Media and Public Opinion. Media World Vs Native Culture, Mass Media and Women.

Unit V: Media Uses and Impacts**Hours 6**

Why do people use the media? Studying media impacts: Media's impact on socialization – Identities, Gender, Caste. Theories of media usage: Uses and gratifications, Media and hypodermic, Social Learning. Media and personal behaviour: Prosocial behaviour - cooperation, sharing, and racial tolerance. Antisocial Behaviour- Violence, Prejudice, Drug abuse. Media and societal impacts: Social relation, social inequality, Health and environment.

KEY TEXTBOOKS

1. Paul Hodkinson, "Media, Culture and Society. An Introduction, 2nd edition", Sage publications, 2016.
2. Holt, Jennifer & Perren, Alisa (2009). Media Industries: History, Theory and Method, Wiley Blackwell: UK.
3. Joseph Straubhaar & Robert Larose, Media Now: Understanding Media, Culture, and Technology, Cengage Learning, 2012
4. Baskaran, S. T. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. Tranquebar.
5. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1). Columbia University Press.

REFERENCES

1. Ravindran, G. (2020). Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India. Springer Nature.
2. Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.
3. Selvaraj, V. (2008). Tamil Cinema: The Cultural Politics of India's Other Film Industry (Vol. 1). Routledge.
4. Nakassis, C. (2016). Doing Style - Youth and Mass Mediation in South India (1 edition). University of Chicago Press.
5. Civattampi, K. (1981). The Tamil film as a medium of political communication. New Century Book House.
6. Asa Berger (1998). Media Analysis Technique, Second Edition, Sage Publications, India
7. Media and society an introduction - Michael O'Shaughnessy, Jane Stadler, Oxford University press. 2005.

WEB RESOURCES

1. <http://www.medialit.org>
2. <https://open.lib.umn.edu/mediaandculture>
3. www.europeanfederationofjournalists.org

2D ANIMATION (PRACTICAL)23UVCE42

Elective:P5
Credit: 2

Hour per week: 2
Total Hours: 30

COURSE OUTCOMES

1. To familiarize the students with various approaches, methods and techniques of Animation Technology.
2. To develop competencies and skills needed for becoming an effective Animator.
3. To mastering traditional & digital tools to produce stills and moving images.
4. To exploring different approaches in computer animation.
5. To enable students to manage Animation Projects from its Conceptual Stage to the final Product creation.

Unit I: Introduction to 2D Animation

Hours 4

What is Animation? Early examples of Animation: Stop motion photo Animation, Zoetrope, Thaumatrope, Cell and Paper Animation. 2D Animation concepts, Types of 2D animation: Vector Animation, Frame By frame animation. Principles of 2D animation: squash, stretch, anticipation, staging, pose to pose, straight ahead action, slow in and slow out, follow through, secondary action, frames, exaggeration, solid drawing and appeal.

Unit II: Character Design

Hours 6

Basic Anatomy Structure: The Basic Figure, Pelvis, Legs and Knees, Ribcage, Belly Button, Shoulders, Arm, Wrists and Hands. The Basic Profile: Spine in Profile, Ribcage and Legs in Profile, Arms in Profile, Proportion Reminders. Study of Head and face: Proportions of the Face, The Features: Eyes and Eyebrows, Details of eyes, Nose, Lips, Ears. Looking Up, Looking Down, And Turning Sideways. Views: front profile, one third, side view and back view. Study of hand and leg: Basics, Proportions, Range of Motion, Shapes. Poses: Standing, Sitting, and Reclining, Figures in Action, Figures in Composition, Stick Figures, Retro Characters.

Unit III: Animation Production Process

Hours 8

Animation Production Pipeline: Pre-Production, Production and Post-Production. Pre-Production Phase: idea, one-liner, synopsis, plot, elements of plot, script, storyboarding. Describing Shots: Framing the shot, angle and movement, creating scenes working with symbols. Design: characters, background, environment and props, character construction with poses, size relation, Expressions: Face, Hand and other parts of the body. Frame action, working with joints and character movement. Creating complete walk cycle. Dubbing, Dialogues Lip sync, adding special effects and Sound Design, Compositing Backgrounds. Editing, export formats.

Unit IV: Introduction to 2D Animation Software

Hours 8

Workspace and Workflow overview, Customize the workspace, Using the Stage and Tools panel, Understanding timeline, Tools and their usage. Working with colour, strokes and fills. Choosing colours, choosing line style, designing and alignment of elements, drawing panels. Applying layer type, adding sounds. Working in the timeline, Key frame Animation, working with symbols, Classic tween, Motion tween, Shape tween, break apart and distribute. Intro to Motion, Guide Motion, Guide Paths, Mask layers, Creating Buttons. Practicing principles of Animation: Ease in & Ease out, Camera Panning, Zoom-in & Zoom-out, Cut-shot, Dissolve transform. Frame-by-frame animation, Onion skinning

Unit V: Animation and Interactivity

Hours 4

Using Action Script, Navigating the Actions Panel, Adding Interactivity, Making Interactive Content, Understanding Bone tool, Inverse Kinematics with shapes and symbols, adding bones, Disabling and Constraining Joints, Adding Poses, Simulating Physics with Springiness and C Working with HTML5 Canvas, Publishing to Web and Mobile platforms. Animated GIF and other Image Formats.

PRACTICAL EXERCISES

Exercise 1: Character Design

Create a unique character design that highlights their personality, expressions, and body language. Develop sketches and illustrations that bring out the character's traits and backstory.

Exercise 2: Gesture Drawing

Practice gesture drawing to capture the essence of movement and pose. Develop quick sketches of human figures in various poses and actions.

Exercise 3: Walk Cycle Animation

Create a realistic walk cycle animation using traditional or digital animation techniques. Experiment with timing, spacing, and weight to achieve a convincing animation.

Exercise 4: Ball Bounce Animation

Create an animation of a ball bounce.

Exercise 5: Animated Logo

Design an animated logo.

Exercise 6: Title Animation

Create animated text graphics and effects for a title sequence.

Exercise 7: Public Service Advertisement

Produce a one-minute public service advertisement.

Exercise 8: Product Commercial

Create a one-minute commercial for a product.

Exercise 9: E-Learning Material

Develop a one-minute e-learning animation.

Exercise 10: Web Banner

Design a GIF animation for a web banner.

KEY TEXTBOOKS

1. Chong, A. (2019). Digital Animation. Bloomsbury Publishing.
2. Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press.
3. Tillman, B. (2019). Creative Character Design 2e. CRC Press.
4. Milic, L., & McConville, Y. (2006). The Animation Producer'S Handbook. McGraw-Hill Education (UK).
5. Parr P. Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook. Bloomsbury Publishing; 2017.
6. Simon MA. Producing Independent 2D Character Animation: Making & Selling A Short Film. Focal Press; 2013.

REFERENCES

1. Beverly Johnson, Draw Great Characters and Creatures: 75 Art Exercises for Comics and Animation Paperback – Illustrated, 2019.
2. White T. How to Make Animated Films: Tony White's Master class Course on the
3. Traditional Principles of Animation. Taylor & Francis; 2013.
4. MorrMeroz, Animation for Beginners: Getting Started with Animation; 2021.
5. Russell Chun, Adobe Animate CC Classroom in a Book, 2018.
6. Harold Whitaker, John Hakas, Timing for animation, 2nd Edition, Focal Press, 2009.

WEB RESOURCES

1. Journal of Animation and Moving Image - <https://www.intellectbooks.com/journal-of-animation-and-moving-image>
2. Animation Practice, Process & Production - <https://www.intellectbooks.com/animation-practice-process-production>
3. Animation: An Interdisciplinary Journal <https://www.tandfonline.com/toc/ranm20/current>
4. International Journal of Animation and Cartoon Studies - <http://ijac.net/>
5. Animation Studies - <http://journal.animationstudies.org/>

FILM ANALYSIS AND CRITICISM (NME4 - PRACTICAL) 23UVCN41	
SEC:6	Hour per week: 2
Credit: 2	Total Hours: 30

COURSE OUTCOMES

1. To enable students to appreciate film in a more informed manner.
2. Analyze the narrative, technical, ideological and cultural aspects of films.
3. Compare mainstream, alternative, narrative and non-narrative film forms.
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 1: Introduction to film (6 hours)

Film Language, Film forms: Narrative and Non-narrative, Structure of a narrative film. Film genres and their characteristics: Action, Comedy, Drama, Fantasy, Horror, Mystery, Romance, Thriller, Western.

UNIT 2: Film Analysis (6 hours)

Approaches to analyzing and interpreting films, Mainstream and Alternative Narratives and Film Forms, Film Analysis Techniques, Narration, Ideology in Films, Mise-en-Scene, Principles of Film, Style as a Formal System

Unit 3: Film Theories and Movements (6 hours)

Auteur's film theory, Marxist Film Theory, Feminist Film Theory, Genre Theory, Psychoanalytical film theory, Formalist film theory, Film concepts and film movements

UNIT 4: Narrative structure (6 hours)

Beginning, Middle, End- Syd Field's Paradigm: conflict, development, climax and denouement: story, storyline, plot, and treatment, Principles of suspense and surprise, Three point and Two-point structures

UNIT 5: Film Appreciation (6 hours)

Introduction to Film Appreciation, Appreciation of Film Techniques, Criticism and Review of Cinema, Study Popular International and National Film Critics; Review Cinema for Different Media Theories. Films for Detailed Study: Bicycle Thieves, Children of Heaven, Pather Panchali, Veedu.

SUGGESTED PRACTICAL EXERCISES/ASSIGNMENTS FOR INTERNAL EXAMS

Exercise 1: Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.

Exercise 2: Submit a Film Analysis and Case studies of Award-winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Adoor Goplakrishnan, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

KEY TEXTBOOKS

1. Bordwell, David and Kristin Thompson (2016), Film Art: An Introduction. Eleventh edition, New York: McGraw-Hill.
2. Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer.
3. Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications.
4. Russo, J. R. (2021). Understanding Film: A Viewer 's Guide. Liverpool University Press.

REFERENCES

1. Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing.
2. Jill Nelmes (2011), Introduction to Film studies, Routledge, 5 th Edition
3. Toby miller, Robert Stam (2018), A companion to film theory, Blackwell publishing.
4. K.M.Gokulsing, W.Dissanayake (2013), Routledge handbook of Indian cinemas. Routledge.

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/>

**SCRIPT WRITING AND STORYBOARD DEVELOPMENT
(PRACTICAL) 23UVCS42**

**SEC:7
Credit: 2**

**Hour per week: 2
Total Hours: 30**

COURSE OUTCOMES

1. Students will be able to develop and structure a story.
2. Students will be able to write a script that effectively conveys a story.
3. Students will be able to analyze and evaluate their own stories and scripts and those of others, and identify areas for improvement.
4. Students will be able to apply their understanding of story development and scriptwriting by developing a storyboard for their scripts.
5. Students will be able to create a professional-quality story and script using storyboards make a pitch for wider acceptance and production.

Unit 1: Introduction to Script and Style (6 Hours)

Introduction to Scriptwriting as a Creative Enterprise, Creative Thinking and the Creativity Process. Stages in the Craft of Script Writing: Basic Story Idea, Narrative Synopsis Outline, Scene Breakdown, and Full-Fledged Script. Introduction to Script Formatting and Style

Unit 2: Screenwriting Basics (6 Hours)

Beginning, Middle, End: The Three-Act Structure. Conflict, Development, Climax, and Denouement. Story, Storyline, Plot, and Treatment. Principles of Suspense and Surprise. Pacing and Timing.

Unit 3: Story and Discourse (6 Hours)

Narrative Structure in Fiction and Film, The Anatomy of a Screenplay, Breaking Down the Story into Scenes. Scene Breakdown, Drafting Process, and Full-Fledged Script. Film and TV Script Formats, Storyboards, and Copyright.

Unit 4: Ideation and Script Development (6 Hours)

Concept Creation, Pitching the Story and Scheduling. Developing themes and messages for scriptwriting. Sketching Characters, Backgrounds, and Props. Rewriting and Editing, Collaboration and Teamwork in Scriptwriting. Casting and Preparations for Production.

Unit 5: Visual Storytelling in Social Media (6 Hours)

Modality: Designing Models of Reality, Strategy to Implementation in Business Storytelling. Real-time Marketing in a Visual World. Storytelling with Emotions, Genre and Tone. Storyboarding: Visualizing Your Story.

PRACTICAL EXERCISES

Exercise 1: Write a story: Have students write a short story, focusing on character development, plot structure, and themes.

Exercise 2: Write a script: Have students write a script for a short film or play, incorporating elements of story development and scriptwriting.

Exercise 3: Analyze a story or script: Have students analyze a story or script, including its character development, plot structure, and dialogue, and identify areas for improvement.

Exercise 4: Develop a character: Have students develop a character for a story or script, including their appearance, personality, and background.

Exercise 5: Write a scene: Have students write a scene for a story or script, including dialogue and actions.

Exercise 6: Write a treatment: Have students write a treatment for a story or script, outlining the plot, characters, and themes.

Exercise 7: Write a synopsis: Have students write a synopsis of a story or script, summarizing the plot and key elements.

Exercise 8: Rewrite a scene: Have students rewrite a scene from a story or script, making changes to improve character development, plot structure, or dialogue.

Exercise 9: Develop a story idea: Have students brainstorm and develop a story idea, including a plot, characters, and themes.

Exercise 10: Write a pitch: Have students write a pitch for a story or script, summarizing the key elements and explaining why it is a compelling and marketable idea.

Using Apps for Storyboarding- Practical Exercises

Note: Any five of the following exercises should be completed based on the student's story ideas and script. The topic can be both fiction and non-fiction. The following exercise are only suggestive. There is no need to work on all the exercises. Only exercises relevant to students' scriptwriting projects can be tried and included in the record (See Below)

1. Create a simple storyboard for a short film or animation using app's storyboarding tools.
2. Experiment with using app's drawing tools to create storyboard panels and sketches.
3. Try using app's 3D tools to create storyboard panels with 3D elements or camera movements.
4. Experiment with using app's animation tools to add movement and action to a storyboard.
5. Create a storyboard with dialogue, using app's audio and lip sync tools.
6. Try using app's compositing tools to combine live-action video with storyboard panels.
7. Experiment with using app's motion graphics tools to create a storyboard with text or graphics.
8. Create a storyboard with multiple camera angles and shot types, using app's camera tools.
9. Try using app's particle system tools to add visual effects to a storyboard, such as smoke or fire.
10. Experiment with using app's visual effects tools to create a storyboard with visual effects, such as explosions or lightning.
11. Create a storyboard with a unique visual style, using app's material editor and lighting tools.
12. Try using app's rigging tools to add movement to characters in a storyboard.
13. Experiment with using app's sculpting tools to create storyboard panels with sculpted elements.
14. Create a storyboard with a dynamic camera movement, using app's camera tools and animation tools.
15. Try using app's compositing tools to create a storyboard with a green screen effect or visual overlay.

KEY TEXTBOOKS

1. Snyder, B. (2019). *The screenwriter's roadmap: 21 ways to jumpstart your story*. Studio City, CA: Michael Wiese Productions.
2. Seger, L. (2015). *Making a good script great*. Studio City, CA: Michael Wiese Productions.
3. Field, S. (2019). *The script-selling game: A Hollywood insider's look at getting your script sold and produced*. New York: Delta.

REFERENCES

1. Field, S. (2015). *Screenplay: The foundations of screenwriting*. New York: Delta.
2. Snyder, B. (2018). *Save the cat: The last book on screenwriting you'll ever need*. Studio City, CA: Michael Wiese Productions.
3. McKee, R. (2017). *Story: Substance, structure, style and the principles of screenwriting*. New York: HarperCollins.
4. Maas, J. (2018). *Writing the pilot: Creating the series*. Studio City, CA: Michael Wiese Productions.
5. Truby, J. (2018). *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. Faber & Faber
6. Snyder, B. (2015). *The screenwriter's Bible: A complete guide to writing, formatting, and selling your script*. Studio City, CA: Michael Wiese Productions.
7. Snyder, B. (2017). *The screenwriter within*. Studio City, CA: Michael Wiese Productions.

WEB RESOURCES

1. ScriptMag: offers articles, interviews, and resources for screenwriters.
2. Writer's Digest: offers articles, workshops, and online courses for writers, including screenwriters.
3. ScreenCraft: articles, interviews, and resources for screenwriters, including contests and pitch sessions.
4. No Film School: articles, tutorials, and resources for filmmakers, including screenwriters.
5. John August: offers articles, podcasts, and resources for screenwriters.
6. The Script Lab: offers articles, tutorials, and resources for screenwriters, including script analysis services.
7. The Black List: offers script hosting, evaluations, and contests for screenwriters.
8. Screenwriting.io: offers answers to frequently asked questions about screenwriting and script development.
9. SimplyScripts: offers a large collection of screenplays, scripts, and teleplays for reference and analysis.
10. Storyboard That: An online storyboard creation tool that offers a variety of customizable templates and options for creating professional storyboards.

COMMUNICATION THEORIES (THEORY) (23UVCC51)

Core: T5

Hour per week: 5

Credit:5

Total Hours: 50

COURSE OUTCOMES

1. Recognize conceptual domains of communication theory and understand how the disciplinary areas of communication guide scholarly inquiry.
2. Outline the essential features of theories of human communication and use that knowledge to analyze communication phenomenon from different perspectives.
3. Identify and explain major communication theories by applying knowledge of communication to events happening in our daily lives.
4. Students will learn and compare the communication theories and its implications across the world in different perspectives.
5. Conduct scholarly research in order comprehend and evaluate communication theories; and compare and contrast communication theories as a means for evaluating communication behavior.

Unit I: Introduction to Communication Theory

8 Hours

What is Communication? What is the theory? Definition and Importance of Theory, Functions of theories, Theories of Communication: Normative Theories: Authoritarian Theory, Soviet communist media theory, Free Press or Libertarian Theory, Social Responsibility Theory, Democratic participant media theory, Development media theory.

Unit II: Models of Communication

12 Hours

Understanding Models of Communication. Types of Models: Linear Model of Communication: Aristotle Model of Communication, Lasswell's Model of Communication; Hypodermic needle model, Shannon and Weaver Model of Communication, Berlo's SMCR Model of Communication. Interactive Model of Communication: Osgood-Schramm's Model of Communication, Westley and Maclean's Model of Communication. Transaction Model of Communication: Dance's helical model.

Unit III: Theories of Mass Communication

12 Hours

Origin of mass communication theories, Paradigm shifts in Mass communication theories. Two step flow theory, Agenda setting theory, Propaganda Theory, Cultivation Theory, Uses and Gratification Theory, Diffusion of Innovations, Spiral of silence theory, Gate Keeping theory, Framing theory, Priming, Discourse Analysis, Social Construction, Social Learning theory.

Unit IV: Gender and Media Theories

8 Hours

Media and Gender Theories: Patriarchy, Role theory, Symbolic Annihilation, Muted Group, Feminist theory, Queer, Media Representation. Film Theories: Auteur, Third Cinema theory, Symbolic Annihilation, Feminist Film theories, Reception, Play, Meaning Theory of portrayal.

Unit V: Theories of Visual communication and New Media

10 Hours

Visual Communication theories: Visual Rhetoric theory, Visual Literacy theory, Gestalt theory, Constructivist theory, Semiotics theory, Cognitive theory. New Media theories: Medium Theory, Computer Mediated Communication, Technological Determinism theory, Convergence Culture, Participatory Culture, Social Constructionism, Network Society theory, Media Ecology, Digital Divide theory.

KEY TEXTBOOKS

1. Ralph E. Hanson, Mass Communication Living in a Media World, 2021, 8th Edition, SAGE Publications, US
2. Copley, P., & Schulz, P. J. (2013). Theories and models of communication. Walter de Gruyter.
3. Mcquail, Denis (2016) McQuail's Mass Communication Theory, New Delhi: Sage Publications Ltd.
4. Haun, M. J. (2010). Communication Theory and Concepts. McGraw Hill; 7th edition.
5. Graham Meikle, Sherman Young, (2012) Media Convergence: Networked Digital Media in Everyday Life, Red Globe Press.
6. USMoore, M. & Dwyer, F. (1994). Visual literacy: A spectrum of visual learning, New Jersey: Ed. Tech. Publ.

REFERENCES

1. Dwyer, Tim, (2010) Media Convergence, Open University Press.
2. Berger, Arthur Asa (2000), "Essentials of Mass Communication" Sage Publication.
3. McLuhan, Marshall. (2001) "The Medium is the Message." Gingko Press Inc.
4. Bolter J. D. and Grusin R. A. (2000) Remediation: understanding new media, MIT Press.
5. Watson, James (2006), 'Media Communication-An Introduction to theory and process, Palgrave.

WEB RESOURCES

1. <https://ebooks.inflibnet.ac.in/lisp1/chapter/theories-models-of-communication>
2. <https://egyankosh.ac.in/bitstream/123456789/10047/1/Unit-3.pdf>
3. <https://www.communicationtheory.org>
4. <http://www.communicationstudies.com/communication-theories>
5. <http://open.lib.umn.edu/communication/chapter/15-2-functions-and-theories-of-mass-communication>

COMMUNICATION RESEARCH METHODS (PRACTICAL) (23UVCC52)

Core: P5

Hour per week:5

Credit:5

Total Hours: 50

COURSE OUTCOMES

1. To understand and comprehend the foundational concepts of research and research process.
2. To apply disciplinary knowledge and research skills to address problems within and across disciplines.
3. To plan research and communicate research results clearly, comprehensively and credibly.
4. To analyse data and synthesize findings.
5. To evaluate a research design and defend ethical issues associated with research.
6. Develop an understanding of media industries and institutions, particularly the role that research plays within the knowledge economy and future career development

Unit I: Introduction to communication and media research

10 Hours

Communication Research: Definition, Role and Function, Basic and Applied Research. Importance of communication research. Message Analysis, Discourse and Semiotic analysis, Channel/ Medium analysis, Audience Analysis. Media Research: Role of research in the media, Access of the media, Resource mapping, and Production research: Print, Radio, Television, Films, Animation and Graphics, Digital and New Media. Public relation research. Consumer and advertisement research, market research.

Unit II: Research process and research elements

10 Hours

Research Process: Area of Research, Research problem identification, Determining the topic, Literature Review and Analysis, Hypothesis or Research question, Research Design, Sampling, Data collection, Data analysis and interpretation, Results. Research elements: Concept and constructs, Variables (Independent and Dependent), Measurement and Scaling Techniques, Reliability and Validity, Objectives, Conceptual frame work, Role of theory in research, Hypothesis testing.

Unit III: Types of Research and Methods

10 Hours

Concept, Need for Research Design. Types of research design: Descriptive, Experimental, Cross-sectional design, Longitudinal Research, Case Studies, Ethnography. Types of research methods: Qualitative research (Observation, interviews, in-depth interview, focus group discussion, Semiotics, Textual analysis, Framing analysis, Discourse analysis), Quantitative research (Survey Research, Content Analysis), Mixed method research (convergent design, explanatory, exploratory sequential design)

Unit IV: Sampling methods and Data Collection

10 Hours

Definition of Sampling, Types of sampling methods: Probability (Simple Random, Systematic, Stratified, Snowball sampling, multistage sampling) Non-Probability Sampling (Convenience, Judgment, Quota, Cluster and area sampling); Sampling process, Sample

error, Choosing a sample design. Data Types: primary data, secondary data. Data collection methods: analysis of documents, field observations, face to face interview, phone interview, computer assisted interviewing, Focus Group discussion. Data collection tools: interview schedules, questionnaires, construction of questionnaire. Ethics in data collection.

Unit V: Data Analysis and Research Writings

10 Hours

Data analysis: Descriptive statistics (Measures of Frequency, Measures of Central Tendency, Measures of Dispersion or Variation). Inferential Statistics: Parametric tests (t test, ANOVA), Non parametric tests (Wilcoxon signed rank test, Chi square test). Report Writing: Structure of the Report, Components of a Report, Style and Layout of a Report, Revising and Finalizing the Research Report, Quality Research Report, Presentation of Results, Citation, Bibliography formats. Ethics in research writing. Research proposal writing.

PRACTICAL EXERCISES

1. Choose a relevant topic in communication and media research. Write a research proposal that includes the research question or hypothesis, objectives, literature review, methodology, and expected outcomes. Choose a current issue in media and identify a specific research problem related to it. Write a problem statement and justify its significance.
2. Review academic journals, books, and other credible sources related to the chosen topic. Summarize key findings, identify gaps, and provide a theoretical framework for your study. Select a topic in communication research, conduct a literature review, and summarize key findings and gaps in a written report.
3. Design the research study, including the type of research (qualitative, quantitative, or mixed methods), sampling techniques, data collection methods, and data analysis plan.
 - a. Based on the literature review, develop 2-3 hypotheses or research questions for a study on your chosen topic.
 - b. Design data collection instruments (e.g., questionnaires, interview schedules) for a communication research project and pilot test them.
 - c. Create a Likert scale questionnaire to measure audience attitudes towards a media program. Analyze the reliability and validity of the scale.
 - d. Create a conceptual framework diagram for a study on media influence on public opinion. Explain the relationships between key variables.
4. Implement the data collection plan using tools such as surveys, interviews, focus groups, or content analysis. Ensure ethical standards are followed in the data collection process.
5. Write a detailed report that includes an introduction, literature review, methodology, results, discussion, conclusion, and recommendations. Ensure proper citation and bibliography format. Submit the report.
6. Prepare a 10-minute presentation summarizing the research process, findings, and implications.

KEY TEXTBOOKS

1. Berger Arthur Asa (2020), Media and Communication Research Methods, An Introduction to Qualitative and Quantitative Approaches, Sage Publications, USA.
2. Wimmer & Dominick (2013), Mass Media Research- An Introduction, Wadsworth Publishing Company, California.
3. C.R. Kothari and Gaurav Garg (2014). Research Methodology Methods and Techniques (3rd edition), New Age International Publishers, New Delhi,

REFERENCES

1. Ranjit Kumar (2014), Research Methodology – A step by step guide for beginners, Sage, Fourth edition, New Delhi.
2. Anders Hansen and David (2019), Media and Communication Research Methods, MAchin
3. James A. Anderson (2011), Media Research Methods: Understanding Metric and Interpretive Approaches;
4. Patricia Pulliam Phillips, Cathy A. Stawarski (2016), Data Collection: Planning for and Collecting All Types of Data
5. Davies, M. M. (2006). Practical research methods for media and cultural studies: Making people count. Edinburgh University Press.

WEB RESOURCES

1. http://www.nraismc.com/wp-content/uploads/2017/03/603_-_MEDIA_RESEARCH.pdf
2. <http://www.ddegjust.ac.in/studymaterial/mmc-2/mmc-205.pdf>
3. https://www.gla.ac.uk/media/media_487729_en.pdf
4. <https://blog.hootsuite.com/social-media-metrics/>
5. <https://blog.bufferapp.com/social-media-metrics-improve>
6. <https://research-methodology.net/research-methodology/research-design/>
7. <http://xperiencemedia.blogspot.in/2009/12/sampling-methods-probability-sampling.html>

3D ANIMATION (PRACTICAL) (23UVCC53)

Core: P6
Credit:5

Hour per week:5
Total Hours: 50

COURSE OUTCOMES

1. Apply efficient modeling and texturing techniques to create a 3D scene using a real reference.
2. Analyze common modeling mistakes and take corrective measures to achieve photorealism in 3D environment design.
3. Synthesize components to create realistic textures using procedural texturing in Blender.
4. Evaluate different methods of lighting to achieve photorealistic effects in a 3D environment.
5. Create and manipulate particle systems to scatter objects in a 3D environment using weight paint and rock objects.

Unit I:

Hours 10

Realistic Modeling and Texturing -Introduction to 3D modeling and texturing, importing a reference image into blender -Most common modeling mistakes that can prevent designers from achieving photorealism, common mistakes in 3D modeling, understanding topology and edge flow, tips for modeling realistic objects, techniques for avoiding common mistakes, best practices for achieving photorealistic results -The basics of realistic texturing in blender, introduction to texturing in blender, understanding texture maps and UV mapping, creating realistic materials using texture maps, applying materials to 3D objects, best practices for efficient texturing -Efficient unwrapping and texturing in blender, techniques for efficient UV unwrapping, creating custom UV layouts, using texture painting to create textures, applying materials to multiple objects, best practices for efficient texturing

Unit II:

Hours 10

Creating Natural Elements -Creating realistic natural plants in blender, techniques for modeling realistic plants, creating custom materials for plants, applying textures to plants, using particle systems to create vegetation, best practices for creating natural-looking plants - Creating realistic landscapes in blender, techniques for creating realistic terrain, using sculpting tools to shape the landscape, creating custom materials for terrain, applying textures to terrain, adding vegetation to the landscape, best practices for creating realistic landscapes - Creating and animating realistic, natural-looking water, techniques for creating realistic water, using blender's fluid simulation tools, creating custom water materials, animating water to create natural-looking movement, best practices for creating realistic water effects. - Creating natural assets: rock, techniques for modeling realistic rocks, creating custom materials for rocks, applying textures to rocks, using particle systems to scatter rocks, best practices for creating natural-looking rock formations

Unit III:

Hours 10

Achieving Photorealistic Lighting -Understanding lighting in 3D environments, Setting up lights in Blender, Creating custom light setups for different scenes, Adjusting lighting to achieve photorealistic results, Best practices for lighting in 3D environments.- Setting up

realistic lighting using HDRI maps, Understanding HDRI maps and how they affect lighting, Setting up an HDRI map in Blender, Adjusting lighting and environment settings to create a realistic scene, Best practices for using HDRI maps in 3D environments -Lighting our wood cabin with lamp objects, Techniques for using lamp objects to light a scene, Creating custom lamp setups for different scenes, Adjusting lighting to achieve photorealistic results, Best practices for using lamps in 3D environments -Using the Kelvin scale to emit realistic lighting, Understanding the Kelvin scale and how it affects lighting, Adjusting lighting settings based on the Kelvin scale, Creating custom lighting setups for different scenes, Best practices for using the Kelvin scale to create realistic lighting

Unit IV:

Hours 10

Particle Systems for Scattering Objects -Using Particle System to Scatter Objects in Blender, Understanding particle systems and how they work, Creating particle systems in Blender, Adjusting particle settings to scatter, objects in a scene, Using particle systems for natural-looking vegetation and rocks, Best practices for using particle systems in 3D environments - Importing rock and flower assets into the landscape environment, Techniques for importing assets into Blender, Understanding file formats and compatibility issues, Using asset libraries to find and import 3D models, Best practices for importing assets into 3D environments - Placing the particles in the landscape, Techniques for placing particles in a scene, Adjusting particle density and distribution, Creating particle systems for different types of vegetation and rocks, Best practices for placing particles in 3D environments -Replacing particles with the Rock object, Techniques for using the Rock object to replace particles, Adjusting the Rock object to fit the scene, Creating custom materials for the Rock object, Best practices for using the Rock object in 3D environments

Unit V:

Hours 10

Finalizing Landscape Scenes -Finalizing the Landscape Scene – Lighting, Rendering, and Compositing, Techniques for adjusting lighting and camera settings for the final render, Understanding the rendering process in Blender, Using compositing nodes to enhance the final image, Best practices for finalizing a 3D environment scene -Adjusting the landscape shape, Techniques for adjusting the shape of the landscape, Using sculpting tools to refine the terrain, Adjusting vegetation placement based on landscape changes, Best practices for adjusting the landscape shape in 3D environments -Improving the water material, Techniques for improving the water material, Adjusting water settings to create a more realistic effect, Adding ripples and waves to the water surface, Best practices for creating realistic water in 3D environments- Changing the rendering engine, Understanding different rendering engines in Blender, Switching between different rendering engines, Adjusting settings for each rendering engine, Best practices for choosing the right rendering engine for a specific project

RECORDS AND EXAMINATION

3D Environment Design Record: Students should to keep a record of their 3D Environment Design exercises in the form of album or a slideshow. If reference images are used, both original and recreated environmental model should be presented side-by-side in the record. A minimum of five exercise, one from each unit has to be included in the digital record.

Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

PRACTICAL EXAMINATION

Practical examination could be in the form of viva, testing student's procedural knowledge, evaluation of 3D Environment Design techniques. Students can also be asked to create a simple 3D Environment for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

DETAILED PRACTICAL EXERCISE FOR 3D ENVIRONMENT DESIGN:

Students will choose any one exercise from each unit and present the same as digital record for evaluation. Students are encouraged to use multiple software in workflow to reach the desired end.

PRACTICAL EXERCISES

Realistic Environment Creation:

- **Create a realistic 3D environment** based on a real-life location of your choice. Use your skills in modeling, texturing, and lighting to make it as photorealistic as possible. Make sure to pay attention to details such as materials, lighting, and atmosphere.
- **Natural Landscape Creation:** Create a natural landscape scene, such as a forest or beach, using Blender. Incorporate realistic natural elements such as trees, water, rocks, and vegetation. Use your skills in texturing, particle systems, and lighting to make the scene as realistic as possible.
- **Interior Design:** Create a 3D interior design of a space of your choice, such as a bedroom, living room, or kitchen. Use your skills in modeling, texturing, and lighting to make the scene as realistic as possible. Pay attention to details such as furniture, lighting, and decor.
- **Game Environment Creation:** Create a 3D game environment using Blender, such as a dungeon, castle, or futuristic city. Use your skills in modeling, texturing, and lighting to create a visually interesting and immersive environment. Pay attention to details such as interactive objects, particle systems, and dynamic lighting. *-Realistic Product Visualization:*
- **Create a realistic 3D visualization** of a product of your choice, such as a car or electronic device. Use your skills in modeling, texturing, and lighting to create a photorealistic representation of the product. Pay attention to details such as materials, lighting, and product features.

KEY TEXTBOOKS

1. Oliver, R. (2020). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
2. Rigg, C. (2021). Blender Foundations: The Essential Guide to Learning Blender 3D. Springer.
3. Schlewinski, T. (2019). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.

4. Villar, E. (2020). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.

REFERENCES

1. Bourke, P. (2021). Blender 3D by Example: A project-based guide to learning the latest Blender 3D, Python, and Unreal Engine 4 workflows. Packt Publishing Ltd.
2. Freeman, J. (2019). Learning Blender: A Hands-On Guide to Creating 3D Animated Characters. Addison-Wesley Professional.
3. Galante, F. (2019). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
4. Haidar, O. (2021). Blender 3D for beginners: The ultimate guide to learning Blender 3D, with step-by-step walkthroughs and tutorials. Packt Publishing Ltd.
5. Kuhn, J. (2020). Blender 3D by Example: A project-based guide to learning the latest Blender 3D, Python, and Unreal Engine 4 workflows. Packt Publishing Ltd.
6. Lechner, C. (2019). Blender 3D Printing by Example: Learn to use Blender's modeling tools for 3D printing by creating 4 projects. Packt Publishing Ltd.

WEB RESOURCES

1. ACM Transactions on Graphics - <https://dl.acm.org/journal/tog>
2. Computers & Graphics - <https://www.journals.elsevier.com/computers-and-graphics>
3. IEEE Computer Graphics and Applications - <https://www.computer.org/csdl/magazine/cg>
4. Journal of Graphics Tools - <https://www.tandfonline.com/toc/ugfx20/current>
5. Graphical Models - <https://www.journals.elsevier.com/graphical-models>

WEB DESIGNING (PRACTICAL) (23UVCC54)

Core: P7
Credit:5

Hour per week:5
Total Hours: 50

COURSE OUTCOMES

1. Define the aesthetics behind the style of web media, and scripting language like HTML.
2. Explain about webpage designing, slicing and exporting.
3. Logically separate the content from style.
4. Construct the concept in creating web page.
5. Discover an in-depth knowledge about exporting and publishing Web Pages.

Unit I: Hyper Text Mark-Up Language (HTML)

10 Hours

Introduction to HTML, Markup Tags, Types of Attributes, Presentation Tags, Semantic Elements, Inserting Images. Creating Hyperlinks, Client-Side Image Mapping, Types of hyperlinks: external links and internal links, Lists and the different types of lists. Table and its related Tags. Incorporating form elements, Form Attributes, Inline frame, Adding Multimedia Contents using different media related, Adding Graphics, Head Document Elements.

Unit II: Cascading Style Sheets (CSS)

10 Hours

Introduction to CSS, Different ways to incorporate Styles, Styles - Background, Text, Font, Link, Lists, Tables, Border, CSS Pseudo Elements, separate style sheets for print and screen, Print Media: controlling line breaks, The box model: Styling with content, padding, borders and margin. using margins to separate and position, CSS Positioning: static, relative and absolute. CSS Floating: Floated elements and their margin, Transparency Effects: CSS transparency and "see-through" effects, Colors, Gradients, Shadows, 2D Transforms, 3D Transforms, Navigation Bar, Dropdowns, Tooltips, Counters, Animations, Buttons, Pagination, Multiple Columns, User Interface, Box Sizing, CSS3 Responsive.

Unit III: Java Script

10 Hours

Introduction to Scripting Language, Uses of JavaScript, how a scripting language works, different ways to incorporate JavaScript, Datatypes, Variables, Expressions, Operators, and Statements, Pre-Defined Dialog Boxes, HTML DOM: Map html elements using Document Object Model, JavaScript BOM.

Unit IV: JQuery

10 Hours

Introduction to jQuery, Syntax, Selectors, Events, Effects, HTML Traversing, AJAX, Introduction to jQuery Mobile, Mobile pages, Transitions, Buttons, Icons, Popups, Toolbars, Navbars, Panels, Collapsible, Tables, Grids, Lists, Forms, Themes, Events.

Unit V: Bootstrap

10 Hours

Introduction to Bootstrap - Basics, typography, tables, buttons, icons, pagination, list, panels, dropdown, navbar, form, inputs, media objects, filters. Bootstrap Grids- Grid System, Bootstrap Themes, Bootstrap CSS, Bootstrap JS references.

PRACTICAL EXERCISES

1. Create a webpage using HTML (Texts, Lists and Links)
2. Create a webpage using HTML (Images, Tables and Forms)
3. Create a webpage using HTML (Audio and Video)
4. Create a webpage using CSS (External, Internal, Selectors and Inheritance)
5. Create a webpage using CSS (Colour, Text, Boxes and List)
6. Create a webpage using CSS (Tables, Images, HTML5 Layouts)
7. Create a webpage using JavaScript Instructions
8. Create a webpage using JavaScript Functions, Methods and Objects
9. Create a webpage using JavaScript Decisions and Loops
10. Create a webpage using Bootstrap

KEY TEXTBOOKS

1. Powell, Thomas. Web Design (2000). The Complete Reference. Tata McCraw-Hill
2. Craig Grannell (2008), The Essential Guide to CSS and HTML web design (Essentials), Friends of ED Publishers.
3. Jon Duckett, Gilles Ruppert, Jack Moore (2014), JavaScript and JQuery: Interactive Front-End Web Development Hardcover, John Wiley and Sons Inc.,

REFERENCES

1. DT Editorial Services. HTML 5 Black Book, Covers CSS 3, JavaScript, XML, XHTML, AJAX, PHP and jQuery. Dreamtech Press, 2016.
2. A Text Book of Internet & Web Page Design, Srivastav Raj Kumar, Dominant Publishers and Distributors, 2001.
3. Internet With Web Page, Web Site Design Bible, Underdahl Brain & Underdahl Keith, Idg Books India (P) Ltd, 2000.

WEB RESOURCES

1. <https://www.ed2go.com/sceducator/online-courses/responsive-web-design?tab=syllabus>
2. https://www.w3schools.com/css/css_rwd_intro.asp
3. <https://smallbiztrends.com/2013/05/what-is-responsive-web-design.html>
4. <https://www.awwwards.com/7-essential-books-on-responsive-web-design-you-do-not-want-to-miss.html>
5. <https://www.youtube.com/watch?v=MVUZdA5ts4o>

PUBLIC RELATIONS AND EVENT MANAGEMENT (THEORY) (23UVCE51)

Elective: T5
Credit:3

Hour per week:4
Total Hours: 40

COURSE OUTCOMES

1. To study the essence of PR as a practical discipline within the organization
2. To learn how public relations is practiced with other PR tools.
3. To acquire knowledge of different types of stakeholders involved in private and public organizations that use public relations strategies.
4. To learn public relations profession and practice in a global world
5. To strengthen the knowledge on concept, model and theories of Event Management
6. To develop content using the features in Event management
7. To learn the content of event safety

Unit I: Understanding Public Relations

8 Hours

Introduction to Public Relations (PR), concept, nature, Defining Public Relations, Top 10 Foundational Principles of Public Relations, RACE (Research, Action, Communication, Evaluation), Persuasion, Finding & Generating News (and Effective Media Relations) 6 PR Trends (Where the Profession is Headed), PR as a communication function. PR as a tool of modern management,

Unit II: PR in India and PR Tools

8 Hours

History of PR, growth of PR in India, PR role in the Indian Setting, Growth of PRSI, Present status and Future of PR in India. PR communication tools: Newsletter, House Journal, Annual Reports, Brochure, Handbills, Pamphlets, Sticker and posters. Writing for PR: Press Release, press notes, Feature, Articles, Speech writing- Special speech - Scheduling and handling of press Conference, Press Meet, Checklist of Press kit.

Unit III: Strategic Public Relations

8 Hours

Government public relations: concept and scope, Government and Public Affairs, Corporate Public relations: Internal communication, Theories and models, corporate identity, corporate social responsibility, Stakeholder Public Relations: Public sector public relations, Consumer public relations, Business to business public relations, Role of top management categories, PR ethics and values, PR ethics in judging an organization. Comparative Cultural Metrics. The State of public relation Profession globally.

Unit IV: Event Management

8 Hours

Definition for campaign, types of PR campaigns, successful campaign models, planning a campaign, implementing the campaign, evaluating the campaign, changing behaviour with campaigns, government campaigns, global campaigns, Benefits of digital social media in public relations campaigns, Planning public relations campaigns in digital media : Goals and strategies- Identifying target audiences - Rules of Engagement for social media.

Unit V: Event Management**8 Hours**

Introduction to event Management, Size & type of event, Principles of event Management, concept & designing, SWOT Analysis, Event Planning: Aim of event - Develop a mission, Establish Objectives- Preparing event proposal, Event Budget: cash flow analysis- Profit & loss statement- balance sheet, financial control system, Organization and Timing, Event location, Nature of Marketing, Process of marketing, Marketing mix, Sponsorship, Image, Branding, Event Safety and Security: Security Management and Risk Management.

KEY TEXTBOOKS

1. Iqbal Sachdeva (2009), Public Relations: Principles and Practices (Oxford Higher Education)
2. Doug Newsum, Judy Turk, Dean Kruckeberg (2013), This is PR: The Realities of Public Relations 11th Edition. Cengage Learning.
3. Devesh Kishore (2012). Event Management: A Blooming Industry and an Eventful Career, First Edition, Har-Anand Publications Pvt. Ltd., New Delhi.

REFERENCES

1. Lesly, Philip(2002) Handbook of Public Relations and communications, Jaico publication NewDelhi.
2. Clarke Caywood (2012). The Handbook of Strategic Public Relations and IMC, First Edition, McGraw- Hill Companies, USA
3. Qubal S. Sachdeva (2000), Public relations Principles and practice, Oxford Publication
4. Lynn Van Der Wagen (2008). Event Management: For Tourism, Cultural, Business and Sporting Events, First Edition, Prentice Hall, UK 2. Glenn A J Bowdin (2006). Events Management, Second Edition, Routledge, New York

WEB RESOURCES

1. <https://www.forbes.com/sites/robertwynne/2016/01/21/five-things-everyone-should-know-about-public-relations/#6fff629e2a2c>
2. <https://www.managementstudyguide.com/public-relations.htm>
3. <https://www.investopedia.com/terms/b/brand-management.asp>

COMPOSITING AND VISUAL EFFECTS (PRACTICAL) (23UVCE52)

Elective: P8
Credit:3

Hour per week:4
Total Hours: 40

COURSE OUTCOMES

1. Effectively design and execute visually compelling and realistic visual effects
2. Create realistic composites by integrating CGI elements with live-action footage and performing color correction and camera effects.
3. Use technical terminology related to compositing and VFX to effectively communicate with team members and clients.
4. Apply a range of keying techniques and refine mattes to create clean and accurate composites.
5. Utilize advanced compositing techniques, such as stereoscopic compositing and deep compositing, to create complex and visually stunning composites.

Unit I: Visual Effects

8 Hours

Introduction to Motion Picture/VFX Pipeline, Origins of Visual Effects, Principles of Motion Pictures and VFX, Designing Visual effects shots. Introduction to interface, Import Media, organize projects, compositions, Create Transparency for compositing, Keying, Trackers, Effects, Composite 3D Renders, Work with Rendering. VFX Cues: Camera, Lights, Depth and Atmospherics, Media, Attributes.

Unit II: Compositing

8 Hours

Seven Essential of VFX Compositing, Compositing: Layer-based, Nodel based. Keying Techniques, Principles of chroma key compositing, Working with Keyers, , Pulling the matte using keyer. Compositing Tricks: Keying smoke and water, Refining Mattes, Spill Suppression and Despill Artifacts, Garbage mattes to support keying, Colour correction and composite the foreground and background, Chroma shoot, Materials used for chroma screen, Lighting techniques for chroma shoot, Shooting the chroma.

Unit III: Text editing and Colour

8 Hours

Timecode Splitting layers Color correction, Working with Text & Fade, Ins Creating & Animating Text Adjusting Clip Lengths in the Timeline Using Title Safety Copying & Pasting Text Styles. Styling Text & Rendering Styling Title Text Adding Cross-Fades. Rotating Wedge: Null Objects & Hold Keyframes Using a Null Object Creating a Shape Layer Animating Spin Hold keyframes, Rotating Wedge: Alpha Mattes & Animated Colors, Alpha Mattes Bringing Back the Colored Wedge Animating Instant Color Changes, Rendering & Exporting Options.

Unit IV: Rotoscoping and Tracking

8 Hours

Uses and advantages of rotoscoping, Creating rotos with splines, Hierarchical parent and child roto shapes, Interpolation technique, Keyframe rotos, Final inspection, Rotoscope motion blur and semi transparency. Tracking: Motion tracking, Motion stabilization, Mocha tracking, Camera tracking, set extensions, Problems faced during tracking, Time-stretching, time-remapping and time warp effects.

Unit V: Compositing CGI

8 Hours

Foreground image, Background image, Matte, Alpha channel (Premultiplied and non-premultiplied alpha compositing), Gray pixels in matte, Compositing the layers, Blending and colour correcting the layers, Building the Beauty Pass. Working down the pipe. Splitting the tree. Using the Shuffle Copy Node. Manipulating Passes. Adding Other CGI Images. Placing CGI Over Live Background. Using the Mask Input.

PRACTICAL EXERCISES

1. Creating Effects
 - a. Smoke Effects
 - b. Fire Effects
 - c. Cloud Effects
 - d. Snow Effects
2. Fluid Effects
 - a. Designing Clouds Background
 - b. Designing Fog Effects
 - c. Explosion Effects
 - d. Fire Effects with flames
 - e. Space Effects and designs
 - f. Designing Thick Smoke
3. Designing Paint Effects
 - a. Coloring & Coloring paints
 - b. Designing Trees and green effects
 - c. Designing Weather and seasons
 - d. Effects on seasons
4. Designing Glass image
 - a. Designing Different glass reflection
 - b. Designing Glow Effects
 - c. Liquid Effects and reflection design
5. Designing Special Effects
 - a. Designing effects of Hair and shape
 - b. Designing Fur Effects
 - c. Designing Clothes and effects
6. Human Rotoscopy
7. 3D Tracking and Match move
8. Compositing CGI with Live Action
9. Camera Effects and Motion Tracking
10. Camera projection and set extension

KEY TEXTBOOKS

1. Lanier, L. (2017). *Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage*. Taylor & Francis.
2. Lanier, L. (2018). *Digital Compositing with Blackmagic Fusion: Essential Techniques*. Routledge.
3. Okun, J. A., & Zwerman, S. (2020). *The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*. Taylor & Francis Group.
4. Wright, S. (2013). *Compositing Visual Effects: Essentials for the Aspiring Artist*. Taylor & Francis.

REFERENCES

1. Birn, J. (2013). *Digital Lighting and Rendering*. New Riders.
2. Brinkmann, R. (2008). *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics*. Morgan Kaufmann.
3. Dinur, E. (2017). *The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers*. Taylor & Francis.
4. Dinur, E. (2021). *The Complete Guide to Photorealism for Visual Effects, Visualization and Games*. Routledge.
5. Foster, J. (2010). *The Green Screen Handbook: Real-World Production Techniques*. John Wiley & Sons.

WEB RESOURCES

1. Journal of Visual Effects: <https://www.jove.com/journal/visual-effects>
2. International Journal of Computer Graphics & Animation: <https://www.omicsonline.org/computer-graphics-animation.php>
3. VFX Voice: <http://vfxvoice.com/>
4. Creative Cow: <https://www.creativecow.net/>
5. 3D Artist: <https://3dartistonline.com/>
6. Visual Effects Society: <https://www.visualeffectssociety.com/>
7. Motion Graphic Design Association: <https://motiongraphicsassociation.org/>
8. Society of Motion Picture and Television Engineers: <https://www.smpte.org/>
9. Women in Animation: <https://womeninanimation.org/>
10. National Association of Broadcasters: <https://www.nab.org/>

INTERNSHIP (PRACTICAL) 23UVCI51

Credit 2

COURSE OUTCOMES

1. Apply theoretical knowledge gained in the classroom to a practical work environment.
2. Demonstrate employability skills required for entry-level roles in chosen media fields.
3. Produce a comprehensive report evaluating an internship experience from a professional development perspective.
4. Develop a broader understanding of the media industry and specific occupations through direct participation.
5. Build a professional network to support future career opportunities in the media.

Course Description

This is a four-week internship course that provides students with on-the-job experience in various media industries. Students will choose from opportunities at newspapers, magazines, radio, television, advertising and PR agencies, digital marketing companies, or other media identified by students and faculty.

Over the four-weeks, students will work directly in their chosen media field, gaining valuable professional experience. They will shadow staff, assist with daily work activities, attend meetings, and take on tasks that develop both hard and soft skills. The goal of the internship is for students to understand the dynamics of their chosen media career path through direct participation in a professional environment.

To complete the course, students will submit a comprehensive report detailing their experience. The report will describe the company, responsibilities, projects worked on, key lessons learned, and how the experience will impact their future career. Students will also deliver a presentation on their internship experience to faculty members. The report and presentation will demonstrate their understanding of the media landscape and how their skillset was enhanced in their role.

What to do during Internship

1. Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.
2. Assist in research, fact-checking, and administrative work to support media projects and daily operations.
3. Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.
4. Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff.
5. Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.

Criteria for Evaluating Internship and Media Industry Training

1. *Completion of required work hours:* Students fulfill the minimum work hours required for the internship course, as specified in the course outline.
2. *Quality of work performance:* Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.
3. *Depth of learning and experience:* Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.
4. *Professional skill development:* Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review.
5. *Networking and connections:* Students discuss new professional connections developed through the internship experience and how they plan to maintain them going forward in their chosen career path.
6. *Recommendation for future interns:* The company recommends future internship placements for students from the program based on the work performance and participation of current interns.
7. *Pursuit of career opportunities:* Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.
8. *Feedback incorporation:* Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.

Key Textbooks

1. Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated.
2. Labor, S. L. (2020a). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.
3. Labor, S. L. (2020b). Student Internship Success Workbook (Supervisor's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.
4. Lisa, J. C. R., & William, S. (2021). Practicum and Internship: A Handbook for Competent Counseling Practices. Pearson.
5. McVicar, K. L., & Ward, J. (2021). The Internship Handbook: A Guide for Students in the Health Professions. Cognella, Incorporated.
6. Poyer, M. (2022). The Paramedic Internship Guidebook. Fulton Books, Inc.
7. Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). Internships, Employability and the Search for Decent Work Experience. Edward Elgar Publishing.

References

1. Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2. Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.
3. Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.
4. Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.
5. David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.
6. Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

COMMUNICATION FOR DEVELOPMENT (THEORY) (23UVCC61)

Core: T6
Credit:5

Hour per week: 5
Total Hours: 50

COURSE OUTCOMES

1. Communication is a tool for development and social change. The strategic application of communication as a tool for development is quite popular and it is also producing nice results
2. This paper will provide an understanding of the concepts of communication, development, historical dimensions of development communication and the techniques to use communication for development
3. It further aims at providing an idea into different selected programs, policies and experiments of the governmental and non-governmental agencies at different times
4. At the end of the paper students will be able to understand the functions of communication for development
5. They will learn strategy designing and campaign designing, They will be able to develop contents for development purposes
6. They will understand about different programs and policies of governmental and non-governmental agencies

Unit I: Introduction to Development Communication

Hours 10

Development Communication: concept and genesis, characteristics, differences between communication and Development Communication. Philosophy & Approaches to Development Communication (Gandhian, Western, Eastern, Shumaker, Communist), Complexities of development indicators; Economic growth theories. Concept of development, characteristics of developing countries. Measuring development: Indices of measuring development and classification of countries based on development indices.

Unit II: Paradigms of Development

Hours 10

Models of Development. Dominant Paradigm, Alternative paradigms. Self-reliance theory, Cultural model, Participatory model. Basic Needs Model, New Paradigm of development. Social development, Economic development, Political development, Cultural development: meaning, nature, direction and process. Theories of social change, Factors of social change, Role of communication in social change. Success stories in Development Communication, Innovations and trends in Development Communication

Unit III: Media and Development Communication

Hours 10

Traditional Media: types, characteristics, role in development communication. Development reporting, roles and responsibilities of a development reporter, ethics in reporting, specialized skills required and issues in development reporting News Reporting: Radio news, features and commentaries. Radio and development communication. Television and cinema: role in development communication. ICTs: scope in development communication, Analysis of development indicators, national and international perspectives, Critical analysis of selected development initiatives. Analysis of media for development communication - Designing media for development communication.

Unit IV: Gender and Development**Hours 10**

Concept of Gender Development, indicators of human and Gender development, Approaches to Women's Development, Empowerment of women: concept and types, National and International policies and agencies for women's empowerment. Gender and Advocacy, Human Rights and Right to Development. Women and Human Rights, Laws for protection of women's rights, Media and gender mainstreaming.

Unit V: Development Programmes**Hours 10**

Development issues and goals, National and international perspectives, National Development Programmes: goals, strategies, structure and achievements. Analysis of contemporary national development programmes: objectives, audiences, salient features, outcomes and communication support. Behaviour Change Communication strategies in development programmes

Assignments

1. Analysis of development programmes
2. Evaluate strategies used by development agencies for implementation of development programmes
3. Develop skills in planning and using individual and small group methods in extension

KET TEXTBOOKS

1. Narula, Uma (1994) Development Communication, New Delhi, Hariand Publication
2. Dipankar Sinha (2013), Development Communication, Orient Blackswan Pvt. Ltd., New Delhi.
3. Servaes, Jan (2008). Communication for Development and Social Change, New Delhi, Sage Publication
4. Mefalopulos. P (2008) Development Communication Sourcebook- Broadening the boundaries of communication, The World Bank.
5. Heeks, R. (2017). Information and Communication Technology for Development (ICT4D). Routledge

REFERENCES

1. Srinivas R.Melkote, (2000), Communication for Development in the Third World, Sage Publications.
2. Emile G. Mc Anny(2012), Saving the World: A Brief History of Communication for Development and Social Change, University of Illinois Press.
3. Mohan J. Dutta (2011), Communicating Social Change: Development: Structure, Culture, and Agency, Communication Series, Routledge.

MEDIA ENTREPRENEURSHIP (THEORY) 23UVCC62

Core: T7

Credit: 4

Hour per week: 5

Total Hours:50

COURSE OUTCOMES

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

Unit 1: Introduction to Entrepreneurship

10 Hours

Meaning -definition and concept of Entrepreneurship, Entrepreneurship as a Career, Types of Entrepreneurships, Entrepreneurship Development Program. Role of entrepreneurship in economic development. Grasp the basic principles of freelancing and self-employment understand the professional, financial, legal and regulatory frame work of self-employment. Develop and polish a freelance pitch. Strengthen your personal brand through social media and your online portfolio. Attitude, behaviours, knowledge and skills required for Entrepreneurship.

Unit 2: Media Entrepreneurship

10 Hours

Media as a Social Institution, Definition and history of media entrepreneurship, Characteristics of successful media entrepreneurs, Overview of media industry and market trends, Case studies on Successful Media Start-ups. Media Entrepreneur in India: Print, Radio, Television, Digital media, advertising and public relations, entertainment industry.

Unit 3: Media Project Management

10 Hours

Planning and executing media projects, Budgeting, resource allocation and scheduling, project life cycle phases, characteristics of a project, project manager, role and responsibilities of project manager. Managing teams and stakeholders, Monitoring and evaluating project progress.

Unit 4: Digital Entrepreneurship and Social Media Business

10 Hours

Understanding social media platforms and their audiences, developing social media strategy, Creating and managing content, Measuring and analysing social media metrics. Overview of digital entrepreneurship, building digital products and services, E-commerce and online marketing, Monetizing digital content.

Unit 5: Media Innovation and Future Trends

10 Hours

Emerging media technologies and their impact on entrepreneurship, Employment opportunities and status of media industry. Identifying and evaluating new business opportunities, Understanding the future of media and its impact on society, Developing a media innovation strategy. Media convergence economics,

Possible Practical Exercises (for internal evaluation - Assignments)

1. Identify and evaluate media start-up opportunities by analyzing the media landscape and identifying gaps or needs
2. Develop a media start-up idea and business model, including target audience and revenue generation strategies
3. Conduct market research and create a customer profile for a media start-up
4. Create a website and social media presence for a media start-up
5. Build a team and partnerships for a media start-up
6. Create a business plan and budget for a media start-up
7. Launch and promote a media start-up through various marketing channels
8. Implement and track financial and marketing strategies for a media start-up
9. Analyse and evaluate the effectiveness of marketing and financial strategies and make adjustments as needed
10. Explore and evaluate opportunities for expansion and diversification of a media start-up.

KEY 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.

COURSE OUTCOMES

1. This course will provide an understanding of principles, methodologies, and the most recent advancements in the digital media realm. It will help students develop their basic understanding of media technology skills and competencies.
2. Students will understand the differences in methods for creating content on various digital media platforms.
3. Students will be capable of creating various types of content while keeping legal frameworks in mind.
4. Students will have an extensive understanding of the need for digital marketing and the strategies that go along with it.
5. Students will use real-world case studies to brainstorm, develop, and evaluate media management strategies.

Unit I - Basics of Digital Media**8 Hours**

Introduction to Internet and digital media, features and their functions, Characteristics of Digital Media: Digital, Interactive, Hypertext, Virtual, Dispersion, Telepresence, Types of digital media- social media platforms, Blogs, Vlogs, News portals, Gaming portals, Online shopping, Online advertisements, Entertainment portals, Photographic portals.

Unit 2 - Digital Audiences**8 Hours**

Basics of Digital Audiences, Characteristics of Audiences, Types of Audiences, Passive, Active and Participatory Audience, Social Media Campaigns and Engagement, Digital Audience Analytics.

Unit 3 - Digital media content**8 Hours**

Types of content – Creative, formal, articles, reports, advertisements, taglines, reviews, criticisms. Common principles of content writing, Content creation and implementation, Content Calendar, Content dissemination, Post frequency and scheduling, Hashtags and keywords, Popular timings and participation analyses.

Unit 4 - Introduction to Digital Marketing**8 Hours**

Introduction to digital marketing, need for digital marketing, Types of digital marketing, Types of digital ads, Designing digital ads, Google and marketing, Social media marketing, E-mail marketing, Audience targeting, Influencer marketing, Affiliate marketing.

Unit 5 - Digital Media Management**8 Hours**

Digital media as business, Economic properties of digital media business, Content distribution platforms, Regulatory framework for digital content, Pricing strategies for digital products, Revenue generation and monetization, Social Media Manager, Influencer Partnership Manager.

PRACTICAL EXERCISES

1. Personal profiling on social media – Facebook, Instagram, Twitter, and LinkedIn accounts
2. Case studies of storytellers on YouTube,
3. Case studies of social media celebrity profiles
4. Produce a 2–3-minute video story on a local event, person, or issue, incorporating interviews, b-roll footage, and narrative structure.
5. Create a short documentary (less than three minutes) ideal for a social media platform such as Instagram or YouTube based on a trending topic or local event.
6. Create TWO 30-60-second social media ads for a local business or service organization.
7. Produce at least FIVE news bulletins on different types of news, features etc., and reporting through MOJ.
8. Produce a 10–15-minute podcast episode on a current issue or topic of interest.
9. Creating a social media campaign for a fictional product or service. The campaign should include creating content for platforms like Instagram, Facebook, and Twitter, and should incorporate elements of branding, storytelling, and engagement strategies.
10. Develop a content calendar outlining posting frequency, themes, and engagement tactics. Create a one-month social media calendar for a fictional brand, including post ideas, posting frequency, themes, visuals, and hashtags for platforms like Facebook, Instagram, and Twitter.
11. Develop a crisis management plan for handling potential issues in digital media.
12. Create a personal branding plan for yourself as a digital media manager, including a professional bio, social media profiles, and content ideas

KEY TEXTBOOKS

1. Feldman, T. (2003), An introduction to digital media. Routledge.
2. Athique, A. (2013), Digital media and society: An introduction. John Wiley & Sons.
3. Felix, L. Stolarx, D. (2006), Video blogging & Podcasting. Focal Press.
4. Gupta, Seema (2020), Digital Marketing, Second edition. McGraw Hill.
5. Eli M. Noam (2019), Media and Digital Management. Palgrave Macmillan.

REFERENCES

1. Francisco Javier Cabrera Blázquez, MajaCappello, Christian Grece, Sophie Valais
2. (2016), VOD, platforms and OTT: which promotion obligations for European works?
3. John Rice, Brian Mckernan (2002), Creating Digital Content, Mcgraw-Hill
4. Jon Rognerud (2010), How to Nail Social Media Marketing
5. Mike Friedrichsen, Wolfgang Muchl-Benninghaus (2013), Handbook of Social Media Management, Springer.

USER EXPERIENCE DESIGN AND USER INTERFACE (PRACTICAL) (23UVCC64)

Core: P9

Hour per week:4

Credit:2

Total Hours: 40

COURSE OUTCOMES

1. Learn the top UI UX design tools like Figma, Invision, Balsamiq, Mural and Sketch
2. Create an immersive UI by leveraging wireframes and interactive prototypes Work on real-life innovation projects through experiential learning
3. Conduct heuristic evaluations of your UX design Learn the basics of Gestalt Principles
4. Apply psychological principles to design intuitive and user-friendly interfaces that meet the needs of different user groups and contexts.
5. Practice and implement your skills to solve a real-world, industry-focused problem via

Unit I: Visual Design

8 Hours

Introduction to Visual Design: Design Research, Alternative approaches to design, inclusive design, user-centered design. Storytelling, User Journey, Design Thinking, Designing for experience. Importance of Visual Design. The Importance of Effective Visual Design. Layout, Designing for Scanning, Typography and Text (Legibility and Readability), Colors, Affordances, Icons and Glyphs, Animations and Transitions, Demanding Attention, Grids and Information Density, Gradients, Shadows, Buttons, Forms, Photos, Illustrations, Cards, White space, Personality, Language, Navigation, Micro interactions.

Unit II: Introduction to UI/UX

8 Hours

Introduction to UX. Understanding UX lifecycle & flow of events, Communicating the UI, UI vs. UX. The Importance of UX, Why UX is important, UX design as a strategic business advantage, UX design and product differentiation, the impact of UX design on user engagement and retention Extended Meanings of 'User Experience', Misleading uses of 'user experience', How UX relates to other disciplines, the multiple dimensions of UX design, a new definition of UX. Varieties of UX Context: User Interfaces, Mobile Interface, Mobile UX, VR, AR and UX for Extended Reality Devices, UX for IoT.

Unit III: User Research

8 Hours

User: Centered Design Principles, who is the 'user'? The importance of user-centered design, the principles of user-centered design, the user-centered design cycle. Need for data collection & prototyping, Different methods of data connection, User interview, Contextual enquiry, Heuristic Review, Survey, Empathy Map, Focus group, Research basics, User group definitions, Research techniques, Research analysis. Information Architecture, Types of Navigation, Card sorting, Reverse card sorting, Sorting Tools & data analysis, Person creation, Preparing task list, Writing user story, Information Architecture & use cases.

Unit IV: Wireframe and User Testing

8 Hours

Wireframe and Prototyping: Low fidelity wireframes, Hi fidelity wireframes, Wireframes tool (Balsamiq/Sketch), Prototype tools, Annotating essentials, Wireframing essentials, Toolkits, Responsive design, Wireframes vs Prototypes, Mock types. Design User Testing: Preparation for Usability test (Screeners, Scenario), How to create a Test Plan, Design & method of usability testing, Testing Tools, usability metrics, Fundamentals of field testing. Remote usability testing, preparing test flow, questionnaire, scenarios with tasks list, recruiting participants. Heuristic analysis

Unit V: UX for Mobile and Web

8 Hours

Mobile Design approach: Mobile device platforms, screen sizes, prototyping for mobile devices, Designing for Native Applications, Hybrid Applications, Designing for Android and iOS, Design Guidelines (Android and iOS), Mobile Design Patterns (Navigation, Forms, Tables, Search, Sort & Filter, etc.) Web Design approach: Mobile first approach (design guideline), Responsive design, Global standards for Color, fonts, Style Guide & Assets.

PRACTICAL EXERCISES

1. Redesign an existing e-commerce website to improve the user experience.
2. Design an onboarding experience for a mobile app.
3. Redesign a social media app to improve user engagement.
4. Design a user-friendly online hotel or restaurant booking system.
5. Create an educational platform.
6. Develop a music streaming app.
7. Design an intuitive interface for a virtual reality product.
8. In an easy-to-understand format design a news app.
9. Design a donation platform.
10. To help users find their dream home, design an interactive real estate website.
11. Design an investment app.
12. To find a relevant job, design a job search website

KEY TEXTBOOKS

1. Deacon, P. B. (2020). UX and UI Strategy: A Step by Step Guide on UX and UI Design Independently Published.
2. Allen, J. J., Chudley, J. J. (2012). Smashing UX Design: Foundations for Designing Online User Experiences. Germany: Wiley.
3. Christian Kraft (2012), User Experience Innovation: User-Centered Design that Works, Apress.
4. Don Norman (2013.) The Design of Everyday Things, Basic Books,

5. Ted Roden (2010), Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly,
6. Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.

REFERENCES

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

WEB RESOURCES

1. Journal of Usability Studies - <https://uxpajournal.org/>
2. International Journal of Human-Computer Interaction - <https://www.tandfonline.com/toc/hhci20/current>
3. ACM Transactions on Computer-Human Interaction - <https://dl.acm.org/journal/tochi>
4. Journal of Interactive Marketing - <https://www.journals.elsevier.com/journal-of-interactive-marketing>
5. Human-Computer Interaction - <https://www.tandfonline.com/toc/hhci20/current>

CAPSTONE PROJECT WITH VIVA VOICE (PRACTICAL) 23UVCC65

**Core
Credit: 3**

**Hour per week: 6
Total Hours: 60**

COURSE OUTCOMES

1. Ability to understand the trends and demands of the media industry and to work independently in assigned projects
2. Ability to fine tune their media skills and prepare to be industry-ready
3. Ability to generate, analyse content/data from various sources and convert them to publishable media content
4. Ability to work seamlessly with experienced media professionals meeting the rigours of the industry.
5. To produce an independent project as the culmination of their training and knowledge showcasing their specialization and specific interest covering contemporary themes/issues.

Detailed Syllabus

Suggested Projects (Anyone). Criteria for selecting the topic will be based on area of specialization chosen by the student. Emphasis will be given to producing work of professional quality. This will help the student enter the Media Industry with an evaluated portfolio. Detailed Suggestions for Capstone Project can be found at the end.

Criteria for Evaluating Capstone Projects

1. *Concept*: The clarity, originality and creativity of the underlying concept or theme of the project.
2. *Audience*: How well the project is tailored to and engages the target audience. Effectiveness in communicating to and resonating with the intended viewers or users.
3. *Aesthetics*: The visual and sensory appeal of the project. How elements like color, typography, layout, motion, sound, etc. are combined for optimal style and attractiveness.
4. *Userexperience*: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs.
5. *Technical skills*: The level of skill and craft demonstrated in areas like video editing, web design, animation, audio production, etc. depending on the media involved.
6. *Storytelling*: For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning.
7. *Research*: Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome.
8. *Cohesion*: How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture".
9. *Presentation*: For some projects, the effectiveness of presenting and defending the final outcome. Ability to communicate key decisions and how challenges were addressed.
10. *Collaboration*: For group projects, the level of teamwork, work division, communication and collective problem-solving. Success in combining individual contributions into a seamless whole.

Key Textbooks and References

1. Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2. Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.
3. Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.
4. Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.
5. David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.
6. Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

Suggested Capstone Project Ideas

Entrepreneurial Media Project: Cultivating Industry Success

Entrepreneurship plays a crucial role in various industries, and entrepreneurial projects offer valuable insights into self-employment while providing students with applicable knowledge and skills for the creative sector. This course cultivates entrepreneurial competencies and fosters a spirit of innovation through hands-on experience in designing and developing projects encompassing innovation, marketing, finance, and business networks.

The Entrepreneurial Media Project aims to expose students to the dynamic and rapidly growing economic landscape, teaching them how to recognize and seize opportunities for business expansion and self-employment. Collaborations with relevant industries, entrepreneurs, and business advisors enable students to excel and achieve success in their projects.

To complete the course, students will undertake a Major Entrepreneurial Project, working in groups under the supervision of an experienced mentor. This project encourages students to develop their creative ventures to the proof-of-concept stage, equipping them to effectively pitch their ideas to investors or employers. Students are advised to identify media partners across various industries and collaborate with disciplines such as engineering, business, and computer science.

The project evaluation encompasses the following modules: Innovation, Creativity, Start-ups, Media Entrepreneurship, Business Networks for Entrepreneurs, Entrepreneurship in the Media Sector, Entrepreneurial Finance, Innovation-driven Marketing, and the Major Project.

Incubating Media Projects: Leveraging the potential of new media, students can devise innovative entrepreneurial concepts. By partnering with NGOs, they can refine their ideas through exposure to innovation, marketing, financial analysis, technology, leadership, and communication.

Creating Digital Media Products: Students will create state-of-the-art digital media products for regional and national media companies and other organizations. Those with ideas for digital products or media-related businesses may develop their entrepreneurial ventures in the lab, presenting their prototypes to local investors and experienced entrepreneurs.

Adherence to Deadlines: This course adheres to professional standards, ensuring that deadlines are strictly maintained and non-negotiable. Students must meet deadlines for their coursework, preparing them for the demands of the professional workplace. Consequently, late submissions without prior arrangements will result in a zero for the concerned activity.

Capstone Project Ideas for Advertising and Product Photography

(Record of at least 30 photographs on a Specialist Photography Domain)

1. *"Creating a Compelling Product Story"* - In this project, students will be tasked with creating a series of product photographs that tell a cohesive and compelling story about a specific product. The project will require students to consider lighting, composition, and overall aesthetics to effectively convey the product's features and benefits.
2. *"The Power of Light"* - This project will challenge students to explore the effects of different types of lighting on product photography. Students will be asked to shoot the same product using a variety of lighting techniques, including natural light, artificial light, and studio lighting, and compare the resulting images.
3. *"Brand Identity Photography"* - In this project, students will be tasked with creating a series of product photographs that embody a specific brand's identity. Students will need to research the brand and understand their values and target audience in order to effectively capture the essence of the brand in their images.
4. *"Beyond the Product"* - This project will require students to think beyond the product itself and consider the lifestyle and emotions associated with it. Students will be asked to create a series of product photographs that convey the emotions and experiences associated with using the product, rather than just showcasing the product itself.
5. *"The Art of Lighting"* - This project will challenge students to explore the creative possibilities of lighting in product photography. Students will be given a range of lighting equipment and asked to experiment with different techniques, such as using colored gels, multiple light sources, and shadows, to create unique and visually striking images.

Capstone Project Work for Advanced Photography

(At Least 30 Professional Quality photographs should be included in the record Record)

1. *Create a Photography Exhibit:* Curate and organize your own photography exhibit including choosing a theme, selecting and framing your best images, writing artist statements, designing the layout, promoting the event, and managing the logistics. Discuss the challenges of putting together your own exhibit.
2. *Capture Images using Advanced Techniques:* Demonstrate mastery of advanced photography techniques like, high dynamic range imaging, nighttime digital noise reduction, focus stacking, or light painting. Discuss the techniques and equipment used.
3. *Develop Your Photography Portfolio:* Build a professional portfolio of your photography including a variety of subjects, styles, and advanced techniques. Get feedback from seasoned photographers and incorporate their suggestions into improving your portfolio. Discuss how you can leverage your portfolio for opportunities.
4. *Create a Documentary Photo Essay:* Follow a subject over multiple days or weeks and photograph them to create a visual documentary photo essay. Include environmental portraits, action shots, detailed images, and emotive photos. Pair a written story or narrative with your images. Discuss challenges in creating a cohesive photo essay.
5. *Recreate Photos from Influential Photographers:* Choose photos from famous photographers like Ansel Adams, Dorothea Lange, or Steve McCurry and carefully rephotograph each image using similar techniques, equipment, and composition. Discuss insights gained in understanding the photographer's methods and creative choices by recreating their images.
6. *Review and Analyze Advanced Photography Equipment:* Provide an in-depth analysis of an advanced camera, lens, lighting setup, filter system, tripod, editing software, or other equipment used for photography. Discuss key features, best uses, limitations, and how it enhances the creative capabilities of photographers.

7. *Teach an Advanced Photography Technique*: Create a detailed lesson on how to use an advanced photography technique like multiple exposure, bokeh, astrophotography, or slow shutter speed effects. Share educational resources, visual examples, settings to use, and tips for mastering the technique. Film yourself or another person demonstrating how to achieve the technique.

8. *Discuss Photography Trends*: Analyze current trends in photography like drone photography, virtual reality, mobile phoneography, glitch art, or analog/film revivalism. Discuss how these trends started, what impact they have on the field, debates surrounding the trends, and predictions on their longevity.

9. *Evaluate Advanced Photography Editing Software*: Review editing tools for advanced photographers like Photoshop, Lightroom, Capture One, or Pixelmator. Compare interface, features, filters, tonal adjustments, retouching tools, masking, non-destructive editing options, workflow, and other capabilities. Discuss scenarios where one tool may have advantages over other options.

10. *Provide Private Photography Lessons*: Develop a curriculum and teach a series of six private or small group photography lessons. Focus on advanced techniques tailored to students' interests and skill levels based on an initial needs assessment. Discuss challenges in effectively teaching techniques to students with a range of knowledge and learning styles.

Capstone Project Ideas for Screen Production-Fiction

(5-10 Minutes Short Film, Fiction and Narrative Film)

1. "*Silent Film Challenge*" - In this project, students will be challenged to create a 5-10 minute short film with no dialogue or sound effects. The film must rely solely on visual storytelling to convey its narrative, requiring students to think creatively about composition, lighting, and camera movement.

2. "*One Location, One Shot*" - This project will require students to create a short film that takes place entirely within a single location and is filmed in one continuous shot. This challenge will encourage students to think creatively about blocking, camera movement, and lighting in order to keep the audience engaged throughout the entire film.

3. "*Experimental Narrative*" - In this project, students will be tasked with creating a short film that experiments with narrative structure and storytelling techniques. This could include non-linear storytelling, unreliable narrators, or multiple storylines that intersect in unexpected ways.

4. "*The Power of Sound*" - This project will challenge students to explore the role of sound in film by creating a short film that relies heavily on sound design and music to convey its narrative. Students will need to carefully consider the timing and placement of sound effects and music in order to create an immersive and impactful experience for the audience.

5. "*Virtual Reality Short Film*" - In this project, students will be tasked with creating a 5-10 minute short film that is designed to be viewed in virtual reality. This will require students to think creatively about how to use the unique features of VR to tell a compelling narrative, including 360-degree camera movement and interactive elements that allow the audience to engage with the story in new ways.

Capstone Project Ideas for Documentary or Factual Program- (15-20 Min)

1. "*Personal Documentary*" - In this project, students will be challenged to create a 15-20 minute documentary that tells a personal story. This could include exploring their own experiences, or finding a compelling personal story to tell through research and interviews.

2. "*Environmental Documentary*" - This project will require students to create a 15-20 minute documentary that explores an environmental issue or topic. This could include climate change, environmental justice, or the impacts of human activity on the natural world.

3. "*Portrait of a Community*" - In this project, students will be tasked with creating a 15-20 minute documentary that explores the unique qualities and characteristics of a specific community. This could include cultural or ethnic communities, geographic communities, or communities united by a common interest or activity.

4. *"Investigative Journalism"* - This project will challenge students to create a 15-20 minute factual program that investigates a specific issue or topic. Students will need to conduct research, gather evidence, and conduct interviews in order to uncover the truth behind the issue.

5. *"Sports Documentary"* - In this project, students will be tasked with creating a 15-20 minute documentary that explores a specific sports-related topic or story. This could include profiles of athletes, behind-the-scenes looks at specific events or competitions, or explorations of the social and cultural significance of sports.

Capstone Project Ideas for Computer Graphics - 2D or 3D Digital Assets Creation

1. *"Character Design Challenge"* - In this project, students will be challenged to create a series of original character designs, including sketches, concept art, and fully realized 2D or 3D digital assets. Students will need to consider factors such as character backstory, personality, and unique features in order to create compelling and visually striking characters.

2. *"Environmental Design Challenge"* - This project will require students to create a series of digital assets that make up a cohesive environmental design, such as a cityscape, a forest, or a futuristic space station. Students will need to consider factors such as lighting, scale, and texture in order to create a convincing and immersive environment.

3. *"Motion Graphics Challenge"* - In this project, students will be tasked with creating a series of motion graphics assets, such as animated logos, typography, or data visualizations. Students will need to consider factors such as timing, pacing, and visual impact in order to create effective and engaging motion graphics.

4. *"Game Asset Design Challenge"* - This project will challenge students to create a series of game assets, such as characters, props, and environments, for use in a specific game engine or platform. Students will need to consider factors such as optimization, compatibility, and functionality in order to create assets that work seamlessly within the game.

5. *"Augmented Reality (AR) Experience Design Challenge"* - In this project, students will be tasked with creating a series of digital assets that form the basis of an AR experience, such as a museum exhibit, a product demonstration, or an educational tool. Students will need to consider factors such as interactivity, user experience, and compatibility with AR platforms in order to create an engaging and effective AR experience.

Capstone Project Ideas for Animation Film - 3-5 Min 2D or 3D Animation

1. *"Visual Storytelling Challenge"* - In this project, students will be tasked with creating a 3-5 minute animated film that tells a compelling and emotionally resonant story. Students will need to consider factors such as character development, pacing, and visual impact in order to effectively convey their narrative.

2. *"Experimental Animation"* - This project will challenge students to create a 3-5 minute animated film that experiments with animation techniques, such as stop-motion, rotoscoping, or abstract animation. Students will need to push the boundaries of traditional animation in order to create something truly unique and visually striking.

3. *"Music Video Challenge"* - In this project, students will be tasked with creating a 3-5 minute animated music video that captures the essence of a specific song or musical genre. Students will need to consider factors such as timing, pacing, and synchronization with the music in order to create an engaging and impactful music video.

4. *"Commercial Animation"* - This project will require students to create a 3-5 minute animated commercial for a specific product or service. Students will need to consider factors such as brand identity, target audience, and call-to-action in order to create an effective and persuasive commercial.

5. *"Interactive Animation Experience"* - In this project, students will be challenged to create a 3-5 minute animated experience that allows the audience to interact with the animation in some way. This could include choose-your-own-adventure style branching narratives, interactive games, or virtual reality experiences that incorporate animated elements.

Capstone Project Ideas for a Course on Design of Web/App

(From Concept to Release of an Web/App following the Principles and Best Practices of UX Design)

1. "*User Research and Prototyping*" - In this project, students will be tasked with conducting user research and creating a series of interactive prototypes that test and refine their app or web concept. Students will need to consider factors such as user needs, usability, and user flow in order to create an effective and user-friendly design.
2. "*Responsive Design Challenge*" - This project will require students to create a web or app design that is responsive to different devices and screen sizes, including desktops, tablets, and smartphones. Students will need to consider factors such as layout, font size, and navigation in order to create a design that works seamlessly across multiple devices.
3. "*Gaming App Design*" - In this project, students will be challenged to create a gaming app that incorporates principles of UX design in order to create an engaging and addictive user experience. Students will need to consider factors such as game mechanics, reward systems, and social features in order to create a compelling gaming app.
4. "*E-commerce App or Web Design*" - This project will challenge students to create an e-commerce app or web design that incorporates principles of UX design to create a seamless and enjoyable shopping experience for users. Students will need to consider factors such as navigation, product display, and checkout process in order to create a design that encourages users to make purchases.
5. "*Social Media App Design*" - In this project, students will be tasked with creating a social media app design that prioritizes user engagement and social interaction. Students will need to consider factors such as user profiles, news feeds, and messaging systems in order to create a design that encourages users to connect and share with each other.

Capstone Project Ideas Course on Sound Design

(5-10 Minute of 3D Surround Sound and Spatial Sound and Immersive Experience)

1. "*Audio Fiction Podcast*" - In this project, students will be challenged to create a 5-10 minute audio fiction podcast that tells a compelling and immersive story. Students will need to consider factors such as sound effects, music, and voice acting in order to create an engaging and impactful listening experience.
2. "*Spatial Sound Design Challenge*" - This project will require students to create a 5-10 minute soundscape that incorporates spatial sound design, including 3D surround sound and immersive soundscapes. Students will need to consider factors such as location, perspective, and movement in order to create a convincing and immersive sound experience.
3. "*Audiovisual Installation*" - In this project, students will be tasked with creating an audiovisual installation that combines visual and auditory elements to create a truly immersive experience. Students will need to consider factors such as spatial sound design, projection mapping, and interactivity in order to create a compelling and memorable installation.
4. "*Sound Design for Games*" - This project will challenge students to create a 5-10 minute sound design for a specific video game or interactive experience. Students will need to consider factors such as sound effects, music, and ambient soundscapes in order to create an engaging and immersive sound experience that enhances the gameplay.
5. "*Interactive Audio Experience*" - In this project, students will be challenged to create a 5-10 minute interactive audio experience that encourages the user to engage with the sound in new and creative ways. This could include choose-your-own-adventure style branching narratives, interactive soundscapes, or virtual reality experiences that incorporate sound in unexpected ways.

Capstone Project Ideas for Character Design

(At Least Three Characters for a Game Design)

1. "*Fantasy RPG Characters*" - In this project, students will be challenged to create three characters for a fantasy RPG game. Students will need to consider factors such as character backstory, personality, and unique abilities in order to create engaging and memorable characters.
2. "*Post-Apocalyptic Survivor Characters*" - This project will require students to create three characters for a post-apocalyptic survival game. Students will need to consider factors such as character skills, equipment, and backstory in order to create believable and compelling survivor characters.
3. "*Superhero Character Design Challenge*" - In this project, students will be tasked with creating three superhero characters for a video game or comic book. Students will need to consider factors such as character powers, origin stories, and costume design in order to create compelling and visually striking superhero characters.
4. "*Horror Game Monster Design*" - This project will challenge students to create three monster characters for a horror video game. Students will need to consider factors such as monster anatomy, behavior, and backstory in order to create terrifying and memorable monsters that will haunt players' nightmares.
5. "*Animated Film Character Design*" - In this project, students will be challenged to create three characters for an animated film or television show. Students will need to consider factors such as character design, personality, and character arc in order to create engaging and memorable characters that will resonate with audiences.

Capstone Project Ideas for Game Design

(Create Digital Assets for a Game Contextualised for Indian Market)

1. "*Indian Mythology Game Design*" - In this project, students will be challenged to design a game that is based on Indian mythology, such as the Mahabharata or Ramayana. Students will need to consider factors such as character design, storylines, and game mechanics in order to create an engaging and culturally relevant game.
2. "*Cultural Landscape Game Design Challenge*" - This project will require students to create a game that is set in an Indian cultural landscape, such as a bazaar, temple, or historical monument. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create an immersive and engaging game.
3. "*Indian Sports Game Design*" - In this project, students will be tasked with designing a game that is based on an Indian sport, such as cricket or kabaddi. Students will need to consider factors such as game mechanics, player skills, and team dynamics in order to create a fun and engaging sports game.
4. "*Social Impact Game Design*" - This project will challenge students to design a game that addresses a social issue relevant to India, such as poverty, gender inequality, or environmental degradation. Students will need to consider factors such as game mechanics, storytelling, and social impact in order to create a game that is both fun and socially relevant.
5. "*Indian Cuisine Game Design Challenge*" - In this project, students will be challenged to design a game that is based on Indian cuisine, such as a cooking game or restaurant management game. Students will need to consider factors such as food preparation, cultural significance, and player experience in order to create a fun and engaging game that celebrates Indian cuisine.

Capstone Project Ideas for Multimedia Content Packaging

(From Concept to Execution on a Chosen Topic that includes all elements: images, sound, video, written text, interaction)

1. "*Interactive Multimedia Storytelling Project*" - In this project, students will be challenged to create an interactive multimedia storytelling project on a chosen topic. Students will need to consider factors such as storytelling techniques, multimedia elements, user engagement, and interactivity in order to create an engaging and immersive multimedia storytelling experience.
2. "*Multimedia Documentary Project*" - This project will require students to create a multimedia documentary on a chosen topic. Students will need to consider factors such as visual storytelling, audio elements, research, and multimedia production techniques in order to create an informative and engaging multimedia documentary.
3. "*Multimedia Marketing Campaign*" - In this project, students will be tasked with creating a multimedia marketing campaign on a chosen topic. Students will need to consider factors such as

target audience, multimedia elements, messaging, and user engagement in order to create a successful and effective multimedia marketing campaign.

4. "*Multimedia Journalism Project*" - This project will challenge students to create a multimedia journalism project on a chosen topic. Students will need to consider factors such as research, multimedia production techniques, storytelling, and audience engagement in order to create an informative and engaging multimedia journalism project.

5. "*Interactive Educational Multimedia Project*" - In this project, students will be challenged to create an interactive educational multimedia project on a chosen topic. Students will need to consider factors such as educational objectives, multimedia elements, interactivity, and user engagement in order to create an effective and engaging educational multimedia project.

Capstone Project Ideas for Web Series

(Detailed Proposal and Storyboard for a Web Series)

1. "*Developing a Unique Web Series Concept*" - In this project, students will be challenged to come up with a unique and original concept for a web series. They will need to develop the story, characters, setting, and tone, as well as outline the overarching plot and themes.

2. "*Writing a Pilot Episode for a Web Series*" - In this project, students will be tasked with writing the pilot episode for a web series. They will need to establish the world, introduce the characters, and set up the central conflict of the series.

3. "*Storyboarding a Web Series Episode*" - This project will require students to create a detailed storyboard for an episode of a web series. They will need to consider elements such as camera angles, shot composition, lighting, and sound design in order to create a visual narrative that is engaging and effective.

4. "*Producing a Web Series Trailer*" - In this project, students will be challenged to create a trailer for a web series that effectively communicates the concept, tone, and style of the series. They will need to use elements such as sound design, music, and editing to create a trailer that is engaging and effective at generating interest in the series.

5. "*Pitching a Web Series to Industry Professionals*" - In this project, students will be challenged to develop a pitch for a web series and present it to industry professionals such as producers or network executives. They will need to effectively communicate the concept, story, and marketability of the series in order to secure interest and investment in the project.

Capstone Project Ideas for Podcast and Radio Production

1. *News Podcast*: Create a 10-15 minute daily news podcast, covering local, national, and international news stories. The podcast should be well-researched, with balanced and objective reporting, and should include interviews with experts and eyewitnesses.

2. *Radio Documentary*: Produce a 20-30 minute radio documentary on a topic of your choice. The documentary should be thoroughly researched, and should use a variety of storytelling techniques to engage listeners. It should also include interviews with experts, eyewitnesses, and other relevant people.

3. *Interview Program*: Develop a 10-15 minute interview program, featuring interviews with notable people from various fields such as science, entertainment, politics, sports, etc. The program should have a consistent theme or focus, and the interviews should be conducted in a professional and engaging manner.

4. *Radio Short Stories*: Create a series of 5-10 minute fictional short stories, with sound effects and music, in various genres such as mystery, horror, comedy, romance, etc. The stories should be well-written and engaging, with strong characters and plotlines.

5. *Radio Talk Show*: Develop a 30-45 minute talk show, discussing current events, politics, culture, and other relevant topics. The show should have a unique and engaging format, and should include expert guests, callers, and audience interaction.

Capstone Project for Multimedia Presentation On Media Culture in Tamil Nadu

(Multimedia Presentation on Animated Timeline of History of Tamil Media or Multimedia Presentation on Tamil Culture. Society, Politics etc.)

1. *Create an Animated Timeline of the History of Tamil Media:* Develop an animated multimedia timeline highlighting key events, publications and technological milestones in the historical development of Tamil media. Discuss insights gained into the evolution of Tamil media.
2. *Design an Immersive Exhibit on Tamil Culture:* Produce an interactive multimedia exhibit educating visitors on an aspect of Tamil culture, politics or society. Incorporate visuals, audio, video and community artifacts. Address key challenges in crafting an engaging learning experience.
3. *Compose a Video on Social Issues in Tamil Society:* Create a video documentary addressing a critical social issue affecting Tamil communities. Conduct interviews with key stakeholders and discuss the broader implications of the issue. Propose solutions or call audience to action.
4. *Develop a Multimedia Campaign for a Tamil Cause:* Design a multimedia advocacy campaign for a cause that impacts Tamil people groups. Discuss strategy including key messaging, media platforms used, partnerships, and calls-to-action. Evaluate the campaign's impact and effectiveness.
5. *Teach a Workshop on Tamil Cultural Expression:* Develop curriculum and teach a workshop educating participants about a Tamil cultural expression like music, dance, visual art, poetry or drama. Share the history, key attributes and methods for that art form. Discuss how it represents or impacts Tamil culture and values.
6. *Analyze Portrayal of Tamils in Popular Media:* Review and analyze how Tamils are represented in mainstream Indian media and cinema. Discuss positive and negative portrayals, tropes used, prevalence of stereotypes and the impact of media representation on public perceptions of Tamils. Propose recommendations to improve authentic and multi-dimensional representation.
7. *Review Tamil Literature or Cinema:* Choose a work of Tamil literature, poetry or cinema and provide an in-depth multimedia analysis. Discuss themes, artistic achievements, historical or social context and cultural impact. Share how it represents values and challenges of Tamil society.
8. *Profile an Influential Figure in Tamil History or Politics:* Create a multimedia profile of a significant figure who influenced Tamil society, politics, arts or culture. Discuss their key achievements, leadership, worldview, and legacy. Share how their life shaped the Tamil experience.
9. *Discuss Current Events Impacting Tamils:* Provide a multimedia analysis of current events significantly impacting Tamil communities in India or the diaspora. Discuss the events, key players and various perspectives. Analyze both challenges and opportunities presented, especially relating to Tamil identity, values and governance.
10. *Develop Tamil Language Learning Resources:* Create multimedia resources for learning Tamil language including audio, visual and interactive media. Discuss how the resources address different learning styles and proficiency levels to effectively teach Tamil. Evaluate the resources' cultural sensitivity and accuracy.

MEDIA LAWS AND ETHICS (THEORY) 23UVCE61

Elective: T6
Credit: 3

Hour per week: 4
Total Hours: 40

COURSE OUTCOMES

1. To understand the basics of Media laws and Ethics
2. To enable students, understand with various laws governing the media in the Indian context.
3. To enable the students to be media literates, which will prepare them to actively participate in various media related activities for strengthening democratic values in the society
4. To facilitate an in-depth discernment of Indian constitution
5. To provide an insight into the correlation between the freedom of expression and existing media law

Unit I: Indian Constitution

8 Hours

Overview of the Indian Constitution, Fundamental rights, Directive Principles of state policy, Fundamental duties, Right to Information, Powers and Privileges of parliament, Provisions for declaring Emergency, Provision for amending the Constitution, Freedom of the Press and restrictions.

Unit II: Media Laws in India

8 Hours

History of Media Laws in India; The Press and Registration of Books Act 1867, The Indian Press Act 1910, Working Journalists Act 1955, Copyright Act 1957, The Press Council Act 1978, Defamation, Contempt of Courts Act 1971, Cinematography Act 1952, The Prasar Bharati (Broadcasting Corporation of India) Act 1990, Television Network (Regulation) Act 1995, Cable Television Networks (Regulation) Act 1995, Right to Information Act 2005.

Unit III: Media Acts and Committee

8 Hours

Code of ethics of Radio and TV and Cinema: Chanda Committee, Varghese Committee. Ethics of Broadcasting, Press Information Bureau (PIB), Directorate of Advertising & Visual Publicity (DAVP), Central Board of Film Certification (CBFC), Film Division; Press Council of India (PCI) & Guidelines for the Press, Codes suggested for the press by PCI and Press Commissions.

Unit IV: Cyber Law in India

8 Hours

Nature and scope of cyber law, nature of cybercrimes in India, Impact of Internet and Web, Plagiarism, Obscenity and Indecency, digital signature, Piracy. Information Technology Act 2000. The IT (Intermediary Guidelines and Digital Media Ethics Code), Digital Rights Management (DRM), DRM provisions in Indian Copyright Act.

Unit V: Ethics in Visual Media

8 Hours

The Ethics of Photo and Video Journalism, Staging Photographs, Electronic Manipulation, Selective Editing, Eyewash, Advertising and Social Issue. Ethics of Ethics in Advertising - ASCI (Advertising Standards Council of India) Code- Ethics of Public Relations. Social

media ethical issues. Digital Media Ethics Code Relating to Digital Media and OTT Platforms to be administered by Ministry of Information and Broadcasting.

ASSIGNMENTS

1. An assignment on Media Laws and Ethics or Press Laws covering all aspects.
2. Presentation on the compilation of defamation cases faced by newspapers.
3. A general quiz on media laws in India.

KEY TEXTBOOKS

1. VrdishaBarua, (2002), Press and Media Laws, Universal Law Publishing, New Delhi.
2. Durga Doss Basu (2000), Press Laws, Central Law Book Agency, Delhi.
3. Kiran R.N. (2000), Philosophies of Communication and Media Ethics, B.R. Publishing Corporation, New Delhi.
4. Neelamalar M (2010) Media Law and Ethics, Prentice Hall of India Pvt Ltd, New Delhi.
5. Day, L. A. (2000). Ethics in media communications: Cases and controversies. Wadsworth Publishing Company.

REFERENCES

1. Mishra, A. K. (2020). Media laws in India: A brief observation. Notion Press.
2. Nhamo A. Mhiripiri and Tendai Chari (2017). Media Law, Ethics, and Policy in the Digital Age
3. Moore, R. L., Murray, M. D., Farrell, M., & Youm, K. H. (2017). Media law and ethics. Routledge.
4. Thakurta, P. G. (2009). Media ethics: Truth, fairness, and objectivity. Oxford University Press, USA.

WEB RESOURCES

1. <https://www.youtube.com/watch?v=0U9KDQnIsNk>
2. <https://ebooks.inflibnet.ac.in/lisp20/chapter/media-ethics/>
3. <https://www.scribd.com/document/313429240/Importance-of-Media-Law-and-Ethics-in-Media-Industry>

CYBERSECURITY TRAINING FOR MEDIA PROFESSIONALS (THEORY)
23UVCS61

SEC 8
Credit: 2

Hour per week: 2
Total Hours: 30

COURSE OUTCOMES

1. Describe the importance of cybersecurity in the media industry.
2. Identify the essential components of cybersecurity.
3. Analyze the cybersecurity threat landscape and assess potential risks.
4. Evaluate different types of cybercrime and their impact on the media industry.
5. Create a comprehensive cybersecurity plan and crisis management strategy.

Unit 1: Introduction to Cybersecurity

6 Hours

Understanding the Importance of Cybersecurity in the Media Industry, Essential Components of Cybersecurity, Overview of the Cybersecurity Threat Landscape, Types of Cybercrime Remedial and Mitigation Measures.

Unit 2: Understanding Cybercrime

6 Hours

Overview of Cybercrime, Common Types of Cybercrime, Understanding Data Privacy and Security, Overview of E-Commerce and Digital Payments Security, Cybercrime Reporting and Cyber Law.

Unit 3: Cybersecurity in the Digital Age

6 Hours

Overview of social media and its Security, Cybersecurity of Digital Devices, Tools and Technology for Cybersecurity, Cybersecurity Plans and Crisis Management, Security Controls.

Unit 4: Risk-Based Assessment and Compliance

6 Hours

Risk-Based Assessment and Audit, Overview of Cybersecurity Compliance, Best Practices for Cybersecurity, Do's and Don'ts for Cybersecurity, Platforms for Reporting and Combating Cybercrime.

Unit 5: Practical Hands-On Exercises

6 Hours

Installing and Configuring Cybersecurity Tools, Implementing Security Controls, conducting a Risk-Based Assessment, responding to a Cybersecurity Incident, Developing a Cybersecurity Plan and Crisis Management Strategy.

KEY TEXTBOOKS

1. Goodrich, M. T., Tamassia, R., & Goldwasser, M. H. (2019). Introduction to computer security. Addison-Wesley.
2. Bartol, A., & Bartol, A. (2018). Cybersecurity for Journalists: A Guide to Digital Security for News Professionals. Routledge.
3. Wilcox, P. (2015). Media Cybersecurity: A Journalist's Guide to Digital Security. Routledge.

REFERENCES

1. Graham, B. (2016). *Cybersecurity for Journalists: Protecting Yourself and Your Sources in the Digital Age*. Focal Press.
2. Clarke, R. (2015). *Cyber War: The Next Threat to National Security and What to Do About It*. Ecco.
3. Healey, J., & Boulanger, P. (2018). *The Cybersecurity Canon: Annotated Books Every Security Professional Should Read*. Elsevier.
4. Boulanger, P. (2017). *Cybersecurity: A Workplace Strategy*. Elsevier.

WEB RESOURCES

1. National Cyber Security Centre - "Understanding Cyber Security" <https://www.ncsc.gov.uk/information/understanding-cyber-security> [Accessed on 2023-02-05]
2. Cybersecurity and Infrastructure Security Agency - "What is Cybersecurity?" <https://www.cisa.gov/what-is-cybersecurity> [Accessed on 2023-02-05]
3. The Cybersecurity and Infrastructure Security Agency (CISA) - "Understanding Cyber Threats" <https://www.cisa.gov/understanding-cyber-threats> [Accessed on 2023-02-05]
4. US-CERT - "Cybersecurity Threats & Trends" <https://www.us-cert.gov/ncas/current-activity> [Accessed on 2023-02-05]
5. SANS Institute - "Introduction to Cybersecurity" <https://www.sans.org/security-awareness/resources/introduction-cybersecurity> [Accessed on 2023-02-05]

NEW REPORTING & EDITING (23UVCA01)

Add On Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. Define the process of news and understand news values.
2. Understand the role of reporter in society to develop reporting and writing skills for print media
3. Identify different areas in reporting and write reports for newspapers
4. Analyze news stories to build background content for reports
5. Learn the structure of editorial department and identify the role and functions of editorial staff in the newspaper organization

UNIT 1

6 Hours

What is News? Definitions, Nature of News, Types of News, News Value, Hard & Soft News. Orientation & Perspective, Objectivity & Fairness, News as a process, Verification, special interests. Importance of News.

UNIT 2

6 Hours

News process – from event to the reader. News values in the context of India. Basic components of a news story – attribution, verification; balance and fairness, brevity. Reporter – role, duties and qualities. News sources, gathering facts, Different forms of reporting – spot news/live reporting- Reporting public affairs, meetings, conferences, seminars, cultural, civic and social events.

UNIT 3

6 Hours

Interviewing/Types of news leads. Interviewing: doing the research, setting up the interview, conducting the interview News Leads/intros, Structure of the News Story–Inverted Pyramid style; Lead: importance, types of lead; body of the story; attribution, verification Articles, features, types of features and human-interest stories, leads for features, difference between articles and features.

UNIT 4

6 Hours

The Editorial Department: - Organizational structure of a newspaper's editorial department. Role and function of an editor, news editor, chief-sub editor and sub-editor. Qualities of a sub-editor.

UNIT 5

6 Hours

Editing Process& Printing Technology: Handling Various Types of Copy; Re-Writing, Proof Reading, Style Book/Sheet. Headlines – Functions Types Patterns of Headlines. Unit Count. Headline Schedule. Desktop Publishing, Printing Process, Different Methods of Printing, Letter Press, Off-Set and Gravure. Offset Printing Process Advantage and Disadvantage.

KET TEXTBOOKS

1. The Art of Editing, Baskette and Scissors, Allyn and Bacon Publication
2. Dynamics of Journalism and Art of Editing, S.N. Chaturvedi, Cyber Tech Publications
3. M. V. Kamat – Professional Journalism. - Vikas Publication House Pvt Ltd; First edition (2009)
4. B. N. Ahuja – Theory and Practice of Journalism. - Surjeet Publication, 2009

REFERENCES

1. Bender, J., Davenport, L., Drager, M., & Fedler, F. (2011). Reporting for the Media (10 edition). Oxford University Press.
2. Mencher, M. (2010). Melvin Mencher's News Reporting and Writing (12th edition). McGraw- Hill Education.
3. M.V, K. (2009). The Journalist's Handbook. Vikas Publishing House Pvt Limited.
4. Keeble, R., & Reeves, I. (2014). The Newspapers Handbook. Routledge.
5. Trujillo, T. (2017). Writing and Reporting - News You Can Use. Focal Press.

MOBILE JOURNALISM (23UVCAO2)

Add On Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. How global adoption of mobile has influenced and changed journalism.
2. How to prepare for the future of the media and life in a mobile-first world.
3. How to report and engage with audiences using mobile devices.
4. How to use the best practices for usability and product design when building your mobile experiences.
5. How to make informed decisions about building mobile news products across platforms.

UNIT 1

6 Hours

Introduction to Mobile Journalism, Mobile Journalism Overview, Purpose of Mobile Journalism, Understanding Mobile Journalism, MOJO in India.

UNIT II

6 Hours

Interactive Content Creation, MOJO and instant messaging, Real Time Interviews with Audience participation. Live storytelling for Mobile Journalists, Citizen Journalism through YouTube, Correlation Between MOJO & Streaming Platforms, Tracking the feedback, Organizing and analyzing feedback, Finding solutions to Problems faced by Audience.

UNIT 3

6 Hours

MOJO's Basic Equipment, MOJO & Smartphone, Scope and reach of Smartphone, Overcoming the Limitations of Smartphone.

UNIT 4

6 Hours

Traditional Media & MOJO, Social media & MOJO, Audience Research and Engagement, Social media branding and Marketing, Storytelling and User Generated Content creations, Content marketing, Keyword marketing like SEO, SEM

UNIT 5

6 Hours

Multi Track Video Editing, Adding Titles, Captions and Logos to Smartphone videos, Basics of Voice over, Sound Editing, Mobile News Packaging, Portable News Gathering, MOJO Shoot, Checklist & Tips for a Perfect Shot, Video Shot types and filming angles, Lighting for Videos, Special effects.

KET TEXTBOOKS

1. Anthony Adornato, 2017, Mobile and Social Media Journalism, A Practical Guide, First edition, SAGE.
2. Ivo Burum, Stephen Quinn, 2016, MOJO: The Mobile Journalism Handbook: How to Make Broadcast Videos with an iPhone or iPad, Routledge, 1st Edition

3. Wytse Vellinga and Björn Staschen, 2018, *Mobile Storytelling: A journalist's guide to the smartphone galaxy*, Kindle e-book, 1st Edition.

REFERENCES

1. Stephen Quinn, 2011, *MoJo - Mobile Journalism in the Asian Region*, Second edition, Konrad-Adenauer-Stiftung.
2. Gorham Kindem, Robert B. Musburger, PhD, 2009, *Introduction to Media Production*, 4 th edition, Routledge
3. Robb Montgomery, 2018, *Smartphone Video Storytelling*, 1st edition, Routledge.

RADIO PRODUCTION AND JOCKEYING (23UVCVA1)

Value Added Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. The students are made familiar with the aesthetics of sound and its application in various radio programme formats.
2. The students will be able to write scripts for radio programmes
3. The students will have an understanding on presentation techniques and radio production Management.
4. The students will understand the set-up of radio studio and aware of the innovative developments in radio communication

UNIT 1

6 Hours

Radio Medium, Characteristics, strengths and limits of audio; History of Radio broadcasting in India. Types of Radio: Entertainment Radio, Community Radio, Satellite Radio, Local Radio, Campus Radio, Ham Radio, Internet Radio, Mobile Radio, PAS, and Private FM Radio stations.

UNIT 2

6 Hours

Studio layout, acoustic principles, different kinds of studios. Recording equipment: microphones, mixers and transmitters, amplifiers, multi-track recording technique, mono, stereo, recording and editing consoles. Production Process: Pre-production, Production, Post Production. Preparing Log Sheet of Radio Programs Editing principles: Creating sound effects. Sound concerning visuals. The function of sound, silence and music on the radio. Technology and software used.

UNIT 3

6 Hours

Script Writing Techniques for Radio Programmes. Radio formats: news and entertainment. Public service advertisements, jingles, radio magazine, interview, talk show, vox-pop, discussion, feature, radio play, and documentary. Elements of a radio news story: Newsgathering, writing, elements of a radio news bulletin. Style Book. Spontaneous genres.

UNIT 4

6 Hours

Voice Culture Exercise: Basic of fluency, Voice Modulation, Pitch and Tone, Difference between Language and Diction, Word Stress, Sentence Stress, vocal dynamics and live compering. Content for Radio: Concept development, Usage of words, Clarity in language, Spontaneity, Voice modulation. Sound Recording, Use of Microphones, Console handling, OB Recordings & Live Shows.

UNIT 5

6 Hours

Qualities required to become a Radio jockey, Radio audience measurements systems: RAM, SMS, IVRS and Phone calls, Radiobroadcast styles, Radio Jockey career path, Pros and Cons of becoming a Radio Jockey.

PRACTICAL EXERCISES

1. Radio Jingles (30 Seconds)
2. Five Radio Minutes Interview.
3. Production of Phone-in programmes.
4. Making a Radio Drama.
5. Rj-ingfor musical (5 mins)
6. Production of Radio Commercials
7. Planning and Producing Vox-Pop programme (5 Mins)
8. Producing Five Minutes News Bulletins.

KET TEXTBOOKS

1. Amand Willett: Media Production: A practical Guide to Radio and TV, Routledge
2. Eric G Norberg: Radio Programme Tactics and Strategy, Focal Press Publication.
3. John Allen Hendricks & Bruce Mims: The Radio Station: Broadcasting, Podcasting and Streaming, Routledge.
4. Neelamar M: Radio Programme Production, PHI Learning Pvt. Ltd. 5. Paul Chantler, Peter Stewart: Basic Radio Journalism, Focal Press.

REFERENCES

1. Hausman, C. et al. (2012). Modern radio production: production, programming and performance. Wadsworth.
2. Kaempfer, R. (2004). The radio producer's handbook. Allworth Press.
3. Keith, C. M. (2010). The radio station: broadcast satellite and internet. Focal Press.
4. Mc Leish, R & Link, J. (2016). Radio production. Focal Press.

NEWS ANCHOR AND VIDEO JOCKEY (23UVCVA2)

Value Added Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. Identify the various roles and responsibilities of a news anchor within a news production team.
2. Present confidently in front of the camera, using appropriate body language and facial expressions.
3. Integrate industry standards and practices into all aspects of news anchoring, from scriptwriting to live reporting

UNIT 1

6 Hours

History and evolution of television news. Overview of a news production team and newsroom operations. Basics of television broadcasting technology. Role and responsibilities of a news anchor. Knowledge of Camera, Shots, Angles and Screen Presence, Multi-Camera set ups, Lighting.

UNIT 2

6 Hours

Voice: Audition Techniques to understand the power of your voice, to gain knowledge of how to excel in flawless Delivery, Clarity, Diction and Articulation. Voice modulation and control. Pronunciation and diction. Breathing techniques for sustained speaking. Dubbing and voice-over for Movies and Television.

UNIT 3

6 Hours

Movement and Dance which includes creative Body Movements, Gestures, Postures, Body Language, VJ routines, Signature styles, Beat, Rhythm and Lip sync. Spontaneity, Current Affairs. TV News Presenting Tips and Techniques, Communication, Methods for TV, Compere Approach, Compere Style, Voice Recording, Screen Test Techniques, Visual Recording, Telepromoter Training, Live Telecast.

UNIT 4

6 Hours

VJ Genres and Formats. Writing for television news: style and format. Structuring news scripts for clarity and impact. Editing and proofreading scripts. Reading and interpreting news scripts effectively. Techniques for conducting effective interviews. Research and preparation for interviews. Ethical issues in news broadcasting. Legal considerations and regulations in journalism.

UNIT 5

6 Hours

Personality Development: the art of grooming, Survival Skills. Technical Knowledge and Skills: self-promotion and media amalgamation. The basics of Makeup and Costumes. Diet, Yoga & Exercise and self-help – to keep one fit and active physically and mentally.

PRACTICAL EXERCISES

1. Interview (5 mins)
2. Movie Review (5 mins)
3. Event VJ-ing Indoor/Outdoor (10 mins)
4. VJ-ing with Kids (5 mins)
5. Spoof Show (5 mins)
6. News Reading (5 mins)

KET TEXTBOOKS

1. Hyde, Stuart. Television and Radio Announcing. Kanishka Publications, New Delhi
2. Michael Faulkner (2006). VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK
3. Kennedy and Dennis (2011). The Oxford Companion to Theatre and Performance, First Edition, Oxford University Press, UK

REFERENCES

1. Alan R. Stephenson (2011). Broadcast Announcing Worktext: A Media Performance Guide, First Edition, Focal Press, UK
2. Robert, Kenny F. Teaching TV Production in a Digital World. Libraries unlimited.
3. Boretzky, R. A. and Yarovsky A. Television Journalism. International Organisation of Journalists

SOCIAL MEDIA MANAGEMENT (23UVCEC1)

Extra Credit Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. The students will be able to enhance the social media skills.
2. Understand the importance of audience area of interest
3. Selection of different platforms for specified outcome
4. Critically evaluate the potential for social media technologies to facilitate the formation of identities, communities, activist movements, and consumer markets.
5. Ability to create an integrated marketing communications plan which includes promotional strategies and measures of effectiveness.

UNIT 1

6 Hours

Social Media Management-An Overview, Understanding the existing Social Media paradigms & psychology, Managing Information, Aggregators. Facebook, Twitter, Instagram, LinkedIn, YouTube, Blogs.

UNIT 2

6 Hours

Social Media Content Overview, The Role of Content in social media, The Role of Text, Images, Video in Posts. Social Media Engagement, social media Editorial Calendar, writing for social media: Knowing & Reaching Your Audience, Location-based Tools and the mobile social web. Text messaging/mobile/ experimental applications. Photos in social media, Video in social media. Social Media for Business, Social Media's impact on crisis communication.

UNIT 3

6 Hours

Strategy Plan for Social Media Management, Content strategy, Touchpoint, Analysis Scheduling, Creating Content, Managing Content programmes, Planning Worksheet, Social media campaign. Evaluation of Social Media Platforms, Tools to manage and measure performance of social media content and campaigns, Handling critical issues in social media management and legal aspects of social media.

UNIT 4

6 Hours

Social Media in Integrated Marketing Communications, social media and consumer marketing, how social media marketing is different than others? Forms of Internet marketing, Facebook marketing, LinkedIn Marketing, Twitter Marketing, Facebook advertising. Social Media Policies, Etiquette, Privacy, ethical problems posed by emerging social media technologies, The Basics of Tracking social media.

UNIT 5

6 Hours

Social media KPIs (reach& engagement) – Performing social media analytics(business goal, KPIs, data gathering, analysis, measure and feedback), Pulse matrices – page views, uptime, latency, seven-day active users on business and technical issues. Ready-made tools for web and social media analysis.

KET TEXTBOOKS

1. Luttrell, R. (2016). Social Media: How to Engage, Share, and Connect, 2nd Edition, Rowman and Littlefield.
2. Jan Zimmerman and Deborah Ng (2017), Social Media Marketing All-In-One for Dummies
3. K.M. Shrivastava (2013), Social Media in Business and Governance, Sterling Publishers,

REFERENCES

1. The art of social media: power tips for power users, Guy Kawasaki & Peg Fitzpatrick
2. Media Management: Strategy, Business Models and Case Studies Textbook by Bernd W. Wirtz
3. Ardyth Sohn Broad rick, JanWicks Le Blanc, Stephen Lacy & Angel Powers, Media Management: A casebook Approach Routledge, UK
4. AlanAlbarran, Bozena Mierzejewska &JaeminJung, Hand book of Media Management and Economics (First Edition), Routledge, UK.

IMMERSIVE MEDIA DESIGN (23UVCEC2)

Extra Credit Course

Credit 2

Total Hours 30

COURSE OUTCOMES

1. Evaluate the impact of immersive media design on society.
2. Analyze the ways in which different technologies can be used to create immersive media experiences.
3. Identify key components of immersive media design.
4. Create a prototype of an immersive media design project.
5. Apply best practices and principles of design to an immersive media project.

UNIT 1: Introduction to Immersive Media Design

6 Hours

What is Immersive Media Design? Definition, history and examples of immersive media projects. Principles of Immersive Media Design. How to design for immersion, interactivity, presence and agency. Tools and Technologies for Immersive Media Design. An overview of the hardware and software platforms for creating immersive media content such as VR headsets, AR glasses, projectors, cameras, sensors, game engines etc. Basic Skills for Immersive Media Design. Basic Skills for Immersive Media Design.

UNIT 2: Virtual Reality

6 Hours

Hardware, software, and applications, Market and trends in VR. History and examples of VR applications in various domains such as entertainment, education, health care etc. VR Design Challenges. Technical and human factors challenge in VR design such as performance optimization, user comfort, motion sickness, ethical issues etc. VR Interaction Design. Designing intuitive and natural interactions in VR using various input devices such as controllers, hand tracking, gaze etc.

UNIT 3: Augmented Reality

6 Hours

What is Augmented Reality? Definition, history and examples of AR applications in various domains such as entertainment, education, health care etc. AR Design Challenges. The technical and human factors challenge in AR design such as registration accuracy, occlusion handling, lighting conditions, privacy concerns etc. AR Content Creation.

UNIT 4: Metaverse

7Hours

IMD Apps and Utilities, Immersive Storytelling-Story Engine, Character and Avatar Design-Digital Twins, Acting-Performance, Scenes and Props-Objects, Gestures and Interactions-Digital NVC, Spatial—3D Sound, Voice-Dialogue-Chat. What is The Metaverse? Building The Metaverse, Networking, Computing, Virtual World Engines, Interoperability, Hardware, Payment Rails, Blockchains, When Will The Metaverse Arrive, Meta-Businesses, Metaverse Winners and Losers, Metaversal Existence.

UNIT 5

5Hours

Game Idea and Visualization; Mobile/Social Game design and Game Interface Design; Introducing Unity and Unity Interface; Real Time Rendering and Future Development in technology.

KET TEXTBOOKS

1. Candy, L., & Ferguson, S. (2014). *Interactive Experience in the Digital Age: Evaluating New Art Practice*. Springer Science & Business Media.
2. Furht, B. (2010). *Handbook of Multimedia for Digital Entertainment and Arts*. Springer Science & Business Media.
3. Lyle Skains, R., Rudd, J. A., Casaliggi, C., Hayhurst, E. J., Horry, R., Ross, H., & Woodward, K. (2021). *Using Interactive Digital Narrative in Science and Health Education*. Emerald Group Publishing.
4. Management Association, & Information Resources. (2017). *Digital Multimedia: Concepts, Methodologies, Tools, and Applications: Concepts, Methodologies, Tools, and Applications*. IGI Global.
5. Natkin, S. (2017). *Video Games and Interactive Media: A Glimpse at New Digital Entertainment*. CRC Press.
6. Oliszewski, A., Fine, D., & Roth, D. (2018). *Digital Media, Projection Design, and Technology for Theatre*. Taylor & Francis.
7. Sharma, & S., R. (2011). *Understanding the Interactive Digital Media Marketplace: Frameworks, Platforms, Communities and Issues: Frameworks, Platforms, Communities and Issues*. IGI Global.

REFERENCES

1. Al-Ameen, H., & Hussain, A. (2021). *Augmented Reality and Virtual Reality: Design, Development, and Applications*. CRC Press.
2. Künstner, S., & Angeschaut, M. (2021). *Augmented Reality for Designers*. O'Reilly Media.
3. Wang, Y., & Li, C. (Eds.). (2022). *Augmented Reality and Virtual Reality: Design, Development and Applications*. Springer.
4. Huang, Y., & Chen, Y. (2021). *Augmented Reality for Design and Visualization*. CRC Press.
5. Kim, M., & Sun, K. (2022). *Augmented Reality Design and Development*. Apress.
6. Samanta, A. (2019). *Augmented Reality: Fundamentals, Design, and Development*. Apress.
7. Wang, Y., & Li, C. (Eds.). (2018). *Handbook of Augmented Reality*. Springer.
8. Alves, L., Peres, E., Roque, L., & Mealha, Ó. (Eds.). (2020). *Handbook of research on engaging digital natives in higher education settings*. IGI Global.
9. Birtchnell T., Urry J.(Eds.) (2018) *A New Industrial Future? 3D Printing and the Reconfiguring of Production Distribution and Consumption*. Routledge
10. Cipresso P., Serino S.(Eds.) (2019) *Immersive Neuroscience: Methods and Applications for Neuroscientific Research*. Springer

WEB RESOURCES

1. "Journal of Virtual Reality and Broadcasting" - <http://www.jvrb.org/>
2. "Journal of Gaming & Virtual Worlds" - <https://www.intellectbooks.com/journal-of-gaming-virtual-worlds>
3. "Presence: Teleoperators and Virtual Environments" - <https://www.mitpressjournals.org/loi/pres>
4. "Virtual World Society" - <https://www.virtualworldsociety.org/>
5. "Immersive Learning Research Network" - <https://immersivelrn.org/>
6. "International Virtual Reality Association" - <https://www.ivrar.org/>
7. "The XR Association" - <https://www.xra.org/>
8. "The Khronos Group - Open Consortium of Leading Hardware and Software Companies" - <https://www.khronos.org/>