**M.Sc.,**

**VISUAL COMMUNICATION DIGITAL FILMMAKING AND MEDIA PRODUCTION STREAM**

**SYLLABUS**

**FROM THE ACADEMIC YEAR**

**2023 - 2024**

**TAMIL NADU STATE COUNCIL FOR HIGHER EDUCATION**

**CHENNAI – 600 005.**

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| **TANSCHE REGULATIONS ON LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK FOR POSTGRADUATE EDUCATION** |
| **Programme** | **M.Sc.,Visual Communication DigitalFilmMakingandMediaProductionStream** |
| **Programme Code** |  |
| **Duration** | **PG - Two Years** |
| **Programme Outcomes (Pos)** | **PO1: Problem Solving Skill**Apply knowledge of Management theories and Human Resource practices to solve business problems through research in Global context.**PO2: Decision Making Skill**Foster analytical and critical thinking abilities for data-based decision-making.**PO3: Ethical Value**Ability to incorporate quality, ethical and legal value-based perspectives to all organizational activities.**PO4: Communication Skill**Ability to develop communication, managerial and interpersonal skills.**PO5: Individual and Team Leadership Skill**Capability to lead themselves and the team to achieve organizational goals.**PO6: Employability Skill**Inculcate contemporary business practices to enhance employability skills in the competitive environment.**PO7: Entrepreneurial Skill**Equip with skills and competencies to become an entrepreneur.**PO8: Contribution to Society** Succeed in career endeavors and contribute significantly to society.**PO 9 Multicultural competence** Possess knowledge of the values and beliefs of multiple cultures and a global perspective.**PO 10: Moral and ethical awareness/reasoning**Ability to embrace moral/ethical values in conducting one’s life.  |
| **Programme Specific Outcomes****(PSOs)** | **PSO1 – Placement**To prepare the students who will demonstrate respectful engagement with others’ ideas, behaviors, beliefs and apply diverse frames of reference to decisions and actions.**PSO 2 - Entrepreneur**To create effective entrepreneurs by enhancing their critical thinking, problem solving, decision making and leadership skill that will facilitate startups and high potential organizations.**PSO3 – Research and Development**Design and implement HR systems and practices grounded in research that comply with employment laws, leading the organization towards growth and development.**PSO4 – Contribution to Business World**To produce employable, ethical and innovative professionals to sustain in the dynamic business world.**PSO 5 – Contribution to the Society**To contribute to the development of the society by collaborating with stakeholders for mutual benefit. |

**Template for P.G., Programmes**

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Semester–I** | **Credit** | **Hours** | **Semester-II** | **Credit** | **Hours** | **Semester-III** | **Credit** | **Hours** | **Semester–IV** | **Credit** | **Hours** |
| 1.1. Core-I  | 5 | 7 | 2.1. Core-IV  | 5 | 6 | 3.1. Core-VII | 5 | 6 | 4.1. Core-XI  | 5 | 6 |
| 1.2 Core-II  | 5 | 7 | 2.2 Core-V  | 5 | 6 | 3.2 Core-VII  | 5 | 6 | 4.2 Core-XII | 5 | 6 |
| 1.3 Core – III  | 4 | 6 | 2.3 Core – VI | 4 | 6 | 3.3 Core – IX | 5 | 6 | 4.3 Project with viva voce | 7 | 10 |
| 1.4 Discipline Centric Elective -I | 3 | 5 | 2.4 Discipline Centric Elective – III | 3 | 4 | 3.4 Core – X  | 4 | 6 | 4.4Elective - VI (Industry / Entrepreneurship) 20% Theory80% Practical  | 3 | 4 |
| 1.5 Generic Elective-II:  | 3 | 5 | 2.5 Generic Elective -IV:  | 3 | 4 | 3.5 Discipline Centric Elective - V  | 3 | 3 | 4.5 Skill Enhancement course / Professional Competency Skill  | 2 | 4 |
|  |  |  | 2.6 NME I | 2 | 4 | 3.6 NME II | 2 | 3 | 4.6 Extension Activity | 1 |  |
|  |  |  |  |  |  | 3.7 Internship/ Industrial Activity | 2 | - |  |  |  |
|  | **20** | **30** |  | **22** | **30** |  | **26** | **30** |  | **23** | **30** |
| **Total Credit Points -91** |

**Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credits and Hours Distribution System**

**for all Post – Graduate Courses including Lab Hours**

**First Year – Semester – I**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – I | 5 | 7 |
| Core – II | 5 | 7 |
| Core – III | 4 | 6 |
| Elective – I | 3 | 5 |
| Elective – II | 3 | 5 |
|  |  | **20** | **30** |

**Semester-II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – IV | 5 | 6 |
| Core – V | 5 | 6 |
| Core – VI | 4 | 6 |
| Elective – III | 3 | 4 |
| Elective – IV | 3 | 4 |
| Skill Enhancement Course [SEC] - I | 2 | 4 |
|  |  | **22** | **30** |

**Second Year – Semester – III**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – VII | 5 | 6 |
| Core – VIII | 5 | 6 |
| Core – IX | 5 | 6 |
| Core (Industry Module) – X | 4 | 6 |
| Elective – V | 3 | 3 |
| Skill Enhancement Course - II | 2 | 3 |
|  | Internship / Industrial Activity [Credits] | 2 | - |
|  |  | **26** | **30** |

**Semester-IV**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credits** | **No. of Hours** |
|  | Core – XI | 5 | 6 |
| Core – XII | 5 | 6 |
| Project with VIVA VOCE | 7 | 10 |
| Elective – VI (Industry Entrepreneurship)  | 3 | 4 |
| Skill Enhancement Course – III / Professional Competency Skill | 2 | 4 |
| Extension Activity | 1 | - |
|  |  | **23** | **30** |

**Total 91 Credits for PG Courses**

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| **METHODS OF EVALUATION** |
| **Internal Evaluation** | Continuous Internal Assessment Test  | **25 Marks** |
| Assignments / Snap Test / Quiz |
| Seminars  |
| Attendance and Class Participation |
| **External Evaluation** | End Semester Examination | **75 Marks** |
| **Total** | **100 Marks** |
| **METHODS OF ASSESSMENT** |
| **Remembering (K1)** | * Thelowestlevelofquestionsrequirestudentstorecallinformationfromthecoursecontent
* Knowledgequestionsusuallyrequirestudentstoidentifyinformationinthetextbook.
 |
| **Understanding (K2)**  | * Understandingoffactsandideasbycomprehendingorganizing,comparing,translating,interpolatingandinterpretingintheirownwords.
* Thequestionsgobeyondsimplerecallandrequirestudentstocombinedatatogether
 |
| **Application (K3)** | * Studentshavetosolveproblemsbyusing/applyingaconceptlearnedintheclassroom.
* Studentsmust usetheir knowledgetodetermineaexactresponse.
 |
| **Analyze (K4)**  | * Analyzingthequestionisonethatasksthestudentstobreakdownsomethingintoitscomponentparts.
* Analyzingrequiresstudentstoidentifyreasonscausesormotivesandreachconclusionsorgeneralizations.
 |
| **Evaluate (K5)** | * Evaluationrequiresanindividualtomakejudgmentonsomething.
* Questionstobeaskedtojudgethevalueofanidea,acharacter,aworkofart,orasolutiontoaproblem.
* Studentsareengagedindecision-makingandproblem–solving.
* Evaluationquestionsdonothavesinglerightanswers.
 |
| **Create (K6)** | * Thequestionsofthiscategorychallengestudentstogetengagedincreativeandoriginalthinking.
* Developingoriginalideasandproblemsolvingskills
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**PROGRAMME OUTCOMES (PO) - PROGRAMME SPECIFIC OUTCOMES (PSO) MAPPING**

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| --- |
| **PROGRAMME SPECIFIC OUTCOMES (PSO)** |
|  | **PO1** | **PO2** | **PO3** | **PO4** | **PO5** |
| **PSO1** | **3** | **3** | **3** | **3** | **3** |
| **PSO2** | **3** | **3** | **3** | **3** | **3** |
| **PSO3** | **3** | **3** | **3** | **3** | **3** |
| **PSO4** | **3** | **3** | **3** | **3** | **3** |
| **PSO5** | **3** | **3** | **3** | **3** | **3** |

**Level of Correlation between PO’s and PSO’s**

*(Suggested by UGC as per Six Sigma Tool – Cause and Effect Matrix)*

Assign the value

**1 – Low**

**2 – Medium**

**3 – High**

**0 – No Correlation**

M.Sc.VisualCommunication

**DIGITALFILMMAKINGANDMEDIAPRODUCTIONSTREAM**

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|  |
| **SEMESTER 1** |  | **SEMESTER 2** |
|  |  | Hour | Credit |  |  |  |  | Hour | Credit |  |
| Core I | Introduction to CommunicationTheories | 7 | 5 |  |  | Core – IV | Film Direction and ScreenplayWriting Practice | 6 | 5 |  |
| Core II | Media Research Methods | 7 | 5 |  | Core – V | Laws and Ethics for Media | 6 | 5 |  |
| Elective I | Culture and EntertainmentMedia | 5 | 3 |  | Elective – III | Writing for Media Practice | 4 | 3 |  |
| Elective II | Film Studies and Appreciation | 5 | 3 |  | Elective- IV | Documentary Film MakingPractice | 4 | 3 |  |
|  | **Total** | **30** | **20** |  |  | **Total** | **30** | **22** |  |
| **SEMESTER 3** |  |  | **SEMESTER 4** |  |
| Core – VII | Theories of Visual Analysis | 6 | 5 |  | Core – XI | Stop-Motion Film MakingPractice | 6 | 5 |  |  |
| Core – VIII | Media Management andEconomics | 6 | 5 |  | Core – XII | Portfolio Presentation | 6 | 5 |  |  |
| Core – IX | Art Direction for FilmmakingPractice | 6 | 5 |  |  | Project with Viva voce  | 10 | 7 |  |  |
| Core – X | Dramatic Performance for filmMaking | 6 | 4 |  | Elective VI | Introduction to 2DAnimation Film Making Practice | 4 | 3 |  |  |
| Elective – V | Digital Film Making Lab / Advertisement Production Lab. | 3 | 3 |  |  | Skill Enhancement Professional Competency Skill  | 4 | 2 |  |  |
| NME | Mini Project (in DFM) | 3 | 2 |  |  | Extension Activity |  | 1 |  |  |
|  | **TOTAL** | **30** | **26** |  |  |  | **TOTAL** | **30** | **23** |  |  |

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| ELECTIVEI |
| 21VMC631 | AdvancedPhotography Lab. | 0 1 2 | 2 |
| 21VMC632 | DigitalCompositing&ColorCorrectionLab | 0 1 2 | 2 |
| 21VMC575 | UI/UX Designing Practice | 0 1 2 | 2 |
| ELECTIVEII |
| 21VMC634 | SoundDesigning&MasteringPractice | 0 1 2 | 2 |
| 21VMC636 | CorporateFilmProductionLab | 0 1 2 | 2 |

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| **INTRODUCTIONTOCOMMUNICATIONTHEORIES** |
|  | **LTP** | **Credits** |
|  | 3 0 0 | 3 |

Objectives:

To develop the knowledge of basic elements of Communication. To inculcate the knowledge of communicationmodels.TointroducestudentstothetheoriesofCommunication.Toacquaintstudents with the various types of Communication.

CourseOutcome(CO)–

* CO1.StudentswouldbeabletointroducethemselvestothetheoriesofCommunication.
* CO2.StudentswouldbeabletoinculcatetheknowledgeofCommunicationmodels.
* CO3.Studentswouldbeabletodeveloptheknowledgeofbasicelementsof Communication.
* CO4.Studentswouldbeabletoacquaintthemselveswiththevarioustypesof Communication.
* CO5.Studentswouldbeabletoincorporatethesetheoriesinmassmedia research.

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| **UNITS** | **MODULE** | **HOURS NEEDED** |
| Unit1 | Definition, nature and scope of communication; Communication variables; Process and functions of communication; Levels of communication - Intrapersonal, Interpersonal, small group, public, Intercultural and non-verbal communication; Communication barriers; Masscommunication-meaningandconceptof'mass'-natureand scope;Media for mass communication; Functions and dysfunctions of mass communications. | 10 hrs |
| Unit2 | Communication Models - Aristotle’s model, Lasswell model, Shanon andWeavermodel,OsgoodandSchramm,Dance,Newcomb,Defleur, Gatekeeping and Gerbner. | 9 hrs |
| Unit3 | Theories of Communication - Dependency Theory, cultivation theory, Agenda Setting Theory, Use and Gratification Theory, Spiral of Silence Theory,HypodermicNeedleTheory;DiffusionofInnovation;Perception and Persuasion Theory | 9 hrs |

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| Unit4 | Media systems and theories: Authoritarian, Libertarian, Socialistic, Social-responsibility,Development,Participatory;InteractiveTheory-Onestepflow,Two-stepflow(OpinionLeaders)andMultistepflow | 9 hrs |
| Unit5 | Massmedia:publicopinionanddemocracy.Mediacultureanditsproduction;MediaandChildren;ViolenceandObscenityinMedia;Folk and Traditional Media | 8 hrs |

(WhicheverisApplicable)

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| Assignedreadings | MassCommunicationinIndiabyKevalJ Kumar |
| Writingassignments | Studentscanapplythesetheoriesandmodelswithcontemporarymediaissuesandwritethe assignment regarding the same. |
| Project | - |
| Laborworkshop | - |
| Fieldwork/experience | - |
| Onlineactivities | Quiz |
| Performances/creativeactivities | DebateandPresentation |
| Learningoutcomes | - |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. DennisMcQuil:MassCommunicationTheory:AnIntroduction
2. MelvinL.DeFleurandSandraBall–Rokeach:TheoriesofMassCommunication
3. MelvinL.DefleurandEvetteDennis:UnderstatingMassCommunication
4. BerkoandWolvin: Communication
5. SurgeonGenerel’sScientificAdvisorycommitteeonTelevisionandSocialBehaviour Reports, USA.
6. JoshiP.:Culture,CommunicationandSocialChange
7. WilburSchramm:TheprocessandEffectsofMassCommunication
8. WilburSchramm:Men,MessageandMedia
9. DennisMcQuail:MilestonesinMassCommunicationResearch
10. StephenW&LittleJohn:TheoriesofWomen Communication
11. S.J.Baran&D.K.Davis:MassCommunicationTheory–FoundationsFerment&Future.

# MEDIARESEARCHMETHODS

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|  | LTP | Credits |
|  | 3 0 0 | 3 |

**Objectives:**

* + To introduce students to basic principles associated with conducting Post graduate-level research, including identifying a research topic; accessing and critiquing scholarly research; writing a literature review; and research ethics.
	+ Students are also introduced to research design and to qualitative and quantitative methodological approaches to collecting and analyzing data.
	+ Giventhenatureofthediscipline,thecourseprovidessomeemphasisonparticipatoryresearch methods.
	+ Todevelopnewscientiﬁctools,conceptsandtheoriestosolveandunderstandscientiﬁcand

nonscientiﬁcproblems

* + To enrichtheinnovative frameworktowardscommunication research withamultidisciplinary approach.

# CourseOutcome(CO)–subject outcome:

* + To equip researchers with research methodology essential for pursuing research degrees (Doctor of Philosophy (Ph.D.), Masters in Philosophy) and research in undergraduate and postgraduate courses.
	+ To enable researchers in writing various research reports, thesis, dissertation, research papers, articles, essays.
	+ TogetaknowledgeofResearchGrantsandhowtowriteResearchGrant Proposals
	+ To get a research position in countries like U.S.A., Canada, Germany, England, Japan, Australia, etc.
	+ Toenabletheresearcherstoapproachgrassrootlevelimplicationsonsocialissues.

# Key Learning:

ArticleWriting,Essay,ResearchPaper,BookReview,Thesis;Dissertation,Book,CitationMethods and Styles, Research Grant Proposals

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| --- | --- | --- |
| UNITS | MODULE | HOURS NEEDED(40Hrs) |
| Unit 1 | **ResearchFrameworkandLiteratureStudy**Meaning and Concept of research – Motivation and Objectives – Research Methods Vs Methodology – Types of Research - Defining and formulating research Problem – research questions- Importance of Literature Review – ResearchDesign-Executionoftheresearch–Problem,Formation-Observationanddatacollection–MethodsQualitative–quantitativeresearch in media studies | 10 |
| Unit 2 | **ResearchDesign&StatisticsTools:**Sampling–TypesofSampling–Validity–Measurement –construct validity* Reliability-LevelsofMeasurement –TypesofData–Scaling-Qualitative
* Quantitative measures- Hypothesis - testing – Generalization – Variables - Types of Data – Unit of analysis - Statistical Analysis- Tabulation of data – interpretation– Graphical representationof data– Presentingstatistical Data– content analysis–Case Study - non –parametric statistics –chi- square – contingency table analysis – parametric statistics – Mean, Proportion, ‘t’ test
* analysisofvariance(ANOVA)-RegressionandCorrelation.
 | 10 |
| Unit3 | **TheoreticalFrameworkforResearch**Media theories – Philosophy of Research – Structerization of Research – Deduction–Induction-Communicationtheories-Aestheticstheoryofvisual communication – character and visual aesthetics – Perception theory – audienceresearch–Semiotics–motionandframesemiotics–Cognitivetheory –filmtheory–narrativetheory-culturalaesthetictheories–behavioraltheories–Social –Newmedia | 10 |
| Unit 4 | **ArtofResearchWriting**Writing research paper – reviews - presentation of research - Bibliography – APAStyle–Intext-Citation-plagiarism-Utilityofthestudy-Differentsteps | 6 |

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| --- | --- | --- |
|  | inthepreparation–Layout,structureandLanguageoftypicalreports– Illustrations and tables - referencing and footnotes |  |
| Unit 5 | **ResearchaidsandEthics**Useofvisualaids-PreparingResearchpapersforjournals,Seminarsand Conferences–CalculationsofImpactfactorofajournal,citation-EthicalIssues – Ethical Committees – Reproduction of published material Acknowledgement –Reproducibility and accountability. |  |
|  | 4 |

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| --- | --- |
| Assignedreadings | Practice&Seminaronformulatingresearchproblem– Presentation & analysis of Case studies |
| Writingassignments | In text Citation and APA Style Formulation Practice IdentificationofResearchProblemandframingObjectives |
| Project | Reviewresearcharticleandpresentation |
| Laborworkshop | * Hand onWorkshoponusing Tools andapplication for Statistical analysis
* Seminar on Methods and Theories for Mass media research, perspectives and approaches
* Workshop on Writing and structuring Research thesis
* SeminaronEthicalissues,responsibilitieson researcher, Publication standards
 |
| Fieldwork/experience | Workingonreal-timeissuesrelatewithCommunication,MediaandSociety |
| Onlineactivities | UnderstandingOnlinetoolswhichsupportresearchtobecomeeffective |
| Performances/creativeactivities | N/A |
| Learningoutcomes | Constructiveideasfromoveralllearningprocessinthe post-graduationwhichtransfertheneedforresearchingrassrootlevelwithparticipatoryapproach. |

# References:

1. MassCommunicationTheory–McQuailDenis(SagePublication)
2. AudienceAnalysis–McQuailDenis(SagePublication)
3. MassMediaResearch–RogerWimmer&JosephDominick
4. MethodsinSocialResearch–KothariC.R
5. BasicsofQualitativeResearch–StraussAnselm,CorbinJuliet
6. Berger,Arthur,(2000),MediaandCommunication ResearchMethods:AnIntroductionto Qualitative and Quantitative Approaches, Sage Publications.
7. VisualCommunicationTheoryandResearchAMassCommunicationPerspective SHAHIRA FAHMY, MARY ANGELA BOCK, AND WAYNE WANTA
8. VisualCommunication-ResearchDesignsbyKeithKenney
9. Social Media, Sociality, and Survey Research Edited by Craig A. Hill, Elizabeth Dean, JoeMurph
10. Research Design- Qualitative, Quantitative, and Mixed Methods Approaches, Fifth Edition- John W. Creswell, J. David Creswell

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| **AUDIOVISUALTECHNOLOGY** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC503 | **3-0-0** | 3 |

Objectives:Thiscoursewasdesignedtoprovidestudentswithskillsandknowledgeabout audioand video production

CourseOutcome(CO)–

* + 1.Studentswillbeabletoworkwithadvancedvideocameras.
	+ 2.Studentswillbeabletoworkwithadvancedaudioandvideoeditingsoftwares.
	+ 3.Studentswillabletoworkwithvariousequipmentsusedinproductionlikeaudioand video mixers.
	+ 4.Know-howof audioandvideotechnologymakesstudentsindustryreadyandenables them to become valuable assets in the fast paced media field.

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| UNITS | MODULE | HOURS NEEDED |
| Unit1 | Visual Language – Perception and Composition; Shots & movements; PrincipleofVisualLanguage-Headroom,Noseroom,180degreerule,shot- reverse shot sequence, Triple take; Video camera and its support systems; Television cameras – Studio based cameras & other cameras. | 9 |
| Unit2 | Lighting for Video Production – Properties of light, Factors influences lighting needs, Lighting ratio, lighting instruments and accessories; Sound- Propertiesofsound,soundwave,TypesofMicrophones;Audioconnectors. | 9 |
| Unit3 | StagesofTVandRadioPrograms–Preproduction,Productionandpost production; Personnel roles and responsibilities in Video production and news production; Field production – ENG and EFP. | 9 |
| Unit4 | Typesofediting-Assembleandinsert;Modesofediting-online,offline, Linear and nonlineartypesoftware; Tapeformats– different formats of tapes; Tapeless format- Different recording media; Distribution Media; Media storage systems; | 9 |
| Unit5 | Writingfortelevision–Scriptwriting,GenresofTVprograms-News,Talk shows, panel discussion, Music and dance programmes, Phone in Programmes, Quiz shows; Entertainment shows. Writing for documentary- Pre and post production script; Types of documentary | 9 |

TextBooks:

VideoProductionbyVasukibelavadi–oxfordpublications.

VideoProductionTechniques-TheoryandPracticefromConcepttoScreen

References:

AllanWurtzel:Televisionproduction.

GeraldMilerson:TheTechniquesoftelevisionproduction. Herbert Zettle- Television production handbook

(WhicheverisApplicable)

|  |  |
| --- | --- |
| Assignedreadings | - |
| Writingassignments | TVscriptsample |
| Project | Documentary |
| Laborworkshop | - |
| Fieldwork/experience | - |
| Onlineactivities | - |
| Performances/creativeactivities | - |
| Learningoutcomes | - |

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| **CULTUREANDENTERTAINMENTMEDIA** |
| **CourseCode** | LTP | **Credits** |
| 21VMC504 | 3-0-0 | 3 |

**Objectives:**TounderstandthebasicsofCulture.ToapplythetechniquesinEntertainment Media

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| **CO1** | **Studentswillbeabletopromoteanddevelopthegrowthofentertainmentandmedia industry.** |
| **CO2** | **Studentslearnawidevarietyofculture,art,indepth.** |
| **CO3** | **Studentslearnthehistoryofdifferenttypesofmusic,dance,art,andentertainingart forms. And** |
| **CO4** | **Studentswillbeabletolearntheculturalsignificanceofmedia.** |

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| **CO5** | **Thedeepknowledgehelpstudentstoapproachandhandlenewsandrelatedprojects more professionally.** |

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| **UNITS** | **MODULE** | **HOURS NEEDED** |
| Unit1 | Culture- Definition & Concept; Characteristics of Culture; Typesof Culture; Inter Culture & Popular Culture; Culture & Communication; Religion-Major&Minorities;Castes-Dalit&TribalCultureinIndia; ChallengesofIndianCulture. | 9 |
| Unit2 | Religion, culture and women's human rights; Portrayal of woman in entertainment; chick flicks; girl friend flicks; female buddy film; Alliance of WomenFilmJournalists;Femmesinfilm;stockcharacterinfilm;(ManicPixie Dream Girl)MPDG; Women In Indian Entertainment media. | 9 |
| Unit3 | Music- Definition & Concept; Film Music; Music Industry inIndia; Leading Music Companies in India- T-series, Polygram, HMV, Tips, Sony Music&Universal;RecentdevelopmentinIndianMusicIndustry.Theatre- Definition & Concept; Characteristics of Theatre; Elements of Theatre; Drama- Definition & Concept; Different forms of Drama; Difference betweenTheatre& Drama; Drama in films. | 9 |
| Unit4 | Newspaper Industry- Definition & Concept;Recent Development in Newspaper Industry & e-newspapers; Growth of Magazines India English & Regional; Publication Industry-Novel& Education. RadioIndustry- Definition&Concept;CommunityRadio&SocietyDevelopment;Television Industry- Definition & Concept; Recent Growth- DTH, CAS System, IPTV; Television & Cinema. | 9 |
| Unit5 | Onlinesocialentertainment;livevideostreaming;videochatcommunications; multi-playergaming;musicandvideosstreaming;socialnetworkingwebsites; traditional media companies and social components; live platforms; Packaged Internet platforms; OTT platforms- television, messaging, voice calling; Streaming media; Online vs. traditional media. | 9 |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Writingassignments | Womenportrayalinentertainmentmedia,Social media influence in entertainment media. |
| Project |  |
| Laborworkshop |  |

|  |  |
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| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| Learningoutcomes |  |

# Text Books:

1. MichaelJ.Haupert(2012).EntertainmentIndustry:AReferenceHandbook,First Edition, ABC- CLIO, USA
2. MarcelDanesi(2012).PopularCulture:IntroductoryPerspectives,FirstEdition, Rowman & Littlefield Publishers, UK

# References:

1. JohnStorey(2009).CulturalTheoryandPopularCulture:AnIntroduction,FirstEdition,Pearson Education, UK

# FILMSTUDIESANDAPPRECIATION

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| **CourseCode** | **LTP** | **Credits** |
| **21VMC505** | 3 0 0 | 3 |

Objectives:Tointroducethestudent totheworldandlanguageofcinema.Tohelpthestudent immerse into its detail and appreciate the medium and the art form that film is.

CourseOutcome(CO)–

* + 1Studentswillbeabletounderstandthebasicsoffilmlanguage
	+ 2Studentswill beabletobeabletoobservedeeply-boththenuancesoffilm andour response to it, as a viewer
	+ 3Studentswillbeabletounderstandnarrativecomplexityandbeexposedtodifferent kinds of film forms - experimental film, documentary film and animated films
	+ 4Studentswill beabletoappreciatecinemaanditsconnectionoffilmtoculture,society and politics.
	+ 5Studentswillbeabletobeabletoreviewandanalyseafilm

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| UNITS | MODULE | HOURS NEEDED |
| Unit1 | Waysoflookingatfilm.Filmasart.Intersectionoffilmwithotherforms of art - music, literature andtheatre. Introduction tofilm language. Story and theme. | 5 |

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| --- | --- | --- |
| Unit2 | The first two micro elements of film language: Cinematography and Sound.Typesofshotsandtheireffectonthetheme,characterperception and story.Diegetic sound,non-diegetic sounds,music, soundeffects and silence. | 10 |
| Unit3 | MiseensceneandEditing.Aspectsofmise-en-scene-4Psand2Ls,hair, costume and make cup. Functions of editing - rhythm and pace. Montage, Kuleshov effect. Continuity editing. Manipulating time and space with mise en scene and editing. Alternative to continuity editing. | 10 |
| Unit4 | TheNarrative.Principlesofnarrativeconstruction-storyandplot,time and space. Three act structure and the story arc. Linear and non linear narratives. Non narratives. Introduction to different film forms: Experimental film, Documentary film, Short film and Animated film. | 10 |
| Unit 5 | Film genres - definition & concept. Thrillers, musicals, science fiction, comedy among others. Emerging trends in digital film and short films. Screeningawardwinningshortfilmsandfeaturesfilms-appreciatingand analysing them. | 10 |

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| Assignedreadings |  |
| Writingassignments | - Filmanalysisofspecificassignedshort films/ feature films |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities | - Filmwatching |
| Performances/creativeactivities | - Creatingafilmposter |
| Learningoutcomes |  |

# ReferenceTextBooks

* Howtoreadafilm-JamesMonaco
* Filmart-DavidBordwellandKristinThompson
* TheHistoryofCinemaforBeginners -JarekKupsc
* Filmish–EdwardRoss
* RichardDyer(2000).FilmStudies: Critical Approaches,First Edition,OxfordUniversityPress, UK

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| **AdvancedDigitalImagingLab.** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC581 | 0 1 2 | 2 |

Objectives:

This course covers the advanced skills of image production and manipulation, using the industry- standardsoftwaretoworkwithdigital imagesforbothWebandprint use.Anoverviewofthedigital imaging workflow will be presented, with emphasis on image processing.

CourseOutcome(CO)–

* Studentswill beabletoanalyse,synthesize,andutilizedesignprocessesandstrategyfrom concept to delivery to creatively solve communication problems.
* Studentswillbeabletoapplygraphicdesignprinciplesintheideation,development,and production of visual messages.
* Students will be able to create effective print and digital communications and user experiencesthroughtheapplicationoftheories,tools,andbestpracticesinthefield.
* Anunderstandingoftoolsandtechnology,includingtheirrolesinthecreation,reproduction, and distribution of visual messages. Relevant tools and technologies include drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
* Demonstratetheprofessionalreadinesstothriveinthecreativeindustries.

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| CourseContents/ Operational Terminologies | CourseInput | HOURS NEEDED |
| Gettingtoknowthework area | WorkspaceIntroduction,Usingthetools,Samplinga color, Working with tools and tool propertiesUndoingactions,Moreaboutpanelsandpanellocations | 1 HR |
| Workingwithselections | About selecting and selection tools, Using the Quick Selection tool, Moving a selected area, Manipulating selections,UsingtheMagicWandtool,Selectingwiththe lasso tools, Rotating a selection, Selecting with theMagnetic Lasso tool, Selecting from a center point, Resizingandcopyingaselection,Croppinganimage | 3 HRS |
| Basicphotocorrections | Strategy for retouching, Resolution and image size, Opening a file, Straightening and cropping the image, Adjusting the color and tone, Using the Spot Healing Brushtool,Applyingacontent-awarepatch,Repairing areaswiththeCloneStamptool,Sharpeningtheimage | 4 HRS |
| Layerbasics | Aboutlayers,UsingtheLayerspanel,Rearranginglayers, Applying a gradient to a layer, Applying a layer style,Addinganadjustmentlayer,Updatinglayereffects, Adding a border, Flattening and saving files | 1 HR |
| Quickfixes | Improving a snapshot, Adjusting facial features with Liquify, Blurring a background, Creating a panorama Filling empty areas when cropping, Correcting image distortion,Extendingdepthoffield,Movingobjectswith the Content-Aware Move tool, Adjusting perspective inanimage | 2 HRS |
| Masksandchannels | Workingwithmasksandchannels Getting startedUsingSelectandMask Creating a quick maskManipulatinganimagewithPuppetWarpUsinganalphachanneltocreateashadow | 2 HRS |
| Typographicdesign | About type GettingstartedCreatingaclippingmaskfrom type | 2 HRS |

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|  | Creating type on a path Warping point type Designingparagraphsoftype Adding a rounded rectangle Adding vertical text |  |
| Vectordrawing techniques | Aboutbitmapimagesandvectorgraphics About paths and the Pen toolGettingstartedDrawingwiththePentoolWorkingwithdefinedcustomshapes Importing a Smart ObjectAddingcoloranddepthtoashapeusinglayerstyles | 2 HRS |
| Advancedcompositing | Getting started Arranging layers Using Smart Filters Painting a layer AddingabackgroundUsingtheHistorypaneltoundoedits Upscaling a low-resolution image | 2 HRS |
| Paintingwiththemixer brush | About the Mixer Brush Getting started Selectingbrushsettings Mixing colorsMixingcolorswithaphotographPaintingandmixingcolorswithbrushpresets | 2 HRS |
| Editingvideo | GettingstartedAbout the Timeline panel Creating a new video project Animatingtextwithkeyframes Creating effectsAddingtransitions Adding audioMutingunwantedaudioRenderingvideo | 1 HR |
| Workingwithcamera raw | GettingstartedAbout camera raw files ProcessingfilesinCameraRawApplyingadvancedcolorcorrection | 2 HRS |
| Preparingfilesforthe web | GettingstartedUsinglayergroupstocreatebuttongraphics Automating a multistep taskDesigningwithartboards | 1 HR |
| Producingandprinting consistent color | Preparingfilesforprinting Gettingstarted Performing a “zoom test”Identifyingout-of-gamutcolors Adjusting an imageConvertinganimagetoCMYK About color managementSpecifyingcolor-managementsettings Proofing an image on screenSaving the image as a CMYK EPS file PrintingaCMYKimagefromPhotoshop | 2 HRS |

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| Advanced | All-new Smart Sharpen, Intelligent upsampling, Camera ShakeReduction,Editableroundedrectangles,Improved 3D painting, Improved type styles, Improved 3D Scene panel, Improved 3D effects, Automating and Scripting Workflow in Photoshop | 2 HRS |
| Exportingwork | SavingwithDifferentFileFormats,SavingforWeb&Devices,PrintingandPDFOptions | 1 HR |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Assignments | Assignment01:Creatingaphotocollageusing selections.Assignment 02: Image retouching Assignment03:LayerMaskscompositing. Assignment 03: Image Manipulation.Assignment 04: Create a Digital Painting Assignment 05: Create Text ArtsAssignment06:MagazineCoverpageDesignAssignment07:PosterorAdvertisingMaking Assignment 08: Web Ad / Social media ad designingAssignment09:Creategifanimation |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| Learningoutcomes | From photo editing and compositing to digital painting,animation,andgraphicdesigntoposters, packaging, banners, and websites; all graphic design starts with Photoshop.Constructdocumentsutilizingselections,layers, and blending modes. |

# ReferenceTextBooks

1. AdobePhotoshopClassroominaBook(2021release)Paperback–byConradChavez (Author), Andrew Faulkner
2. PhotoshopCCinSimpleStepsPaperback–byDTEditorialServices

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| **ProfessionalPhotographyLab** |
| **CourseCode** | **LTP** | **Credits** |
| **21VMC582** | **0-1-2** | **2** |

Objectives:

TheobjectiveistounderstandPhotographyfromthebasicstoitspresentdayusage.

CourseOutcome(CO):

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| 1.StudentswillbeintroducedtothetechnicalaspectsofaDSLRcameras |
| 2.StudentswillbefamiliarizedwithvariousLensesandfilters |
| 3.StudentswillbetaughttoworkwithDSLRcamerasinindoorandoutdoor with lighting. |
| 4.Studentswillbefamiliarizedwithflashandstrobelighting |
| 5.Studentswillbeintroducedtobasicsofportraitlighting. |

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| UNITS | MODULE | HOURS NEEDED |
| Unit 1 | **EyeofthePhotographer–**Tounderstandhowthehumaneyeworkswhen it comes to capturing/framing an image. | 3 |
| Unit 2 | **Cameras–**Togainknowledgeaboutdifferenttypesofcameras.Fromits inception to the present day camera. | 3 |
| Unit 3 | **LensesandFilters–**Tounderstandthesignificanceoflensandfilter.And different types of it. | 3 |
| Unit 4 | **Howtouseyourcamera–**Gainknowledgeabouthowtohandle/usea camera in different situations. | 3 |
| Unit 5 | **Developingyourvisual**–Gainmoreknowledgeaboutframingapicture. How good framing creates a better impact as a visual. | 3 |
| Unit 6 | **Imagecapture–**Tounderstandthetechnicalitiesofhowanimagegets captured in a camera. | 3 |
| Unit 7 | **Exposure–**Tounderstandwhataretheimportantfactorswhenitcomesto getting the right exposure for an image. Using shutter speed, aperture and ISO | 3 |
| Unit 8 | **WorkflowandImageediting**–Toenhancetheimagequalityby processing it on image editing softwares. | 4 |
| Unit 9 | **OutdoorLighting–**Togetbetterunderstandingonnaturallightings.How to make use of it to its maximum to get a good image. | 3 |
| Unit 10 | **NaturalandAvailablelight**–Tounderstandthedifferencesbetween different angles while composing a frame. | 3 |

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| Unit 11 | **Artificiallight**–Togetbetterunderstandingonartificiallightings.Whichmeansstudiostrobelight,continuoussourceoflightandspeedlights. | 5 |
| Unit 12 | **Basicportraitlighting-**Howtolightaportrait.Usingakeylightand adding a reflector or another light. |  |

(WhicheverisApplicable)

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| Assignedreadings | Waysofseeing&About looking–JohnBerger.AdvancedDigitalPhotographybyTomAng |
| Writingassignments |  |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities | ExploregreatmastersofPhotography |
| Performances/creativeactivities | Exhibitingselectedbestworksperiodically. |
| Learningoutcomes |  |

# ReferenceTextBooks:

1. Waysofseeing–John Berger

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| Audio-VideoProductionandEditingLab |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC583 | 0 1 4 | 3 |

Objectives:TopracticallytrainstudentswiththeintroductiontotheAudioVideoProductionfield.

* + Togiveawarenessabouthowtocapturevideoandaudiowithadigitalvideocamera and its accessories.
	+ Tointroducevideomakingusingmobilephone.
	+ Tomakethestudentstohandleeverytypeofdigitalvideocameraintheindustry.
	+ Togiveabasicideaabouttellingastorybycombiningvideoandaudiousingvarious digital video and audio editing platforms.
	+ To make the students use digital editing and multiple video elements together (images,sound,interviews,music,archivalfootage) toconveyamessage,tellastory, and achieve communication goals.
	+ Trainingonuseandstorecameras,accessoriesandequipment inasafemanner. Course Outcome (CO) –
	+ Studentswillbeabletoidentifyandshootwithdifferenttypesofmoderncamerasand lenses
	+ Studentswillbeabletodothepropercamerasettingsfortheirfurtherprojects
	+ Wouldbecapableofidentifyingandreasoningofdifferentshotsandangles
	+ Studentscouldproducevideoswithproperlightingfordifferentgenre
	+ Wouldknowbasicaudio-videoeditingalongwiththeknowledgeof latestaudio recording technology

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| --- | --- | --- |
| CourseContents/ Operational Terminologies | Courseoutcome | HOURSNEEDED |
| Audiofor Video | Understandingtheimportanceofaudioinfilms | 8 |
| DifferencebetweenAudioandSound |
| teristicsof Sound |
| icandNonDiegeticSound |
| Workingwithdifferentmicrophones |
| DifferentAudiocablesandconnectors |
| Mono –Stereo |
| Audiomixers–functions |
| Introductiontoaudioeditingsoftware |
| Differenttools |
| Singletrackandmulti-trackedit |
| Differenttypesofaudio effects |
| ImportanceofAmplifier,Limiter,Compressor,Equalizer,ReverbEcho |
| Processofnoisereduction |
| Balancingmultipletracks |
| Audiorecordinginstudio–LevelsMicrophonelanguage |
| Recordingindifferentsoftware–audio hardware(interface) |
| VOrecording |
| Dubbingforfilms-WorkingofSyncSound technology |
| CreatingFoleyforfilms-SFX |
| Cinematography techniques | IntroductiontoVideo–videoformats-Different types of Cameras available | 10 |
| BasicCameraOperations– |
| WhiteBalancing |
| ISO |
|  |
| Shutterspeed |
| Exposuretriangleanditsequationforvideo cameras |
| DifferenttypesofLensesandits uses |
| Understandingdifferentcameramounts |
| Deferentrulesinvideoproduction:Ruleofthirds – Lead room – Head room |
| Directiontechniques | Differenttypesof Shots | 12 |
| DifferenttypesofAngles |
| ee –180degree |
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| --- | --- | --- |
|  | nttypesof CameraMovements |  |
| Differentaccessoriestoenhancevideos |
| Experimentingcombinationshots |
| TechniquesinVideo Editing | BasicofVideoEditing | 8 |
| Historyincomparisonwiththemodernlayout |  |
|  | Understandingtimeline |  |
|  | Experimentingdifferenttypesofcutsusing different tools |  |
|  | Understandingtransitions |  |
|  | Workingwithdifferentvideoeffects |  |
|  | Workingwithtitles |  |
|  | Importinglayersinvideoediting |  |
|  | Addingbasicmotiontostilllife–animatingkey frames |  |
|  | AdvantagesofMasking |  |
|  | Basiccolourcorrection |  |
|  | Workingwithaudioeffectsandaudiotransitions |  |
|  | Understandingaudiomixer |  |
|  | Differentexportoptions |  |
|  | DifferentTypes |  |
| AdvancedLighting Techniques | Characteristics/Propertiesoflight |  |
|  | 2pointlight |  |
|  | 3pointlight | 5 |
|  | 4pointlight |  |
|  | UsingReflectors |  |
|  | RoleofShadowinproduction |  |

(WhicheverisApplicable?)

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| --- | --- |
| Assignedreadings | Video production books; Film, advertisementscripts.Basiclighting techniques |
| Writingassignments | BasicScriptwriting. |
| Project | 1. Videocontainingdifferentshotsand angleswithTitlesdescribingthesame
2. RadioSkit

3,ShortFilm1. 3VideoswithdifferentGenreand lighting setup
2. Videosongforanexisting song
 |
| Laborworkshop | Videoeditinglab |
| Fieldwork/experience | Shortfilm Production |
| Onlineactivities | NA |
| Performances/creativeactivities | Acting |
| Learningoutcomes | Cinematographyanddirectiontechniques |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

* VideoProduction(VasukiBelavadi)
* TheFilmmaker'sHandbook:AComprehensiveGuidefortheDigitalAge:FifthEdition (Steven Ascher)

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| --- |
| FilmDirectionandScreenplayWritingPractice |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC589 | 0 2 2 | 3 |

Objectives:Topracticallytrainstudentsinproducingafilm Course Outcome (CO) –

* + **Studentslearntheaestheticprocessoffilmmaking.**
	+ **Studentsstudythefilmmakingprocessbasedonfilmlanguage.**
	+ **Theylearnhowtotranslateascriptintoa film.**
	+ **Studentsbecomeefficientinshortfilmmaking.**

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| --- | --- | --- |
| CourseContents/Operational Terminologies | Courseoutcome | HOURS NEEDED |
| Pre-Production | Concept–Story–Synopsys–Script–Screenplay–Story Boarding | 5 |
| Direction | FunctionsofFilmDirector-Scripting,Visualization;Direction&Final Output; Responsibilities of Film Director- Social, Cultural, Technical & Financial; Director’s relation with Producer, Cinematographer, Editor, Actor, Music Director, Art Director,Production Manager & Other Technicians; Director & Assistances. | 8 |
| Cinematography | Framing, Lighting & Visualization; Responsibilities of Cinematographer; Cameraman’s relation with Director, Art Director, Costume Designer & Light man; Cinematographer’s knowledgeinCamera,ConceptofLighting,Colour,Lens&Filters, Framing & Composition. | 7 |
| Editor | Film Order, Negative Cutting, Final Cutting, Optical Effects; ResponsibilitiesofFilmEditor;Editor’srelationwithDirector, Cameraman & Sound Engineer; | 5 |
| Sound | -FunctionsofSoundEngineer-Dubbing,SoundEffects,Music& Mixing; Responsibilities of Sound Engineer; Sound Engineer’s relationwith-Editor,Music Director,SoundEffects Team,Dubbing Artists&FinalMixingTeam;SoundEngineer’sknowledgeinSound, Music, Sound Effects, Sync &Non Sync. | 5 |

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| Preparingascript | Preparingascriptforbothfictionandnofictionfilm(Filmtobe produced in the next semester DFM LAB) | 12 |

(WhicheverisApplicable?)

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| --- | --- |
| Assignedreadings | NA |
| Writingassignments | Script |
| Project | 1. Prepareascriptfora20Min fiction film
2. Prepareascriptfora20min non-fiction film
3. Rewriteascriptforafilm
4. Produce3ScenesofDifferent Genres
 |
| Laborworkshop | NA |
| Fieldwork/experience | Shooting |
| Onlineactivities | NA |
| Performances/creativeactivities | Acting |
| Learningoutcomes | Films |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. SonjaSchenk(2012).TheDigitalFilmmakingHandbook,FirstEdition,CengageLearning,USA
2. MichaelHughes(2012).DigitalFilmmakingforBeginners,FirstEdition,McGrawHill,USA

# References:

1. PeteShaner(2011).DigitalFilmmaking:AnIntroduction,FirstEdition,MercuryLearning,UK

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| **LawsandEthicsfor Media** |
| **CourseCode** | **LTP** | **Credits** |
| **21VMC511** | **3-0-0** | 3 |

Objectives:Paragraph

The Laws and Ethics for media aims at to provide a theoretical knowledge of various media related lawsalsotounderstandtheneedof ethicsintheprofession.Indianconstitutionisamajor part of this course so that the students are able to write for various media platforms.

CourseOutcome(CO)–

1. Studentswillbeabletounderstandtheruleoflawandlegalityinmedia.
2. Ithelpsthestudentsinunderstandinghowmediashouldusetextsandpicturesprovidedbythe citizens.
3. Studentswillbeabletoidentifylegalinstrumentsthatdefineandregulatetheworkofmediaoutlets and individual journalists.
4. Studentswill beabletounderstandthevarietyof lawsandethicalstandardsthat influencethework of the media.

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| UNITS | MODULE | HOURSNEEDED |
| Unit1 | AbriefhistoricalperspectiveofmassmedialawsinIndia--Introduction to Indian Constitution – Salient features, Preamble, Directive PrinciplesofStatePolicy,FundamentalRightsandduties.UN–Universal declaration of human rights | 9 |
| Unit2 | Basic Legal concepts –Legislature, executive and judiciary. Judicial system in India - Constitutional provisions for Freedom of Speech and Expressions-Article19(1)(a)Reasonablerestrictions-Article19(2)--FreedomofthepressinIndia--SupremeCourtCasesrelatedtoArticle 19 | 7 |
| Unit3 | Laws applicable to mass media in general - - The Official Secrets Act, 1923-TheContemptofCourtAct,1971-TheCivilLawofDefamation-Libel–Slander-TheIndecentRepresentationofWomen(Prohibition) Act 1986 - The Indian Post Office Act, Copyright act, | 9 |
| Unit4 | Rules for Newspaper Registration -- AIR and DD codes for commercial advertising–PrasarBharathiAct--CableTVNetworkAct--Intellectualpropertyrights--RighttoinformationAct2005--HumanRights--Cyber laws – Right to privacy -- Issues relating FDI -- (case studies) | 9 |
| Unit5 | PressuresonMedia:Political,Corporate,social,religious,advertisersand lobbies - Recommendation of first and second Press Communications -- Press Council of India Act 1978 – Structure and functions of PCI. Professional code ofconduct formediapersons;PrasarBharati Act,1990 | 10 |

(WhicheverisApplicable)

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| --- | --- |
| Assignedreadings | Casestudies |
| Writingassignments | lettertotheeditor,RTI |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities | Quizonconstitution |
| Learningoutcomes |  |

* + Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. A.N.Grover:Pressandthelaw
2. A.G.Noorani:FreedomofthePressinIndia
3. DurgaDasBasu:LawsofthepressIndia
4. R.C.Sarkar:Thepressin India
5. RengaswamyParthasarathy:HistroyofIndianJournalism
6. ReportsofinquirycommitteesandthePressCouncilofIndia
7. K.S.Venkateshwara:MassMediaLawsandRegulationsinIndia
8. S.K.Aggarwal:Media&Ethics
9. KaushalN.:PressandDemocracy
10. JusticeYatindaraSingh:CyberLaws
11. PublicationDivisionofIndia:RighttoInformationAct –2005

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| **WritingforMediaPractices** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC572 | 0 2 2 | 3 |

Objectives:Paragraph

The course aims to equip the students to write for various media platforms such as print, broadcast, advertisingandnewmedia.Practicalassignment ontheseareawill helpthestudentstounderstandthe various methods and styles.

CourseOutcome(CO)–

* + 1Studentswillintroducedtowritingforprint,broadcast,advertisingandnewmedia
	+ 2Studentswillbeabletoproducevariousconceptbasedassignments
	+ 3Knowingthedynamicsinwriting
	+ 4Applytheconceptofcreativewriting
	+ 5studentsareintroducedtoVisualnarrationtechniques

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| CourseContents/ OperationalTerminologies | Courseoutcome | HOURS NEEDED |
|  | Keywords |  |
| Writingforprint | News,photostories,captionwriting,featurewriting | 5 |
| Writingforbroadcast | Writingforears,radioads,TVandnewsstories | 5 |
| Writingforadvertising | Headline,tagline,caption,logo,Contentpresentationetc | 5 |
| Writingfornewmedia | MicroandMacroBlogging,newsfeeds,writeupsetc | 5 |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Writingassignments | Yes |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |

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| Performances/creativeactivities | Yes |
| Learningoutcomes |  |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. ***WritingfortheMedia***Paperback–1January2003.by***SunnyThomas***(Author)
2. ***WritingfortheMassMedia***6thEditionbyStovallJamesG
3. ***TheAssociatedPressStylebook***andLibelManual(28thEd)

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| **DOCUMENTARYFILMMAKINGPRACTICE** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC577 | 0 2 2 | 3 |

Objectives:Topracticallytrainstudentsinproducingadocumentaryfilm Course Outcome (CO) –

* + **Studentswilllearndifferentapproachestodocumentaryfilmsthatdealwithsocial issues**
	+ **Studentswillbeabletodiscoverstoriesandtechniquesforpresentingthat** **information on screen**
	+ **StudentsgetacompleteexperienceinResearchaboutthetopicandlearntoprepare narratives or the same along with preparations of questions**
	+ **Therigorouspracticealsomakesthemapproachaprojectmethodically**

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| CourseContents/ Operational Terminologies | Courseoutcome | HOURS NEEDED |
| R&D | FindingouttherightcontentforDocumentaryProductions | 5 |
| Typesof productions | Understandingthedifferenttypesofapproachesof Documentary Production | 5 |
|  | Understandingthecontent–Researchaboutthe topic |  |
| Pre-production | ScriptPreparation–Narratives | 5 |
|  | Preparingrequiredquestions–shootingtechniques |  |
| Music | UsageofMusicanditsimportance | 5 |
| Production | Cinematographytechniques–Editingstyle–Productionof films | 22 |

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| --- | --- |
| Assignedreadings | NA |
| Writingassignments | Scriptandquestionnaire |
| Project | 1.Documentaryofabout15minutes alongwiththesubmissionofall the pre-productionmaterials |
| Laborworkshop | NA |
| Fieldwork/experience | Outdoorshooting |
| Onlineactivities | Observelotofdocumentaryfilms |
| Performances/creativeactivities | NA |
| Learningoutcomes | Documentaryfilms |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

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| --- |
| **TelevisionProgrammeProductionPractice** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC579 | 0 2 2 | 3 |

Objectives:Topracticallytrainstudentsinproducingatvshow Course Outcome (CO) –

* + **StudentswillbeabletoproducedifferentTVprogrammes.**
	+ **Exposuretoallareasofproductiongivesstudentstheopportunitytoidentifytheir** **core areas.**
	+ **Studentsbecomeefficientteamplayerswhichisakeyaspectofmediaproductions**
	+ **Overallknowledgeaboutmediaproductionmakestudentsvaluablemulti-tasking professionals.**

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| Course Contents / OperationalTerminologies | Courseoutcome | HOURSNEEDED |
| Lightingtechniques | LightingforTVSHOW–multi-cam lighting | 10 |
| Artdirection | ImportanceofSetdesign | 5 |
| Production | ProgramIntro | 12 |
|  | GreenScreenProduction |  |
|  | Tele Prompter |  |
| Editing | Multi-camOnlineEditing | 10 |
| Rolesandresponsibilities | DifferentProgrammes-–DifferentRoles and responsibilities | 3 |
| Outreach | Liveshows–Streaming–Broadcasting | 2 |

(WhicheverisApplicable?)

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| --- | --- |
| Assignedreadings | NA |
| Writingassignments | Set designing |
| Project | 1. NewsProduction
2. ThreeDifferentProgramsof 10 to 15 minutes each
3. Live Program
 |
| Laborworkshop | NA |
| Fieldwork/experience | NA |
| Onlineactivities | NA |
| Performances/creativeactivities | Anchoring |
| Learningoutcomes | TVSHOWS |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

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| **StopMotionFilmMaking** |
| **CourseCode** | **LTP** | **Credits** |
| **21VMC578** | 0 2 2 | 3 |

Objectives:

Thiscourseteachesthestudentstodevelopastop-motionanimationfromscratchandlearnthepre- production, production & post-production

CourseOutcome(CO)–

* Studentswilllearnwhatisanimation,briefhistoryanddevelopmentoftheanimationindustry
* Studentswilllearnwhatisstopmotionandwhatarethedifferenttypesofstopmotion
* Studentswill learnhowtocreateashortstopmotionfilm usingDSLRcamerafrom itspre- production stage to production stage

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| --- | --- | --- |
| CourseContents/ Operational Terminologies | CourseInput | HOURSNEEDE D |
| IntroductiontoStop Motion Animation | WhatisAnimationBriefHistoryabouttheevolutionofanimationindustry Frame, Framerate, Keyframes, Keyframe animation What is Stopmotion AnimationofStopmotionAnimationAnimation,Cut-outAnimation,Claymation,Puppet Animation | 3HRS |
| CreatingaStopMotion Animation | createaStopmotionAnimationnCreatingaStopmotionAnimation–oduction- Brainstorming and Researching for ideas, Coming upwithaConcept,DevelopingaStoryandScript,Fixinga location, arranging the necessary resourcestion–ShootingtheFilmwithaDSLRcamera,shooting indoor & outdoorroduction–Editingyourpicturesandproducingthefinal output | 7 HRS |
| ApplicationofStop- motion animation | stop-motiontocreateappealingpromotionalvideos. g short advertisements using stop-motion. | 10HRS |

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| Assignedreadings |  |
| Assignments | Assignment 01: Create a Short stop-motion animation to convey a social message Assignment 02: Create astop motion animation for social media promotion of a brand/product Assignment03:CreateaStopmotionanimation film of your choice |
| Project |  |
| Laborworkshop | Lab |

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| --- | --- |
| Fieldwork/experience | NA |
| Onlineactivities | Observation |
| Performances/creativeactivities |  |
| CourseOutput | − UnderstandingStopmotionAnimation− UnderstandinghowtocreateaStop motion animation− Understandingthestepsincreatinga stopmotion animation− Applicationofstopmotionmoviesinbrand/productpromotions |
|  |  |
|  |  |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skill development

# ReferenceTextBooks

1. Stop-motionAnimation:FramebyFrameFilm-makingwithPuppetsandModels–Barry Purves
2. TheAdvancedArtofStop-MotionAnimation–Ken Priebe
3. CrackingAnimation–Peter Lord

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| **AdvancedDigitalIllustrationsLab.** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC588 | 0 1 2 | 2 |

Objectives:

This course teaches core concepts and techniques that can be applied to any workflow, including digitalandprintpublications.Studentswillbetaughthowtomakeselections,drawandbuildcomplex shapes using the Illustrator drawing tools, and precisely color artwork with tools like swatches and gradient fills.

CourseOutcome(CO)–

* + Studentswillbeabletoutilizekeyillustrationtechniquesforclient-basedsolutions.
	+ Studentswillbeabletoapplyprofessionaloutputpreparationtechniquestohand-rendered illustrations and skillfully incorporate itinto layouts to enhance client communications.
	+ Studentswill beabletoidentifyandapplystrategiestoimproveandsucceednomatter what their initial skills are.
	+ Studentswillbeabletobuildastrongfoundationinallaspectsofdesignandproductionfor storytelling in motion.
	+ Studentswillbeabletointerprettheethical,environmental,legal,orsocialeffectsof designed works on the larger global community.

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| CourseContents/ Operational Terminologies | CourseInput | HOURS NEEDED |
| Usingtheworkspace | Exploringtheinterface Choosing a workspace Opening a fileUsing artboards Changingyourview | 2 HRS |

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|  | Zooming and scrolling Using tools and panels ExploringtheControlpanelWorkingwithpanelsandthedock |  |
| Learningessentialskills | Using the shape tools Repositioningandresizingshapes The Transform panel Constraining a shapeEnteringexactdimensions Selecting artworkUsingtheshapeandtransformtools Introducing layersCuttingandpasting objectsRepeatingtransformations | 3 HRS |
| Addingcolor | ExploringtheAppearancepanel Changing colorsAdding effects UsingLivePaint Addingasymbol Saving swatchesSelectingthesamecolor Creating a color groupUsing the Color panel AddingPantonecolors | 4 HRS |
| Usingthedrawingtools | Understanding the Pen tool Straight,curvedandhingedlines Tracing imagesCreatingatracingtemplate WorkingwithImage TraceUsingtheLine,PencilandErasertools Editing existing pathsAddingandremovingpointsCuttingandjoiningpaths The Shape Builder | 4 HRS |
| Additionalcoloroptions | Addingtonalvalueswithgradients Customizing an existing gradient Saving a gradientUsing the Gradient panel Updating a gradient Creating a pattern Applying a pattern Editinga patternLocatingexistingpatterns Using the Color Guide | 4 HRS |
| Addingandformatting text | Formatting text ParagraphformattingUsingparagraphandcharacterstyles Editing stylesPuttingtextonapath WarpingtextPuttingtextinashape Creating outlines Checking spellingUsingFindandReplace | 4 HRS |

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| Usinglayers | Getting to know the Layers panel Usinglayerstoorganizeanillustration Selecting using the Layers panel Creating new layersShowing and hiding layers Lockingandunlockinglayers Rearranging layersMovingitemsbetweenlayersRememberinglayerswhenpasting Creating a template layer | 4 HRS |
| Advanced | UsingIllustratorstoolstocreatespecialeffects Creating realistic shadowsCreatingrepeatingpatternsforfillsandbordersDrawing3-Dartwork—isometric,dimetric,andtrimetric viewsDrawingusingcustomguidesforperspective Creating line effects for mapsImageTracetoLivePaintexplorationsCreatingtypeeffects—masks,applyingapaintbrush effect, and circle textApplying3-DeffectstoshapesUsingthegraphtooltocreatebarandpiecharts Adobe Illustrator Tips and Tricks | 5 HRS |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Assignments | Assignment01:DesignlogosAssignment 02: Style your poster text creatively Assignment 03: Design a social media banner Assignment04:Designamoderngeometriclogo Assignment 01: Create a vector artAssignment02:Submitaperspectiveart Assignment 03: 3D Logo designsAssignment04:Createdifferentdesignsusing mesh tool |
| Project | Selecttwocompaniesanddothecompletebrand building for the company |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| CourseOutput | * TheIllustratorworkspace
* EssentialIllustratortoolsandpanels
* Workingwithcolor
* Usingthedrawingtools
* Gradientsandadditionalcoloroptions
* Addingandformattingtext
* Placingtext onapath
* Workingwithlayers
 |

* + Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skill development

# ReferenceTextBooks

1. AdobeIllustratorCC2019ForBeginnersKindleEditionbySebastianGray(Author)
2. AdobeIllustratorCCClassroominaBookPaperback–byBrianwood(Author)
3. TheAdobeIllustratorWOW!BookforCS6andCCbySharonSteuer

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| **TheoriesofVisual Analysis** |
| **CourseCode** | **LTP** | **Credits** |
| **21VMC601** | 3 -0 -0 | 3 |

Objectives: To introduce the student to different approaches to analysing a media text. To encourage thestudenttothinkcriticallyaboutfilm,video,advertisingandimageandunderstandtheconnections between media, culture and society.

CourseOutcome(CO)–

* + 1Anawarenessoftheconceptofsemiotics,abilitytoapplythemtoanalyseadsand images
	+ 2Abilitytorecognisesocialdifference,applyconceptsofsociologytofilm
	+ 3Anunderstandingoffeminism,abilitytoreadfilmsfromafeministlens
	+ 4AnunderstandingofMarxismanditskeyconcepts.Abilitytorecognisetheroleof media in a capitalist society
	+ 5Anunderstandingofmodernismandpostmodernismandtheincreasingroleofmediain society

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| UNITS | MODULE | HOURS NEEDED |
| Unit1 | **Semiotics.** What is Semiotics. Ferdinand de Saussure and Charles Sanders Pierce and their theories. The Sign, Signified and Signifier; Icon, Index and Symbol. Roland Barthes and his theory of Connotation and Denotation. Intertextuality-parodyandreference.JudithWilliamson’s Transference -ad analysis. A checklist for semiotic analysis of media. | 10 |
| Unit2 | **Sociology.**AnintroductiontokeyconceptsofSociology-socialisation,social difference, privilege, stereotypes, race, class, caste, gender, sexuality and ability. Practice identifying these and stereotypes in media. | 10 |
| Unit3 | **Feminism.**AnintroductiontoLauraMulvey's"Visualpleasureandnarrative cinema" - at the intersection of film theory and psychoanalysis. Scopophilia, theMalegaze,Voyeurism.Feminism-briefhistory,definition.Feministfilm theory. Bechdel test. | 10 |

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| Unit4 | **Marxism.** An introduction to the key ideas posited by Marx - Materialism, Liberal,Capitalism, Ideology andAlienation. Applying Marx'sideas tomedia- Advertising and the consumer society. Limitations & strengths of Marxist analysis. | 10 |
| Unit 5 | Anintroductionto**ModernismandPostmodernism**. | 5 |

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| Assignedreadings |  |
| Writingassignments | - Imageanalysis,Adanalysis,Filmanalysis |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities | - Filmwatching |
| Performances/creativeactivities |  |
| Learningoutcomes |  |

# ReferenceTextBooks

− MediaAnalysisTechniques-ArthurBerger

− VisualMethodologies-GillianRose

− Sociology-Averyshortintroduction-SteveBruce

− Marxforbeginners-Rius

− IntroducingPsychoanalysis-agraphicguide-IvanWardandOscarZarate

− FeminisminIndia-onlineresource

− WomeninIndia-howfree,howequal-KalyaniMenonSen,AKShivakumar

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| --- |
| **MediaManagementandEconomics** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC602 | 3 0 0 | 3 |

Objectives:

Themainobjectiveofthiscourseistogiveinsightsonbusinessadministrationwhichteachesstudents about development, planning, functioning and brand building of corporate and media enterprises with special reference film industry. To understand the Film Production and Management. And to applythe techniques in Film industry.

CourseOutcome(CO)–

* + 1Studentswouldbeabletounderstandingthebasicsofmanagementanditsapplication in media organizations.
	+ 2Studentswouldbeabletopracticetheprocessofmanagement’sfunctionsincluding planning, organizing, staffing, directing and controlling.
	+ 3Studentswouldbeabletogather andanalyzeinformationtoisolateissuesand formulate best control methods in media organizations.
	+ 4Studentswouldbeabletodeterminethemosteffectiveactiontobeexecutedinspecific situations.
	+ 5Studentswouldbeabletoincorporatetheoryintopracticewhilemanagingfilm production process.

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| UNITS | MODULE | HOURS NEEDED |
| Unit1 | Management – Definition, Functions, Characteristics and Principles; Significanceofmediamanagement–mediaasanindustryandprofession; MediaMarkets-Monopolies,Oligopolies,Conglomerates,MergersandAcquisitions. | 10 hrs |
| Unit2 | Ownership patterns of mass media in India – sole proprietorship, partnership,privatelimitedcompanies,publiclimitedcompanies,trusts, co-operatives,religiousinstitutions(societies)andfranchisees(Chains);Hierarchy,functionsandorganizationalstructureofdifferentmedia houses – Print and Broadcast. | 9 hrs |
| Unit3 | Organizational structure of a Film production company – Executive producer,producer,director,assistantandassociatedirectors,location manager,castingdirector,productionmanager,DOP,sounddesigner,productiondesigner,artdirector,editor. | 9 hrs |
| Unit4 | Stages of film production- Development, Pre-Production, Production, Post-Production; Film Budgeting - Top sheet level - Above the Line - producer,writer,director,actors-BelowtheLine-crew,equipmentandpostproduction.Statusoffilmindustryininternational,nationaland regional level. | 9 hrs |
| Unit5 | FilmOrganizations–variousfilmbodiesandassociationsatnationaland regional level; Government owned film organizations; Film certification and Censor Board; Marketing, Distribution and Exhibition. | 8 hrs |

(WhicheverisApplicable)

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| Assignedreadings | MassCommunication:PrinciplesandConcepts by Seema Hasan |
| Writingassignments | Case Studies related to the practice of management principles. A study related tomanagementofanyonemediaorganization/film firm. |
| Project | - |
| Laborworkshop | - |
| Fieldwork/experience | - |
| Onlineactivities | Quiz |
| Performances/creativeactivities | DebateandPresentation |
| Learningoutcomes | - |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. MediaManagement,Strategy,BusinessModelsandCaseStudies-Series:SpringerTextsin Business and Economics by Wirtz, Bernd W. 2020
2. MediaManagementbyB.K.Chaturvedi,GlobalVisionPublishingHouse;2ndedition,2014
3. FilmProductionManagementbyBastianClevé
4. MassCommunicationinIndiabyKevalJ.Kumar
5. MassCommunication:PrinciplesandConcepts,2NdEditionbySeemaHasan,CBS PUBLICATION

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| --- |
| **ArtDirectionforFilmmakingPractice** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC672 | 0 1 2 | 2 |

Objectives:Tounderstandabouttheimportanceof artdirectionwhenit comestofilmmaking Course Outcome (CO) –

* + 1.Studentswillunderstanddifferentsetupsofart direction
	+ 2.Studentslearndifferentaspectsinartdirectionforfilmmaking
	+ 3.Thiscoursewillhelpstudentsindesigningcertainsetsand props
	+ 4.Thiscoursewillhelpinunderstandingdifferentelementswhichinfluenceartdirection.
	+ 5.Studentslearntoanalyseandlearnfrommoviestheimportanceofart directionforfilm making.

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| Course Contents / OperationalTerminologies | Courseoutcome | HOURS NEEDE D |

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| --- | --- | --- |
| ProductiondesigninMise en Scene | Two traditions of Mis en scene. Production design and productiondesignanalysisofbothtraditionsofMiseenscene. | 6 |
| Production design and art direction | Settingmood,themeandcharacterswithproductiondesign. | 3 |
| Casestudyart direction | Productiondesigncasestudyofacademynominatedmovies | 5 |
| Differentdepartmentsof production design | Designingsetsandprops–costumedesigning-makeup | 6 |
| Otherartdirectionelements | Factorsinfluencingart direction | 5 |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Writingassignments |  |
| Project |  |
| Laborworkshop | Dramaworkshop |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities | Designingpropsandsets |
| Learningoutcomes |  |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

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| **DramaticPerformanceinfilmmaking** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC673 | 0-1-2 | 2 |

Objectives:

Togiveappropriatetrainingtostudentsintheareaofperforminginfrontofaliveaudienceandon camera, complete with exposure to various methods of acting, various skillsets required for a performer, which will help them become good team players and dependable actor-performers in a creative production.

CourseOutcome(CO)–

* + 1–Studentswilllearnthebasicsofperformingmedium
	+ 2–Studentsgetexposedtothenuancesoffine performances
	+ 3–Studentshonetheirnaturalabilitiesforprofessionalperformances
	+ 4–Studentsbecomeefficientatimprovisations
	+ 5–Studentsdemonstratetheirreadinessforstageandfilms.

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| **CourseContents/ Operational****Terminologies** | **Courseoutcome** | **HOURS NEEDED** |
| Brief history of theatre and cinema in terms of production and performances, understanding the medium-performancefor stage, for film, and OTT platforms | Students will understand the traditional approaches in filmmakingandperformancestoestimateitsevolution across time, trend, and technology.Students learn the differences in the approach while performingforstage,television,cinema,andOTTplatforms | 1-4 |
| Practices in breathcontrol,voicemodulation, diction and clarity of speech, liberating oneselffromshynessand hesitation | Studentsaretrainedtousebreathcontroleffectively,and deliver their lines with voice modulation, clarity, and confidence.Studentswillalsoundertakephysicalexercisesforbuilding confidence in front of the camera. | 5-8 |
| Expressingthroughbody language, costumes, gestures, and facial expressions,Practiceinmonologue | Studentslearntousetheirownbodyandpersonalitytraits effectively for performing.Theygettrainedinarticulationofemotionthroughdramatic speech | 9-13 |
| Understandingscript,and narrative stylesWritingpracticeforstage, film and OTT and enacting the same.Personalizingcharacters– character building –methodacting,etc. | Studentslearntointerpretscript,understandvariousstyles of narrations in order to mould their performances accordinglyStudentslearnaveryimportantaspect–ofwritingtheir own lines differently for stage, film, and OTT, and also delivering the same in styles suited to each medium.Studentslearnthenuancestointernalizeacharacterthat they have to enact convincingly. | 14-18 |
| Building up units ofaction to create a theatrical ensemble – plotting movements of differentcharacterswithin a scene, need for rehearsals, contingency plans, versatility of a performer, | Studentslearntobeteamplayersandworkintandemwith the need of the situation.Theyalsolearnthetechnicalitiesbehindsettingupascene that will help them fine tune their acts in accordance with the situation.Theyalsogetexposedtotheunforeseensituationswhich will require them to improvise and handle the situation smoothly. | 19-25 |

(WhicheverisApplicable)

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| Assignedreadings | Scriptreadingsessions |
| Assignments | AuditionclipPortfolioofawiderangeofperformances Look test collageStageperformance,etc. |
| Project | Stage PerformanceVideoProduction |
| Laborworkshop | StudioandActingworkshops |
| Fieldwork/experience | FieldVisitstoFilmsets,Stagerehearsals, |
| Onlineactivities | Watchingvarietiesoffilmsandplays |
| Performances/creativeactivities | Theentiresubjectisperformance-based |
| Learningoutcomes | Readinesstobeginasaversatileactor-performer |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. AuditionbyMichaelShurtleff
2. APracticalHandbookfortheActor,byDavidMamet’sstudents
3. AnActorPrepares,byConstantineStanislavsky
4. TheatreasSignSystem:ASemioticsofTextandPerformanceByElaineAston,George Savona
5. TheatreSemiotics:TextandStaginginModernTheatrebyFermandodeToro
6. ActingforReal:DramaTherapyProcess,Technique,andPerformancebyReneeEmuah

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| **DigitalFilmMakingLab** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC681 | 0 1 2 | 2 |

Objectives:Topracticallymakestudentsproduceafilm Course Outcome (CO) –

* + **Studentslearntheaestheticprocessoffilmmaking.**
	+ **Studentsstudythefilmmakingprocessbasedonfilmlanguage.**
	+ **Theylearnhowtotranslateascriptintoa film.**
	+ **Studentsbecomeefficientinshortfilmmaking.**

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| CourseContents/Operational Terminologies | Courseoutcome | HOURS NEEDED |
| Pre-Production | Updatingthescript(fromFilmdirectionandscreenplayprac– previous semester) - Preparing for the film – R&D | 3 |
| Budget | Calculatingtheapproximatebudget –cuttingdownthecost -casting | 3 |

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| --- | --- | --- |
| Production | Productionofafilm–Continuity–shootingscript–readings | 15 |
| Post Production | Roughcut–Editing–Dubbing–RR–Foley–Balance–Master copy | 15 |
| Promotions | Trailers–teasers–song–Posters–motionposter–Release | 5 |

(WhicheverisApplicable?)

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| --- | --- |
| Assignedreadings | NA |
| Writingassignments | Script |
| Project | 5.Producea15-20minfiction or non-fiction Film |
| Laborworkshop | NA |
| Fieldwork/experience | Shooting |
| Onlineactivities | NA |
| Performances/creativeactivities | Acting |
| Learningoutcomes | Films |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

1. SonjaSchenk(2012).TheDigitalFilmmakingHandbook,FirstEdition,CengageLearning,USA
2. MichaelHughes(2012).DigitalFilmmakingforBeginners,FirstEdition,McGrawHill,USA

# References:

1. PeteShaner(2011).DigitalFilmmaking:AnIntroduction,FirstEdition,MercuryLearning,UK

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| **AdvertisementProductionLab** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC682 | 0 1 2 | 2 |

Objectives:Topracticallyteachstudentsintheproductionofadvertisements. Course Outcome (CO) –

* + Studentscanestablishaconnectionwithitsconsumersthroughadfilms.
	+ Studentswillbeabletoincorporateareassuchaspublicrelations,brandingand marketing in ad films.
	+ Studentslearnhowtoturnamarketingbriefintoaneffectivead.
	+ Asaresult,studentsbecomewellversedwiththecreativeprocessandproductionprocess in ad film industry

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| Course Contents / OperationalTerminologies | Courseoutcome | HOURSNEEDED |
| Introduction | Understandingtheimportanceoftimein Advertisements | 5 |
| Procedure | Shorteningoftheconcept | 5 |

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|  | Differenttypesofapproachestowards advertisements |  |
| Understandingtheclientandtheir requirements |
| Preproduction | PreparingConcept–Storyboard–Screenplay | 5 |
| Differenttypes | Differenttypesofadvertisements | 5 |
| Audioforadvertisement | Voiceover–Punchline–Dubbing–Jingle Productions | 5 |
| Productions | Produceadfilmsdemonstration | 5 |

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| Assignedreadings | NA |
| Writingassignments | ScriptWriting |
| Project | 1. Produce6differenttypesof advertisement

of 10and20sec1. Produceadfilmsforsocial media of around 1 min duration
2. Prepareashowreel ofthe

same |
| Laborworkshop | NA |
| Fieldwork/experience | Production |
| Onlineactivities | NA |
| Performances/creativeactivities |  |
| Learningoutcomes | Productionofadfilmsandshowreel |

* + Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

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| **OnlinePromotionsLab.** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC683 | 0 1 2 | 2 |

Objectives:

Thesubjectstaughtinonlinepromotionlabcoursegiveaholisticknowledgeoftheonlinemarketing sector. This curriculum covers a wide range of topics and specializations including SEO, Content Strategy, Social Media Marketing, Web Analytics, Email Marketing, and many more.

CourseOutcome(CO)–

* + Students will be able to understand about wide range of topics and specializations including SEO,ContentStrategy,SocialMediaMarketing,WebAnalytics,EmailMarketing,andmany more.
	+ StudentswillbeabletoeffectivelyrunadvertisementsonSearchEnginesandgetwebsite listed for top search engine results.
	+ Studentswillbeabletoimplementbestpracticesforcreating,measuring,andoptimizing display ad campaigns.
	+ Studentswillbeabletoeffectivelybuildyouruserslists,delivere-mails&generaterelevant clicks.
	+ Studentswillbeabletounderstandsocialmediamarketingmeasurementandanalytics.

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| CourseContents/ Operational Terminologies | CourseInput | HOURS NEEDED |
| MarketResearch. | Different ways to do market research to understand the potentialofthemarketforyourproductorserviceswill be taught in this module.* ToolstoperformMarket Research.
 | 3 HRS |
| WordPress. | Toolstocreateleadmagnetsforyourbusinesssite.WebsiteSpeedImprovementTools. | 4 HRS |
| EmailMarketing. | You will be walking through different tools for email marketingandlearningthedifferentwaystonurturethe leads.* LandingPagebuildertools.
 | 3 HRS |
| Copywriting. | Current trends in content marketing, history of content marketing, content consumption in India, Funneling the content,contentmapping,differentwaystowritecontent for different platforms, social media content, website content, and more!* CopywritingToolstospeeduptheprocess.
* Templatestowritegreatheadlines.
 | 2 HRS |
| SEO(SearchEngine Optimisation). | Things to know before getting started with seo, on site optimization tactics, optimizing the content for search enginesandusers,offsiteseomethods,technicalseo,and more! | 2 HRS |
| YouTubeMarketing. | ImportantYouTubeVideoMarketingToolsand Resources. | 3 HRS |
| SocialMediaMarketing | UsingInstagram,Facebook,Twitter,Pinterest&Quora for promotion | 4 HRS |
| App Marketing | DiscoverWaysToPromoteYourApp. | 2 HRS |
| GoogleAdwords. | Avoidcommonmistakesandsetupprofitablecampaigns first time. | 3 HRS |
| FacebookAds. | MakemoneywithFacebookAdswithoutspendinga fortune. | 2 HRS |
| GoogleAnalytics | ImproveyourmarketingwithGoogleAnalyticsdata. | 2 HRS |

(WhicheverisApplicable)

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| Assignedreadings |  |
| Assignments | Assignment1:MarketResearch.-Ask3simple questions to validate your business idea.Assignment2:WordPress-Buildaworld-class website without any coding using Wordpress.Assignment3:EmailMarketing.-Buildlanding page for getting Leads.Assignmnet 4: Frame key words and text ads fot getting free traffic to your website with SEO. Assignments5:Makeadsforvarioussocialmedia platforms-Instagram,Facebook,Twitter,Pinterest & Quora, etc.Assignment6:AdsforpromotinganApp. |

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|  | Assignment7:SocialmediaadsforFilms promotion |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| Learningoutput |  |

# ReferenceTextBooks

1. DigitalMarketingforDummies-RyanDeiss&RussHenneberry
2. Youtility-Jay Baer
3. EpicContentMarketing-JoePulizzi
4. NewRulesofMarketingandPR-DavidMeerman Scott
5. SocialMediaMarketingAll-in-oneDummies-JanZimmerman,DeborahNg
6. TheArtofSEO-EricEnge,StephanSpencer,JessieStricchiola
7. DigitalMarketing2020-DannyStar

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| **AdvancePhotographyLab** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC631 | **0-1-2** | **2** |

Objectives:

TomakestudentsexplorePhotographyingreaterdetail Course Outcome (CO):

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| 1.Toinspirethestudentstoexplorelightingingreaterdetail |
| 2.Togetthestudentstounderstandthecontextofimagecreation |
| 3.Tohelpthestudentunderstandaestheticsalongwithimagemaking |
| 4.Tointroducethestudenttophotographyart,andhelpthestudenttothinkconceptually. |

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| UNITS | MODULE | HOURS NEEDED |
| Unit 1 | **Lightingtechniques–**Toinspirethestudentstoexploredifferentlighting techniques as well as lighting different material – Lighting glass | 3 |
| Unit 2 | **Lightingtechniques–**Shootingwhiteonwhite | 3 |
| Unit 3 | **Lightingtechniques–**Shootingreflectivesurfaces | 3 |

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| Unit 4 | **Lightingtechniques–**Differentportraitlighting | 3 |
| Unit 5 | **Understandingcontext**–Tobeabletoevaluateintowhichlargercontext the image will go into. For example: art/ magazine/ editorial/ web/ packaging etc. | 3 |
| Unit 6 | **Understandingcontext–**Shootingobjects,peopleandspacesbasedonthe given context | 3 |
| Unit 7 | **Aestheticsinimagemaking–**Introducethestudentstoelementsand principles of design. | 3 |
| Unit 8 | **Aestheticsinimagemaking–**Topracticeimagemakingkeepingdesign principles in mind. Create images that showcase:* Balance
* Texture
* Symmetry
* Contrast
* Scale
* Figure& ground
* Emphasis
 | 4 |
| Unit 9 | **Photographyart–**Understandconceptandphotographyart | 3 |
| Unit 10 | **Photographyart–**Tocomeupwithconceptstoexploreimagecreation | 3 |
| Unit 11 | **Photographyart–**Tovisuallyrepresenttheconcept.* Stillliferepresentations
* Selfportraitseries
* Familyhistoryinaseriesofimages
* Spaceswithapersonalconnection
 | 5 |

(WhicheverisApplicable)

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| Assignedreadings | Ways of seeing – John Berger About looking - John Berger PhotographascontemporaryartTheartoflookingsideways |
| Writingassignments |  |

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| --- | --- |
| Project |  |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities | ExploregreatmastersofPhotography |
| Performances/creativeactivities | Exhibitingselectedbestworksperiodically. |
| Learningoutcomes |  |

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| **DigitalCompositingandColourCorrectionLab** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC632 | 0 1 2 | 2 |

Objectives:Topracticallyteachstudentswithcompositingmultiplelayersnvfxalongwithcolor correction and grading.

CourseOutcome(CO)–

* + Studentswillbeabletocolourcorrectavideo
	+ Studentswillbeabletogradefor movie
	+ Studentwillbeabletodovfxcompositingforthevisualsusingvarioustechniques
	+ Studentswillbeindustryreadywithashowreelinbothcompositingandcolourgrading

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| --- | --- | --- |
| CourseContents/ OperationalTerminologies | Courseoutcome | HOURSNEEDED |
| Introduction to compositingsoftware | Understandingthesoftware-layout | 20 |
| MultipassEXRandAOVs |
| Channels–reconstructingtheimage |
| GradingCGtomatchthe plate |
| Passes |
| Zdepthanddefocussing |
| Gradingthelayers |
| Glow |
| Creatingimperfections |
| Lensdistortionand grains |
| Compositingvisualeffectsandpasses |
| Gettingintoccsoftware | Gettingtheprojectintothesoftware | 20 |
| Understandingthelayoutandnodes |
| XMLImport |

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| --- | --- | --- |
|  | Projectsetting |  |
| EditPanel |
| WorkingandunderstandingdifferentScopes |
| Colorcorrectingtonormalise |
| Primarygrading–Curves–Luma |
| Matchingthecolors |
| Secondarygrade–alphachannel–Luts |
| Creatingabeforeaftershowreel |

(WhicheverisApplicable?)

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| --- | --- |
| Assignedreadings | NA |
| Writingassignments | NA |
| Assignments | 1. Createashowreelforcolor correction and grading
2. Createashowreelforvfxcompositing
 |
| Laborworkshop | Workstation |
| Fieldwork/experience | NA |
| Onlineactivities | Observefilms |
| Performances/creativeactivities | NA |
| Learningoutcomes | CompositingandCC |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# ReferenceTextBooks

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| **UI/UXDesigningPractice** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC575 | 0 1 2 | 2 |

Objectives:Thiscourseprovidesstudentshands-onUXDesignclass,whichwillapplyUXdesign principles to your own reallife projects, such as an app or website.

CourseOutcome(CO)–

1. Understandthewayofdoinguserresearch
2. GetanoverviewofUserExperienceDesign(UX)vsUserInterfaceDesign
3. CreateArtboardsduringtheirprojects
4. CreategraphicsinAdobeExperienceDesign
5. Applythetoolsanddesignsduringthefinalproject

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| --- | --- | --- |
| CourseContents/ Operational Terminologies | Courseoutcome | HOURS NEEDE D |
| UIUXProcess | IntersectionofDesign.Technology.Business. Knowing Your UserUserResearchThroughInterviewsRefiningUserResearchandCreatingPersonasSynthesisofUserResearch,JourneyMaps,andUserFlows Wireframing, Sketching, PrototypingCreateclickableprototypes.IteratingthePrototypeandFurtherUserTesting Building a Case Study |  |
| Introduction to Adobe ExperienceDesign(XD) | OverviewofUserExperienceDesign(UX)vsUserInterface Design(UI)UnderstandingcommonfileformatsWorkingwiththeDesignandPrototypeviews Navigating around the user interface |  |
| Settingupa Project | CreatingArtboardsArranging,editinganddeletingArtboardsCreatingadditionalscreensfordifferentdisplaysizesand platformsAddinglayoutandsquare grids |  |
| UIKits | ExploringApple,GoogleandMicrosoftuserinterfacekits |  |
| CreatinggraphicsinAdobe Experience Design | Creatingandcombiningsimpleshapes Setting appearance attributes Controlling corner radius valuesSolid fill colours, gradient fills, strokes Addingdrop-shadows&backgroundBlurs Drawing with the Pen ToolEditing points and paths CreatingandeditingSymbols Linked symbols |  |
| AddingTexttoyourDesign | CreateandFormatText Using Typekit fonts SavingCharacterStyles |  |

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| --- | --- | --- |
| Addingassetsfromother sources | Importing Images ImportingSVGfiles Masking techniquesOpenalayeredAdobePhotoshopfile Using Illustrator vector graphics |  |
| Creatingaccuratelayouts | AligningandpositioningObjects Layers panel overviewCreatingaRepeatGrid |  |
| ResponsiveResize | ResizedesignsfordifferentscreensizesSet automatic and manual object constraint properties Groupingelementstoconstrainfixedandvariableproperties |  |
| Prototyping–adding interactivity | Wireframestointeractiveprototypes Link and unlink screensSettingscreentriggersAdding interactions to elements Adjustingeasinganddurationproperties Auto-animateTimedanimationtransitions Prototype drag gesturesOverlaysforsidemenusandkeyboards Preserve ScrollingFixedelementsVoicetriggersandspeechcommands |  |
| TestingyourProject | Previewingdesignsinthepreviewwindoworonmobiledevice Recording the user experience as a .mov file |  |
| SharingyourProject | Shareapublicorprivateprototype Allow comments and hotspots Publish design SpecsExtractanddownloadAssertsfor developers |  |
| ExportProjectandasserts | ExportingartworkforWeb,IOSandandroiddevices Save Artboards as .png .svg and .pdf filesBatchExportExporting to After Effects ExtendAdobeXDwithplugin |  |
| Designingandprototyping your own Project | Creating your own project Adding graphics and text Testingandsharingyourproject Exporting your project |  |

(WhicheverisApplicable)

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| --- | --- |
| Assignedreadings |  |
| Writingassignments |  |
| Project | * Thinkaboutyourclassproject.Selecta new business idea, a current project, or choose a sample project from class.
* Interview1–5peopleaboutyourproject.
* Continuetorefineinterviewquestionsand research. Interview more people about your project.
* Begintosynthesizeresultsofuser research.
* Refineyouruserflows.
* FinishallSketchlessons.Finish prototyping your user flows.
* Finishiteratingtheprototypebasedon user testing.
* FinalProjectPresentation+TheBusiness of UX Design
 |
| Laborworkshop |  |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| Learningoutcomes | Bytheendofthiscourse,youshouldbeableto:* recognisethefundamentalaspectsof Adobe XD
* createanduseArtboards
* workwithUIandwireframekits
* createanduseMasks
* workwithPointandAre type
* createandeditVectorShapes
* usetherepeatgridfunction
* createandworkwithSymbols
* exportAssets
* usecommentstogetfeedback.
 |

* + - Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skill development

# ReferenceTextBooks

1. AdobeXDClassroominaBook(2020Release)BookbyBrianWood
2. JumpStartAdobeXDBookbyDanielSchwarz
3. BeginningAdobeExperienceDesign:QuicklyDesignandPrototypeWebsitesandMobile Apps Book by Rob Huddleston

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| --- |
| **SoundDesigningandMasteringPractice** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC634 | 0 1 2 | 2 |

# Objectives:TopracticallytrainstudentsinthefieldofMusicProduction

CourseOutcome(CO)–

* + 1Familiarizewithsoundbasicsofsoundequipment'sandsoftware's
	+ 2Tobeabletorecordmusical instruments
	+ 3Tobeabletomixthe soundsandmusic
	+ 4TobeabletodoMasteringof Music
	+ 5tobeabletorecognizeandusevarioussoundeffects.

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| --- | --- | --- |
| Course Contents /Operational Terminologies | Courseoutcome | HOURS NEEDED |
| Introduction | Keyword/ContentsThestudio-acousticsandenvironment-Thehardware- The software - Making connections-XLR,TRS,RCA,S/PDIF - MIDI - – balanced vs unbalanced –Line level | 5 |
| Recording | Recordingoverview–Microphonepolarpatterns-phantompower– proximity effect- recording levels – phase | 8 |
|  | Therecordingprocesses–scratchtrack-recordingdrums-recordingguitar- recording electric guitar-recording vocals | 5 |
| Mixing | MixingOverview-preparation-tothemix-settingbalance-using-Eq-using compression-using reverb-using delay | 5 |
| Mastering | Masteringand distribution | 8 |

(WhicheverisApplicable)

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| --- | --- |
| Assignedreadings | RecordingMixingandMasteringbyKeith scully |
| Writingassignments | NA |
| Project | 1. Mastera song
2. RecordMultipletrack
3. Prepareamusicusingmidiplugins
4. Doarerecordingandfoleyforascene
 |
| Laborworkshop | LAB |
| Fieldwork/experience | NA |
| Onlineactivities | NA |
| Performances/creativeactivities | NA |
| Learningoutcomes | Tobeabletouseallthestudioequipment'sandproduceamusicoraudioproject. |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skill development

# ReferenceTextBooks

Mixing and Mastering in the Box – Steve Savage TheMixingEngineer'sHandbook-BobbyOwsinski

TheMasteringEngineer'sHandbook-BobbyOwsinski

ModernRecordingTechniques-DavidMilesHuber,RobertE.Runstein Audio Mastering Secrets - John Rogers

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| --- |
| **Introductionto2DAnimationFilmMakingPractice** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC635 | 0 1 2 | 2 |

Objectives:AttheendofthecoursethestudentwilllearnConceptsof Sketching,basicconceptsof 2D Animation, Storyboarding and create animated digital multimedia content for media.

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| CourseContents/ Operational Terminologies | Courseoutcome | HOURS NEEDE D |
| 2DSketching-1 | ConceptsofSketching–Identifydrawings,understandthebasic elements of drawing - Utility & usage of Lines in a drawing - learn points, linesWorkonshapes-Concepts&Constructionofbasicshapes, Create drawings using different shapes, | 2 HRS |
| 2DSketching-2 | UnderstandTone&Shadow,Linedrawingsforcharacters Work on Planes – Textures – PatternsUnderstanddifferenttypesofdrawings–sketchingoneachtype of drawing, Work on Depth Cues and its types.Perspectivedrawings–DrawingComposition–Facial expression - Shading Concepts |  |
| GettingAcquainted | Openinga FileUnderstandingDocumentTypes GettingtoKnowtheWorkspace Working with the Library Panel Understanding the Timeline OrganizingLayersinaTimeline Using the Properties Panel Using the Tools PanelUndoing Steps in Animate Previewing Your Movie ModifyingtheContentandStage Saving Your Movie. | 3 HRS |

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| --- | --- | --- |
| CreatingGraphicsandText | GettingStartedUnderstandingStrokesandFills Creating ShapesMakingSelections Editing ShapesUsingGradientandBitmapFills Using Variable-Width StrokesUsingSwatchesandTaggedSwatches Creating CurvesUsing Transparency to Create Depth BeingExpressivewiththePaintBrush Creating and Editing TextAligningandDistributingObjects Converting and Exporting Art | 3 HRS |
| CreatingandEditing Symbols | GettingStartedImportingAdobeIllustratorFiles About SymbolsCreatingSymbolsImportingAdobePhotoshopFiles Editing and Managing SymbolsChangingtheSizeandPositionofInstances Changing the Color Effect of an Instance Understanding Display OptionsApplyingFiltersforSpecialEffects Positioning Objects in 3D Space | 3 HRS |
| AnimatingSymbols | Getting Started AboutAnimationUnderstandingtheProjectFile Animating PositionChangingthePacingandTiming Animating Transparency Animating FiltersAnimating Transformations ChangingthePathoftheMotion Swapping Tween Targets Creating Nested Animations EasingFrame-by-FrameAnimation Animating 3D Motion ExportingYourFinalMovie | 3 HRS |
| ClassicTweening | GettingStartedUsingClassicTweensMotionGuidesforClassicTweens Copying and Pasting Tweens Classic Tween EasesGraphicSymbols | 2 HRS |
| Publishing | Understanding Publishing Publishing for HTML5 PublishingaDesktopApplication | 3 HRS |

(WhicheverisApplicable)

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| --- | --- |
| Assignedreadings |  |
| Writingassignments |  |
| Project |  |
| Laborworkshop | Assignment01:Studentshavetosketchthe subject using lines and dotsAssignment 02: Students need to submit shape drawing for different characters (in action) Assignment 03: Students need to submit line drawing for different characters (in action) Assignment04:Studentshavetosubmitsketches of different poses with expressionsAnimatedAds IllustrateaStreetSceneAnimatefoureventsinscene Nature SceneWalkCycle |
| Fieldwork/experience |  |
| Onlineactivities |  |
| Performances/creativeactivities |  |
| Learningoutcomes |  |

* + - Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skill development

# ReferenceTextBooks

1. AdobeAnimateClassroominaBook(2020release)byRussellChun
2. BeginningAdobeAnimateCC-LearntoEfficientlyCreateandDeployAnimatedand Interactive Content By TOM GREEN, Joseph Labrecque

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| **CORPORATEVIDEOPRODUCTION** |
| **CourseCode** | **LTP** | **Credits** |
| 21VMC636 | 0 1 2 | 2 |

Objectives:TopracticallyteachstudentswithModellingandtexturingin3dfield. Course Outcome (CO) –

* + Studentswillbeabletomodeldifferent objects
	+ Studentswouldbeabletotexturedifferentobjects
	+ Studentswouldbeabletosculptusingadvancedsculptingsoftware

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| --- | --- | --- |
| CourseContents/ Operational Terminologies | Courseoutcome | HOURSNEEDED |
| Introduction | Introduction to video-production techniques; Difference between commercial and corporate videos;Corporatevideoproductioncompanies; Corporate events; Corporate video proposal; Corporate video scripts. |  |
| advertising appeals | Typesofadvertisingappealsinacorporate video; Types of corporate video; social responsibility; conference videos; internal communication videos; training videos; promotional videos |  |
| Marketing strategy and corporatevideo | Marketingstrategyandcorporatevideo |  |
| Characteristicsofcorporatevideo-videolength; call to action; strong message; shareability; professionalism; appeal; production value; customer benefits |
| Typesand usage | ypes and usage: Staff training/ instruction and safety videos; [Investor relations/](https://en.wikipedia.org/wiki/Investor_relations) financial results; Company promotional/brand videos; New product or service online presentations |  |
| Services, Different categories of corporatevideos | ervices: Clients, Portfolio, Blog - Multi-media presentations, Corporate films, Corporate identity and graphics, Out-door promotional collateral, Online and social marketing |  |
| production stageswith examples | orporatefilmproductionstages;TVcommercials; Documentaries; Music videos; Brand endorsement; Industrial videos; Commissioned programs |  |

|  |  |
| --- | --- |
| Assignedreadings | NA |
| Writingassignments | NA |

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| --- | --- |
| Assignments | 1. Produceacorporate video
2. Casestudyontheendorsementsof a corporate company
 |
| Laborworkshop | - |
| Fieldwork/experience | - |
| Onlineactivities | - |
| Performances/creativeactivities | - |
| Learningoutcomes | - |

* Activities/ContentwithdirectbearingonEmployability/Entrepreneurship/Skilldevelopment

# 21VMC692 Internship P/F

Studentshavetoattendaninternshipfor aminimum periodof 30daysandsubmitthecertificatefrom the company and a report with appropriate evidences / samples of work performed and a log-sheet.

Thestudentshouldpresentthesameduringviva-voceexamination.

|  |  |
| --- | --- |
| CO1 | Studentsgetthefirstexperienceofworkingintheirchosenfield. |
| CO2 | Theylearnhowtoapplyallthattheyhavelearnedintheir job. |
| CO3 | The45-daystintgivesthemthemuchneededrealitycheckontheir aptitude as well as job skills. |
| CO4 | Internshipwithinthecourseperiodhelpsthemtodecidetheirfurther course of action in their professional growth. |

# 21VMC693 PortfolioPresentation 4

StudentshavetoattendaViva-Voce(Individual)onthedateofsubmissionoftheirshowreel/ exhibition with appropriate evidences of a minimum of 10 different projects.

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| --- | --- |
| CO1 | Studentspresentasummaryoftheiracademicperformanceacrossthe years. |
| CO2 | Studentsdevelopakitoftheirbestprojectsdone,andpresentitfor review with the faculty. |
| CO3 | Thisprocesshelpsthemtodevelopaprofessionalportfoliothatthey can use to secure appropriate job and kick start their career. |

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| CO4 | Portfolioalsogivesthestudentsapeekintothegrowththeyhave achieved with the help of the course. |

# 21VMC698 Project(In DFM) 8

Objective:ToPrepareaShowREELinthespecialisedarea

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| --- | --- |
| CO1 | Studentswillproducefictionandnonfictionfilmbyincorporatingcinematography skills, direction skills, scripting skills which they have learnt in earlier semesters. |
| CO2 | Thefinalprojectenablesthestudentstoshowcasetheirtalentinthechosen area. |
| CO3 | Forstudents,doingtheprojectislikeatechnicalrehearsalbeforetheactual performance which, in this case, refers to working in the industry. |
| CO4 | Studentshonetheirskillsrequiredinvideoproductionandcreateprojectsof professional standards. |

StudentsshouldproduceshowreelindigitalfilmmakingfieldfollowedbyViva-voce.

# 21AVP501 AMRITAVALUESPROGRAMME 1 0 0 1

AmritaUniversity'sAmritaValuesProgramme(AVP)isanewinitiativetogiveexposuretostudents aboutrichnessandbeautyofIndianwayoflife.Indiaisacountrywherehistory,culture,art,aesthetics, cuisine and nature exhibit more diversity than nearly anywhere else in the world.

Amrita Values Programmes emphasize on making students familiar with the rich tapestry of Indian life, culture, arts, science and heritage which has historically drawn people from all over the world.

Post-graduate students shall have to register for any one of the following courses, in the second semester, which may be offered by the respective school.

***CoursesofferedundertheframeworkofAmritaValuesProgramme:***

# ArtofLivingthroughAmma

Amma’s messages can be put to action in our life through pragmatism and attuning of our thought processinapositiveandcreativemanner.EverysinglewordAmmaspeaksandtheguidancereceived in onmatters which we consider as trivial are rich in content and touches the very inner being of our personality.LifegetsenrichedbyAmma’sguidanceandSheteachesustheartofexemplarylifeskills where we become witness to all the happenings around us still keeping the balance of the mind.

# InsightsfromtheRamayana

Historical significance of Ramayana, the first Epic in the world – Influence of Ramayana on Indian valuesandculture–StorylineofRamayana–StudyofleadingcharactersinRamayana–Influenceof RamayanaoutsideIndia–MisinterpretationofRamayanabyColonialpowersanditsimpactonIndian life - Relevance of Ramayana for modern times.

# InsightsfromtheMahabharata

Historical significance of Mahabharata, the largest Epic in the world – Influence of Mahabharata on Indianvaluesandculture–StorylineofMahabharata–StudyofleadingcharactersinMahabharata– KurukshetraWar anditssignificance–ImportanceofDharmainsociety–Message of theBhagavad Gita - Relevance of Mahabharata for modern times.

# Insightsfromthe Upanishads

Introduction: Sruti versus Smrti - Overview of the four Vedas and the ten Principal Upanishads - The central problems of the Upanishads – Ultimate reality – the nature of Atman - the different modes of consciousness-SanatanaDharmaanditsuniqueness-TheUpanishadsandIndianCulture–Relevance of Upanishads for modern times – A few Upanishad Personalities: Nachiketas, SatyakamaJabala, Aruni, Shvetaketu.

# InsightsfromBhagavadGita

Introduction to Bhagavad Gita – Brief storyline of Mahabharata - Context of Kurukshetra War – The anguish of Arjuna – Counsel by Sri. Krishna – Key teachings of the Bhagavad Gita – Karma Yoga, JnanaYogaandBhaktiYoga-TheoryofKarmaandReincarnation–ConceptofDharma–Ideaofthe Self and Realisation of the Self – Qualities of a Realised person - Concept of Avatar - Relevance of Mahabharata for modern times.

# SwamiVivekanandaandhis Message

Brief Sketch of Swami Vivekananda’s Life – Meeting with Guru – Disciplining of Narendra - Travel acrossIndia-InspiringLifeincidents–AddressattheParliamentofReligions–TravelinUnitedStates and Europe – Return and reception India – Message to Indians about our duties to the nation.

# GreatSpiritualTeachersofIndia

Sri Rama, Sri Krishna, SriBuddha, Adi Shankaracharya, Sri Ramanujacharya, Sri Madhvacharya, Sri RamakrishnaParamahamsa,SwamiVivekananda,SriRamanaMaharshi,MataAmritanandamayiDevi

# IndianArtsandLiterature:

The aim of this course is to present the rich literature and culture of Ancient India and help students appreciatetheirdeepinfluenceonIndianLife-Vedicculture,primarysourceofIndianCulture–Brief introductionandappreciationofafewoftheartformsofIndia-Arts,Music,Dance,Theatre,Paintings, Sculpture and architecture – the wonder language, Sanskrit and ancient Indian Literature

# ImportanceofYogaandMeditationinLife:

TheobjectiveofthecourseistoprovidepracticaltraininginYOGAASANASwithasoundtheoretical baseandtheoryclassesonselectedversesofPatanjali’sYogaSutraandAshtangaYoga.Thecoverage also includes the effect of yoga on integrated personality development.

# AppreciationofKerala’sMuralArt Forms:

A muralisanypieceof artwork paintedor applieddirectlyona wall,ceilingor otherlarge permanent surface. In the contemporary scenario Mural painting is not restricted to the permanent structures and arebeingdoneevenoncanvas.Adistinguishingcharacteristicofmuralpaintingisthatthearchitectural elementsofthegivenspaceareharmoniouslyincorporatedintothepicture.Keralamuralpaintingsare thefrescosdepictingmythologyandlegends,whicharedrawnonthewallsoftemplesandchurchesin SouthIndia,principallyinKerala.Ancienttemples,churchesandplacesinKerala,SouthIndia,display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE whenthisformofartenjoyedRoyalpatronage.LearningMuralpaintingthroughthetheoryandpractice workshop is the objective of this course.

# PracticingOrganicFarming

Life and nature are closely linked through the healthy practices of society for maintaining sustainability. When modern technological knowhow on microorganisms is applied in farming using the traditional practices we can avoid damage to the environment. The course will train the youth on modernpracticesoforganicfarming.Ammasays“wehavetoreturnthislandtothecominggenerations without allowing even the slightest damage to happen to it”. Putting this philosophy to practice will bringabout anawakeningandenthusiasminalltostriveforgoodhealthandtorestoretheharmonyin nature”

# AncientIndianScienceandTechnology

Science and technology in ancient and medieval India covered all the major branches of human knowledge and activities,includingmathematics,astronomy,physics, chemistry,medicalscience and surgery, fine arts, mechanical, civil engineering, architecture, shipbuilding and navigation. Ancient Indiawasalandofsages,saintsandseersaswellasalandofscholarsandscientists.Thecoursegives an awareness on India's contribution to science and technology.