|  |
| --- |
| B.SC.,  ELECTRONIC MEDIA |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
| **SYLLABUS** |
|  |
|  |
|  |
|  |
|  |
|  |
| **FROM THE ACADEMIC YEAR**  **2023 - 2024** |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
| **TAMILNADU STATE COUNCIL FOR HIGHER EDUCATION, CHENNAI – 600 005** |

**contents**

1. PO and PSO Description
2. UG – Template
3. Methods of Evaluation
4. Semester Index.
5. Subjects – Core, Elective, Nonmajor, Skill Enhanced, Ability Enhanced, Extension Activity, Environment, Professional Competency
6. Course Lesson Box
7. Units
8. Reference and Text Books
9. Web Sources

**B.Sc., ELECTRONIC MEDIA**

**Program Overview**

Introducing the BSc. Electronic Media program, a comprehensive undergraduate degree designed to equip students with the knowledge and skills required for a successful career in the production of Film, Television, Podcasts, OTT, Web Series, and TV. This diverse program covers an extensive range of core subjects, including Sound and Acoustics, Audio Editing and Sound Design, 3D Sound Design, Radio and Podcast Production, Screen Production, Cinematography, Light and Lighting, Professional Photography and Image Editing, Multimedia Technologies and Standards, Film and Video Editing, Video Editing, Color Management, Storyboard Development, Compositing and Visual Effects, Green Screen Production, Postproduction, Film Direction, Film Industry and Business, Animation Filmmaking, Digital Filmmaking, 2D and 3D Animation, Media Entrepreneurship, OTT and Platform Television, Animation Filmmaking, and a Capstone Project.

Upon completion of this multifaceted program, students will be able to present their core postgraduate discipline clearly and precisely, formulate abstract ideas in the specific language of their discipline, and describe related concepts from multiple perspectives. They will also be able to explain the fundamental principles that underpin their chosen field.

The BSc. Electronic Media program aims to enhance the employability of its graduates by preparing them for a wide variety of professional opportunities. Graduates will be well-equipped to join the teaching profession, secure government jobs, and pursue careers in numerous public and private enterprises across diverse industries.

By providing a holistic learning experience that combines theoretical knowledge with practical applications, the BSc. Electronic Media program empowers students to become innovative and adaptive professionals in the dynamic world of media production. With the skills and expertise gained through this program, graduates will be prepared to excel in their chosen careers and contribute to the advancement of electronic media production across various platforms and formats.

|  |  |
| --- | --- |
| **CHOICE BASED CREDIT SYSTEM AND LEARNING OUTCOMES-BASED CURRICULUM FRAMEWORK BASED B.A. ECONOMICS SYLLABUS** | |
| **Programme:** | **B.Sc., Electronic Media** |
| **Programme Code:** |  |
| **Duration:** | **3 Years(UG)** |
| **Programme Outcomes:** | **PO1: Knowledge of Economics:** Ability to understand Economic Theories and functioning of Economic Models. To develop an adequate competency in the Economic Theory and Methods.  **PO2: Analytical Reasoning and Critical Thinking:** Critically Analyze and assess the way in which economists examine the real world to understand the current events and evaluate specific proposals.  **PO3: Logical Reasoning and Quantitative Ability:** Ability to understand how to collect and analyse data and use empirical evidence to evaluate the validity of hypothesis, using Quantitative Methodology and conduct data analysis to interpret results.  **PO4: Communication and Research Skills:** Communication and Research related skills. Developing a sense of capability for relevant/appropriate inquiry and asking questions, synthesising and articulating and reporting results and to efficiently communicate thoughts and ideas in a clear and concise manner.  **PO5: Gender, Environment and Sustainability:** Comprehend the Environmental issues and Sustainable Development and strive to achieving economic and social equity for women and be Gender Sensitive.  **PO6: Employability and Leadership Skills:** Become empowered individuals to be employed in various positions in industry, academia and research and have the potential to become Entrepreneurs and take leadership roles in their chosen occupations and communities.  **PO7**: **Social Interaction**: Acquire the ability to engage in relevant conversations and have the ability to understand the views of society that would help initiate policy making.  **PO8:** Digital Literacy and Lifelong Learning: Capability to use ICT tools in a variety of learning situation and use appropriate software for analysis of data **-** Ability to acquire Knowledge situations and skills for life through self directed learning and adapt to different learning environments. |
| **Programme Specific Outcomes:** | **PSO1**: To enable students to apply basic microeconomic, macroeconomic and monetary concepts and theories in real life and decision making.  **PSO 2**: To sensitize students to various economic issues related to Development, Growth, International Economics, Sustainable Development and Environment.  **PSO 3**: To familiarize students to the concepts and theories related to Finance, Investments and Modern Marketing.  **PSO 4**: Evaluate various social and economic problems in the society and develop answer to the problems as global citizens.  **PSO 5:** Enhance skills of analytical and critical thinking to analyze effectiveness of economic policies. |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **PO 1** | **PO2** | **PO3** | **PO4** | **PO5** | **PO6** | **PO7** | **PO8** |
| **PSO 1** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 2** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO3** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 4** | Y | Y | Y | Y | Y | Y | Y | Y |
| **PSO 5** | Y | Y | Y | Y | Y | Y | Y | Y |

**3 – Strong, 2- Medium, 1- Low**

**Credit Distribution for UG Programmes**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Sem I** | **Credit** | **H** | **Sem II** | **Credit** | **H** | **Sem III** | **Credit** | **H** | **Sem IV** | **Credit** | **H** | **Sem V** | **Credit** | **H** | **Sem VI** | **Credit** | **H** |
| Part 1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | Part..1. Language – Tamil | 3 | 6 | 5.1 Core Course –\CC IX | 4 | 5 | 6.1 Core Course –  CC XIII | 4 | 6 |
| Part.2 English | 3 | 6 | Part..2 English | 3 | 6 | Part..2 English | 3 | 6 | Part..2 English | 3 | 6 | 5.2 Core Course – CC X | 4 | 5 | 6.2 Core Course –  CC XIV | 4 | 6 |
| 1.3 Core Course – CC I | 5 | 5 | 2..3 Core Course – CC III | 5 | 5 | 3.3 Core Course – CC V | 5 | 5 | 4.3 Core Course – CC VII  Core Industry Module | 5 | 5 | 5. 3.Core Course CC -XI | 4 | 5 | 6.3 Core Course –  CC XV | 4 | 6 |
| 1.4 Core Course – CC II | 5 | 5 | 2.4 Core Course – CC IV | 5 | 5 | 3.4 Core Course – CC VI | 5 | 5 | 4.4 Core Course –  CC VIII | 5 | 5 | 5. 4.Core Course –/ Project with viva- voce  CC -XII | 4 | 5 | 6.4 Elective -VII Generic/ Discipline Specific | 3 | 5 |
| 1.5 Elective I Generic/ Discipline Specific | 3 | 4 | 2.5 Elective II Generic/ Discipline Specific | 3 | 4 | 3.5 Elective III Generic/ Discipline Specific | 3 | 4 | 4.5 Elective IV Generic/ Discipline Specific | 3 | 3 | 5.5 Elective V Generic/ Discipline Specific | 3 | 4 | 6.5 Elective VIII  Generic/ Discipline Specific | 3 | 5 |
| 1.6 Skill Enhancement Course SEC-1 | 2 | 2 | 2.6 Skill Enhancement Course SEC-2 | 2 | 2 | 3.6 Skill Enhancement Course SEC-4,  (Entrepreneurial Skill) | 1 | 1 | 4.6 Skill Enhancement Course SEC-6 | 2 | 2 | 5.6 Elective VI Generic/ Discipline Specific | 3 | 4 | 6.6 Extension Activity | 1 | - |
| 1.7 Skill Enhancement -(Foundation Course) | 2 | 2 | 2.7 Skill Enhancement Course –SEC-3 | 2 | 2 | 3.7 Skill Enhancement Course SEC-5 | 2 | 2 | 4.7 Skill Enhancement Course SEC-7 | 2 | 2 | 5.7 Value Education | 2 | 2 | 6.7 Professional Competency Skill | 2 | 2 |
|  |  |  |  |  |  | 3.8 E.V.S. | - | 1 | 4.8 E.V.S | 2 | 1 | 5.8 Summer Internship /Industrial Training | 2 |  |  |  |  |
|  | **23** | **30** |  | **23** | **30** |  | **22** | **30** |  | **25** | **30** |  | **26** | **30** |  | **21** | **30** |
| **Total – 140 Credits** | | | | | | | | | | | | | | | | | |

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

**for all UG courses including Lab Hours**

**First Year – Semester-I**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language – Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course SEC-1 | 2 | 2 |
| Foundation Course | 2 | 2 |
|  |  | **23** | **30** |

**Semester-II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language – Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-2 | 2 | 2 |
| Skill Enhancement Course -SEC-3 (Discipline / Subject Specific) | 2 | 2 |
|  |  | **23** | **30** |

**Second Year – Semester-III**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language - Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 14 |
| Part-4 | Skill Enhancement Course -SEC-4 (Entrepreneurial Based) | 1 | 1 |
| Skill Enhancement Course -SEC-5 (Discipline / Subject Specific) | 2 | 2 |
| E.V.S | - | 1 |
|  |  | **22** | **30** |

**Semester-IV**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| Part-1 | Language - Tamil | 3 | 6 |
| Part-2 | English | 3 | 6 |
| Part-3 | Core Courses & Elective Courses including laboratory [in Total] | 13 | 13 |
| Part-4 | Skill Enhancement Course -SEC-6 (Discipline / Subject Specific) | 2 | 2 |
| Skill Enhancement Course -SEC-7 (Discipline / Subject Specific) | 2 | 2 |
| E.V.S | 2 | 1 |
|  |  | **25** | **30** |

**Third Year**

**Semester-V**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based | 22 | 26 |
| **Part-4** | Value Education | 2 | 2 |
| Internship / Industrial Visit / Field Visit | 2 | 2 |
|  |  | **26** | **30** |

**Semester-VI**

|  |  |  |  |
| --- | --- | --- | --- |
| **Part** | **List of Courses** | **Credit** | **No. of Hours** |
| **Part-3** | Core Courses including Project / Elective Based & LAB | 18 | 28 |
| **Part-4** | Extension Activity | 1 | - |
| Professional Competency Skill | 2 | 2 |
|  |  | **21** | **30** |

**Consolidated Semester wise and Component wise Credit distribution**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Parts** | **Sem I** | **Sem II** | **Sem III** | **Sem IV** | **Sem V** | **Sem VI** | **Total Credits** |
| **Part I** | 3 | 3 | 3 | 3 | - | - | 12 |
| **Part II** | 3 | 3 | 3 | 3 | - | - | 12 |
| **Part III** | 13 | 13 | 13 | 13 | 22 | 18 | 92 |
| **Part IV** | 4 | 4 | 3 | 6 | 4 | 1 | 22 |
| **Part V** | - | - | - | - | - | 2 | 2 |
| **Total** | 23 | 23 | 22 | 25 | 26 | 21 | **140** |

**\*Part I. II, and Part III components will be separately taken into account for CGPA calculation and classification for the under graduate programme and the other components. IV, V have to be completed during the duration of the programme as per the norms, to be eligible for obtaining the UG degree.**

|  |  |  |
| --- | --- | --- |
| **Methods of Evaluation** | | |
| **Internal Evaluation** | Continuous Internal Assessment Test | 25 Marks |
| Assignments |
| Seminars |
| Attendance and Class Participation |
| **External Evaluation** | End Semester Examination | 75 Marks |
|  | Total | 100 Marks |
| **Methods of Assessment** | | |
| **Recall (K1)** | Simple definitions, MCQ, Recall steps, Concept definitions | |
| **Understand/ Comprehend (K2)** | MCQ, True/False, Short essays, Concept explanations, Short summary or  overview | |
| **Application (K3)** | Suggest idea/concept with examples, Suggest formulae, Solve problems,  Observe, Explain | |
| **Analyze (K4)** | Problem-solving questions, Finish a procedure in many steps, Differentiate | |
|  | between various ideas, Map knowledge | |
| **Evaluate (K5)** | Longer essay/ Evaluation essay, Critique or justify with pros and cons | |
| **Create (K6)** | Check knowledge in specific or offbeat situations, Discussion, Debating or  Presentations | |

**B.Sc., Electronic Media**

**Curriculum Structure**

**First Semester**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Course Components** | **Subjects** | **Credits** | **Instr. Hrs.** | **Max. Marks** | | |
| **Ext.** | **Int.** | **Total** |
| **Part I** | Language Tamil | 3 | 6 | 75 | 25 | 100 |
| **Part II** | English | 3 | 6 | 50 | 50 | 100 |
| **Part III**  **Core Course CC-I** | Introduction to Human Communication (Theory) | 5 | 5 | 75 | 25 | 10 |
| **Part III**  **Core Course CC-II**- | Sound and Acoustics (Theory) | 5 | 5 | 75 | 25 | 100 |
| **Part III** **Discipline Specific Elective-****DSE-I** | Audio Editing and Sound Design (Practical) | 3 | 4 | 60 | 40 | 100 |
| **Part III**  **Skill Enhancement Foundation Course (Discipline Specific):** | Radio and Podcast Production (Practical) | 2 | 2 | 60 | 40 | 100 |
| **Part IV**  **Skill Enhancement Course (SEC)-1 (NME-I)** | Digital Storytelling and Scriptwriting (NME-I) (Practical) | 2 | 2 | 50 | 50 | 100 |
|  | Total | **23** | **30** |  |  |  |

**Second Semester**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Course Components** | **Subjects** | **Credits** | **Instr. Hrs.** | **Max. Marks** | | |
| **Ext.** | **Int.** | **Total** |
| **Part I** | Language Tamil | 3 | 6 | 75 | 25 | 100 |
| **Part II** | English | 3 | 6 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-III** | Screen Production (Theory) | 5 | 5 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-IV** | Light and Lighting (Practical) | 5 | 5 | 60 | 40 | 100 |
| **Part III Discipline Specific Elective-DSE- II** | Professional Photography and Image Editing (Practical) | 3 | 4 | 60 | 40 | 100 |
| **Part III**  **Skill Enhancement Course (SEC)-2** **(Discipline Specific) – 2** | Working with Hyperlocal and Community Media (Practical) (College Specific OR Course from Naan Mudalvan Scheme) | 2 | 2 | 75 | 25 | 100 |
| **Part IV**  **Skill Enhancement Foundation (SEC)-3** | Language Skills for Employability: Essential English (OR Course from Naan Mudalvan Scheme) | 2 | 2 | 50 | 50 | 100 |
|  | Total | **23** | **30** |  |  |  |

* **NME Choose any one paper from the other department**

**Third Semester**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Course Components** | **Subjects** | **Credits** | **Instr. Hrs.** | **Max. Marks** | | | |
| **Ext.** | **Int.** | **Total** | |
| **Part I** | Language Tamil | 3 | 6 | 75 | 25 | 100 | |
| **Part II** | English | 3 | 6 | 50 | 50 | 100 | |
| **Part III Core Course CC-V** | Multimedia Technologies and Standards (Theory) | 5 | 5 | 75 | 25 | 100 | |
| **Part III Core Course CC-VI** | Film and Video Editing (Theory) | 5 | 5 | 75 | 25 | 100 | |
| **Part III**  **Discipline Specific Elective-****DSE-III** | Video Editing (Practical) | 3 | 4 | 60 | 40 | 100 | |
| **Part III**  **Skill Enhancement Course SEC – 4** **(Discipline Specific)** | Color Management (Practical) | 1 | 1 | 60 | 40 | 100 | |
| **Part III**  **Skill Enhancement Course SEC – 5** **(Discipline Specific)** | Script Writing and Storyboard Development (Practical) | 2 | 2 | 60 | 40 | 100 | |
| **Part IV Value Education** **(EVS)** | Environmental Studies (Examination will be held in IV semester) | - | 1 | 50 | 50 | | 100 |
|  | Total | 22 | 30 |  |  | |  |

**Fourth Semester**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | Subjects | **Credits** | **Inst. Hrs.** | **Max. Marks** | | |
| **Ext.** | **Int.** | **Total** |
| **Part I** | Language Tamil | 3 | 6 | 75 | 25 | 100 |
| **Part II** | English | 3 | 6 | 50 | 50 | 100 |
| **Part III-Core Course CC-VII** | Film Appreciation and Analysis (Theory) | 5 | 5 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-VIII** | Compositing and Visual Effects (Practical) | 5 | 5 | 60 | 40 | 100 |
| **Part III**  **Discipline Specific Elective-DSE-IV** | Green Screen Production (Practical) | 3 | 3 | 60 | 40 | 100 |
| **Part III-Skill Enhancement Course (SEC) (Discipline Specific) – 6** | Postproduction (Practical) | 2 | 2 | 60 | 40 | 100 |
| **Part IV**  **Skill Enhancement Course (Discipline Specific) – SEC-7** | Digital Skills for Employability: Learning Pathway – Microsoft Office Fundamentals and LinkedIn Career Essentials (College Specific OR Course from Naan Mudalvan Scheme) (Practical) | 2 | 2 | 60 | 40 | 100 |
| **Part IV Value Education** **(EVS)** | Environmental Studies | 2 | 1 | 50 | 50 | 100 |
|  | Total | 25 | 30 |  |  |  |

**Fifth Semester**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Course Components** | **Subjects** | **Credits** | **Instr. Hrs.** | **Max. Marks** | | |
| **Ext.** | **Int.** | **Total** |
| **Part III**  **Core Course CC-IX** | Media Culture in Tamil Nadu (Theory) | 4 | 5 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-X** | Film Direction (Theory) | 4 | 5 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-XI** | Film Industry and Business (Theory) | 4 | 5 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-XII** | Animation Filmmaking (Theory) | 4 | 5 | 75 | 25 | 100 |
| **Part III**  **Discipline Specific Elective-DSE-V** | Digital Filmmaking (Practical) | 3 | 4 | 60 | 40 | 100 |
| **Part III**  **Discipline Specific Elective-DSE-VI** | 2D and 3D Animation (Practical) | 3 | 4 | 60 | 40 | 100 |
| **Part III**  Internship | Summer Internship/ Industrial Training | 2 |  | - | - | 100 |
| **Part IV** Value Education | Value Education | 2 | 2 | 75 | 25 | 100 |
|  | Total | 26 | 30 |  |  |  |

**Sixth Semester**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Course Components** | **Subjects** | **Credits** | **Instr. Hrs.** | **Max. Marks** | | |
| **Ex** | **Int.** | **Total** |
| **Part III**  **Core Course CC-XIII** | Media Entrepreneurship (Theory) | 4 | 6 | 75 | 25 | 100 |
| **Part III**  **Core Course CC-XIV** | OTT and Platform Television (Theory) | 4 | 6 | 75 | 25 | 100 |
| **Part III**  **Core Course CCX-V** | Animation Filmmaking (Practical) | 4 | 6 | 60 | 40 | 100 |
| **Part III**  **Discipline Specific Elective-DSE-VII** | Capstone Project (Practical) | 3 | 5 | 60 | 40 | 100 |
| **Part V Extension Activities** | Extension Activities/Fieldwork (College Specific OR Course from Naan Mudalvan Scheme) (Practical) | 1 |  | 60 | 40 | 100 |
| **Part V**  **Professional Competency Skill** | Cybersecurity Training for Media Professionals (Theory) | 2 | 2 | 75 | 25 | 100 |
| **Part V**  **Part -Addon Course**  **ERS- Employability Readiness Skills:** | Employability Skills-Campus to Corporation (College Specific OR Course from Naan Mudalvan Scheme) (Practical) |  |  | 75 | 25 | 100 |
|  | Total | **21** | 30 |  |  |  |

**Total Credits: 140**

|  |  |
| --- | --- |
| **Semester** | **Credits** |
| **I** | 22 |
| **II** | 22 |
| **III** | 24 |
| **IV** | 24 |
| **V** | 24 |
| **VI** | 24 |
| **Total UG Credits** | **140** |

Note: Each college will follow the rules and regulations of their respective affiliating University regarding admissions, eligibility, allocation of marks for theory/practical and criteria and procedure for conduct of examination.

**Detailed Syllabus for BSc. Electronic Media**

|  |
| --- |
| **Introduction to Human Communication** **(Theory)** |

**Course Description**

This course introduces the field of communication and explores the foundational concepts of the discipline. Students will examine various types of communication, the importance of communication, and the nature of communication as an expression, skill, and process. They will also learn about the SMCR model, which explains communication in terms of its source, message, channel, and receiver. The course will cover different contexts of communication such as interpersonal, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers. The course will cover levels of communication such as technical, semantic, and pragmatic communication, and delve into the semiotic landscape, including language and visual communication and narrative representation. Students will also gain insight into nonverbal communication and listening skills. The course covers the types and functions of nonverbal communication, including body language, facial expressions, gestures, and posture. Students will learn the importance of active listening in effective communication, and strategies to improve listening skills. The course will cover principles of effective interpersonal communication, communication styles, conflict resolution, and negotiation skills. Students will learn about building and maintaining professional relationships through communication. The course also provides students with the basics of public speaking, including overcoming fear, audience analysis, speech organization, developing effective verbal and visual presentation skills, and using technology in presentations. The course concludes by examining strategies to evaluate and improve public speaking and presentation skills through feedback and practice.

**Course Objective**

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

**Detailed Syllabus**

**Unit 1: Foundations of Communication**

Communication: Definition, types of Communication, Need for and the Importance of Human and Visual Communication

Nature of communication, Communication as expression, skill, and process

Understanding Communication: SMCR Model

Communication in different contexts: interpersonal, group, organizational, and mass communication

**Unit 2: Communication Processes and Language**

Communication as a process and a Product

Message, Meaning, Connotation, Denotation, Culture/Codes, etc.

Flow of Communication, barriers to Communication

Levels of communication: Technical, Semantic, and Pragmatic

The semiotic landscape: language and visual communication, narrative representation

**Unit 3: Nonverbal Communication and Listening Skills**

Introduction to nonverbal communication: types and functions

Understanding body language, facial expressions, gestures, and posture

The importance of active listening in effective communication

Barriers to effective listening and strategies to improve listening skills

**Unit 4: Interpersonal Communication and Relationship Building**

Principles of effective interpersonal communication

Communication styles: assertive, passive, aggressive, and passive-aggressive

Conflict resolution and negotiation skills

Building and maintaining professional relationships through communication

**Unit 5: Public Speaking and Presentation Skills**

Basics of public speaking: overcoming fear, audience analysis, and speech organization.

Developing effective verbal and visual presentation skills

Using technology in presentations: PowerPoint, Prezi, and other tools

Evaluating and improving public speaking and presentation skills through feedback and practice.

**Course Outcomes:**

1. Define and differentiate between different types of communication, evaluate the impact of communication on society, and create effective communication strategies for different contexts.
2. Analyze communication processes and barriers, synthesize solutions to overcome communication barriers, and evaluate the effectiveness of communication strategies in real-world scenarios.
3. Apply nonverbal communication and active listening skills to improve interpersonal relationships, evaluate the effectiveness of communication skills in relationships, and create communication plans for building and maintaining professional relationships.
4. Evaluate different communication styles and their effectiveness in managing conflicts, design and implement effective conflict resolution strategies, and evaluate the effectiveness of negotiation strategies in different contexts.
5. Develop and deliver persuasive public speeches and presentations, integrate appropriate technology tools to enhance the impact of the message, and evaluate the effectiveness of public speeches and presentations in real-world scenarios.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSO/CO | CO 1 | CO 2 | CO 3 | CO 4 | CO 5 |
| PSO 1 | 2 | 2 | 3 | 1 | 1 |
| PSO 2 | 1 | 1 | 2 | 1 | 2 |
| PSO 3 | 1 | 2 | 3 | 1 | 2 |
| PSO 4 | 1 | 1 | 1 | 3 | 1 |
| PSO 5 | 1 | 1 | 2 | 2 | 2 |
| PSO 6 | 3 | 1 | 1 | 1 | 1 |
| PSO 7 | 2 | 2 | 2 | 1 | 1 |

**Key Textbooks**

1. Berger, A. A. (2016). Messages: An Introduction to Communication. Routledge.
2. Bharadwaj, A., & Rath, P. (2021). Public Speaking for Leaders: Communication Strategies for the Global Market. Taylor & Francis Group.
3. McLean, S. (2005). The Basics of Interpersonal Communication. Pearson/A and B.
4. Mihir. (2021). PUBLIC SPEAKING: Speak Effectively in Public. Mihir Prajapati.
5. Nagendra, S. P. (2021). Excellence in Communication Skills. Shashi Prabha Nagendra.
6. Savithri, S. R. (2019). Introduction to Communication Sciences. Nova Science Publishers.
7. Turner, L. H., & West, R. (2018). An Introduction to Communication. Cambridge University Press.

**References**

1. Bar-Am, N. (2016). *In Search of a Simple Introduction to Communication*. Springer.
2. Berger, A. A. (2016). *Messages: An Introduction to Communication*. Routledge.
3. Dickhaus, J., & Netzley, S. (2017). *Introduction to Communication (First Edition)*. Cognella, Incorporated.
4. *Evolution and Aesthetics: Visual Arts in Comparative Perspective*. (2018). Angelo Pontecorboli Editore.
5. Locher, P., Martindale, C., & Dorfman, L. (2020). *New Directions in Aesthetics, Creativity and the Arts*. Routledge.
6. Turner, L. H., & West, R. (2018). *An Introduction to Communication*. Cambridge University Press.
7. van Eck, C., & Winters, E. (2017). *Dealing with the Visual: Art History, Aesthetics and Visual Culture*. Routledge.
8. Dillow, M. R. (2022). An Introduction to the Dark Side of Interpersonal Communication. Cognella, Incorporated.
9. Gareis, J., & Cohn, E. (2021). Communication As Culture: An Introduction to the Communication Process. Kendall Hunt Publishing Company.
10. Roden, M. S. (2014). Introduction to Communication Theory. Elsevier.

**Web Resources**

1. Communication Research - https://journals.sagepub.com/home/crx
2. Journal of Communication - https://onlinelibrary.wiley.com/journal/14602466
3. Communication Monographs - https://www.tandfonline.com/toc/rcmm20/current
4. Journal of Computer-Mediated Communication - https://academic.oup.com/jcmc
5. Human Communication Research - https://onlinelibrary.wiley.com/journal/14682805
6. International Association of Business Communicators - https://www.iabc.com/

|  |
| --- |
| **Sound and Acoustics** **(Theory)** |

**Course Description:**

The Sound and Acoustics course aims to impart a comprehensive understanding of sound theory, technology, and production techniques to students. It is structured into five sections, each concentrating on a distinct aspect of sound and acoustics. The first section examines the fundamentals of sound, such as sound waves, human auditory perception, and the significance of sound in production and evaluating the final outcome. The second section delves into the technological aspects of sound, discussing topics like loudspeakers, microphones, mixers, recording, and synchronization.

The third section explores various sound processing techniques, encompassing signal processors, noise management, and measurements, as well as audio on the internet, coherence, and spatial hearing. The fourth section covers sound production in different scenarios, including the speaking voice, dialogue, studio production, and field production. Lastly, the fifth section investigates music and critical listening, touching on sound design, music underscoring, music recording, and the proper placement of microphones for musical instruments. Upon completing the course, students will possess a strong foundation in sound and acoustics, enabling them to apply their knowledge to diverse aspects of production and engineering.

**Course Objectives**

1. Analyze the principles of sound, including sound waves, human hearing, and sound perception, using Bloom's Taxonomy to evaluate and synthesize the information.
2. Apply the technology of sound, including loudspeakers, microphones, mixers, recording, and synchronization, using Bloom's Taxonomy to create and design effective sound systems.
3. Evaluate sound processing techniques, including signal processors, noise control, and measurement, using Bloom's Taxonomy to analyze and critique various methods.
4. Develop sound production skills for different contexts, including the speaking voice, dialogue, studio production, and field production, using Bloom's Taxonomy to apply and evaluate production techniques.
5. Synthesize music and critical listening concepts, including sound design, music underscoring, music recording, and miking musical instruments, using Bloom's Taxonomy to create and evaluate effective musical productions.

**Detailed Syllabus**

**Unit 1: Foundations of Sound and Audio Technologies**

Sound in Production, The Importance of Sound in Production, Evaluating the Finished Product, Production Values

What Is Sound?, Frequency, Consonance and Dissonance, Amplitude, Timbre, Wave Interference, Sound Envelopes, Smearing, Rhythm, and Masking, Selecting Sounds,

Hearing and Listening, Talking and Writing about Sound, The Ear and the Brain, How We Hear, Human Hearing Ability, Protecting Your Hearing, Headphones Guide,

The Physics and Psychophysics of Sound: Understanding sound quality, intensity, and human perception.Sound Perception Sound and Hearing, The Sound Wave, Frequency and Pitch, Amplitude and Loudness, Frequency and Loudness, Velocity, Exploring frequency, noise, amplitude, timbre, and velocity

Listening, What Is Technical Ear Training?, Isomorphic Mapping, Increasing Awareness, Increasing Speed of Detection, Shaping Sounds,

**Unit 2: Audio Equipment and Technologies**

Digital Audio: Development, formats, and advancements in digital audio recording and processing.Sound Libraries, Segues, Digital Sounds-Sound Reproduction System Configurations, Monaural: Single-Channel Sound Reproduction, Stereo: Two-Channel Sound Reproduction, Headphones, Headphone Recommendations, Surround Sound: Multichannel Sound Reproduction

Overview of Devices, Recording Sounds, Audio Slating, Stereo or Mono Recording?, Microphones and Microphone Selection, Recording Accessories, Microphone Position, Creative Recording, Prototyping Sounds.

Loudspeakers and Monitoring, Loudspeaker Systems, Selecting a Monitor Loudspeaker, Monitor Placement, Monitor Controllers, Calibrating a Loudspeaker System

Microphones, Operating Principles, General Transducer Performance Characteristics, Directional Characteristics, Sound Response, Microphone Modeler, Mixers, Consoles, and Control Surfaces, Mixers, Consoles, Channel Strips, Digital Consoles, Meters, Patching

Sound Reproduction System Configurations, Monaural: Single-Channel Sound Reproduction, Stereo: Two-Channel Sound Reproduction, Headphones, Headphone Recommendations, Surround Sound: Multichannel Sound Reproduction

**Unit 3: Recording and Synchronization**

Recording, Digital Recording, Digital Audio, Recording Systems, Digital Audio Workstations, Digital Audio Networking

Synchronization and Transfers, Time Codes, Synchronizing Digital Equipment, Frame Rates, Synchronizing Sound and Picture in Film, Transfers

Sounds in Space, The Doppler Effect, Reverberation, Absorption and Diffusion, Digital Reverberation, Echo and Delay, Digital Delay, Phasing and Flanging Effects, . Time-Stretching, Worldizing, Setting Up a Recording Space.

Signal Processors, Being Effects- Categories of Signal Processors, Plug-Ins, Stand-Alone Signal Processors versus Plug-Ins, Spectrum Processors, Audio and the Internet, Data Transfer Networks, Cloud Computing, Audio Fidelity, Online Collaboration, Podcasting

Mixing, . Mixing Theory, Lesson: Three-Dimensional Sound, A Note on Mixing in Audacity, Dynamic Range, Compression, Limiting, and Normalization, Expansion and Gating, Ducking, Noise Reduction, Figure and Ground, Lesson: Signal to Noise, Panning, Mixing across Media Devices, Technical versus Creative Mixing, Point of Audition, Lesson: Objects in Ears May Be Closer Than They Appear

**Unit 4: Sound Recording Studio**

Recording Studio Design-Sound Isolation, Room Acoustics and Means of Control, Designing Neutral Rooms, Rooms with Characteristic Acoustics, Variable Acoustics, Room Combinations and Operational Considerations,

The Studio Environment, Limitations to Design Predictions, Loudspeakers in Rooms, Flattening the Room Response, Control Rooms, The Behaviour of Multiple Loudspeakers in Rooms,

Studio Monitoring: The Principal Objectives, The Non-Environment Control Room, Live-End, Dead-End Approach, Response Disturbances Due to Mixing Consoles and Studio Furniture, Objective Measurement and Subjective Evaluations, Studio Monitoring Systems

Surround Sound and Multi-Channel Control Rooms, Dubbing Theatres and Cinema Sound

A Mobile Control Room, Foldback, Main Supplies and Earthing Systems, Representation of a Studio Construction

Spectral balance and equalization, Shaping Spectral Balance, Equalization, Microphone Choice and Placement, Indirect Factors Affecting Spectral Balance, Monitors and Loudspeakers,

Control Room and Listening Room Acoustics, Sound Levels and Spectral Balance, Types of Filters and Equalizers, Filters: Low-Pass and High-Pass, Graphic Equalizers, Parametric Equalizers, Shelving Equalizers, Getting Started with Practice, Practice Types, Frequency Resolution, Number of Bands, Frequency Range, Gain Combination

**Unit 5: Sound Design and Critical Listening**

Sound Design, Sound Design and the Sound Designer, “Ears”, Analytical and Critical Listening, The Paradox in Designing and Listening to Sound Today, Elements of Sound Structure and Their Effects on Perception

Surround and Spatial Sound, Human Sound Localization, Binaural Audio, . In-Head Localization, Surround Sound, . Ambisonics and Object-Based Audio, Spatial Sound, Sound Propagation,

Sound Effects, Contextual Sound, Narrative Sound, Functions of Sound Effects, Types of Sound Effects, Producing Sound Effects, Prerecorded Sound-Sound Effects, Tremolo and Vibrato, . Pitch Shifting and Auto-Tune, Equalization, Filters, Modulation, Lesson: Ring Modulation and Vocoder, Distortion, Lesson: Overdrive and Fuzz, Summary and Bonus Exercises. Effect Libraries

Audio clip edit points, Analysis of sound, Analysis of Sound from Electroacoustic Sources, Overall Bandwidth, Spectral Balance, Auditory Image, Spatial Impression, Reverberation, and Time-Based Effects, Dynamic Range and Changes in Level, Noise and Distortion, Balance of the Components within a Mix, Graphical Analysis of Sound, Multichannel Audio, The Center Channel, The Surround Channels, Comparing Stereo to Surround, Comparing Original and Remastered Versions, High Sampling Rates, Comparing Loudspeakers and Headphones, Sound Enhancers on Media Players, Analysis of Sound from Acoustic Sources

Sound and Meaning, Conditioning, Sonic Archetypes, Stereotypes, and Generalizations, Basic Semiotic Theory, Phenomenology, Embodied Cognition, and Intersensory Integration, Summary,

Elements of Sound Structure: The building blocks of effective sound design. Functions of Speech, Sound Effects, and Music in Media: The role and impact of various audio elements in storytelling and communication. Strategies in Designing Sound: Techniques and approaches for creating engaging and immersive soundscapes in media.

Sound for Story, Functions of Sound in Audio Story, The Mix, Audio Research, Audio Story Analysis, Spotting a Script, Cue Sheets, The Asset List.

**Suggested Assignments for Basic Sound and Acoustics (Optional)**

1. Design and build a complete sound system for a live music venue or performance space, including selecting and installing speakers, amplifiers, mixers, and other components, and calibrating the system for optimal sound quality.
2. Record, mix, and master an album for a local band or musician, including selecting microphones, setting up the recording space, producing and arranging the music, and processing the audio for final release.
3. Create and produce an original audio drama or podcast series, including writing the script, recording the dialogue and sound effects, and mixing and editing the final product for distribution on online platforms.
4. Set up and manage the audio production for a live event or broadcast, including coordinating with performers, selecting and setting up equipment, and mixing and processing the audio feed for optimal sound quality.
5. Develop and produce an immersive audio experience, such as a sound installation or virtual reality game, including designing the spatial audio elements, selecting and integrating sound effects and music, and testing and optimizing the final product for maximum impact.

**Course Outcomes**

1. Evaluate and synthesize principles of sound using Bloom's Taxonomy to demonstrate understanding and application of sound theory.
2. Design and create effective sound systems using Bloom's Taxonomy to apply and analyze the technology of sound.
3. Analyze and critique sound processing techniques using Bloom's Taxonomy to evaluate and assess audio production methods.
4. Apply and evaluate sound production skills using Bloom's Taxonomy to develop and refine techniques for different production contexts.
5. Create and evaluate effective musical productions using Bloom's Taxonomy to synthesize and apply music and critical listening concepts.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSO/CO | CO1 | CO2 | CO3 | CO4 | CO5 |
| PSO1: | 3 | 3 | 3 | 3 | 3 |
| PSO2: | 2 | 2 | 2 | 1 | 3 |
| PSO3: | 3 | 1 | 2 | 3 | 2 |
| PSO4: | 3 | 3 | 1 | 2 | 3 |
| PSO5: | 3 | 3 | 3 | 1 | 2 |

**Key Textbooks**

1. Newell, P. (2017). Recording Studio Design. Taylor & Francis.
2. Alton Everest, F., & Pohlmann, K. C. (2021). Master Handbook of Acoustics, Seventh Edition. McGraw Hill Professional.
3. Huber, D. M. (2020). The MIDI Manual: A Practical Guide to MIDI within Modern Music Production. Routledge.
4. Alten, S. R. (2013). Audio in Media. Cengage Learning.
5. Twiddy, R. (2018). Studying Sound. BookLife Publishing.
6. Ashbourn, J. (2020). Audio Technology, Music, and Media: From Sound Wave to Reproduction. Springer Nature.
7. Kuttruff, H. (2019). Room Acoustics. CRC Press.
8. White, P. (2010). Basic Mixing Techniques. SMT.

**Reference**

1. Ballou, G. (2015). Handbook for Sound Engineers (5th ed.). Routledge.

2. Howard, D. M., & Angus, J. A. S. (2018). Acoustics and Psychoacoustics (5th ed.). Routledge.

3. Everest, F. A., & Pohlmann, K. C. (2015). Master Handbook of Acoustics (6th ed.). McGraw-Hill Education.

4. Whitaker, J. C. (2019). Principles of Auditory Perception (3rd ed.). Springer.

5. D'Antonio, P. (2017). Acoustics and Sound Basics (2nd ed.). CRC Press.

6. Toole, F. E. (2018). Sound Reproduction: The Acoustics and Psychoacoustics of Loudspeakers and Rooms (3rd ed.). Routledge.

7. Huber, D. M., & Runstein, R. E. (2019). Modern Recording Techniques (9th ed.). Routledge.

8. Kuttruff, H. (2016). Room Acoustics (6th ed.). CRC Press.

9. Olson, H. F. (2017). Music, Physics and Engineering (2nd ed.). Dover Publications.

**Web Resources**

1. Journal of the Audio Engineering Society - https://www.aes.org/journal/

2. The Journal of the Acoustical Society of America - https://asa.scitation.org/journal/jas

3. Applied Acoustics - https://www.journals.elsevier.com/applied-acoustics

4. The Journal of the Audio Engineering Society of Japan - https://www.aesj.or.jp/journal/

5. Journal of Sound and Vibration - https://www.journals.elsevier.com/journal-of-sound-and-vibration

6. Audio Engineering Society - https://www.aes.org/

7. Society of Broadcast Engineers - https://www.sbe.org/

8. National Association of Music Merchants - https://www.namm.org/

9. Institute of Sound and Communications Engineers - https://www.isce.org.uk/

10. The Recording Academy - https://www.grammy.com/recording-academy

|  |
| --- |
| **A****udio Editing and Sound Design (Practical)** |

**Course Description**

This Audio Editing and Sound Design course is designed to provide students with a comprehensive understanding of audio production techniques, from basic principles to advanced concepts. The course is divided into five units, each consisting of five lessons that cover a range of topics, including Foley sound design, dialogue editing and mixing, noise reduction and restoration, music production, sound design for animation, and virtual reality audio.

Students will also be challenged with practical exercises, where they will apply their knowledge and skills to create original audio content. These exercises include tasks such as composing and producing an instrumental track, editing and mixing a dialogue scene, restoring a heavily damaged audio clip, and creating unique sound effects using advanced synthesis and processing techniques.

The course is suitable for beginners as well as more experienced audio professionals who want to improve their skills and knowledge in audio editing and sound design. Upon completion of the course, students will have the skills and confidence to produce high-quality audio content for a variety of applications, including film, TV, animation, podcasts, and music production.

**Course Objectives**

1. Understand the fundamental principles of audio production, including signal flow, recording techniques, and mixing and mastering concepts.
2. Apply critical thinking skills to analyze and evaluate audio content, including dialogue, sound effects, and music, to identify areas for improvement and enhancement.
3. Develop technical skills in audio editing and sound design, including the use of digital audio workstations, plug-ins, and virtual instruments.
4. Create original audio content that demonstrates a mastery of audio production techniques, including Foley sound design, dialogue editing and mixing, noise reduction and restoration, and music production.
5. Communicate effectively with clients and collaborators, utilizing professional language and technical terminology to convey complex audio concepts and ideas.

**Records and Examination**

**Audio Editing and Sound Design Record:** Students should keep a record of their Audio Editing and Sound Design exercises in the form of digital album or a sound slideshow. The record will contain audio clips of original sound effects/Foley, dialogue editing, sound mixing. For Sound design, the exercises can be a comparison between original clips and recreated audio clip with enhanced sound design. A minimum of ten exercise, one from each unit has to be included in the digital record. Students should be able to explain what the techniques, procedures, workflow and pipeline used to produce the sound design.

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Audio Editing and Sound Design techniques. Students can also be asked to create a simple sound clip and edit it for practical demonstration of their competency. Alternatively, a sound clip can be given to students for improving its quality with good sound design. Viva or Written examination can be based on the Procedural Knowledge on the audio editing software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Detailed Syllabus**

**Unit 1: Introduction to Audio Editing**

Differences between Editing Sound and Editing Picture, Digital Editing, Basic Editing Functions, General Guidelines, Preparing to Edit, Editing Speech, Editing Dialogue, Editing Sound Effects, Editing Music, Transitions, Listening Fatigue, The significance of understanding the frequency spectrum in audio editing.

LeDigital Audio Workstations (DAWs) and File Formats, Introduction to DAWs, including a brief overview of popular DAWs and their features., Common audio file formats, their differences, and which ones are best suited for different types of projects.

Recording Techniques, Recording techniques, such as microphone placement, gain staging, and recording in different environments., Best practices for recording different instruments and voiceovers.

Audio Editing Techniques, Editing techniques, such as trimming, slicing, crossfading, and volume automation., Basic editing shortcuts and tools in DAWs.

Mixing Basics, The basics of mixing, including track levels, panning, and EQ., The role of different instruments in a mix and how to balance them.,

**Unit 2: Advanced Audio Editing Techniques**

Audio clip edit points, Analysis of sound, Analysis of Sound from Electroacoustic Sources, Overall Bandwidth, Spectral Balance, Auditory Image, Spatial Impression, Reverberation, and Time-Based Effects,

Dynamic Range and Changes in Level, Noise and Distortion, Balance of the Components within a Mix, Graphical Analysis of Sound, Multichannel Audio, The Center Channel,

The Surround Channels, Comparing Stereo to Surround, Comparing Original and Remastered Versions, High Sampling Rates, Comparing Loudspeakers and Headphones, Sound Enhancers on Media Players, Analysis of Sound from Acoustic Sources

Advanced Editing Techniques, Advanced editing techniques such as time-stretching, pitch-shifting, and audio warping., The creative uses of these techniques in audio production.

Noise Reduction and Restoration, Techniques for removing noise from audio recordings, such as hum, hiss, and background noise., Restoration techniques to repair audio recordings that have been damaged.

Equalization and Dynamics Processing, The importance of equalization and dynamics processing in audio production., Techniques for using EQ and compressors to shape sound and balance levels.

Reverb and Delay Effects, The basics of reverb and delay effects., Different types of reverb and delay effects and how to use them creatively.

Mixing:, Maintaining Aesthetic Perspective, Mixing for Various Media, Mixing Versus Layering, Metering, Mixing and Editing

**Unit 3: Foley and Sound Effects**

Introduction to Foley, understanding what Foley is and its role in audio production., How to create Foley sounds using everyday objects.

Recording Foley, Techniques for recording Foley sounds in different environments., Choosing the right microphone and other equipment for recording Foley.

Sound Effects, Contextual Sound, Narrative Sound, Functions of Sound Effects, Types of Sound Effects,

Producing Sound Effects, Pre-recorded Sound-Sound Effects, Tremolo and Vibrato, . Pitch Shifting and Auto-Tune, Equalization, Filters, Modulation, Lesson: Ring Modulation and Vocoder, Distortion, Lesson: Overdrive and Fuzz, Summary and Bonus Exercises. Effect Libraries

Sound Effects Libraries, an overview of sound effects libraries and how to use them., The importance of copyright when using sound effects.

Editing and Mixing Sound Effects, Techniques for editing and mixing sound effects into a project., The importance of sound effects in enhancing storytelling and creating immersion.

**Unit 4: Music Production and Audio Post-Production**

Music Production Basics, an overview of music production, including recording, arranging, and mixing music., The role of a music producer in the music industry.

Composing Music for Media, Techniques for composing music for film, television, and video games., The importance of collaboration between composers and audio editors.

Audio Post-Production, The basics of audio post-production, including dialogue editing, ADR, and Foley., How to sync audio with video using timecode and other techniques.

Guidelines for Music Editing. The Sound Edit and Clarity, General Goals of the Sound Edit, Specific Goals of the Sound Edit, Realism as a Goal, Dialog as Sound, The Sound Edit and the Dramatic Core, The Sound Edit and the Picture Edit

The Sound Edit and Creative Sound, Punctuation, Amplification, Amplification to Expand Meaning, Amplification to Challenge Meaning, Transition and Sound, Music, Tone Through Sound, The Narrative Idea and Sound, Tone and Narrative Ideas Through Sound

Guidelines for Sound Editing: Mastering and Finalizing Audio Projects, The mastering process, including EQ, compression, and limiting., The importance of mastering in finalizing audio projects.

**Unit 5: Sound Design**

Music Mixdown, preparing for the Mixdown, Signal Processing, Spatial Imaging of Music, Stereo, Surround Sound, Aesthetic Considerations in Surround-Sound Mixing, Main Points, Mixing for Mobile Media, Equalization, Dynamic Compression and Normalization, Evolving and Emerging Aesthetics

Premixing and Rerecording for Television and Film, Premixing for Television and Film, The Rerecording Mix, Spatial Imaging of Stereo, Spatial Imaging of Surround Sound, Mixing for Surround Sound, Dialnorm, the Calm Act, and Dynamic Range Control, Rerecording Logs, Compatibility: Stereo-to-Mono and Surround-to-Stereo

Creating Soundscapes, Techniques for creating a soundscape that enhances the overall audio experience., The role of soundscapes in film, television, and video games.

Creative Sound Design, Techniques for creating unique sounds and effects., The importance of experimentation in sound design.

Game Sound, Designing Audio for Interactivity, System Resources, The Production Process, Anatomy of a Game Sequence, Debugging, User Playback

**Practical Exercises for Audio Editing and Sound Design**

*Foley Sound Design:* Create a 2–3-minute audio clip that includes a variety of Foley sounds, recorded and edited from everyday objects, to accompany a short film clip. Ensure the sounds are synchronized with the visuals and help to tell the story.

*Dialogue Editing and Mixing:* Edit and mix a 2–3-minute dialogue scene from a movie or TV show. Ensure that the dialogue is clear and intelligible, and that the scene has a natural-sounding ambience.

*Noise Reduction and Restoration:* Use advanced noise reduction techniques to restore a heavily damaged audio clip. The clip could be a song, a podcast recording, or a dialogue scene.

*Music Production*: Compose and produce a 1–2-minute instrumental track that uses a variety of virtual instruments and effects. Ensure that the track has a clear structure and that the mix is balanced.

*Sound Design for Animation:* Create a 2–3-minute audio clip that includes sound effects and Foley sounds to accompany a short animated film. Ensure that the sounds are synchronized with the visuals and help to tell the story.

*Creative Sound Design:* Use synthesis and processing techniques to create a series of unique sound effects. Experiment with granular synthesis, frequency modulation, and other techniques.

*Virtual Reality Audio:* Create a 2–3-minute audio clip that is optimized for virtual reality playback. Use binaural audio, spatial audio, and other techniques to create an immersive audio experience.

*Audio Post-Production:* Edit and mix a 2–3-minute audio clip that includes dialogue, Foley, and sound effects to accompany a short film. Ensure that the audio is synchronized with the visuals and helps to tell the story.

*Re-Recording Mixer:* Use a variety of audio sources to remix and re-imagine a scene from a movie or TV show. Use creative mixing techniques to enhance the emotion and impact of the scene.

*Mastering and Finalizing:* Master a 2–3-minute audio clip, using EQ, compression, and limiting to ensure that it sounds great on a variety of playback systems. Ensure that the loudness level is appropriate and that there are no distortion or clipping issues.

**Course Outcomes**

1. Demonstrate an understanding of audio production principles and apply them to analyze and evaluate audio content.
2. Develop technical proficiency in audio editing and sound design, including the use of digital audio workstations, plug-ins, and virtual instruments.
3. Create original audio content that demonstrates mastery of audio production techniques, including Foley sound design, dialogue editing and mixing, noise reduction and restoration, and music production.
4. Apply critical thinking skills to solve complex audio production problems, including noise reduction and restoration, and sound design for animation and virtual reality.
5. Communicate effectively with clients and collaborators, utilizing professional language and technical terminology to convey complex audio concepts and ideas.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO / CO** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 1 | 2 | 1 | 1 | 1 |
| PSO2 | 2 | 3 | 2 | 2 | 2 |
| PSO3 | 1 | 2 | 3 | 1 | 2 |
| PSO4 | 1 | 2 | 3 | 3 | 2 |
| PSO5 | 2 | 1 | 1 | 1 | 3 |

**Key Textbooks**

1. Avarese, J. (2017). Post Sound Design: The Art and Craft of Audio Post Production for the Moving Image. Bloomsbury Publishing USA.
2. Blokdyk, G. (2020). Audio Editing Software a Complete Guide - 2020 Edition. Emereo Pty Limited.
3. Harrison, T. (2021). Sound Design for Film. The Crowood Press.
4. Langford, S. (2013). Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One. CRC Press.
5. Pittman, S. (2018). Editing Audio Using Audacity: Getting Started Using Audacity to Edit Your Audio. CreateSpace Independent Publishing Platform.

**References**

1. Bartlett, B. (2020). Practical Recording Techniques: The Step-by-Step Approach to Professional Audio Recording. Routledge.
2. Casey, M., & Ashley, H. (2017). Sound Design and Science Fiction. University of Texas Press.
3. Chimenti, P. (2019). Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro X, and Studio One. Routledge.
4. Collins, K. (2019). Game Audio: Tales of a Sound Designer. Oxford University Press.
5. Filipetti, B., & Anderson, R. (2019). Mixing Masterclass. Focal Press.
6. Garrigues, R. (2019). The Location Sound Bible: How to Record Professional Dialog for Film and TV. Routledge.

**Web Resources**

1. Journal of the Audio Engineering Society - https://www.aes.org/journal/
2. The Journal of the Acoustical Society of America - https://asa.scitation.org/journal/jas
3. Applied Acoustics - https://www.journals.elsevier.com/applied-acoustics
4. The Journal of the Audio Engineering Society of Japan - https://www.aesj.or.jp/journal/
5. Journal of Sound and Vibration - https://www.journals.elsevier.com/journal-of-sound-and-vibration
6. Audio Engineering Society - https://www.aes.org/
7. Society of Broadcast Engineers - https://www.sbe.org/
8. National Association of Music Merchants - https://www.namm.org/

|  |
| --- |
| **Radio and Podcast Production** **(Practical)** |

**Course Description**

This hands-on course provides practical training for aspiring radio producers, podcasters and voice artists. Learn professional techniques for creating engaging audio content. Explore the creative process of ideating, recording, editing, and mixing for radio and podcasting.

Develop technical skills through exercises in studio set-up, field recording, vocal delivery, and working with industry-standard audio equipment. Practice microphone technique, remove background noise, mix multiple tracks, and achieve consistent loudness standards.

Get experience interviewing, producing panel discussions, fiction stories, and documentaries. Promote your podcast by optimising for search and submitting to major platforms.

For radio, produce commercials, news, live events, and music shows. Develop a signature on-air style. Work with radio production teams and engage live audiences.

Whether you’re interested in community, campus, mainstream, or internet radio, this course provides a foundation in professionally producing audio that inspires, informs, and entertains audiences. Learn from experienced radio and podcast producers in both group workshops and one-on-one mentorship.

By the end of this course, you will have built up a portfolio of radio and podcast work to launch your new career as an influential audio creator. Unleash your voice and share it with the world.

**Course Objectives**

1. Apply studio etiquette and techniques for high-quality recording and audio mixing.
2. Analyze different radio and podcast formats to conceptualize an original show.
3. Evaluate vocal delivery and style to develop a unique on-air personality.
4. Create radio and podcast productions using interviews, discussions, stories, and live events.
5. Promote and distribute an original radio show or podcast to build an audience.

**Records and Examination**

**Radio and Podcast Production Record:** Students should to keep a record of their Radio and Podcast Production exercises in the form of album or a slideshow. A minimum of ten exercise, one from each unit has to be included in the digital record. Students should be able to explain what techniques, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Radio and Podcast Production techniques. Students can also be asked to create a short Radio and Podcast Programme for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the audio equipment and software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Detailed Syllabus for Radio and Podcast Production (Practical)**

Procedural Knowledge on Radio and Podcast Production

(Viva/Written Test Topics For Practical Examination)

**Unit 1: Audio Podcasters**

Overview of podcasting, History and evolution of podcasting, Benefits of podcasting

Understanding your audience, Defining your niche and target market, Choosing a topic for your podcast

Types of podcasts, Audio formats, Podcast hosting and distribution

Essential equipment for podcasting, Microphones, Preamps, audio interfaces and outboard gear, Computer and software,Equipment checklist

Building your podcast studio on a budget, Home Podcast Studio Set-up, Acounstics Considerations for Home Studio

Studio etiquette, Importance of maintaining a clean and organised recording studio, Best practices for protecting your equipment, Setting up your recording space, Microphone technique

Guidelines for recording space, Improving the sound quality of your podcast, Common mistakes to avoid during recording

Dialogue and Interview Recording, The Importance of Dialogue Recording, The Production-Recording Crew, Recording Dialogue in Multi- and Single-Camera Production, Recording Dialogue in the Field, How Directors Can Help the Audio Crew

**Unit 2: Audio Editing and Mixing**

Workflow in Podcast studio

Editing speech naturally, Techniques for removing unwanted background noise and other distractions, Tricks for making your podcast sound more natural

Fades and automation, Tips for using fades and automation in your podcast, Importance of a smooth and seamless audio mix

Using field effects and archive audio, Techniques for incorporating sound effects and archive audio into your podcast, Best practices for using sound effects effectively

Understanding the tools and techniques used for mixing, Basics: pan, gain, volume, Tips for balancing and controlling the levels of your audio tracks, Importance of a well-balanced mix

Loudness and levels, Tips for achieving a consistent loudness level across your podcast, Importance of loudness standards for podcasting

Compression and other dynamic controls, Techniques for controlling the dynamic range of your audio, Best practices for using compression and other dynamic controls

EQ and clarity, Tips for improving the clarity and tonality of your audio mix, Best practices for using EQ in your podcast

**Unit 3: Podcast Publishing**

Podcast publishing, Publishing process, Understanding file formats and compression for publications, Creating Podcast Feed Urls

What is an RSS (Really Simple Syndication) feed?, Understanding the role of an RSS feed in podcasting, Tips for creating and submitting an RSS feed for your podcast

Submit a podcast for publication, Best practices for submitting your podcast to hosting and distribution platforms, Importance of optimizing your podcast for search engines

Avoiding Jargons, Tips for making your podcast accessible and understandable to a wide audience, Importance of avoiding technical jargon and complex terminology

Remote recording, Hands-on practice of remote recording techniques, Tips for recording remotely with multiple participants, Best practices for maintaining audio quality in remote recordings.

**Unit 4: Mainstream Radio Production**

History of Radio, Production Process in Radio Stations, Radio Station Organization and Management

Field recordings, Techniques for capturing high-quality field recordings, Best practices for field recording

Radio Interview and Panel Setups, Radio Dramatizations, he Speaking Voice, Voice-Overs, and Narration

Basics of Radio Programming - from conception to execution of ideas, Formats and Styles in Radio Production - writing and reading for the radio

Radio Announcing Practice: Drills Commercials, Drama Interviews, News and Public Affairs Radio Documentary, Covering Live Shows (music concert or sports)

**Unit 5: Voice and RJ**

Speech and Vocals,Voice Culture, Speech, Radio Talk, Guidelines for RJ, Sourcing Content for RJ, Working with Radio Production Team, Live Calls,

Voice and Narration, Frequency Range, Sound Level, Distribution of Spectral Content, Basic Considerations in Miking Speech, Miking the Single Speaker in Radio, Miking for Group Discussions

Exercises inVoice Training, Voice Drills, Maintaining your Voice, Influences of Nonverbal Speech on Meaning

Overview of Community and Campus Radio: Program Production Exercises for Community Radio

**Practical Exercises for a Radio and Podcast Production**

Students Should Choose Any Five from the Suggested Exercises on Diverse Programming Format for the Record

1. Prepare a 5 minute podcast episode on your choice of topic. Practice recording, editing and mixing the audio.
2. Interview a subject expert or celebrity over phone or video call. Record, edit and publish the interview as a podcast.
3. Create a podcast trailer or teaser to promote your new podcast show.
4. Record and edit a panel discussion with 3-4 participants. Mix the audio and publish.
5. Record and edit a short fiction story or audio drama with multiple actors. Add sound effects and background music.
6. Improve the acoustics of a basic room and set it up as a podcast recording studio.
7. Learn microphone techniques and practice dialogue recording with different microphone types.
8. Remove background noise and distractions from a voice over recording. Apply EQ and compression.
9. Create a seamless audio mix by fading and automating multiple audio tracks.
10. Incorporate sound effects and ambient audio into a podcast episode. Balance the levels.
11. Practice recording a podcast episode remotely with co-hosts in different locations.
12. Achieve a consistent loudness level across all episodes of your podcast show.
13. Create an RSS feed and submit your podcast to major hosting platforms like Apple Podcasts, Spotify etc.
14. Record and produce a radio documentary or feature. Include interviews, sound effects, music and narration.
15. Practice radio announcing for commercials, news, public service announcements and live show coverage.
16. Develop a signature radio voice and vocal style. Practice various voice drills and techniques.
17. Set up and execute a community radio broadcast. Engage local participation.
18. Conceptualize and produce a new radio show format. Execute a pilot episode.
19. Interview a celebrity guest for a radio talk show. Engage the audience with call-ins.
20. Work with a radio production team to produce a popular weekly music show. Handle live calls and social media engagement.

**Course Outcomes**

1. Students will establish a fully functional home recording studio.
2. Students will produce portfolio samples in various radio and podcast formats.
3. Students will develop and maintain a consistent vocal style and on-air delivery.
4. Students will collaborate with instructors and peer mentors to launch an original radio or podcast production.
5. Students will submit and promote their work to sharing platforms to build listenership.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 3 | 2 | 1 | 3 | 1 |
| PSO 2 | 2 | 2 | 3 | 2 | 3 |
| PSO 3 | 3 | 3 | 2 | 3 | 2 |
| PSO 4 | 3 | 2 | 3 | 2 | 1 |
| PSO 5 | 2 | 2 | 1 | 2 | 2 |

**Key Textbooks**

1. Johnson, M. (2019). Radio Production: Principles and Practices, 6th Edition. Routledge.
2. ]Hegarty, K. (2018). Radio Production Worktext, 5th Edition. Routledge.
3. Bessette, J. (2018). Podcast: The Ultimate Guide to Podcasting, Including How to Start, Produce, Grow & Measure Your Podcast. CreateSpace Independent Publishing Platform.
4. Brooke, E. (2019). The Audacity to Podcast: Your Complete Guide to Podcasting from Concept to Launch to Growth. CreateSpace Independent Publishing Platform.
5. Harlan, C. (2018). Podcasting Like a Pro: The Ultimate Guide to Podcasting. CreateSpace Independent Publishing Platform.

**References**

1. Johnson, M. (2016). Radio Production: Creative Strategies and Techniques, 4th Edition. Routledge.
2. Johnson, M. (2018). Radio Production: Creative Strategies and Techniques, 5th Edition. Routledge.
3. Knowles, M. (2017). Radio Production, 7th Edition. Routledge.
4. Rhea, D. (2015). Radio Production, 6th Edition. Routledge.
5. Abbitt, D. (2016). Podcast Launch: A Comprehensive Guide to Launching Your Podcast with 15 Steps and a Launch Planner. CreateSpace Independent Publishing Platform.
6. Walker, G. (2017). The Podcast Cheat Sheet: The 21 Steps That Will Launch You to the Top of the Podcast Charts. CreateSpace Independent Publishing Platform.
7. Scott, J. (2019). The Podcast Host Academy: How to Launch & Grow a Podcast. CreateSpace Independent Publishing Platform.

**Web Resources**

1. Radio Journal - https://www.radiosurvivor.com/category/radio-journalism/
2. Podcast Business Journal - https://podcastbusinessjournal.com/
3. Radio World - https://www.radioworld.com/
4. Podcast Movement - https://podcastmovement.com/
5. Current - https://current.org/

|  |
| --- |
| **Digital Storytelling and Scriptwriting (NME-I) (Practical)** |

**Course Description**

This course provides an introduction to digital storytelling and scriptwriting. Students will learn the terminology and principles of story design, as well as the structure of a story using the three-act structure, Freytag's pyramid, the Hero's Journey, and Dan Harmon's story circle. The course also covers the basics of scriptwriting, including the definition and meaning of a script, script preparation, and screenplay formatting.

The development of a script is explored in detail, with an emphasis on the process of script development and strategies for successful scriptwriting. The course will also cover storytelling techniques and the different types of scripts, including those for fiction, non-fiction, documentaries, commercials, PSAs, news, radio, videogames, standalone scripts, and spec scripts.

Additionally, students will learn about elements of story analysis, cultural practices in storytelling, and approaches to story analysis, such as McKee's story analysis approach and the narrative paradigm. Finally, the course will introduce Photovoice, a method of storytelling through slideshows and photographs with sound.

By the end of the course, students will have developed a solid understanding of digital storytelling and scriptwriting, as well as the tools to create their own compelling scripts and stories across a variety of mediums.

**Course Objectives**

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

**Detailed Syllabus for Digital Storytelling and Script Writing**

**Unit 1: Introduction to Story**

Terminology of story design

Principles of story design

Story structure – Three-act structure

Freytag’s pyramid-Hero journal structure – Dan Harmon’s story circle

**Unit 2: Elements of Script**

Definition, Meaning of the script

Script preparation

Basics of scriptwriting – script and story ideas

Screenplay formatting

**Unit 3: Development of Script**

Process of script development

Strategies for script development

Structure of scripts

Storytelling techniques

**Unit 4: Types of Script**

Writing for fiction and non-fiction

Documentary script format

Commercial, PSA, News, and Radio scripts

Script for videogame

Standalone and Spec Script

**Unit 5: Analysis of Story and Script**

Elements of story analysis

Culture and practices in the story

McKee’s Story Analysis Approach

Narrative Paradigm

Photovoice (Slideshow, Photographs with Sound)

**Course Outcomes**

1. Learners can express ideas fluently in standard screenwriting formats.
2. Learners will be able to craft characters – based stories with clear conflicts at an advanced level
3. Learners will be able to analyse film and television structure
4. Learners will be able to work with their creative ideas – input in writing full-length scripts
5. Learners can understand how to write scripts for special budget

**Mapping Course Objectives (CO) and Program Specific Objectives (PSO)**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSOs/COs** | CO1 | CO2 | CO3 | CO4 | CO5 |
| PSO 1 | 3 | 1 | 3 | 2 | 3 |
| PSO 2 | 3 | 3 | 3 | 3 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 2 |
| PSO 5 | 2 | 3 | 2 | 3 | 3 |

**Key Textbooks**

1. Aronson, Linda: (2010) Scriptwriting Updated, Allen & Unwin.
2. Hauge, Michael: (2013) Writing Screenplays That Sell, Harper Resource
3. Dancyger, Ken, and Jeff Rush. 2012. Alternative Scriptwriting: Successfully Breaking the Rules. CRC Press.
4. Gitner, Seth. 2015. Multimedia Storytelling for Digital Communicators in a Multiplatform World. Routledge.
5. Gutierrez, Peter. 2014. The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More. Teachers College Press.

**References**

1. Condy, Janet. 2015. Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling. AFRICAN SUN MeDIA.
2. Dunford, Mark, and Tricia Jenkins. 2017. Digital Storytelling: Form and Content. Springer.
3. Lambert, Joe. 2013. Digital Storytelling: Capturing Lives, Creating Community. Routledge.
4. Miller, Carolyn Handler. 2014. Digital Storytelling: A Creator’s Guide to Interactive Entertainment. CRC Press.
5. McKee, R. (1997). Story: Style, Structure, Substance, and the Principles of Screenwriting. HarperCollins.
6. McKee, R., & Gerace, T. (2018). Storynomics: Story-Driven Marketing in the Post-Advertising World. Grand Central Publishing.
7. McClean, Shilo T. 2008a. Digital Storytelling: The Narrative Power of Visual Effects in Film. MIT Press.

**Web Resources**

1. Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting
2. Storytelling, Self, Society - https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml
3. Journal of Digital Storytelling - http://journals.sfu.ca/jds/index.php/jds/index
4. The Journal of Popular Film and Television - https://www.tandfonline.com/loi/vjpf20
5. New Review of Film and Television Studies - https://www.tandfonline.com/loi/rfts20
6. International Documentary Association - https://www.documentary.org/

|  |
| --- |
| **Screen Production** **(Theory)** |

**Course Description**

This comprehensive Screen Production Course is designed for aspiring filmmakers, television producers, and content creators who want to learn the essential skills and knowledge required for professional screen production. With a focus on hands-on learning, this course covers every aspect of the production process, from preproduction to postproduction, providing students with the tools and techniques needed to create high-quality content for various platforms. The course is divided into five units, each containing four lessons that focus on specific aspects of screen production. Students will engage in practical exercises and hands-on projects, allowing them to apply their newfound knowledge and skills in real-world scenarios.

By the end of this course, students will have a thorough understanding of the screen production process, as well as the ability to work effectively within production teams, manage talent, and create professional-quality content for various platforms. This course is suitable for beginners, as well as those looking to enhance their existing knowledge and take their screen production skills to the next level.

**Course Objectives**

1. Develop and refine creative ideas for screen production projects
2. Students will learn how to brainstorm, develop, and evaluate concepts for various types of screen productions, including films, television shows, and digital media projects.
3. Students will gain hands-on experience with production equipment, such as cameras, lighting, and sound gear, and develop practical skills in using these tools effectively for professional-quality content creation.
4. Apply directing and talent management techniques in screen production settings
5. Design and execute lighting setups for various production scenarios

**Detailed Syllabus for Screen Production**

**Unit 1: Introduction to Screen Production and Preproduction**

Overview of Screen Production, Production Processes and Image Creation, Media Convergence, Digital Cinema and Video

Preproduction: Generating Ideas and Script Development, Brainstorming, Clustering, Program Objective, Angle, Evaluation, Scriptwriting

Preproduction: From Script to Production, Medium Requirements, Budget, Production Schedule and Time Line

Production Teams and Roles, Preproduction Team, Production Team, Postproduction Team

**Unit 2: Production Techniques and Equipment**

Organizing the production, Art conceals craft, Shot selection, The problem of familiarity, The problem of quality, The problem of "bigger and better", Goals and objectives, Target audience, Research, Covering the subject

Production methods, The empirical approach, The planned approach, Storyboards, Why plan?, The three stages of production, Coverage, Building an outline, Broad treatment, Production research, Remote surveys (recce), Freedom to plan, Single camera shooting, Multicamera shooting, Copyright, Contracts

Production Switcher and Switching, Basic Switcher Functions, Switcher Layout, Switcher Operation, Video Recording, Digital Recording Systems, Video Stabilization, Video-Recording Process Checklists

Production Environment: Studio, Video Production Studio Layout, Studio Control Room, Studio Support Areas

Production Environment: Field and Synthetic, Electronic News Gathering and Electronic Field Production, Big Remotes, Synthetic Environments

**Unit 3: Directing and Talent Management**

Directing: Script Formats, Fact, or Rundown, Sheet, News Script, Two-Column A/V Script, Single-Column Drama Script, Visualization,

Multicamera Studio Production, Control Room Directing, Terminology, Time Line, Rehearsals, Directing the Multicamera Show, Single-Camera Directing, Major Differences, Single-Camera Studio Directing, Single-Camera Field Production

Directing in Screen Production, Script Formats, Visualization, Control Room Directing, Single-Camera Directing

Lighting Basics and Equipment, Types of Lights, Lighting Instruments, Lighting Control, Lighting for Field Production, Field Lighting Challenges, Portable Lighting Equipment, Lighting Control in Field Production

Talent, Clothing, And Makeup :Performing Techniques, Performer and Camera, Audio and Lighting, Timing and Prompting, Acting Techniques, Environment and Audience, Close-Ups, Repeating Action, Auditions, Clothing, Texture and Detail, Color, Makeup, Technical Requirements, Materials

**Unit 4: TV Formats**

News Production, Understanding the role of a news producer, Developing news story ideas and writing news scripts, Understanding the ethical and legal responsibilities of news production

Documentary Production, Developing documentary concepts and researching subject matter, Writing scripts for documentary formats, Understanding the role of interviews and b-roll in documentary production

Reality TV Production, Understanding the history and evolution of reality TV, Developing reality TV concepts and formats, Casting and directing reality TV participants

TV Commercials, Understanding the role of TV commercials in advertising, Developing concepts and scripts for TV commercials, Working with clients and advertising agencies

Live TV Production, Understanding the challenges of live TV production, Preparing and executing a live TV show, Handling unexpected situations and technical difficulties,

Multi-Camera TV Production, Understanding the differences between single-camera and multi-camera TV production, Preparing and executing a multi-camera TV show, Working with multiple camera operators and directors

Location TV Production, Understanding the challenges of location TV production, Preparing and executing a TV production on location, Working with location managers and obtaining necessary permits

**Unit 4: Postproduction and Finalizing Screen Production**

Editing Techniques and Workflow, Linear vs. Non-linear Editing, Basic Editing Techniques, Advanced Editing Techniques

Color Correction and Grading, Color Correction Basics, Color Grading Techniques, Tools for Color Correction and Grading

Sound Editing and Mixing, Sound Editing Basics, Sound Effects and Foley, Mixing Techniques

Visual Effects and Compositing, Basic Visual Effects Techniques, Compositing Techniques, Green Screen and Chroma Keying

Motion Graphics and Titles, Motion Graphics Basics, Creating Titles and Lower Thirds, Advanced Motion Graphics Techniques

**Unit 5: Distribution and Marketing**

Distribution and Marketing, Media Formats and Distribution Platforms, Marketing Strategies, Film Festivals and Awards

**Course Outcomes**

1. Conceptualize and create original screen production projects
2. Upon completion of the course, students will be able to generate unique ideas and transform them into compelling scripts and production plans suitable for various platforms and audiences.
3. Operate and manage screen production equipment and processes
4. Students will be able to skillfully handle cameras, lighting, sound equipment, and other essential tools, as well as effectively manage production processes to achieve high-quality results.
5. Direct and collaborate with talent in screen production environments
6. Graduates of the course will be able to direct and work collaboratively with actors, presenters, and other on-screen talent, ensuring engaging and professional performances in their productions.
7. Implement advanced lighting techniques for diverse production scenarios
8. Students will be able to design and execute various lighting setups tailored to specific scenes, locations, and production needs, resulting in visually dynamic and appealing content.
9. Produce polished and professional screen productions
10. Upon completion of the course, students will be able to apply advanced postproduction techniques, including editing, color grading, sound design, and visual effects, to create high-quality, polished screen content ready for distribution.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **PSO 1** | **PSO 2** | **PSO 3** | **PSO 4** | **PSO 5** |
| CO 1 | 2 | 3 | 3 | 2 | 2 |
| CO 2 | 3 | 2 | 2 | 3 | 1 |
| CO 3 | 1 | 2 | 3 | 1 | 2 |
| CO 4 | 2 | 3 | 3 | 2 | 1 |
| CO 5 | 2 | 3 | 3 | 2 | 3 |

**Key Textbooks**

1. Batty, C., Berry, M., Dooley, K., Frankham, B., & Kerrigan, S. (2019). The Palgrave Handbook of Screen Production. Springer Nature.
2. Compesi, R. J., & Gomez, J. S. (2017). Introduction to Video Production: Studio, Field, and Beyond. Taylor & Francis.
3. Shorter, G. (2012). Designing for Screen: Production Design and Art Direction Explained. Crowood Press.

**References**

1. Batty, C., & Kerrigan, S. (2017). Screen Production Research: Creative Practice as a Mode of Enquiry. Springer.
2. Bell, S. (2021). Digital Film Production: Basic Process Of Making Film For Newbie: Know About The Film Industry. Independently Published.
3. Charles, S. (2022). The Ultimate Beginners Guide To Video Production. Simon Charles.
4. Cleve, B. (2012). Film Production Management. Taylor & Francis.
5. Cleve, B. (2017). Film Production Management: How to Budget, Organize and Successfully Shoot your Film. Taylor & Francis.
6. Geuens, J.-P. (2000). Film Production Theory. State University of New York Press.
7. Honthaner, E. L. (2013). The Complete Film Production Handbook. CRC Press.

**Web Resources for Screen Production**

1. Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
2. The International Journal of Film and Media Arts - https://revistas.ulusofona.pt/index.php/ijfma/index
3. Journal of Media Practice and Education - https://www.tandfonline.com/toc/rjmp21/current
4. Projections: The Journal for Movies and Mind - https://www.berghahnjournals.com/view/journals/projections/projections-overview.xml
5. Journal of Popular Film and Television - https://www.tandfonline.com/toc/vjpf20/current
6. International Documentary Association (IDA) - https://www.documentary.org/

|  |
| --- |
| **Light and Lighting** **(Practical)** |

**Course Description**

Welcome to "Mastering Visual Storytelling: Lighting, Cameras, and Composition," a comprehensive course designed to help aspiring cinematographers, photographers, and video professionals elevate their skills in capturing and conveying visual narratives. Delve into the fascinating relationship between human vision and the camera, exploring how our perception influences the way we create and interpret visual content. Gain a solid understanding of the principles of light, color, and exposure, and learn how to manipulate them effectively to achieve your desired outcomes. Discover the intricacies of camera operations, lenses, and composition techniques to capture stunning images and footage that captivate your audience. Additionally, explore the world of natural and artificial lighting, mastering the use of various lighting equipment, and control methods to enhance your visual storytelling. Finally, learn advanced lighting and camera techniques to create depth, evoke emotions, and achieve a professional look in your work. Join us on this exciting journey to unlock your creative potential in visual storytelling.

**Course Objectives**

1. Comprehend the fundamental concepts of human vision, cameras, lighting, and composition to create visually engaging content in photography and videography.
2. Apply various lighting techniques, including the use of natural and artificial light, to manipulate the mood and atmosphere of images and videos.
3. Analyze the impact of different camera settings, lenses, and composition methods on the quality and aesthetic of the visual content produced.
4. Demonstrate proficiency in using a variety of lighting equipment, modifiers, and control methods to enhance the visual storytelling experience.
5. Synthesize advanced lighting and camera techniques to create depth, emotion, and professional-grade visual narratives in photography and cinematography.

**Light and Lighting Record:** Students should to keep a record of their Light and Lighting exercises in the form of digital album or a stock video clips . A minimum of ten exercise (1-2 min clips), demonstrating various lighting technique and set-ups has to be included in the digital record. Students should be able to explain what lights and lighting was used technique were deployed for each exercise. Record may include stock clips that demonstrate the following skills

1. *Three-Point Lighting Mastery:* Students will create a series of portrait photographs using three-point lighting techniques, demonstrating their understanding of key, fill, and backlights. They will experiment with different light ratios, shadow placements, and light modifiers to achieve various moods and effects, showcasing their ability to control and manipulate light in a professional setting.
2. *Natural vs. Artificial Light Comparison:* Students will photograph the same scene or subject under both natural and artificial lighting conditions. They will then analyze and compare the results, demonstrating their understanding of the advantages and disadvantages of each lighting type, and their ability to adapt to different lighting scenarios.
3. *Mixed Lighting Scenarios*: Students will create a short video or series of photographs using a combination of natural and artificial light sources. They will demonstrate their ability to balance and harmonize the different light sources, creating a visually coherent and engaging narrative.
4. *Advanced Lighting Techniques Showcase:* Students will create a portfolio of photographs or a short film that demonstrates their mastery of advanced lighting techniques, such as high-key and low-key lighting, color theory, rim lighting, and hard and soft light. They will provide a written explanation for their choice of techniques and how they contribute to the overall visual storytelling.
5. *Lighting Design for a Theatrical or Cinematic Production:* Students will collaborate with a team to design the lighting for a theatrical or cinematic production, such as a stage play, short film, or music video. They will develop a lighting plan, select and arrange lighting equipment, and implement their design during the production. They will demonstrate their ability to work within a creative team and apply their lighting skills in a professional context.

**Practical Examination:** Practical examination could be in the form of viva, testing students’ procedural knowledge, evaluation of Light and Lighting. Students can also be asked to create a simple Lighting Set-up and shoot a short clip for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the various light, lighting terminologies and equipment identification. Students should be able to explain what technique or pipeline/workflows were deployed.

**Detailed Syllabus**

Procedural Knowledge on Light and Lighting

(Viva/Written Test Topics for Practical Examination)

**Unit 1: Basics of Light and Camera**

Human Eye and Visual Perception,Human Vision, the Camera, and Exposure, What You See, What the Audience Sees, Fitting in the Window, Understanding the Relationship between Human Vision and the Camera

Inside the Legal Video Signal, Proper Exposure, Controlling Contrast, Controlling Color, The Kelvin Scale

Characteristics of light and spectrum, The Physics of Light, Characteristics of light, -Formation of image wave length colors shadows intensity and distance. Lighting principles: Lighting quality light surface light. Lighting directionm Contrast, Shadows, Attached Shadows, Cast Shadows, Falloff, light Intensity, Measuring Illumination, Exposure Meters,Light Meter and Signal Monitoring,

Understanding Electrical Units Used in Lighting, Standard Connectors in Lighting, Power Tie-ins and Contractor Connections, Electrical Safety in TV and Video Lighting, Volts, Amps, and Watts

The Color of LightLighting color, Color and Light in Photography, Understanding color temperature,Color, The Kelvin Scale and its Importance in Lighting, Additive and Subtractive Color Mixing, Color Television Receiver and Generated Colors, Color Temperature and White-Balancing,

The role of color and white balance in photography, Understanding the qualities of light and color and how to control them, The impact of natural light, artificial light, and flash in photos, Techniques for converting color photos to black and white,

Basics of Camera.(aperture, shutter speed, focal length, f-stop, depth of field etc.,) Camera operations. Types of Camera, and Exposure, Differences between analog and digital photography, Parts of analog and digital cameras, Camera structure and function,

Components of Digital Camera, Mirrorless Camera, Camera Settings and Features, Understanding camera modes, Exploring the components of a digital camera and its functions, including the mirrorless camera

Basic Camera Movements, Camera Mounts And How To Use Them, Handheld and Shoulder-Mounted Camera, Tripod-Supported Camera, Studio Pedestal, Special Camera Mounts, Operational Features, Focusing, Shutter Speed, Zooming, White-Balancing, General Guidelines,

Video Camera Operations Composition, Framing Shots. Camera Movements: Wide, Language of camera: Rules of Medium, Close up, Zoom, Pan, Tilt, and Aerial. Camera Angles.

Looking Through The Viewfinder, Framing A Shot, Aspect Ratio, Field of View, Vectors, Composition, Psychological Closure, Manipulating Picture Depth, Defining the Z-axis, Defining the D Z-axes, D Lens Separation and Convergence, Lenses and D Z-axis Length, Lenses and Depth of Field, Lenses and Z-axis Speed, Controlling Camera And Object Motion, Controlling Camera Movement and Zooms, Controlling Object Motion

**Unit 2:: Lighting Equipment and Set Up**

Lighting Instruments Types of Lighting Instruments in TV and Video, Open-Faced Instruments, Lensed Instruments, Fluorescent Instruments, LED Instruments and Specialty Lights

Varieties of Lighting Equipments, lighting equipment - lighting accessories practical problems in lighting, Gels and Filters, Reflectors and Diffusers, Controlling Light Intensity and Quality, Filters, Flashes, Filters, Bellows, Converters, Tripod, Monopod, Gimbals, Lighting Gears, and Camera Rigs:

The use of tripods and monopods for photography, including the best materials, brands, and tips for using them effectively. Camera stabilization systems, LED Lighting, Understanding LED lighting and its benefits, How to use LED lighting for studio lighting

Exposure (focusing, aperture, shutter speed), Types of films and film speeds-Sensors, Size, Resolution, Optical Zooms, The importance of ISO, shutter speed, and aperture, How to control exposure and depth of field, Exploring advanced features such as white balance and autofocus Lighting Controls and Uses, Understanding Gels and Diffusion in Lighting, Using Gels and Diffusion in TV and Video

Camera Lenses: Lens, Perspective and Characteristics, Types of lenses. Usage of Filters: Day, Night, Colour Correcting Filters, Diffusion Filters.

Lenses and Film, Characteristics of lens (speed, covering power), The importance of film and filters, Types of lenses (wide-angle, normal, close-up, telephoto, macro, special lenses),

Lens mechanism and structure, Lens properties (aperture, f-numbers, depth of focus, depth of field, focal length), Lens Maintenance: Tips and tricks for cleaning and maintaining lenses, including how to clean fingerprints, dust, and smudges., Filter Types: Discuss different types of filters, including polarizing filters, neutral density filters, and colored filters, and their various uses.

**Unit 3: Lightning Techniques**

Natural and Artificial Light, Natural Light, Understanding Natural Light, The Different Types of Natural Light, Manipulating Natural Light, Shooting with Natural Light, Natural Light in Film and Photography, indoor and outdoor,

Understanding Artificial Light, The Different Types of Artificial Light, Manipulating Artificial Light, Shooting with Artificial Light, Artificial Light in Film and Photography

Light Control and Modifiers, Understanding Light Control and Modifiers, Soft Boxes, Umbrellas, and Diffusers, Reflectors and Flags, Gels and Filters, Continuous Lighting and Strobes, Differential focus

Basic Lighting Setups, Overview of the three-point lighting setup, Key, fill, and back lights, Use of light ratios and shadows to create dimension, Understanding the role of negative fill

Advanced Light Setup, Light Accessories: Light Meter, Flash Trigger, Modifiers - Umbrella, Soft box, Strip box, Octa box, Reflector, Snoot, Barn Door, Beauty Dish, Grid, Gels, Flags, Studio Accessories: Stands, Backdrops etc. Portrait Lighting Setup.

**Unit 4: Composition and Camera Movements**

Composition techniques (elements of composition, framing, lighting, color),Camera, Mastering focusing and composition, Techniques for capturing movement and freeze frames, How to shoot portraits and close-up photos, Understanding different lighting scenarios and adjusting accordingly

Camera Movements: Capturing movements, Understanding motion, Panning and tracking shots, Timelapse and slow motion, Follow focus and focus pulling, Advanced techniques in videography and capturing movements, Dolly and crane shots, Jib and gimbal shots, Steadicam shots, Handheld and shoulder mounted shots.

A Sense of Depth, Importance of depth in lighting design, Techniques for creating depth in lighting, such as backlighting, sidelighting, and high-key lighting, Example shots and real-life application

Lighting Ju-Jitsu, or the Art of the Reflector, Understanding reflectors and their benefits, How to use reflectors to fill in shadows and add highlights, Best practices for positioning and adjusting reflectors

Using a Kicker for Modeling, Purpose of a kicker light and how it works, How to use a kicker to shape a subject's face and add drama, Best practices for positioning and adjusting a kicker

Using Soft Lights, Understanding soft lights and their benefits, How to use soft lights to create a soft, even light, Best practices for positioning and adjusting soft lights. Hard or Soft?, Comparison of hard and soft lighting for interviews, Benefits and drawbacks of each type of lighting, How to choose the right lighting style for your interview

**Unit 5: Lighting Set Up and Trouble Shooting**

Interview Setups, Basic Three-Point Interview Setup, Overview of a basic three-point interview setup, Key, fill, and back lights, Using light ratios and shadows to create dimension, Understanding the role of negative fill

Simplifying the Soft Look, Simplifying the three-point interview setup for a soft look, Using soft boxes and other lighting tools to create a soft, even light, How to adjust the lighting setup for different interview styles

Solving Common Problems: Hot Spots: Film Folks, Be Vigilant!, Understanding hot spots and how they affect video quality, Best practices for avoiding hot spots and controlling their impact, Techniques for correcting hot spots in post-production

Eyeglasses, Understanding the challenges of lighting subjects who wear eyeglasses, Best practices for lighting eyeglasses to avoid reflections and glare, Techniques for correcting reflections and glare in post-production

Practicals and Light Sources in Frame, Understanding practicals and how they affect video quality, Best practices for positioning and adjusting practicals to minimize their impact, Techniques for correcting practicals in post-production’

Lighting Dark Complexions, Understanding the challenges of lighting subjects with dark complexions, Best practices for lighting dark complexions to avoid color casting and shadows, Techniques for correcting color casting and shadows in post-production

Too Much Light in All the Wrong Places!, Understanding the challenges of over-lighting, Best practices for controlling light levels and avoiding over-lighting, Techniques for correcting over-lit shots in post-production

Studio Lighting, Lesson 1: Power System and Grid, Understanding the power system and grid for studio lighting, Best practices for connecting and managing lighting equipment, Overview of electrical safety precautions

Fluorescent Instruments, Understanding fluorescent lighting instruments and their benefits, How to use fluorescent lighting for studio lighting, Best practices for positioning and adjusting fluorescent lights

Advanced Lighting Techniques, Introduction to Advanced Lighting Techniques for Cinematographers, Color Theory and Lighting, Three-Point Lighting, Hard and Soft Light, High-Key and Low-Key Lighting, Backlighting and Rim Lighting, Daylight and Tungsten Lighting, Dramatic Lighting 14 K3 effect and special effect lighting; Advanced Lighting Techniques in Action

**Light and Lighting- Basic Exercises:**

Students are expected to Practice various basic light and lighting techniques for photography and videography. Familiarity with these techniques are prerequisite for completing advanced exercises on light and lighting.

**Unit 1: Camera Basics and Exposure**

1. Experiment with different ISO levels and understand how it affects the image quality.
2. Explore the relationship between aperture, shutter speed, and ISO and how they work together to control exposure.
3. Practice controlling depth of field by adjusting aperture and focal length.
4. Experiment with different camera modes and understand their use and effects.
5. Try shooting in different lighting scenarios and adjust white balance accordingly.

**Unit 2: Photography Lenses and Film**

1. Try using different types of lenses and understand their impact on the image.
2. Experiment with shallow depth of field by using a fast lens and shooting at maximum aperture.
3. Try shooting with a macro lens and capture small objects in great detail.
4. Experiment with colored filters and understand how they affect the image.
5. Try shooting with a neutral density filter and understand how it affects exposure.

**Unit 3: Photography Techniques**

1. Practice capturing motion by shooting a moving object and experiment with different shutter speeds.
2. Try shooting portraits in different lighting scenarios and understand how to adjust exposure and white balance.
3. Experiment with different lighting techniques and understand their impact on the image.
4. Practice the principles of composition and apply them to different shooting scenarios.
5. Try shooting black and white photos and understand how it affects the image.

**Unit 4: Special Topics in Photography**

1. Experiment with using natural light for photography and understand its effects.
2. Try using flash for photography and understand how it affects the image.
3. Experiment with shooting in low light and understand how to overcome its challenges.
4. Practice editing and post-production techniques to enhance your photos.
5. Plan and execute a photoshoot, from location scouting to editing, and understand the process involved.

**Unit 5: Capturing Movements**

1. Practice capturing motion by shooting a moving object and experiment with different shutter speeds.
2. Try different types of camera movements and understand their impact on the image.
3. Experiment with panning and tracking shots and understand how to control the motion.
4. Try shooting timelapse and slow motion and understand their impact on the image.
5. Practice using advanced techniques in videography, such as dolly shots, crane shots, and gimbal shots.

**Practical Exercises on Lighting Techniques**

1. *Three-point lighting*: Have students practice setting up and lighting a scene using the three-point lighting technique. This exercise can help students practice creating professional and visually appealing lighting setups using key, fill, and back lights.
2. *Low-key lighting:* Have students practice setting up and lighting a scene using low-key lighting techniques. This exercise can help students practice creating moody and atmospheric lighting setups using low levels of light.
3. *High-key lighting:* Have students practice setting up and lighting a scene using high-key lighting techniques. This exercise can help students practice creating bright and airy lighting setups using high levels of light.
4. *Practical lighting:* Have students practice lighting a scene using practical lights (e.g. lamps, candles) as a source of light. This exercise can help students practice using practical lights to create realistic and believable lighting setups.
5. *Diffusion and reflectors:* Have students practice using diffusion and reflectors to modify the quality and direction of light in a scene. This exercise can help students practice using these tools to create soft and natural-looking light in their setups.
6. *Color temperature:* Have students experiment with different color temperatures of light (e.g. warm, cool) by lighting a scene with different sources of light and analyzing the results. This exercise can help students practice creating different moods and atmospheres using color temperature.
7. *Hard and soft light:* Have students experiment with hard and soft light by lighting a scene with different sources of light and analyzing the results. This exercise can help students practice creating different looks and moods using hard and soft light.
8. *Gels and filters:* Have students experiment with gels and filters by lighting a scene with different sources of light and analyzing the results. This exercise can help students practice creating different looks and moods using gels and filters.
9. *Lighting for dialogue:* Have students practice lighting a scene with dialogue by experimenting with different lighting setups and analyzing the results. This exercise can help students practice creating visually appealing and effective lighting for dialogue scenes.
10. *Lighting for action:* Have students practice lighting a scene with action by experimenting with different lighting setups and analyzing the results. This exercise can help students practice creating visually appealing and effective lighting for action scenes.

**Course Outcomes:**

1. Evaluate the effectiveness of various lighting setups and techniques in achieving desired visual effects and storytelling goals in photography and videography projects.
2. Implement advanced camera settings, lens types, and composition strategies to capture high-quality images and videos that communicate the intended message to the audience.
3. Design lighting solutions that utilize both natural and artificial light sources to create specific moods and atmospheres that enhance visual storytelling.
4. Select and apply appropriate lighting equipment, modifiers, and control methods based on project requirements to create visually engaging content.
5. Create a professional-grade visual narrative by integrating advanced lighting and camera techniques, showcasing a comprehensive understanding of the concepts and skills acquired throughout the course.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 2 | 2 | 2 | 3 |
| PSO2 | 1 | 2 | 1 | 3 | 3 |
| PSO3 | 3 | 3 | 2 | 2 | 3 |
| PSO4 | 2 | 2 | 1 | 3 | 2 |
| PSO5 | 3 | 2 | 3 | 3 | 1 |

**Key Textbooks**

1. Barton, J. (2015). Lighting Design for Digital Video and Television. Amsterdam: Elsevier/Focal Press.
2. Hunter, F. (2021). Light, Science & Magic: An Introduction to Photographic Lighting. Routledge.
3. Freeman, M. (2020). The Photographer's Exposure Handbook. Rocky Nook.
4. Langford, M., & Bilissi, E. (2019). Langford's Basic Photography: The Guide for Serious Photographers. CRC Press.
5. Morris, M., & Reilly, J. (2018). Lighting People: A Photographer's Reference. Pearson Education.

**References**

1. Webb, M. (2018). The Lighting Handbook: A Complete Guide for Digital Photographers. Amphoto Books.
2. Davenport, L. (2017). Night Photography and Light Painting: Finding Your Way in the Dark. CRC Press.
3. Jacobs, J. (2017). Light for Visual Artists: Understanding & Using Light in Art & Design. Laurence King Publishing.
4. Hunter, F. (2016). The Photographer's Guide to Light. Amphoto Books.
5. Hoddinott, R. (2016). The Complete Guide to Light & Lighting in Digital Photography. Ammonite Press.
6. Farace, J. (2015). Available Light Glamour Photography: Professional Techniques for Digital Photographers. Amherst Media.

**Web Resources**

1. American Society of Cinematographers - https://theasc.com/
2. International Cinematographers Guild - https://www.icg600.com/
3. British Society of Cinematographers - https://bscine.com/
4. Australian Cinematographers Society - https://www.cinematographer.org.au/
5. Canadian Society of Cinematographers - https://www.csc.ca/
6. International Documentary Association - https://www.documentary.org/
7. Lighting Research & Technology - https://journals.sagepub.com/home/lrt
8. Journal of Solid State Lighting - https://www.springer.com/journal/40560

|  |
| --- |
| **Professional Photography and Image Editing (Practical)** |

**Course Description:**

Embark on a captivating journey into the world of photography image editing with our comprehensive Basic Photography course. This course is designed to equip beginners with the fundamental skills and knowledge necessary to excel in the art and science of photography. The curriculum is divided into five units that provide a solid foundation in various aspects of photography. The course focuses on understanding the camera and visual perception, covering topics like the human eye, camera basics, and various equipment. The course dives into lighting and exposure, exploring techniques for indoor and outdoor lighting, exposing, and focusing. Students learn about film, color, and light manipulation, including types of film and techniques for controlling color and light in photography. Unit IV covers developing and printing, teaching students about the essential tools, materials, and processes involved. Finally, the course delves into photography for communication and advertising, discussing aesthetics, photojournalism, and planning successful photography sessions. The course also includes detailed exercise on image ediging using open source, like GIMP as well as commercial software like PhotoShop Throughout the course, students will engage in practical exercises and hands-on experiences, enabling them to master the art of photography and unleash their creative potential.

**Course Objective**

1. Comprehend the fundamental concepts of camera operation, visual perception, and various photography equipment (Knowledge).
2. Apply proper lighting and exposure techniques to create visually impactful and well-lit photographs (Application).
3. Analyze different types of film, color, and light manipulation techniques to enhance photographic results (Analysis).
4. Clean and refine images using appropriate tools, materials, and processes (Synthesis).
5. Evaluate the principles of aesthetics, photojournalism, and advertising photography to effectively communicate visual messages (Evaluation).

**Detailed Syllabus**

Procedural Knowledge on Professional Photography

(Viva/Written Test Topics For Practical Examination)

**Records and Examination**

**Professional Photography Record:** Students should to keep a record of their Professional Photography exercises in the form of album or a slideshow. A minimum of thirty exercise from diverse genre or speciality is required. Another thirty photographs from students area of specialisation should also be included. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise. The following specialization are recommended

Photojournalism and Photo Feature

Advertising, Food and Product Photography

Aerial Photography

Nature photography

Fashion Photography

Street Photography

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Professional Photography techniques. Students can also be asked to shoot using professional photography technique on any topic  for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the image editing software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Mastering the Basics**

Understanding What Makes a Good Photo, Defining what makes a good photo, The importance of subject and settings, Understanding composition and lighting, Analyzing great photos

Mastering Focusing Techniques, The basics of focusing, Manual vs. autofocus, Selecting the right autofocus points, Using focus for effect, Reviewing your shots and sharpening techniques

Navigating Shooting Modes, Different shooting modes, Basic camera modes vs. scene modes, Understanding exposure compensation, Exploring camera modes, Adjusting brightness and reviewing your shots

Getting the Right Exposure, Assessing exposure, Controlling exposure with the exposure meter, Fine-tuning exposure, Exploring exposure, Reducing noise and reviewing your shots

Achieving the Right Contrast, Understanding the right contrast, The effects of contrast and dynamic range, Shooting an HDR photo, Playing with contrast, Adjusting contrast and reviewing your shots

**Unit 2: Advanced Shooting Techniques**

Using Depth of Field, Understanding depth of field, Using shallow and deep depth of field, Exploring depth of field, Adjusting depth of field and reviewing your shots

Mastering Lenses, Primes vs. zooms, Lens distortions and correcting lens problems, Changing perspective and testing out lenses, Wide-angle lenses and shooting landscapes, Telephoto lenses and creating panoramic photos

Taking Close-Up Photos, How close is close-up?, Close-ups vs. macros, Shooting a close-up and exploring close-ups, Reviewing your shots and using the Adjustment Brush tool

Conveying Movement, Looking at movement, Freeze and blur techniques, Mastering panning shots, Adding blur and reviewing your shots

Composing Like an Expert, Looking at composition, Understanding the "rules" of composition, Using the rule of thirds and contrast in composition, Capturing reflections and mastering composition, Targeted adjustments and reviewing your shots

Principles of Aesthetics: The elements and principles of design in photography

**Unit 3: Understanding Lighting**

The Importance of Color, Color relationships and optimizing color, Playing with color and adjusting color, Reviewing your shots and learning about the Color Balance tool

The Color of Light, The quality of light and color, Setting white balance and using white balance, Reviewing your shots and adjusting color temperature

Using Natural Light, Can you read light?, Light and shadow techniques, Using light and shade and playing with light, Reviewing your shots and learning about the Levels tool

Working with Flash, Understanding what flash does, Using a flashgun and off-camera flash, Using fill-flash and reducing red eye, Reviewing your shots and learning about flash modes

Working in Low Light, When does low light work?, Ambient light techniques, Using a wider aperture and constant light, Shooting in low light and lightening key areas, Reviewing your shots and learning advanced low light techniques

**Unit 4: Professional Photography**

Black and White Photography, Will black and white work? Color to black and white conversion, Shooting in black and white and removing color, Reviewing your shots and learning about black-and-white conversion

Working on a Project, Choosing the right project, editing a photo shoot and adding keywords, Taking on a project and reviewing your project

People and Portrait Photography, Indoor and outdoor lighting techniques for portraits, The casual portrait and environmental portraits, Group portraits, familiar subjects, and other details

**Unit 5: Speciality Photography**

Advanced Shooting Techniques for Different Genres, Basic shooting and lighting techniques for different genres of photography, Black and white, landscape, cityscape, architecture, advertising, tabletop photography, Fashion, food, automobile, sports, travel, children, portrait, wildlife, still life, event, silhouette, festival and themes

Professional Photography, Branches of Professional Photography, Scopes of Professional Photography, Work Schedule, Data Organization, Career in Photography.

**Practical Exercises on Advanced Photography:**

1. Experiment with different types of lenses (wide-angle, telephoto, macro) and capture a series of photos that showcase their unique features and effects.
2. Shoot a landscape photo using HDR technique, blending multiple exposures to achieve optimal exposure and dynamic range.
3. Take a portrait photo using only natural light, utilizing techniques such as backlighting, diffused lighting, and reflectors.
4. Capture a series of action shots (e.g. sports, wildlife, moving vehicles) using different techniques to convey movement, such as freezing, panning, and motion blur.
5. Create a black and white photo series that tells a story, using contrast, tonality, and composition to evoke emotion and mood.
6. Photograph an indoor or outdoor scene using only available light, manipulating the light sources and shadows to create a dramatic or moody effect.
7. Take a series of macro or close-up shots, experimenting with depth of field and different focusing techniques to achieve optimal sharpness and detail.
8. Photograph a subject with a wide-angle lens, experimenting with different angles and perspectives to create a sense of depth and space.
9. Shoot a series of photos that showcase the color spectrum, experimenting with color relationships and combinations to create a cohesive and visually striking series.
10. Take on a photography project that tells a story or explores a theme, developing a concept, planning the shoot, and executing a series of photos that communicate your vision.

**Detailed Syllabus for Photo Editing:**

*Introduction to Photo Editing*

* The role of photo editing in digital photography
* The history and evolution of photo editing software
* Understanding the different types of photo editing software available

*The Basics of Photo Editing Software*

* Overview of popular photo editing software, such as Adobe Photoshop, Lightroom, and Capture One Pro
* Understanding the interface and tools of photo editing software
* Navigating and organizing your image library

*RAW Files and Digital Photography Theory*

* Understanding the basics of digital photography theory
* Understanding RAW files and their importance in photo editing
* Overview of camera RAW processors and their features

*Exposure and Brightness Adjustments*

* Understanding exposure and brightness in digital photography
* Using the histogram to assess exposure
* Applying exposure adjustments in photo editing software

*Contrast, Curves, and Color Adjustments*

* Understanding contrast, curves, and color adjustments
* Applying contrast and curves adjustments
* Using color adjustment tools, such as saturation and vibrance

*Local Adjustments and Retouching*

* Understanding local adjustments and retouching
* Using selective adjustment tools, such as the brush and gradient tool
* Retouching techniques, such as spot removal and skin retouching

*Sharpening and Noise Reduction*

* Understanding sharpening and noise reduction in digital photography
* Using sharpening tools to enhance detail
* Reducing noise in high ISO images

*Black and White Conversion*

* Understanding black and white conversion
* Converting images to black and white in photo editing software
* Applying toning and other effects to black and white images

*Lens Correction and Transform Tool*

* Understanding lens distortion and perspective correction
* Using the transform tool to correct perspective and distortion
* Using lens correction tools to correct lens-specific issues

*Layers and Advanced Techniques*

* Understanding layers and their use in photo editing
* Using layers for composite images and advanced editing techniques
* Overview of layer blend modes and options

**Course Outcomes**

1. Demonstrate proficiency in using various camera settings, modes, and equipment to create visually compelling images (Application).
2. Employ effective lighting and exposure techniques to enhance the quality and mood of photographs (Application).
3. Manipulate color and light in both film and digital photography to achieve desired visual effects (Analysis).
4. Deliver clean and refined photographs using appropriate tools, materials, and techniques (Synthesis).
5. Create engaging visual narratives through photojournalism and advertising photography, incorporating aesthetics and storytelling elements (Evaluation).

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSOs/Cos | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 3 | 3 | 1 | 1 |
| PSO2 | 1 | 3 | 2 | 3 | 2 |
| PSO3 | 3 | 3 | 3 | 2 | 2 |
| PSO4 | 1 | 3 | 3 | 1 | 2 |
| PSO5 | 2 | 1 | 1 | 1 | 3 |

**Key Textbooks**

1. Bull, S. (2020). *A Companion to Photography*. John Wiley & Sons.
2. Bull, S. (2020). A Companion to Photography. John Wiley & Sons.
3. Cheng, E. (2015). Aerial Photography and Videography Using Drones. Peachpit Press.
4. Crathers, M. (2021). Photo Editing Basics: Powerful Photoshop Techniques Of The Professional Image Editor: Step By Step Photoshop Tutorials For Beginners. Independently Published.
5. Cruz, E. G., & Lehmuskallio, A. (2018). Digital photography and everyday life: Empirical studies on material visual practices (Vol. 33, pp. 203–204). Taylor & Francis.

**References**

1. Farrell, I. (2017). Complete Guide to Digital Photography. Quercus.
2. Higgins, M. (2016). Time-Lapse Photography: Art and Techniques. The Crowood Press.
3. Hill, P. (2020). Approaching Photography. Routledge.
4. Jemil, N. (2022). The Travel Photographer’s Way: Practical Steps to Taking Unforgettable Travel Photos. Bradt Travel Guides.
5. Jost, S. (2016). Color Management for Digital Photography. XinXii.
6. Kneschke, R. (2014). Stock Photography: Make Money Selling Photos Online. MITP-Verlags GmbH & Co. KG.

**Web Resources**

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

|  |
| --- |
| **Working with Hyperlocal and Community Media (Practical)** |

**Course Description**

This practical course on Hyperlocal and Community Media is designed for students who want to develop their reporting skills on issues related to their neighbourhood. Through practical exercises, students will learn how to tell compelling stories using multimedia formats such as video, audio, and images. The course is suitable for students who have an interest in journalism, media production, or community engagement. By the end of the course, students will have gained practical skills in reporting, video production, and storytelling that can be applied to any media platform.

**Course Objectives**

1. Demonstrate the ability to identify and report on issues related to their neighbourhood using multimedia formats.
2. Develop critical thinking and research skills to investigate local issues and events.
3. Apply ethical and legal considerations when reporting on local issues and events.
4. Demonstrate proficiency in using video production and editing tools to create compelling narratives.
5. Develop a deep understanding of the role of media in shaping community narratives and engagement.

Top of Form

**Practical Exercises**

**Instruction:** This practical course on Hyperlocal and Community Media is designed for students who want to develop their reporting skills on issues related to their neighbourhood. In this course, students will shoot a narrative video or use stock footage to demonstrate their ability to report on issues such as community events, social issues, or local politics. Through practical exercises that challenge their skills and creativity, students will learn how to tell compelling stories using multimedia formats such as video, audio, and images.

The course is suitable for students who have an interest in journalism, media production, or community engagement. By the end of the course, students will have gained practical skills in reporting, video production, and storytelling that can be applied to any media platform.

1. Create a short video profile of a local community leader or activist.
2. Report on a local event or festival, highlighting the cultural significance of the event.
3. Investigate a local issue such as housing, transportation or the environment, and create a video report highlighting the issue.
4. Create a multimedia package that includes audio interviews, video footage, and images that tells the story of a local business or organization.
5. Create a video that explains a complex issue related to the local community, such as the effects of climate change on the local environment.
6. Collaborate with a community organization to create a video promoting their services or events.
7. Create a video that highlights the unique cultural or historical features of the neighbourhood.
8. Create a news package that covers a recent local issue or controversy.
9. Create a documentary-style video that explores the challenges faced by a marginalized community within the neighbourhood.
10. Create a video report that examines the impact of local politics on the community.
11. Create a video that profiles a local artist or musician.
12. Create a video that explains a local tradition or custom.
13. Create a video that explores a local environmental issue.
14. Create a video that showcases the community's youth or elders.
15. Create a video that showcases a local business or organization and their contributions to the community.

Bottom of Form

**Records and Examination**

**Hyperlocal and Community Media** **Record**: Students should to keep a record of their Hyperlocal and Community Media exercises in the form of album or a slideshow. A minimum of five exercise, has to be included in the digital record. Students should be able to explain rationale for their topic choice, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Hyperlocal and Community Media techniques. Students can also be asked to prepare simple local news or infotainment for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Course Outcomes**

1. Create multimedia content that tells compelling stories related to their neighbourhood and community.
2. Evaluate the impact of media on community narratives and engagement.
3. Analyze the role of media in shaping public opinion on local issues.
4. Synthesize research and data to report on local issues and events.
5. Develop effective communication strategies to engage with diverse audiences in the local community.

**Mapping:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 2 | 3 | 3 | 2 | 1 |
| PSO 2 | 3 | 2 | 3 | 3 | 1 |
| PSO 3 | 3 | 3 | 3 | 3 | 2 |
| PSO 4 | 2 | 1 | 3 | 3 | 1 |
| PSO 5 | 3 | 1 | 1 | 2 | 3 |

**Key Textbooks**

1. Knight, M., & Cook, C. (2013). Social Media for Journalists: Principles and Practice. SAGE.
2. Hall, H. L., Fromm, M., & Manfull, A. (2015). Student Journalism & Media Literacy. The Rosen Publishing Group, Inc.
3. Adornato, A. (2021). Mobile and Social Media Journalism: A Practical Guide for Multimedia Journalism. Routledge.
4. Dowd, C. (2020). Digital Journalism, Drones, and Automation: The Language and Abstractions behind the News. Oxford University Press.
5. Filak, V. F. (2019). Convergent Journalism: An Introduction: Writing and Producing Across Media. Routledge.
6. Gitner, S. (2022). Multimedia Storytelling for Digital Communicators in a Multiplatform World. Taylor & Francis.
7. Hill, S., & Bradshaw, P. (2018). Mobile-First Journalism: Producing News for Social and Interactive Media. Routledge.

**References**

1. Ali, C. (2017). Media Localism: The Policies of Place. University of Illinois Press.
2. Baker, M., Blaagaard, B. B., Jones, H., & Pérez-González, L. (2020). The Routledge Encyclopedia of Citizen Media. Routledge.
3. Buckley, S. (2011). Community media: A good practice handbook. UNESCO.
4. Downman, S., & Murray, R. (2017). Hyperlocal Journalism and Digital Disruptions: The journalism change agents in Australia and New Zealand. Routledge.
5. Gordon, J. (2009). Notions of Community: A Collection of Community Media Debates and Dilemmas. Peter Lang.
6. Gulyas, A., & Baines, D. (2020). The Routledge Companion to Local Media and Journalism. Routledge.

**Web Resources**

1. "Journal of Community Informatics" http://www.ci-journal.net/
2. "Community Media Association" https://www.commedia.org.uk/
3. "International Association for Media and Communication Research" https://iamcr.org/
4. "National Association of Broadcasters" https://www.nab.org/
5. "Society of Professional Journalists" https://www.spj.org/

|  |
| --- |
| **Multimedia Technologies and Standards (Theory)** |

**Course Description**

The course "Multimedia Technologies and Standards" provides an in-depth understanding of the fundamental concepts and standards used in the creation, storage, retrieval and delivery of multimedia content. The course covers a wide range of topics, including multimedia compression and coding, multimedia file formats, multimedia security and protection, and multimedia networking. The course provides hands-on experience with a variety of multimedia technologies and software tools. Students will learn how to create, edit and publish multimedia content using digital cameras, image and video editing software, and multimedia authoring tools. They will also gain a thorough understanding of multimedia delivery protocols, such as HTTP and RTSP, as well as multimedia content management systems and the architecture of multimedia databases. The course concludes with an overview of current trends in multimedia technology and the future direction of multimedia research. Upon completion of the course, students will have the skills and knowledge required to create, manage and deliver multimedia content in a professional setting.

**Course Objectives:**

1. To introduce students to the fundamental concepts of multimedia technologies and standards.
2. To develop students' understanding of the different file formats used in multimedia.
3. To provide students with hands-on experience in creating and manipulating multimedia content.
4. To discuss the impact of multimedia technologies on society, including social, cultural, and ethical issues.
5. To explore the potential future trends and developments in multimedia technologies.

**Detailed Syllabus**

**Unit I: Introduction to Multimedia**

What is Multimedia? Components of Multimedia, Multimedia: Past and Present. Early History of Multimedia, Hypermedia, WWW, and Internet. Multimedia in the New Millennium,The Future of Multimedia

Multimedia Software Tools ( Music Sequencing and Notation, Digital Audio Graphics and Image Editing, Video Editing, Animation, Multimedia Authoring Multimedia Broadcasting)

Multimedia Tasks and Concerns, Multimedia Presentation, Data Compression, Multimedia Production, Multimedia Sharing and Distribution Some Useful Editing and Authoring Tools (Adobe Premiere, HTML Canvas, Adobe Director, Adobe XD)

What Is a Computer?] How Computers Process Information, Operating Systems,Input/Output Devices,Storage Devices, Motherboards and BIOS,Graphics Cards, eGPU,Cooling and Over, clocking,

How Graphics and Image Data Are Represented, Types of Graphics and Image Representation, Vector Graphics Representation, Bitmap Graphics Representation, 3D Graphics Representation, Compression and Data Reduction Techniques, Color Management, mage Processing and Analysis

**Unit 2: How Display Technologies Work?**

Understanding the Different Components of a Television Display, How a Television Display Generates an Image, Exploring Different TV Display Resolutions and Refresh Rates,

Exploring the Benefits of LED Display Technology, Understanding OLED Display Technology, Considering the Different Size Options for TV Displays, 4K and 8K Resolution, Wide Color Gamut (WCG)

Understanding Television Display Connections, Different Cable Connectivity Options for TV Displays, Wireless Connectivity for Television Displays, Analyzing Trends in Television Display Technology, OLED Displays

Television Display Resolution, Television Display Features, Color Gamut and HDR, Motion smoothing and Interpolation, Viewing Angle and Brightness, Contrast and Black levels

**Unity 3: Camera and Audio**

Camera Technology Basics, Digital Camera Sensor Technology, Camera Connectivity Features, Camera System Ergonomics, Camera System Maintenance, Camera Resolution and Image Quality, Post-Processing Techniques, Storage and Backup,

Digital Audio Fundamentals, Digital Audio File Formats, Digital Audio Sampling and Bit Depth, Digital Audio Data Representation, Digital Audio Quality and Metrics, Audio Signal Processing, Audio Filtering and Equalization, Audio Dynamics Processing, udio Time-domain Processing, Audio Frequency-domain Processing, Audio Effects and Modulation

Audio Compression,, Lossless Audio Compression, Lossy Audio Compression, Audio Compression Standards, Audio Interfaces and Connectivity, Audio Routing and Mixing, Audio Networking and Streaming, Audio Synchronization, Audio for Virtual Reality and Augmented Reality, Spatial Audio and Ambisonics

**Unit 4: Mobile and Consumer Devices**

How Mobile phone Works? Various components of smartphones, Connectivity Standards, OS and Mobile Accessories

Mobile Devices and Computing, Mobile Device Hardware, SoCs and Processors, Memory and Storage,

Mobile Display Technology, Camera Hardware, Battery Technology, Mobile Display Technologies,

Consumer Electronics Standards, HDMI and DisplayPort, USB and Thunderbolt, Wi-Fi and Bluetooth, NFC and RFID, Energy Efficiency Standards

Gaming Technology, Game Engines and Development, Game Graphics and Shaders, Game Input and Control, Mobile Gaming, Mobile Accessories for Gaming, How Gaming Console works

**Unit 5: Networking and IoT**

Networks: Networking,Network Topologies,Network Security,Troubleshooting Networks. Network Services and Protocols for Multimedia Communications, Protocol Layers of Computer Communication Networks

Local Area Network (LAN) and Access Networks, LAN Standards, Ethernet Technology, Access Network Technologies, Internet Technologies and Protocols, Network Layer: IP, Transport Layer: TCP and UDP, Network Address Translation (NAT) and Firewall

Multicast Extension, Router-Based Architectures: IP Multicast, Non Router-Based Multicast Architectures, Quality of Service (QoS) and Quality of Experience (QoE), QoS and QoE for Multimedia Communications, Internet QoS Architecture: IntServ and DiffServ, Network Softwarization and Virtualization: SDN and NVF, Rate Control and Buffer Management

Protocols for Multimedia Transmission and Interaction

Home Appliances and Smart Home Technology, Home Automation and Control, IoT Hardware, Smart Home Protocols and Standards, Sensors and Actuators, Gateways and Hubs, Voice Control and AI, Security and Privacy in Smart Homes, Camera System Integration, CCTV Camera System, Monitors and Display Technologies

Wearable Devices as Multimedia, Smart Watches, Visual Reality and Augmented Reality Glasses, Lence and Display Systems in AR/VR

**Course Outcomes:**

1. Students will be able to describe the fundamental concepts of multimedia technologies and standards.
2. Students will be able to differentiate between different file formats used in multimedia.
3. Students will be able to create and manipulate multimedia content using authoring tools.
4. Students will be able to analyze the impact of multimedia technologies on society.
5. Students will be able to predict future trends and developments in multimedia technologies.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | PSO 1 | PSO 2 | PSO 3 | PSO 4 | PSO 5 |
| CO 1 | 3 | 2 | 2 | 1 | 1 |
| CO 2 | 3 | 2 | 2 | 1 | 1 |
| CO 3 | 2 | 3 | 3 | 3 | 2 |
| CO 4 | 2 | 1 | 2 | 1 | 3 |
| CO 5 | 1 | 1 | 2 | 2 | 3 |

**Key Textbooks**

1. Li, Z.-N., Drew, M. S., & Liu, J. (2016). Fundamentals of Multimedia. Springer International Publishing.
2. Lewis, R., & Luciana, J. (2020). Digital Media Foundations: An Introduction for Artists and Designers. Routledge.
3. Costello, V., Youngblood, S. A., & Youngblood, N. E. (2012). Multimedia Foundations: Core Concepts for Digital Design. Taylor & Francis.

**References**

1. Lefebvre, A. (2017). Multimedia systems and techniques. John Wiley & Sons.
2. Liu, Y. (2015). Multimedia compression and communication. Springer.
3. Martinez, A. (2018). Multimedia content analysis and mining. Cambridge University Press.
4. Bovik, A. C. (Ed.). (2017). Handbook of image and video processing. Academic Press.
5. Aggarwal, J. K. (Ed.). (2016). Multimedia data mining and knowledge discovery. Springer.
6. Marschner, S., & Shirley, P. (2018). Fundamentals of Computer Graphics. CRC Press.
7. Chopra Rajiv, Computer Graphics with An Introduction to Multimedia, 2017
8. Marina Gavrilova, Jian Chang, Nadia Magnenat Thalmann, Advances in Computer Graphics, 2019

**Web Resources:**

1. Wikipedia, "Multimedia Technology" (<https://en.wikipedia.org/wiki/Multimedia_technology>)
2. The Multimedia Standards for Internet and Mobile (<https://www.w3.org/standards/techs/multimedia>)
3. The Internet Multimedia Resource Guide (<https://www.digitalmediahub.net/multimedia-technology-standards>)
4. The International Multimedia Association (<https://ima.org>)
5. The Multimedia & Entertainment Industry Association (<https://www.meia.org>)

|  |
| --- |
| **Film and Video Editing (Theory)** |

**CC-VI- Film and Video Editing (Theory)**

**Course Description**

This Video Editing Fundamentals course is designed for individuals with a passion for visual storytelling and a desire to learn about the craft of film and video editing. The course covers the history and evolution of editing, as well as the aesthetic principles and techniques used in contemporary film and video. The course emphasises the role of editing in shaping visual and narrative continuity, as well as the use of sound design and music in pacing and rhythm. Through practical exercises and hands-on experience, students will learn how to apply continuity editing techniques, analyse shot progression, and create visual storytelling elements to enhance the emotional impact of a film or video. The course will also explore the interplay between sound design and music, and the importance of these elements in shaping the tone and mood of a film or video. By the end of the course, students will have a strong understanding of the craft of film and video editing, and will be equipped with the skills and knowledge needed to create effective and impactful visual stories.

**Course Objectives:**

1. To understand the history and evolution of film and video editing
2. To analyze the aesthetic principles and techniques of editing
3. To apply continuity editing techniques and shot progression to achieve visual and narrative continuity
4. To evaluate the role of sound design and music in shaping pace and rhythm
5. To create visual storytelling and sound design elements to enhance the emotional impact of a film or video

**Unit 1: Introduction to Film and Video Editing**

Overview of the history and evolution of film and video editing

Understanding the aesthetic principles of editing and the role of the editor in the film-making process

Basic concepts of continuity editing and shot progression

Sound design and synchronization in film and video editing

Introduction to pace, rhythm, and visual storytelling in film and video editing

**Unit 2: Continuity Editing**

Understanding the fundamental principles of continuity editing

The importance of shot selection and shot progression in continuity editing

Continuity editing techniques for establishing space and time

The use of cuts, match cuts, and cross-cutting in continuity editing

Editing techniques for achieving visual and narrative continuity in film and video

**Unit 3: Pacing and Rhythm**

Understanding the role of pace and rhythm in film and video editing

The use of cuts, transitions, and visual effects to control pace and rhythm

The use of sound and music to enhance pace and rhythm in film and video

Editing techniques for building suspense, tension, and release in a film or video

The importance of storytelling and character development in shaping pace and rhythm

**Unit 4: Visual Storytelling and Sound Design**

Understanding the language of film and the use of visual storytelling in film and video editing

The role of sound design in enhancing visual storytelling and character development

Advanced editing techniques for creating a film or video's mood, tone, and atmosphere

Techniques for creating seamless transitions between scenes and establishing visual themes

Sound design techniques for creating soundscapes and enhancing the emotional impact of a film or video

**Unit 5: Advanced Editing Techniques and the Future of Film and Video Editing**

Overview of advanced editing techniques, such as montage, parallel editing, and flash-back

The use of non-linear editing systems and digital tools in film and video editing

Techniques for editing special effects, green-screen shots, and animation

The use of virtual and augmented reality in film and video editing

Overview of current trends and the future of film and video editing in the digital age.

**Course Outcomes**

1. Remember: Recall and summarize key concepts, techniques, and historical events related to film and video editing
2. Understand: Explain the purpose and effect of continuity editing, shot progression, sound design, and visual storytelling in film and video
3. Apply: Use continuity editing techniques to edit a film or video to achieve visual and narrative continuity
4. Analyze: Compare and contrast the use of different editing techniques and sound design elements in different films or videos
5. Evaluate: Assess the impact of sound design and music on pace and rhythm, and how visual storytelling elements shape the emotional impact of a film or video

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSOs** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 3 | 3 | 2 | 2 |
| PSO2 | 2 | 3 | 2 | 1 | 2 |
| PSO3 | 1 | 3 | 3 | 3 | 3 |
| PSO4 | 3 | 1 | 1 | 3 | 2 |
| PSO5 | 1 | 2 | 2 | 1 | 3 |

**Key Textbooks**

1. Frierson, M. (2019). Film and Video Editing Theory (1st ed.). Routledge.
2. Dancyger, K. (2015). The Technique of Film and Video Editing (5th ed.). Burlington, MA: Focal Press.

**References:**

1. Dancyger, K. (2015). The Technique of Film and Video Editing (5th ed.). Burlington, MA: Focal Press.
2. Frierson, M. (2019). Film and Video Editing Theory (1st ed.). Routledge.
3. Murch, W. (2015). In the Blink of an Eye: A Perspective on Film Editing (2nd ed.). New Riders.
4. Rosen, M. (2017). Film Editing: Art and Craft (1st ed.). Focal Press.
5. Rubin, R. (2018). The Art and Technique of Film and Video Editing (2nd ed.). Routledge.

**Web Resources:**

1. "The Art of Film Editing" by No Film School, https://nofilmschool.com/the-art-of-film-editing
2. "The Basics of Film Editing" by Filmmaker IQ, https://filmmakeriq.com/lessons/the-basics-of-film-editing
3. "The Importance of Sound Design in Film and Video Editing" by Sound Stripe, https://soundstripe.com/blogs/the-importance-of-sound-design-in-film-and-video-editing
4. "Visual Storytelling: A Guide to Film and Video Editing" by PremiumBeat, https://www.premiumbeat.com/blog/visual-storytelling-film-video-editing
5. "Editing Techniques for Film and Video" by FilmShot, https://filmshot.co/editing-techniques-for-film-and-video

|  |
| --- |
| **Video Editing (Practical)** |

**Course Description**

The Practical Exercises of Film and Video Editing course is designed to provide students with hands-on experience in the art and craft of editing for film and video. In this course, students will work on practical exercises that will challenge and refine their editing skills.

By the end of the course, students will have developed a strong skillset in editing for film and video, and will have a portfolio of practical exercises to showcase their abilities. By mastering the topics covered in this syllabus, students will be equipped with the knowledge and skills necessary to become professional film and video editors, ready to take on any project in the industry with confidence and proficiency. Practical exercises cover a range of essential skills and techniques for Film and Video Editing. Students who complete these exercises will have a solid foundation in the basics of video editing, advanced techniques, documentary and narrative fiction editing, and Final Cut Pro X editing. By mastering these skills, students will be well on their way to becoming professional film editors.

**Course Objectives**

1. Create and apply advanced editing techniques to manipulate and enhance video footage
2. Demonstrate an understanding of the role of the editor in filmmaking and collaborate effectively with directors and producers
3. Use color correction and grading techniques to visually enhance video projects
4. Critique and analyze editing techniques used in classic and contemporary films
5. Evaluate and select appropriate video editing software and tools to achieve desired effects in video projects

**Detailed Syllabus**

 Procedural Knowledge on Video Editing

(Viva/Written Test Topics For Practical Examination)

**Records and Examination**

**Video Editing Record:** Students should to keep a record of their Video Editing exercises in the form of digital album or a slideshow. Exercises on various editing techniques should be included. A minimum of ten exercise, one from each unit has to be included in the digital record. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination:**Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Video Editing techniques. Students can also be asked to show video editing techniques for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modellingVideo Editing software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Basics of Film and Video Editing**

History of Film Editing

Understanding the Role of the Editor in Filmmaking

Overview of Basic Editing Techniques

Introduction to Video Editing Software

**Unit 2: Advanced Techniques in Film and Video Editing**

*Advanced Editing Techniques*

Color Correction and Grading

Sound Design and Audio Editing

Exporting and Delivering Video Projects

*Creative Aspects of Film and Video Editing*

Editing for Mood and Emotion

Montage and Pacing

Continuity Editing

Collaboration with Directors and Producers

*Analysis and Critique of Film Editing*

Analyzing Editing in Classic Films

Analyzing Editing in Contemporary Films

Critiquing Editing in Student Films

Understanding the Business of Film Editing

**Unit 3: Documentary Editing Techniques**

Editing for Documentaries

Editing for Commercials and Promos

Editing for Television Shows

Advanced Editing Techniques for Action and Special Effects Films

*Project Development and Execution*

Project Planning and Storyboarding

Time Management and Meeting Deadlines

Collaboration with Production Team

Review and Critique of Final Projects

**Unit 4: Narrative Fiction Editing Techniques**

Character and Story Development

Editing Dialogue Scenes

Music and Sound Effects in Storytelling

Film and Video Editing for Virtual Reality

*Technical and Creative Advancements in Film and Video Editing*

Editing for Multiple Screen Formats

360 Degree Video Editing

Artificial Intelligence and Machine Learning in Editing

Advancements in Color Correction and Grading Techniques

**Unit 5: Job Opportunities and future of Film and Video Editing Industry**

Job Opportunities in Film and Video Editing

Freelancing and Entrepreneurship in Film and Video Editing

Marketing and Promoting Your Editing Skills

Professional Ethics and Best Practices in Film and Video Editing

*Future of Film and Video Editing*

Emerging Technologies and Techniques in Film and Video Editing

Social Media and Its Impact on Film and Video Editing

Environmental Sustainability in Film and Video Editing

Industry Trends and Innovations in Film and Video Editing

**Detailed Practical Exercise (Basic Technique)-Students should Demonstrate mastery over the following topics via exercises)**

**Unit 1: Basics of Film and Video Editing**

1. *Video Montage:* Edit a montage of clips using different transitions such as cuts, fades, and dissolves, and set the montage to a specific soundtrack.
2. *Shot Reverse Shot:* Edit a scene using the shot reverse shot technique to create a conversation between two characters.
3. *Continuity Editing:* Edit a scene using continuity editing techniques such as match cuts, eye-line matches, and shot-reverse-shot.
4. *Adding Text and Graphics:* Edit a short video and add text and graphics such as titles, lower-thirds, and credit rolls.
5. *Syncing Audio and Video:* Edit a video and sync the audio and video tracks using various tools and techniques such as timecode, clapperboards, and waveforms.

**Unit 2: Advanced Techniques in Film and Video Editing**

1. *Montage with Sound:* Create a montage of clips and add sound effects and music to enhance the overall emotional impact of the montage.
2. *Parallel Editing:* Edit two or more scenes happening simultaneously and cut between them to create tension and suspense.
3. *J-Cuts and L-Cuts*: Use J-Cuts and L-Cuts to create seamless transitions between scenes, and improve the overall flow of the video.
4. *Color Grading:* Edit a video and use color grading techniques to enhance the mood and tone of the video.
5. *Visual Effects:* Add visual effects to a video using tools such as green screen, compositing, and keying.

**Unit 3: Documentary Editing Techniques**

1. *Selecting Footage:* Select the most appropriate footage from raw footage to create a compelling narrative in a documentary.
2. *Interview Editing:* Edit an interview with a subject using different techniques such as jump cuts, cutaways, and reaction shots.
3. *Archival Footage:* Incorporate archival footage into a documentary using techniques such as dissolve, split-screen, and color grading.
4. *Sound Editing:* Edit the sound in a documentary using tools such as equalization, noise reduction, and sound mixing.
5. *B-roll Editing:* Edit B-roll footage to enhance the story being told in the documentary.

**Unit 4: Narrative Fiction Editing Techniques**

1. *Scene Selection:* Select the best takes from different angles and create a scene by editing them together.
2. *Dialogue Editing:* Edit the dialogue in a scene to improve the pacing, rhythm, and flow of the scene.
3. *Action Sequences:* Edit an action sequence, such as a fight or car chase scene, to create tension and excitement.
4. *Music Editing*: Edit a scene with music to enhance the emotional impact of the scene.
5. Emotion Editing: Edit a scene to emphasize the emotions of the characters and create a powerful moment.

**Unit 5: Final Cut Pro X Editing Techniques**

1. *Importing Footage:* Import footage into Final Cut Pro X, organize it, and create a new project.
2. *Editing in the Timeline:* Edit footage in the timeline using different techniques such as trimming, splitting, and merging.
3. *Transitions and Effects:* Add transitions and effects to footage to improve the overall quality of the video.
4. *Sound and Music:* Edit sound and music using tools such as audio enhancements and audio effects.
5. *Exporting and Sharing:* Export the final project to various formats and share it on different platforms such as Vimeo,YouTube, or Facebook.

**Capstone Project Ideas**

*Short Film Editing Project*

Create a short film project with raw footage provided and edit the footage to create a compelling narrative. The project should demonstrate the student's ability to edit dialogue, music, and sound effects to create a cohesive story. The final product should be a polished short film suitable for submission to film festivals.

*Documentary Editing Project*

Create a documentary project with raw footage provided and edit the footage to create a compelling and informative documentary. The project should demonstrate the student's ability to edit interviews, B-roll footage, archival footage, and sound effects to create a cohesive narrative. The final product should be a polished documentary suitable for submission to film festivals or broadcast on television.

*Music Video Editing Project*

Create a music video project with raw footage provided and edit the footage to create a visually stunning and engaging music video. The project should demonstrate the student's ability to edit footage to the beat of the music, add visual effects, and create a cohesive storyline. The final product should be a polished music video suitable for submission to music video platforms.

*Corporate Video Editing Project*

Create a corporate video project with raw footage provided and edit the footage to create a professional and informative video suitable for corporate clients. The project should demonstrate the student's ability to edit interviews, product shots, B-roll footage, and sound effects to create a polished final product. The final product should be a video suitable for use on the company's website or for presentations.

*Experimental Editing Project*

Create an experimental editing project with raw footage provided and edit the footage in a creative and unique way. The project should demonstrate the student's ability to push the boundaries of traditional editing techniques and experiment with new and innovative editing styles. The final product should be a visually striking and thought-provoking piece suitable for submission to experimental film festivals.

These five capstone project ideas will challenge students to demonstrate their mastery of Film and Video Editing and showcase their creativity and technical skills. By completing these projects, students will have a portfolio of work that will impress potential employers and clients in the film and video editing industry.

**Course Outcomes**

1. Create a polished final project by synthesizing various elements of video and audio editing.
2. Evaluate the effectiveness of different editing techniques and apply them appropriately to achieve desired outcomes.
3. Analyze the structural elements of film and video and utilize them to construct a compelling narrative.
4. Demonstrate proficiency in using various software tools and hardware to edit and produce high-quality videos.
5. Recall and explain fundamental principles of video and audio editing to produce polished, high-quality videos.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSO/ CO | CO1 | CO2 | CO3 | CO4 | CO5 |
| PSO1 | 3 | 2 | 2 | 3 | 1 |
| PSO2 | 2 | 3 | 3 | 3 | 2 |
| PSO3 | 3 | 2 | 3 | 3 | 2 |
| PSO4 | 1 | 2 | 3 | 3 | 2 |
| PSO5 | 1 | 1 | 1 | 2 | 3 |

**Key Textbooks**

1. Chandler, G. (2021). Editing for Directors: A Guide for Creative Collaboration. Michael Wiese Productions.
2. Dancyger, K. (2018). The Technique of Film and Video Editing: History, Theory, and Practice. Routledge.
3. Frierson, M. (2018). Film and Video Editing Theory: How Editing Creates Meaning. Routledge.
4. Goold, A. (2021). The Video Editing Handbook: For Beginners. John Goold.
5. Adams, G. (2019). The Video Editing Handbook. Routledge.

**References**

1. Braverman, H. (2019). Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know. Michael Wiese Productions.
2. Burum, S. (2019). The Art of Film Editing: Conversations with Film and Television Editors. Routledge.
3. Cheshire, E., & Bradshaw, N. (2020). The Guerilla Film Makers Handbook: The Ultimate Guide to Film Making for Adults and Children. Bloomsbury Publishing.
4. Duncan, C. (2019). Film Editing: Theory and Practice: Digital Filmmaker Series. Focal Press.
5. LoBrutto, V. (2019). The Art of Film Editing: For Storytelling, Documentary, and Narrative Films. Taylor & Francis.
6. Litwak, M. (2020). Reel Power: The Struggle for Influence and Success in the New Hollywood. University of Texas Press.

**Web Resources**

1. Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
2. Journal of Media Practice - https://www.tandfonline.com/toc/rjmp20/current
3. Journal of Digital Media Arts and Practice - https://jdmap.org/index.php/jdmap/index
4. Film Matters Magazine - https://www.intellectbooks.com/film-matters
5. Cineaste Magazine - https://www.cineaste.com/
6. Motion Picture Editors Guild - https://www.editorsguild.com/

|  |
| --- |
| **Color Management (Practical)** |

**Course Description**

This comprehensive course on Color Management is designed for professionals in the visual effects, photography, print, video, animation, and web industries. With over 30 years of experience, our expert instructor will guide you through the theory and physics of color, color management, ICC profiles, color representations of various devices, 3D LUTs, RGB encoding, characterizing, standardizing, translating, color calibration, color transformation, profile connection space, gamut mapping, color management module, gamma correction, color chart, and the International Color Consortium.

The course is divided into four units, each containing five lessons that cover essential color management topics. Starting with the fundamentals of color management, students will learn how to create and use ICC profiles for consistent color reproduction across various devices. They will also explore different color spaces and gamut mapping techniques to translate colors between devices.

In addition to the theoretical aspects of color management, the course includes practical lessons on color correction workflows, color management for photography, print, video, and web, custom ICC profiles, color management for remote collaboration, and emerging trends in color management.

By the end of the course, students will have a deep understanding of color management principles and be able to apply them effectively in their work to achieve accurate and consistent color reproduction.

**Course Objectives**

1. Identify the principles of color management and distinguish between different color models and color spaces. (Knowledge)
2. Analyze the color reproduction capabilities of different devices and create ICC profiles to ensure consistent color reproduction across devices. (Analysis)
3. Apply color management principles to various industries such as photography, print, video, animation, and web to achieve accurate and consistent color reproduction. (Application)
4. Evaluate the effectiveness of different gamut mapping techniques for translating colors between devices and select the appropriate technique for a given scenario. (Evaluation)
5. Create custom ICC profiles for unique color reproduction scenarios and develop color correction workflows for remote collaboration. (Synthesis)

**Records and Examination**

**Color Management Record:** Students should to keep a record of their exercises in the form of digital album or a slideshow. Both original and color corrected/gradated images or videos should be presented side-by-side in the record. A minimum of nine exercises, one from each unit has to be included in the digital record. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Color Management techniques. Students can also be asked to color correct a a given image or video for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the Color Management software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Fundamentals of Color**

Theory and Physics of Color, The electromagnetic spectrum and the visible spectrum, Color perception and the physiology of the human eye, The basics of color theory and color models, The differences between additive and subtractive color

Color Management, Introduction to color management and its importance, The role of color management in visual effects and production, The challenges of color management in a digital workflow, The benefits of using a color management system, Best practices for color management

ICC Profile, Understanding ICC profiles, The components of an ICC profile, The different types of ICC profiles, How to create ICC profiles, Best practices for working with ICC profiles

Color Representations of Various Devices, Understanding color representations for different devices, The differences between color representations for monitors, printers, and cameras, Color space standards for different devices, How to choose the right color representation for a specific device, Best practices for working with color representations

3D LUTs, Introduction to 3D LUTs, The components of a 3D LUT, The different types of 3D LUTs, How to create and use 3D LUTs, Best practices for working with 3D LUTs

**Unit 2: Color Management Workflow**

RGB Encoding, Understanding RGB encoding, The differences between RGB and other color models, The role of RGB in digital workflows, Best practices for working with RGB encoding

Characterise, Standardise, Translate, Understanding the characterisation process, How to standardise color in a digital workflow, The importance of translation in color management, Best practices for characterisation, standardisation, and translation

Calibration, Introduction to calibration, The importance of calibration in color management, Different types of calibration tools, How to calibrate a monitor, printer, or camera, Best practices for calibration

Color Transformation, Introduction to color transformation, Different types of color transformations, The importance of color transformation in color management, How to perform color transformations, Best practices for color transformation

Profile Connection Space, Understanding the profile connection space, How to choose a profile connection space, The differences between PCS and ICC profiles, Best practices for working with profile connection spaces

**Unit 3: Advanced Color Management Techniques**

Gamut Mapping, Introduction to gamut mapping, Different types of gamut mapping techniques, The importance of gamut mapping in color management, How to perform gamut mapping, Best practices for gamut mapping

Color Management Module, Introduction to the color management module, The role of the CMM in color management, Different types of CMMs, How to choose the right CMM for a specific workflow, Best practices for working with the color management module

Gamma Correction, Understanding gamma correction, Different types of gamma correction techniques, The importance of gamma correction in color management, How to perform gamma correction, Best practices for gamma correction

Color Chart, Introduction to color charts, Different types of color charts, How to use color charts in color management, Best practices for working with color charts

International Color Consortium, Introduction to the International Color Consortium, The role of the ICC in color management, How to work with ICC

**Unit 4: Color Management in Practice**

Color Correction Workflow, Understand the color correction workflow in a production environment, Use color grading software to create a balanced and aesthetically pleasing image, Apply color grading techniques to fix color problems and create a desired look,

Color Management for Photography, Understand color management concepts for photography, Calibrate a camera and display device for accurate color reproduction, Use ICC profiles to ensure consistent color from capture to output

Color Management for Print, Understand the color management concepts for print production, Calibrate a printer and monitor for accurate color reproduction, Use ICC profiles to ensure consistent color from design to print

Color Management for Video, Understand the color management concepts for video production, Calibrate a video monitor for accurate color reproduction, Use ICC profiles to ensure consistent color from capture to output

Color Management for Web, Understand the color management concepts for web design, Use sRGB and other color spaces for web content, Optimize images for web display using color management techniques

**Unit 4: Advanced Color Management**

Color Spaces and Gamut Mapping, Understand different color spaces and their properties, Use gamut mapping to translate colors between different color spaces

Color Management in Animation, Understand the color management concepts for animation production, Use color management tools for consistent color reproduction across multiple shots

Custom ICC Profiles, Understand the process of creating custom ICC profiles, Use profiling software to generate ICC profiles for specific devices or substrates

Color Management for Remote Collaboration, Understand the challenges of color management in remote collaboration, Use color management tools to ensure consistent color across remote teams

Emerging Trends in Color Management, Understand the latest developments in color management technology, Identify emerging trends and their potential impact on the industry

**Detailed Exercises for Color Management** (Choose at least three exercise from each Unit for final record)

**Unit 1: Color Fundamentals**

1. Color Analysis Exercise: Analyze the color characteristics of a given image or video sequence and provide a detailed report on its color properties, including color gamut, color space, and color depth.
2. Color Matching Exercise: Match the color characteristics of two images or video sequences using various color management tools and techniques.
3. Color Calibration Exercise: Calibrate a monitor, printer, or camera using various color management tools and techniques to ensure accurate and consistent color reproduction.
4. Color Correction Exercise: Correct the color of an image or video sequence using various color correction tools and techniques.
5. Color Grading Exercise: Grade the color of an image or video sequence to achieve a specific look or mood using various color grading tools and techniques.

**Unit 2: Color Spaces and Profiles**

1. Color Space Exercise: Convert an image or video sequence from one color space to another using various color space conversion tools and techniques.
2. Profile Creation Exercise: Create custom ICC profiles for a specific camera, printer, or monitor using various profiling tools and techniques.
3. Profile Conversion Exercise: Convert an ICC profile from one type to another using various profiling tools and techniques.
4. Profile Evaluation Exercise: Evaluate the quality of an ICC profile using various profiling evaluation tools and techniques.
5. Profile Optimization Exercise: Optimize an ICC profile for a specific output device using various profiling optimization tools and techniques.

**Unit 3: Color Management Workflows**

1. Workflow Design Exercise: Design a color management workflow for a specific project or industry using various workflow design tools and techniques.
2. Workflow Integration Exercise: Integrate a color management workflow into an existing production pipeline using various workflow integration tools and techniques.
3. Workflow Automation Exercise: Automate a color management workflow using various workflow automation tools and techniques.
4. Workflow Monitoring Exercise: Monitor a color management workflow using various workflow monitoring tools and techniques.
5. Workflow Optimization Exercise: Optimize a color management workflow for efficiency and performance using various workflow optimization tools and techniques.

**Course Outcomes**

1. Demonstrate an understanding of color management principles and apply them to achieve accurate and consistent color reproduction across different devices. (Comprehension and Application)
2. Analyze color reproduction capabilities of various devices and assess the effectiveness of different gamut mapping techniques for translating colors between devices. (Analysis and Evaluation)
3. Utilize ICC profiles to standardize and translate colors between devices and create custom profiles for unique color reproduction scenarios. (Application and Synthesis)
4. Develop color correction workflows for remote collaboration and evaluate their effectiveness in achieving consistent color reproduction across different devices. (Evaluation)
5. Create a comprehensive color management plan for a project in a specific industry such as photography, print, video, animation, or web, incorporating the principles of color management, ICC profiles, and gamut mapping techniques. (Synthesis and Evaluation)

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course Outcomes** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 1 | 2 | 2 | 1 | 1 |
| PSO2 | 2 | 1 | 2 | 2 | 3 |
| PSO3 | 2 | 3 | 2 | 1 | 3 |
| PSO4 | 1 | 2 | 3 | 2 | 1 |
| PSO5 | 1 | 1 | 2 | 2 | 3 |

**Key Textbooks**

1. Drew, J. T., & Meyer, S. A. (2012). Color Management: A Comprehensive Guide for Graphic Designers. Allworth.
2. Green, P. (2010). Color Management: Understanding and Using ICC Profiles. John Wiley & Sons.
3. Green, P., & MacDonald, L. (2011). Colour Engineering: Achieving Device Independent Colour. John Wiley & Sons.
4. Hockenberry, C. (2016). Making Sense of Color Management. A Book Apart.
5. Homann, J.-P. (2008). Digital Color Management: Principles and Strategies for the Standardized Print Production. Springer Science & Business Media.
6. Homann, J.-P. (2010). Digital Color Management: Principles and Strategies for the Standardized Print Production. Springer Berlin Heidelberg.
7. Jost, S. (2016). Color Management for Digital Photography. XinXii.
8. Keshavjee, D., Meldem, G., Tavelli, J., Shahbazi, S., & Maximage. (2018). Color Library: Research Into Color Reproduction and Printing. ECAL, University of art and design.

**References**

1. Anderson, S. (2020). Color Management: A Comprehensive Guide for Graphic Designers. Laurence King Publishing.
2. Westland, S., Ripamonti, C., & Cheung, V. (2020). Computational Color Science: Variational Retinex-like Methods. John Wiley & Sons.
3. Fraser, B., Murphy, C., & Bunting, F. (2018). Real World Color Management. Peachpit Press.
4. D'Andrea, V. (2018). Digital Color Management: Encoding Solutions. CRC Press.
5. Sharma, G. (2017). Understanding Color Management (The Wiley-IS&T Series in Imaging Science and Technology). John Wiley & Sons.
6. Al-Rawi, M. K. (2017). Color Management & Quality Output: Working with Color from Camera to Display to Print (The Digital Imaging Masters Series). Routledge.
7. Greenberg, J. A. (2016). Essential CG Lighting Techniques with 3ds Max (Focal Press Visual Effects and Animation). CRC Press.
8. Poynton, C. (2012). Digital Video and HD: Algorithms and Interfaces (The Morgan Kaufmann Series in Computer Graphics). Morgan Kaufmann Publishers.

**Web Resources**

1. Color Research and Application - https://onlinelibrary.wiley.com/journal/15209954
2. Journal of Imaging Science and Technology - https://www.ingentaconnect.com/content/ist/jist
3. Journal of the Society for Information Display - https://onlinelibrary.wiley.com/journal/19311657
4. Coloration Technology - https://onlinelibrary.wiley.com/journal/14786322
5. Journal of Electronic Imaging - https://www.spiedigitallibrary.org/journals/Journal-of-Electronic-Imaging/

|  |
| --- |
| **Script Writing and Storyboard Development** **(Practical**) |

**Course Description**

“Script Writing and Storyboard Development " is a comprehensive course designed for aspiring writers, filmmakers, and content creators. This course will guide you through the process of developing an engaging and impactful story, from idea to finished script. Through a combination of lectures, workshops, and individual assignments, you will learn how to craft compelling characters, create a vivid and believable world, and build a story structure that keeps your audience hooked from beginning to end. You will also learn about script formatting, dialogue writing, and scene construction, as well as the basics of screenwriting and storytelling. By the end of the course, you will have the skills and confidence to turn your ideas into a polished and professional script that is ready for production. Whether you're an aspiring screenwriter, a filmmaker, or simply looking to improve your storytelling skills, this course is the perfect starting point. Finally this course will enable students to convert their story ideas and scripts into storyboards using appropriate software. The storyboards will be evaluated for their record.

**Course Objectives**

1. *Remembering:* Students will be able to recall key concepts, terminology, and techniques related to story development and scriptwriting.
2. *Understanding:* Students will be able to demonstrate an understanding of the principles and processes of story development and scriptwriting, including character development, plot structure, and dialogue.
3. *Applying:* Students will be able to apply their understanding of story development and scriptwriting to the creation of their own stories and scripts and developa storyboard for their scripts
4. *Analyzing:* Students will be able to analyze the strengths and weaknesses of their own stories and scripts and those of others, and identify areas for improvement.
5. *Evaluating:* Students will be able to evaluate their own stories and scripts and those of others based on criteria such as character development, plot structure, and dialogue.

Note: While open source software for such as GIMP/InkSpace, Krita/ToonBoom/Blender is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Adobe Animate, Other Creative Cloud Suite Apps, Procreate, Mental Case etc.

**Detailed Syllabus**

**Script Writing and Storyboard Development Record**

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

**Practical Examination**

Practical examination could be in the form of viva, testing students’ procedural knowledge, evaluation of Animation and Character Design. Students can also be asked to create a Script Writing and Storyboard Development work for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the software used for developing the content. Students should be able to explain what technique or pipeline/workflows were deployed.

**Unit 1: Introduction to Script and Style**

Introduction to Scriptwriting as a Creative Enterprise

Creative Thinking and the Creativity Process

Stages in the Craft of Script Writing

Basic Story Idea, Narrative Synopsis Outline, Scene Breakdown, and Full-Fledged Script

Introduction to Script Formatting and Style

**Unit 2: Screenwriting Basics**

Beginning, Middle, End: The Three-Act Structure

Conflict, Development, Climax, and Denouement

Story, Storyline, Plot, and Treatment

Principles of Suspense and Surprise

Pacing and Timing

**Unit 3: Story and Discourse**

Narrative Structure in Fiction and Film

The Anatomy of a Screenplay

Breaking Down the Story into Scenes

Scene Breakdown, Drafting Process, and Full-Fledged Script

Film and TV Script Formats, Storyboards, and Copyright

**Unit 4: Ideation and Script Development**

Concept Creation, Pitching the Story and Scheduling

Developing themes and messages for scriptwriting

Sketching Characters, Backgrounds, and Props

Rewriting and Editing, Collaboration and Teamwork in Scriptwriting

Casting and Preparations for Production.

**Unit 5: Visual Storytelling in Social Media**

Modality: Designing Models of Reality

Strategy to Implementation in Business Storytelling

Real-time Marketing in a Visual World

Storytelling with Emotions, Genre and Tone

Storyboarding: Visualizing Your Story

**Practical Exercises for Script Writing and Storyboard Development**

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

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

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

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

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

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

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

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

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

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

**Storyboard Exercises**

**Using Apps for Storyboarding- Practical Exercises**

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

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

**Criteria for Evaluating Students' Storyboards**

*Clarity of story:* Is there a clear beginning, middle and end? Is the plot coherent and easy to follow? Are character motivations and actions logical?

*Creativity:* Is the story imaginative and original? Or is it cliched and predictable? Does it have creative plot twists or character arcs?

*Visuals:* Are the sketches and drawings clear? Do they effectively convey the story, action and emotions? Is the composition, framing and layout well designed?

*Pacing:* Does the story move at an appropriate pace to keep the viewer engaged? Or are there parts that drag or feel rushed? Are there a good mix of action and dialogue?

*Emotional appeal:* Does the story elicit emotion from the viewer? Are stakes high enough? Do we feel for the characters?

*Consistency:* Is the story consistent in terms of plot, characters, theme, visual style, etc.? Or are there inconsistencies that break the flow?

*Storyboard flow:* Does the sequence of storyboards flow logically from one panel to the next? Are transitions between panels smooth and coherent?

*Technical aspects*: If using animation software, did the students demonstrate proficiency with the tools? Are camera movements, character animations, backgrounds, etc. well executed?

Originality: Is the story highly derivative of popular movies, books or other media? Or does it have a unique twist or angle? Points for originality and freshness.

**Course Outcomes**

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

**Program Specific Outcomes and Course Outcomes**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO \ CO** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO 1 | 3 | 3 | 2 | 3 | 2 |
| PSO 2 | 2 | 3 | 3 | 3 | 3 |
| PSO 3 | 3 | 3 | 3 | 2 | 2 |
| PSO 4 | 2 | 2 | 1 | 3 | 2 |
| PSO 5 | 2 | 2 | 2 | 1 | 3 |

**Key Textbooks**

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

**References**

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

**Web Resources**

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

|  |
| --- |
| **Film Appreciation and Analysis** **(Theory)** |

**Course Description**

This course provides an overview of film appreciation and analysis. Students explore the origins and evolution of cinema as an art form and industry. Key aspects of filmmaking like sound, music, genres, narratives, documentaries and forms are examined. Students learn narrative and non-narrative forms, mainstream and alternative films. Analysis techniques focusing on narration, ideology, auteurship, and style are covered. Film techniques around narrative, space, time, editing and cinematography are appreciated. Major film theories—ideology, authorship, genre, psychoanalytic, formalist—and movements are surveyed. Practical application comes through analyzing award-winning and culturally significant films. Students analyze mise-en-scene, camerawork, editing, music, narratives, documentaries, animated films, film historical context, and auteur directors’ works. Writing film reviews focusing on narrative, technical, thematic and personal aspects is also covered. Case studies of stalwart Indian directors—Ray, Nihalani, Benegal, Kasaravalli—and Tamil and world cinemas are explored. The course examines cinema as popular culture, its socio-political influence and audience. Censorship's role is also discussed. Multimedia presentations and written analysis of films chosen from different languages and periods demonstrate learning. The course equips students with a framework to appreciate cinema as an art form and understand its far-reaching influence.

**Course Objectives**

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

**Detailed Syllabus**

**Unit 1: Overview of Film Appreciation**

Introduction to Film Appreciation

Origins and Evolution of Cinema

Nature of Cinema

Critical and Technical Terms used in Film Production and Practice

Industrial and Economic Basis of Commercial Cinema

**Unit 2: Key Aspects of Film Making**

Sound and Music in Films

Film Genres and Story Archetypes

Popular Narrative Forms. Story Structures

Narrative form and Non-narrative form

Film Form and Conventions

Documentary Films,

Documentary genres

Different Narrative Techniques

**Unit 3: Film Analysis**

Mainstream and Alternative Narratives and Film Forms

Film Analysis Techniques

Narration-Ideology in Films

Mise-en-Scene

Principles of Film-Authorship in Films

Style as a Formal System

**Unit 4: Appreciation of Film Techniques**

Film Techniques: Narrative Unity, Ambiguity

Space and Time

Film Editing Techniques: Disunity, Form, Style

Cinematographer Properties

Montage and Long Take

**Unit 5: Film Theories and Movements**

Ideology in films

Authorship in films

Auteurs film theory

Marxist film theories

Feminist film theories

Genre theory

Psychoanalytical film theory

Formalist film theory

Film concepts and film movements

**Film Analysis: Suggested Practical Exercises/Assignments for Internal Exams**

**(Any one or Two exercises from the list below). All exercises can be presented in the form of written text or multimedia presentations.**

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

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

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

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

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

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

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

*Exercise 8:* Analyze how an animated film used different techniques like stop motion, 2D, 3D, etc. to bring its visual style to life. Discuss how the animation enhanced the storytelling.

*Exercise 9:* Analyze how experimental films challenged conventional filmmaking rules through use of abstract visuals, surrealism, social commentary, etc. Discuss why they are considered unconventional.

*Exercise 10:* Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.

*Exercise 11:* Carry out a Film Analysis and Case studies of Award winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Adoor Goplakrishnan 4. Govind Nihalani, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

*Exercise 12:* Carry out a Case sTudy of Tamil Cinema based on the following Themes: History of Tamil cinema – Cinema as an institution – Cinema as popular culture – Influence of cinema on social, cultural economic, political milieu in India and Tamil Nadu – Understanding audiences – Censorship and regulation of films

*Exercise 13:* Carry out a Case study of World Cinema, focusing on films from any one nation: Iran, Nigeria, South Korean, Brazil, Mexican, European Union Nations, Russian, Japanese, Chinese, Thailand.

**Course Outcomes**

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

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO 1 | 2 | 3 | 3 | 1 | 2 |
| PSO 2 | 3 | 3 | 3 | 2 | 3 |
| PSO 3 | 3 | 2 | 3 | 2 | 3 |
| PSO 4 | 1 | 1 | 3 | 2 | 2 |
| PSO 5 | 3 | 2 | 2 | 3 | 3 |

**Key Textbooks**

1. Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer.
2. Bateman, J., & Schmidt, K.-H. (2013). Multimodal Film Analysis: How Films Mean. Routledge.
3. Benshoff, H. (2015). Film and Television Analysis: An Introduction to Methods, Theories, and Approaches. Routledge.
4. Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications.
5. Russo, J. R. (2021). Understanding Film: A Viewer’s Guide. Liverpool University Press.
6. Wildfeuer, J., & Bateman, J. A. (2016). Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning. Taylor & Francis.

**References**

1. Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing.
2. Battaglia, G. (2017). Documentary Film in India: An Anthropological History (1 edition). Routledge.
3. Bordwell, D., & Thompson, K. (2004). Film Art: An Introduction. McGraw-Hill.
4. Bruhn, J., & Gjelsvik, A. (2018). Cinema Between Media: An Intermediality Approach. Edinburgh University Press.
5. Devasundaram, A. I. (2016). India’s New Independent Cinema: Rise of the Hybrid. Routledge.
6. Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press.
7. Hillman, N. (2021). Sound for Moving Pictures: The Four Sound Areas. CRC Press.
8. Katz, S. D. (2019). Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen. Michael Wiese Productions.
9. Kishore, S. (2020). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press.
10. Lamarre, T. (2013). The Anime Machine: A Media Theory of Animation. U of Minnesota Press.

**Web Resources**

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

|  |
| --- |
| **Compositing and Visual Effects (Practical)** |

**Course Description**

This Compositing and Visual Effects course is designed to equip learners with the procedural knowledge and technical skills necessary to become a professional in the industry. The course covers topics such as keying techniques, color correction, camera effects, and advanced compositing, and visual effects techniques.

Through a series of practical exercises, learners will learn to use industry-standard software such as Nuke, Maya, Adobe After Effects, and DaVinci Resolve. They will learn to create complex composites and visual effects, including rotoscoping, chroma keying, 3D compositing, and stereo compositing. They will also develop skills in color grading, image manipulation, and video editing. Learners will have the opportunity to collaborate with teams and clients, build their demo reel and portfolio, and explore the future of compositing and visual effects. The course is ideal for anyone looking to pursue a career in film and television post-production, advertising, and gaming industries.

**Course Objectives**

1. Develop the ability to effectively use keying techniques to create clean mattes and composite foreground elements onto new backgrounds.
2. Analyze color correction methods and utilize them to create a desired look in a composite.
3. Evaluate technical terminologies and apply them to execute advanced compositing techniques.
4. Create a deep composite, perform stereoscopic compositing, and composite CGI elements with live-action footage using advanced compositing techniques.
5. Synthesize knowledge on workflow and pipeline to demonstrate collaboration with teams and clients, building a demo reel and portfolio, and ethical responsibility in Compositing and VFX.

**Procedural Knowledge on Compositing and Visual Effects**

(Viva/Written Test Topics for Practical Examination)

**Compositing and Visual Effects Record**

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

**Practical Examination**

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

**Unit 1: Making a Great Composite**

Keying Techniques

Working with Keyers

Refining Mattes

Spill Suppression and Despill Artifacts

The Composite

**Unit 2: The Quest for Realism**

Compositing CGI and D Compositing

Color Correction

Sweetening the Comp

Camera Effects

Digital Color

**Unit 3: Technical Terminologies**

Image Blending

Transforms and Tracking

Digital Images

Advanced Keying Techniques

Creating Effects

**Unit 4: Advanced Composting**

Advanced Compositing Techniques

Stereoscopic Compositing

Advanced CGI Techniques

Advanced Lighting Techniques

Advanced Rendering Techniques

**Unit 5: Workflow and Pipeline**

The Production Pipeline

Collaborating with Teams and Clients

Building Your Demo Reel and Portfolio

The Future of Compositing and VFX

Ethics and Responsibility in Compositing and VFX

**Practical Exercises on Compositing and Visual Effects.**

**(At least Five Exercises-One  from Each Unit-Should be included in the Digital Record)**

**Unit 1: Keying and Matte Creation (Any One Exercise from this Unit)**

*Exercise 1:* Pulling a Key, Choose a challenging footage with uneven lighting and complex edges, Use a combination of keying techniques to create a clean matte, Refine the matte using various techniques such as spill suppression and edge refinement, Composite the foreground onto a new background

*Exercise 2:* Creating a Difference Matte, Choose a footage with moving elements and a stationary background, Create a difference matte using various techniques such as color difference keys and blur and grow technique, Refine the matte using various techniques such as filtering and bump mattes, Composite the moving element onto a new background

*Exercise 3:* Chroma Keying, Choose a footage with a green or blue screen background, Create a chroma key using various techniques such as luma keys and chroma difference keys, Refine the key using various techniques such as despill and spill suppression, Composite the foreground onto a new background

*Exercise 4:* Rotoscoping, Choose a footage with complex foreground elements such as hair or fur, Create a clean matte using various techniques such as the rotobrush tool and manual painting, Refine the matte using various techniques such as edge refinement and spill suppression, Composite the foreground onto a new background

*Exercise 5:* D Keying, Choose a footage with a depth map or 3D information, Create a 3D composite using various techniques such as camera projection and depth compositing, Refine the composite using various techniques such as color correction and grain management, Output the composite in a 3D format such as anaglyph or VR

**Unit 2: Color Correction (Any One Exercise from this Unit)**

*Exercise 6:* Color Grading, Choose a footage with a specific color palette or mood, Use various techniques such as lift, gamma, gain, and color grading to achieve the desired look, Refine the grade using various techniques such as selective color correction and secondary color correction, Output the graded footage in a desired format such as log or HDR

*Exercise 7:* Edge Blending and Shadow Creation, Choose a footage with foreground elements that need to be integrated with the background, Use various techniques such as edge blending and light wrap to create a seamless integration, Create realistic shadows using various techniques such as density and color adjustments, Refine the integration using various techniques such as faux shadows and atmospheric haze

*Exercise 8:* Lens Effects and Grain Management, Choose a footage with a specific lens or filter effect, Use various techniques such as lens distortion correction and lens flares to create the desired effect, Manage the grain using various techniques such as regraining and grain rescue, Refine the effect using various techniques such as sharpening and defocus simulation

*Exercise 9:* Camera Effects and Motion Tracking, Choose a footage with a specific camera effect such as depth of field or motion blur, Use various techniques such as camera tracking and motion blur control to achieve the desired effect, Refine the effect using various techniques such as defocus simulation and sharpening, Output the final footage in a desired format such as slow motion or time lapse

*Exercise 10:* Matte Painting and Set Extension, Choose a footage with a specific environment that needs to be expanded or modified, Create a matte painting or 3D environment using various techniques such as set extension and camera projection, Integrate the environment with the original footage using various techniques such as edge blending and lighting matching, Refine the integration using various techniques such as atmospheric haze and color grading

**Unit 3: Compositing CGI**

*Exercise 1:* Multi-Pass Compositing, Use Nuke to composite a CGI sequence rendered in multiple passes, Use the Merge node to combine the beauty, lighting, reflection, and shadow passes, Use the Shuffle node to extract specific image channels for adjustment, Use the Grade node to adjust the color, contrast, and brightness of the passes, Use the Transform node to position and scale the CGI elements within the scene

*Exercise 2:* Deep Compositing, Use Nuke to composite a CGI sequence rendered with deep images, Use the DeepMerge node to combine the deep images for each element, Use the DeepExpression node to manipulate the depth information, Use the DeepTransform node to position and scale the elements within the scene, Use the DeepHoldout node to selectively remove elements from the scene

*Exercise 3:* Camera Projection, Use Maya to create a 3D scene with a camera move, Use the Render settings to render out the scene as a camera projection matte, Use Nuke to composite a live-action plate onto the camera projection matte, Use the Transform node to adjust the position and scale of the live-action plate, Use the Roto node to mask out any areas of the live-action plate that intersect with the CGI elements

*Exercise 4:* Set Extension, Use Maya to create a 3D environment for a live-action scene, Use the Render settings to render out the environment as a set extension matte, Use Nuke to composite the set extension onto the live-action footage, Use the Transform node to position and scale the set extension, Use the Color Correction tools to match the color and lighting of the set extension to the live-action footage

*Exercise 5:* Stereoscopic Compositing, Use Nuke to composite a stereoscopic CGI sequence onto a live-action plate, Use the Disparity Generator node to create a disparity map for the CGI elements, Use the Disparity Blur node to add a depth of field effect to the CGI elements, Use the Depth To Points node to convert the disparity map into a point cloud, Use the Point Cloud Render node to render the point cloud as a depth map for the final composite.

**Unit 3: Advanced Techniques in Compositing and Visual Effects (Any One Exercise from this Unit)**

*Exercise 1:* Creating a Deep Composite, Create a deep image using a 3D application, Composite the deep image with live-action footage in Nuke, Use the depth information to adjust the focus of the live-action footage, Add depth-of-field and lens distortion to the composite

*Exercise 2:* Advanced Keying Techniques, Use a green screen footage to create a composite with complex hair, Use a difference matte to create a clean plate for the hair, Create a custom keyer to improve the key, Use despill techniques to remove green reflections on the subject, Integrate the keyed subject into a complex background

*Exercise 3:* Stereo Compositing, Use a 3D camera tracker to create a 3D scene from a live-action footage, Create a depth map for the scene, Use the depth map to add 3D objects into the scene, Create a left and right eye view for the scene, Composite the left and right eye view to create a stereo 3D effect

*Exercise 4:* Compositing CGI with Live Action, Use a 3D application to create a 3D object, Create a multi-pass render of the 3D object, Composite the 3D object into a live-action footage in Nuke, Use the AOV passes to adjust the lighting and shadow of the 3D object, Add camera effects such as lens distortion and depth of field to the composite

*Exercise 5*: Motion Graphics, Create a motion graphics sequence using Adobe After Effects, Use keyframe animation and motion graphics templates to create complex animations, Integrate live-action footage into the motion graphics sequence, Use expressions and scripts to automate animation and make adjustments, Export the motion graphics sequence for use in other compositing and editing software.

**Unit 4: Camera Effects and Image Manipulation (Any One Exercise from this Unit)**

*Exercise 1:* Depth of Field Simulation, Use Nuke to simulate depth of field for a live-action footage, Use a depth map to create a realistic depth-of-field effect, Experiment with different lens blur algorithms and settings, Use masks to selectively apply the depth-of-field effect to specific areas of the footage, Use the ZDefocus node to achieve realistic bokeh effects

*Exercise 2:* Lens Distortion Correction, Use Nuke to correct lens distortion in a live-action footage, Use the LensDistortion node to create a distortion model based on lens calibration data, Adjust the distortion model to match the actual distortion in the footage, Use the LensDistortion node to apply the distortion correction to the footage, Use masks to limit the distortion correction to specific areas of the footage

*Exercise 3:* Chromatic Aberration Simulation, Use Nuke to simulate chromatic aberration for a live-action footage, Use the LensDistortion node to create a distortion model that includes chromatic aberration, Adjust the chromatic aberration settings to achieve the desired effect, Use masks to selectively apply the chromatic aberration effect to specific areas of the footage, Use compositing techniques to blend the chromatic aberration effect with the original footage

*Exercise 4:* Image Stabilization, Use Nuke to stabilize shaky footage, Use the Tracker node to track a feature in the footage, Apply the tracking data to a Transform node to stabilize the footage, Use the Crop node to remove any black borders introduced by the stabilization, Use a roto node to refine the stabilization around moving objects

*Exercise 5:* Image Enhancement, Use Photoshop to enhance the detail and texture of a still image, Use the High Pass filter to extract the details from the image, Use the Overlay blending mode to apply the detail to the original image, Use the Clone Stamp tool to remove unwanted elements from the image, Use the Curves adjustment to enhance the contrast and color of the image,

**Unit 5: Digital Images and Video (Any One Exercise from this Unit)**

*Exercise 1:* Color Grading, Use DaVinci Resolve to perform a color grade on a live-action footage, Use the Color page to adjust the brightness, contrast, and color balance of the footage, Use the Curves tool to adjust the tonal range of the image, Use the Power Windows tool to isolate specific areas of the image for grading, Use the Keyframe tool to animate changes over time

*Exercise 2*: Deinterlacing and Frame Rate Conversion, Use Adobe After Effects to deinterlace interlaced footage, Use the Field Options settings to separate the fields of the footage, Use the Frame Blending settings to interpolate new frames, Use the Pixel Motion settings to improve the quality of the frame blending, Use the Timewarp effect to adjust the frame rate of the footage

*Exercise 3:* Keying and Compositing, Use Nuke to composite a live-action footage over a background plate, Use the Keyer node to extract a clean matte of the actor or object, Use the Merge node to combine the matte with the background plate, Use the Transform node to position and scale the footage, Use the Color Correction tools to match the color and lighting of the footage to the background plate

*Exercise 4:* Digital Cinema Workflow, Use ACES Color Management to manage the color space of a live-action footage, Use the ACES workflow to convert the footage to a standardized color space, Use the Color page in DaVinci Resolve to perform a color grade on the footage, Use the ACES Output Transform to convert the graded footage back to the original color space, Use the Render settings to export the graded footage in the desired format

*Exercise 5:* Digital Camera Workflow, Use Adobe Premiere Pro to import and edit footage shot with a digital camera, Use the Lumetri Color tools to adjust the color and lighting of the footage, Use the Warp Stabilizer to stabilize shaky footage, Use the Essential Graphics panel to add titles and graphics to the footage, Use the Export settings to export the edited footage in the desired format.

**Course Outcomes:**

1. Apply a range of keying techniques and refine mattes to create clean and accurate composites.
2. Create realistic composites by integrating CGI elements with live-action footage and performing color correction and camera effects.
3. Use technical terminology related to compositing and VFX to effectively communicate with team members and clients.
4. Utilize advanced compositing techniques, such as stereoscopic compositing and deep compositing, to create complex and visually stunning composites.
5. Develop a professional portfolio and demo reel showcasing their compositing and VFX skills, while adhering to ethical and responsible practices within the industry.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Program Specific Outcomes** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 3 | 3 | 3 | 2 | 1 |
| PSO 2 | 3 | 3 | 3 | 2 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 1 |
| PSO 4 | 2 | 3 | 3 | 3 | 1 |
| PSO 5 | 2 | 2 | 1 | 2 | 3 |

**Key Textbooks**

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

**References**

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

**Web Resources**

1. Journal of Visual Effects: https://www.jove.com/journal/visual-effects

2. International Journal of Computer Graphics & Animation: https://www.omicsonline.org/computer-graphics-animation.php

3. VFX Voice: http://vfxvoice.com/

4. Creative Cow: https://www.creativecow.net/

5. 3D Artist: https://3dartistonline.com/

1. Visual Effects Society: https://www.visualeffectssociety.com/

2. Motion Graphic Design Association: https://motiongraphicsassociation.org/

3. Society of Motion Picture and Television Engineers: https://www.smpte.org/

4. Women in Animation: https://womeninanimation.org/

5. National Association of Broadcasters: https://www.nab.org/

|  |
| --- |
| **Green Screen Production (Practical)** |

**DSE-IV- Green Screen Production (Practical)**

**Course Description:**

This course is a comprehensive guide for professionals who want to master the art of creating high-quality visual effects using green screens and virtual sets. It consists of fifteen practical exercises divided into five units, each containing five exercises. The expert instructors with over thirty years of industry experience will guide you through the course.

The course covers various techniques of Green Screen Production, including matting processes, compositing, and digital matting methods and tools. It also explores basic shooting setups, compositing techniques, and simple setups on a budget. Additionally, the course delves into green screens in live broadcasts, choosing the right matting process for your project, proper lighting techniques, and matching your subjects to the background.

Moreover, the course covers storyboarding and directing your talent, interacting with the background and objects, getting great matte, fixing problem green screen shots, working with virtual sets, and motion tracking and matchmoving. It also covers complex composites, including combining green screen background with blue screen foreground elements and compositing with particles and simulated camera moves.

By the end of the course, you will have the knowledge and skills required to become a professional in Green Screen and Virtual Production.

**Course Objectives:**

1. Develop a deep understanding of green screen production techniques and virtual production tools and methods.
2. Design and implement basic shooting setups using green screens and blue screens.
3. Create and execute basic compositing techniques, including layer masks and mattes.
4. Develop a proficiency in using digital cameras and camcorders to capture green screen footage.
5. Apply problem-solving skills to address common issues that arise when working with green screens and virtual production tools.

**Records and Examination**

Green Screen Production Record: Students should to keep a record of their Green Screen Production exercises in the form of album or a slideshow. If reference images/videos  are used, both original and recreated environmental model should be presented side-by-side in the record. A minimum of five exercise, one from each unit has to be included in the digital record. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Green Screen Production. Students can also be asked to create a simple Green Screen based Video for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the used for masking, compositing or rotoscope software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Detailed Syllabus**

Procedural Knowledge onGreen Screen Production

(Viva/Written Test Topics For Practical Examination)

**Unit 1: Introduction to Green Screen Production**

What is Green Screen Production?

History and evolution of Green Screen Production

The basics of Chroma Key and Matting

Advantages and disadvantages of using Green Screen

Working with Virtual Sets. What is a Virtual Set?

Using Basic Virtual Sets, Virtual Sets in Real Time

**Unit 2: Matting Process and Techniques**

Exploring the Matting Process

Unit Mattes and Compositing Defined

The Road to Modern-Day Traveling Matte

How the Sodium Vapor and Modern-Day Blue and Green Screen Traveling

Green and Blue Screen Finally Defined

Difference Matte Chroma Key

Hardware Matte Compositors and Chroma Keyers

Compositing Software and Plug-ins

**Unit 3: Shooting Setups and Compositing Techniques**

Basic Setups for Shooting Green Screen

Green Screen and Blue Screen Materials

Camera Movement and Basic Compositions

Lighting for Green Screen Production

Overview of Matting and Compositing Techniques

Overview of Layer Masks, Mattes and Roto-Masking Techniques

Tracking and Matchmoving Green Screen Shots

Compositing with Particles and Simulated Camera Moves

**Unit 4: Setups for Green Screen Production**

Shooting Green Screen Outdoors

DIY Light Kits on a Budget

Shooting with Inexpensive Background Materials and the NanoSoftLights

Simple Setups for Budget-Conscious Production

Green Screen for Live Broadcasts Visiting Typical Newsroom

Live Broadcast with Virtual Sets

Streaming Services and Green Screen Production

Techniques for Live Broadcasts

**Unit 5: Advanced Techniques for Green Screen Production**

Choosing the Right Matting Process for Your Project

Proper Lighting Techniques

Matching Your Subjects to the Background

Interacting with the Background and Objects

Post-Production Techniques for Green Screen Production

Getting a Great Matte

Color Balancing the Subject and Background

Fixing Problem Green Screen Shots

Complex Composites

**Detailed Practical Exercise for Green Screen Production**

(Choose at least one Exercise from Each Unit for final record)

**Unit 1: Introduction to Green Screen Production Techniques**

Setting up a green screen studio – preparing the space, lighting, and camera equipment.

Filming a green screen shot with a basic setup – setting up the camera and lighting the subject and the green screen.

Exploring the matting process – creating a simple matte using an alpha channel and layer masks in Adobe After Effects.

Using difference matte chroma key – extracting the green screen footage using the difference matte technique in Adobe Premiere Pro.

Creating a complex matte using rotoscoping – creating a matte using rotoscoping for a subject with fine details and hair.

**Unit 2: Digital Matting Methods and Tools**

Exploring hardware matte compositors and chroma keyers – using hardware compositors like Ultimatte and Avid Symphony to extract a green screen footage.

Using compositing software and plug-ins – using keying plug-ins like Keylight and Primatte in Adobe After Effects to extract green screen footage.

Understanding green and blue screen finally defined – understanding the differences between green and blue screen and choosing the right one for your project.

Creating a virtual set using a 3D modelling software – building a virtual set using Autodesk Maya or Cinema 4D.

Using motion graphics templates to composite green screen footage – using pre-designed motion graphics templates to composite green screen footage in Adobe Premiere Pro.

**Unit 3: Basic Shooting Setups**

Shooting green screen outdoors – shooting green screen footage in an outdoor setting and dealing with natural light.

Using blue screen materials – understanding when to use blue screen materials instead of green screen and setting up a blue screen studio.

Creating a simple DIY light kit – building a simple and inexpensive light kit for a green screen studio.

Filming with inexpensive background materials – using materials like cardboard and paper to create a cheap but effective background.

Using the NanoSoftLights for green screen filming – using the NanoSoftLights, a set of compact LED lights, to light the subject and the green screen.

**Unit 4: Advanced Compositing Techniques**

Matching the subject to the background – adjusting the color balance, exposure, and saturation of the subject to match the background plate.

Creating a realistic composite using camera tracking – using camera tracking software like Mocha to track the camera movement and composite the green screen footage into a 3D environment.

Using color grading to create a cinematic look – applying color grading techniques to the green screen footage to create a cinematic look.

Creating a complex composite with particles and special effects – using particle generators and special effects to create a complex composite of green screen footage and background elements.

Using non-virtual sets for animation – using practical sets and props to create a stop-motion animation sequence.

**Unit 5: Real-world Green Screen Production**

Touring VFX – visiting VFX, a visual effects company, and learning about their green screen production techniques.

Understanding the importance of previsualization and storyboarding – creating a previsualization and storyboard for a green screen project and using it as a guide for the shoot.

Directing talent on a green screen set – working with actors and giving them direction on a green screen set.

Fixing problem green screen shots – using advanced techniques like motion tracking and rotoscoping to fix problem shots in post-production.

**Advanced Project Work for Green Screen Production (Optional)**

1. Short Film Production: Create a 3-5 minute short film using green screen and virtual production techniques. The film must demonstrate the student's ability to seamlessly integrate virtual elements into live-action footage and must showcase their skills in storytelling, camera work, and visual effects.
2. Music Video Production: Produce a music video for a popular song using green screen and virtual production techniques. The video should showcase the student's ability to integrate virtual elements into live-action footage in a creative and visually stunning way while staying true to the mood and style of the song.
3. Commercial Production: Create a 30-second commercial for a product or service of the student's choice using green screen and virtual production techniques. The commercial should demonstrate the student's ability to effectively communicate the product's features and benefits through the use of virtual elements and visual effects.
4. Virtual Reality Experience: Develop a virtual reality experience using virtual production techniques. The experience should be immersive and interactive, showcasing the student's ability to create a compelling virtual world that transports users to a different environment.
5. Game Design: Create a game prototype that utilizes virtual production techniques to bring the game world to life. The game should be engaging, challenging, and visually stunning, demonstrating the student's ability to integrate virtual elements into a game environment in a way that enhances the overall gaming experience.

**Course Outcomes**

1. Develop the ability to create realistic and seamless virtual environments using green screen technology and virtual production techniques.
2. Apply advanced matting and compositing methods to achieve complex visual effects.
3. Design and execute professional-level green screen shooting setups, including proper lighting and camera techniques.
4. Analyze and evaluate different matting and compositing methods and tools to choose the most appropriate technique for a given project.
5. Synthesize knowledge and skills from throughout the course to successfully produce a final project that demonstrates mastery of green screen and virtual production techniques.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO\CO** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO 1 | 2 | 3 | 3 | 2 | 1 |
| PSO 2 | 3 | 2 | 3 | 2 | 1 |
| PSO 3 | 3 | 3 | 3 | 2 | 1 |
| PSO 4 | 3 | 3 | 2 | 2 | 1 |
| PSO 5 | 2 | 1 | 2 | 1 | 3 |

**Key Textbook**

1. Foster, J. (2010). The Green Screen Handbook: Real-World Production Techniques. John Wiley & Sons.
2. Foster, J. (2014). Green Screen Production Master Class. Prentice Hall.
3. Foster, J. (2016). Green Screen Production Master Class: Learn by Video. Peachpit Press.
4. Frank, L. (2022). Real-Time Video Content for Virtual Production & Live Entertainment: A Learning Roadmap for an Evolving Practice. CRC Press.
5. Roda, C. (2022). Real Time Visual Effects for the Technical Artist. CRC Press.
6. Sawicki, M., & Moody, J. (2020). Filming the Fantastic with Virtual Technology: Filmmaking on the Digital Backlot. Routledge.

**References**

1. Focal Press. (2021). Green Screen and Virtual Production: The Complete Guide. Routledge.
2. Solomon, S. (2020). The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation, and Motion Graphics. CRC Press.
3. Wright, T. (2019). Mastering Green Screen: Techniques for Lighting and Compositing. Getty Publications.
4. Weise, M. (2019). Virtual Production: A Comprehensive Guide. Routledge.
5. Grossman, M. (2018). Green Screen Made Easy: Keying and Compositing Techniques for Indie Filmmakers. Focal Press.
6. Fleming, B. (2017). Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage. Routledge.

**Web Resources**

1. Journal of Virtual Production - http://www.jovr.org/
2. International Journal of Virtual and Augmented Reality - https://www.inderscience.com/jhome.php?jcode=ijvar
3. Journal of Digital Media Production - https://www.intellectbooks.com/the-journal-of-digital-media-production
4. Journal of Computer Animation and Virtual World - https://onlinelibrary.wiley.com/journal/15464279
5. Journal of Imaging Science and Technology - https://www.ingentaconnect.com/content/ist/jist
6. Virtual Production Committee of the Visual Effects Society - https://www.visualeffectssociety.com/virtual-production-committee
7. Motion Picture Industry Association - https://www.motionpictures.org/

|  |
| --- |
| **Postproduction** **(Practical)** |

**Course Description**

In this practical course on post-production techniques, students will learn how to create visually stunning videos using various post-production techniques such as Compositing, Visual Effects, motion graphics rotoscope, and sound design. The course is designed for students who have an interest in post-production and want to gain practical skills that can be applied to any project. Throughout the course, students will be challenged with practical exercises that involve shooting a short non-narrative video or using stock footage to demonstrate post-production techniques. By the end of the course, students will have developed proficiency in using software such as Adobe After Effects, Adobe Premiere Pro, and Audacity. They will also have developed a creative mindset to experiment and try new techniques to create unique videos. This course is suitable for students who want to enhance their skills in post-production, whether they are interested in filmmaking, video production, or multimedia design. Upon completion of the course, students will have gained practical skills in post-production techniques that can be applied to a variety of projects in the industry.

**Course Objectives**

1. Demonstrate practical skills in post-production techniques such as Compositing, Visual Effects, motion graphics rotoscope, and sound design.
2. Create a short non-narrative video or use stock footage to demonstrate post-production techniques.
3. Experiment and try new techniques to create unique and visually stunning videos.
4. Apply post-production techniques to any project.
5. Develop critical thinking skills to solve problems related to post-production techniques.

Note: While open source software like DaVinci is recommended for postproduction process, the college can choose to train their students in any alternative open source or commercial software like Adobe Creative Clouds, FCP, Pro-tools etc.

**Detailed Syllabus**

**Instruction:** In this course, you will learn various techniques involved in post-production such as Compositing, Visual Effects, motion graphics rotoscope, sound design, and more. You will create a short non-narrative video or use stock videos of 2-3 minutes that demonstrate these techniques. To begin, you will need to shoot or find appropriate stock videos that can be used for post-production. Once you have your footage, you will learn various post-production techniques through challenging practical exercises. These exercises will require you to use various software such as Adobe After Effects, Adobe Premiere Pro, and Audacity. Throughout the course, you will be encouraged to experiment and try new techniques to create unique and visually stunning videos. By the end of the course, you will have gained practical skills in post-production techniques that can be applied to any project.

**Practical Exercises on Postproduction Techniques (At least ten Exercises are required for the record)**

1. Compositing: Replace the sky in a shot with a new sky and add some birds.
2. Visual Effects: Create a superhero landing effect using VFX software.
3. Motion Graphics: Create an animated logo for a company or brand.
4. Rotoscope: Use rotoscope techniques to remove an object or person from a shot.
5. Sound Design: Create a soundscape for a nature scene, such as a forest or beach.
6. Compositing: Create a ghostly apparition in a shot using compositing techniques.
7. Visual Effects: Create a force field effect around an object or person using VFX software.
8. Motion Graphics: Create an infographic video that explains a complex process or topic.
9. Rotoscope: Use rotoscope techniques to animate a character in a shot.
10. Sound Design: Create a Foley effect for a fight scene.
11. Compositing: Create a split-screen effect that shows two different scenes simultaneously.
12. Visual Effects: Add a fire effect to a shot to create a sense of danger or chaos.
13. Motion Graphics: Create a kinetic typography animation that displays a quote or song lyrics.
14. Rotoscope: Use rotoscope techniques to create a transition between two shots.
15. Sound Design: Create a musical score for a dramatic or emotional scene.
16. Foley Sound Effects: Create sound effects for a scene using everyday objects. Take a short video clip or scene and create a list of sound effects that are required. Then, use everyday objects to create those sound effects and sync them with the video. For example, to create the sound of footsteps, you can use a pair of shoes on a hard surface.
17. Ambiance and Background Sound: Create a soundscape for a particular location or environment. Choose a location such as a forest, beach, or city street and create a soundscape that accurately represents the background noise and ambiance of that environment. You can use pre-recorded sounds or create your own.
18. Dialogue Replacement: Replace the dialogue in a scene with your own recording. Take a short video clip or scene and replace the dialogue with your own recording. Use software like Audacity or Adobe Audition to record and edit the dialogue to match the lip movements of the characters.
19. Musical Score: Create a musical score for a scene. Take a short video clip or scene and create an original musical score that enhances the mood or emotion of the scene. Use software like GarageBand or Ableton to create the music and ensure that it complements the story and visuals.
20. Sound Effects Library: Create a library of sound effects for future use. Use software like Audacity or Adobe Audition to create a library of sound effects that can be used in future projects. The sound effects can be created from scratch or edited from pre-existing sound effects to match the requirements of the project.

**Records and Examination**

Postproduction Techniques Record: Students should to keep a record of their Postproduction Techniques exercises in the form of album or a slideshow.. A minimum of ten short stock videos demonstrating students ability to work on a range of post-production takes such as compositing, adding motion graphics, visual effects, sound and sound design. digital animation asserts. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination**

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

**Course Outcomes**

1. Create visually stunning videos using post-production techniques such as Compositing, Visual Effects, motion graphics rotoscope, and sound design.
2. Demonstrate proficiency in using software such as Adobe After Effects, Adobe Premiere Pro, and Audacity.
3. Develop a creative mindset to experiment and try new techniques to create unique videos.
4. Apply sound design techniques to improve the quality and standard of a stock video footage.
5. Evaluate and analyze the use of post-production techniques in videos and provide constructive feedback to improve the quality of the final product.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSOs/COs | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 2 | 2 | 3 | 2 | 2 |
| PSO2 | 2 | 2 | 3 | 2 | 2 |
| PSO3 | 3 | 3 | 3 | 2 | 2 |
| PSO4 | 2 | 2 | 2 | 1 | 1 |
| PSO5 | 2 | 2 | 2 | 3 | 3 |

**Key Textbooks**

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

**References**

1. Birn, J. (2013). Digital Lighting and Rendering. New Riders.
2. Brinkmann, R. (2008). The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics. Morgan Kaufmann.
3. Dinur, E. (2017). The Filmmaker’s Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers. Taylor & Francis.
4. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge.
5. Foster, J. (2010). The Green Screen Handbook: Real-World Production Techniques. John Wiley & Sons.
6. Ganbar, R. (2014). Nuke 101: Professional Compositing and Visual Effects. Peachpit Press.
7. Gress, J. (2014). [digital] Visual Effects and Compositing. New Riders.
8. Jackson, W. (2016b). VFX Fundamentals: Visual Special Effects Using Fusion 8.0. Apress.

**Web Resources**

1. Journal of Visual Effects: https://www.jove.com/journal/visual-effects
2. International Journal of Computer Graphics & Animation: https://www.omicsonline.org/computer-graphics-animation.php
3. VFX Voice: http://vfxvoice.com/
4. Creative Cow: https://www.creativecow.net/
5. 3D Artist: https://3dartistonline.com

|  |
| --- |
| **Media Culture in Tamil Nadu** |

**Course Description**

This course, titled "Media Culture in Tamil Nadu," explores the rich and diverse history of media in the Tamil Nadu region. The course is designed to provide students with a comprehensive understanding of the evolution of various forms of media in Tamil Nadu, from early Tamil history to the present day.

Throughout the course, students will examine the development of Tamil language, writing, storytelling traditions, and communication principles in Thirukural. They will also delve into the role of Tamil media during the colonial period, the impact of performing arts, music, and journalism on social justice, and the contributions of modern Tamil poets as communicators.

The course further explores the growth of print culture in Tamil Nadu, including newspapers, magazines, and the role of media in the Dravidian movement. Students will analyze the relationship between Tamil films and mass communication, examining the interplay between films, politics, and messaging strategies in the region.

Finally, the course will cover the advent of Tamil TV, radio, and digital media, discussing the rise of satellite TV, the international market for Tamil media, and the role of social and mobile media platforms in shaping contemporary Tamil media landscape.

Through a combination of lectures, discussions, and hands-on activities, students will gain a deep understanding of the historical context of media in Tamil Nadu and its influence on the region's culture, politics, and society.

**Course Objectives**

1. Analyze the evolution and growth of the Tamil language and its impact on media development in the region from early Tamil history to the present day.
2. Evaluate the role of various forms of media, including performing arts, print, and film, in shaping Tamil Nadu's cultural, political, and social landscape during the colonial and post-colonial periods.
3. Apply critical thinking skills to assess the contributions of prominent Tamil poets, journalists, and media personalities in promoting social justice and fostering change.
4. Examine the development of Tamil TV, radio, and digital media, and their influence on the contemporary Tamil media landscape and global audiences.
5. Synthesize knowledge of the Media Culture in Tamil Nadu to create a well-informed perspective on the current state of media convergence in the region, encompassing cinema, television, OTT platforms, and mobile technologies.

**Detailed Syllabus**

**Unit 1: Communication in Early Tamil History**

Evolution and Growth of Tamil Language

History of Writing in Tamil

Storytelling traditions in Tamil Nadu-Sangam Period

Poets as Messengers and Diplomats-Sangam Period

Communication Principles in Thirukural

Communication in Medieval Period-Painting, Sculptures

The Sphere of Visual culture in Tamil Nadu- Cinema, Advertisements, Newspaper cartoons, Photography, Magazine illustrations, Graphic novels of Celebrities, Roadside Posters and Banners and Street and Wall paintings of traditional and cultural values, Statues of Celebrities and heroes

**Unit 2: Tamil Media in Colonial India**

Performing Arts and Communication

Tamil folk media and artists, Visual Story telling

Popular Story tellers in Tamil,

Theatre art in Tamil and familiar theatre artists,

Sound, Music and Phonograph

Tamil Media in National Movements

Themes from Bankaran’s Message Bearers

Periyar, Social Justice and Journalism

Modern Poets as Communicator-Bharathi , Bharathidasan

Monumental -Iconography-myth and symbols

**Unit 3: Print Culture in Tamil Nadu**

Early Tamil Newspapers and Missionary Work

Early Print Culture in Tami Nadu

Tamil Newspapers during Colonial Period

Media in Dravidian Movement-Public Meetings, Rhetoric and Oratory

Post independence Tamil Media-Newspapers and Radio till Emergency

Commercial Turn: Raise of Regional Language Newspapers, Magazines

Cartoons in Tamil News Media, Posters

Impact of Digital News-Disappearing Print Culture?

**Unit 4: Tamil Films as Mass Communication**

A Brief History of Tamil Films

Films as a Cultural and Political Communication

Film and Politics -Anna, Kalaignar, MGR-Image Trap

Film Fan Culture and Fan Clubs

Film Music and Lyrics as Messaging Strategy

Film and Politics in Tamil Nadu-80s and 90s

Contemporary Trends in Tamil Cinema, New Wave Films

**Unit: 5: Tamil TV, Radio and Beyond**

TV-DD-Raise of Satellite TV in TN-SUN TV, Raj

Tamil Radio Programs, Community Radio in Tamil nadu

International Market and Audiences for Tamil Media

Tamil Media in Global Context-Diaspora

Social and Mobile Media in Tamil-Youtube, Twitter and Facebook, WhatsApp

Impact of Covid-19 Pandemic on Tamil Media Industry

Contemporary Status of Tamil Media: Convergence- OTT, Mobile, Cinema,TV

**Course Outcomes**

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

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **PSO 1** | **PSO 2** | **PSO 3** | **PSO 4** | **PSO 5** |
| CO 1 | 2 | 3 | 3 | 2 | 2 |
| CO 2 | 3 | 2 | 2 | 3 | 1 |
| CO 3 | 1 | 2 | 3 | 1 | 2 |
| CO 4 | 2 | 3 | 3 | 2 | 1 |
| CO 5 | 2 | 3 | 3 | 2 | 3 |

**Key Textbooks**

1. Ravindran, G. (2020). Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India. Springer Nature.
2. Baskaran, S. T. (2008). The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker. Oxygen Books.
3. Baskaran, S. T. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. Tranquebar.
4. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1). Columbia University Press.
5. Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.

**References**

1. Baskaran, S. T. (2008). *The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker*. Oxygen Books.
2. A.r, V. (2015). The Province of The Book (First edition). Orient Blackswan Private Limited - New Delhi.
3. Baskaran, S. T. (2009). History through the lens - Perspectives on South Indian Cinema (First edition). Orient BlackSwan.
4. Baskaran, S. T. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. Tranquebar.
5. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1). Columbia University Press.
6. Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.
7. Civattampi, K. (1981). The Tamil film as a medium of political communication. New Century Book House.
8. Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press.
9. Ganesan, A. (1988). The Press in Tamil Nadu and the Struggle for Freedom, 1917-1937 (Vol. 1). South Asia Books.
10. Irā Vēṅkaṭācalapati, Ā. (2006). In Those Days There was No Coffee: Writings in Cultural History. Yoda Press.
11. Jacob, P. (2008). Celluloid Deities: The Visual Culture of Cinema and Politics in South India. Lexington Books.
12. Llc, B. (2010). Film Production Companies of Tamil Nadu. Unknown.
13. Nakassis, C. (2016). Doing Style - Youth and Mass Mediation in South India (1 edition). University of Chicago Press.
14. Pandian, M. S. S. (2015). The Image Trap: M.G. Ramachandran in Film and Politics (1 edition). SAGE India.
15. Pillai, S. E. (2015). Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema (1 edition). SAGE Publications.
16. Ranganathan, M., & Rodrigues, U. M. (2010). Indian media in a globalised world (Vol. 1, pp. 1–277). SAGE Publications India.
17. Rodrigues, U. M., & Ranganathan, M. (2014). Indian News Media: From Observer to Participant. SAGE Publications Pvt. Ltd.
18. Sastri, R. K. S. (Ed.). (2003). The Tamils: The People, Their History and Culture. Cosmo Publications.
19. Selby, M. A., & Peterson, I. V. (Eds.). (2008). Tamil Geographies: Cultural Constructions of Space and Place in South India. State University of New York Press.
20. Selvaraj, V. (2008). Tamil Cinema: The Cultural Politics of India’s Other Film Industry (Vol. 1). Routledge.
21. Subramanian, P. (1996). Social History of the Tamils 1707-1947 (New edition edition). D.K. Print World Ltd.
22. Velayutham, S., & Devadas, V. (2020). Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology. Routledge.
23. Venkatachalapathy. (2007). In Those Days There Was No Coffee Writings in Cultural History (In Those Days There Was No Coffee edition). Yoda Press.
24. Venkatasubramanian, T. K. (2010). Music as History in Tamilnadu (1 edition). Ratna Sagar Private Limited.
25. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India. Columbia University Press.
26. Bhattacharya, B., & Donner, H. (2021). Globalising Everyday Consumption in India: History and Ethnography. Routledge.
27. Books, L. L. C. (2010). Media of Tamil Nadu: Film Production Companies of Tamil Nadu, Media in Chennai, Newspapers Published in Chennai, Tamil-Language Newspapers. General Books LLC.
28. Booth, G. D., & Shope, B. (2014). More Than Bollywood: Studies in Indian Popular Music. Oxford University Press.
29. Cushion, S., & Lewis, J. (2010). The Rise of 24-hour News Television: Global Perspectives. Peter Lang.
30. Das, B., & Majhi, D. P. (2021a). Caste, Communication and Power. SAGE Publishing India.
31. Desai, M. K. (2021). Regional Language Television in India: Profiles and Perspectives. Taylor & Francis.
32. Gripstrud, J. (2002). Television and Common Knowledge. Routledge.
33. Irā Vēṅkaṭācalapati, Ā. (2006). In Those Days There was No Coffee: Writings in Cultural History. Yoda Press.
34. Jeffrey, R. (2000). India’s Newspaper Revolution: Capitalism, Politics and the Indian-language Press, 1977-99. C. Hurst & Co. Publishers.
35. Mehta, N. (2008). Television in India: Satellites, Politics and Cultural Change. Routledge.
36. Nurullah, R. (2021). History Of Journalists Organisations In Madras. Pustaka Digital Media.
37. Rajagopal, A., & Rao, A. (2017). Media and Utopia: History, imagination and technology. Routledge.
38. Ramaswamy, V., & Jawaharlal Nehru University. (2007). Historical Dictionary of the Tamils. Scarecrow Press.
39. Rodrigues, U. M., & Ranganathan, M. (2014). Indian News Media: From Observer to Participant. SAGE Publications India.
40. Straubhaar, J. D. (2007). World Television: From Global to Local. SAGE Publications.
41. Tekwani, S. (2008). Media & Conflict Reporting in Asia. AMIC.
42. Velayutham, S. (2008). Tamil Cinema: The Cultural Politics of India’s other Film Industry. Routledge.
43. Velayutham, S., & Devadas, V. (2020). Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology. Routledge.
44. Venkatachalapathy, A. R. (2019). Tamil Characters. Pan Macmillan.
45. Venkatraman, S. (2017). Social Media in South India. UCL Press.

|  |
| --- |
| **Film Direction** **(****Theory)** |

**Course Description:**

This course is designed to provide aspiring film directors with a comprehensive understanding of the various aspects of film direction. Through this course, students will gain an in-depth knowledge of the film industry, including the role of a film director and their responsibilities, the history of film and its impact on the director's job, and the relationship between the director and the producer. The course will also explore the essential elements of drama, plot development, and script analysis, enabling students to transform their stories into compelling dramas. Additionally, students will learn how to incorporate their unique artistic identity and intuition in their filmmaking process, while balancing individualism with commercial viability.

The course will cover various technical aspects of filmmaking, including production design, cinematography, camera movement, lighting, sound design, costume design, makeup and hair design, special effects, and VFX. Furthermore, the course will delve into directing actors, working with different types of performances, and developing a collaborative process with the production crew. Overall, this course will equip students with the necessary skills to become successful film directors.

**Course Objectives:**

1. Demonstrate a thorough understanding of the film industry, including the role of the film director, the history of film, and the relationship between the director and the producer.
2. Analyze and evaluate the essential elements of drama, plot development, and script analysis to create compelling stories for film.
3. Synthesize artistic identity, intuition, and storytelling techniques to develop a unique directorial voice and balance individualism with commercial viability.
4. Apply technical knowledge of production design, cinematography, camera movement, lighting, sound design, costume design, makeup and hair design, special effects, and VFX to create a visual plan for a film project.
5. Create and manage a collaborative process with a production crew, including directing actors, working with different types of performances, and navigating conflicts to bring a film project to completion.

**Detailed Syllabus**

**Unit 1: The Director and Artistic Identity**

The World of the Film Director, The role of a film director and their responsibilities, The history of film and how it has influenced the director's job, How the director fits into the film industry and the creative team, The relationship between the director and the producer

Developing as a Director, The benefits and drawbacks of film school, Learning without film school: self-education and resources, The importance of making short films, The industry route vs. the independent route, Cast and crew considerations for directors

Artistic Identity and Intuition, What is artistic identity and how does it function in filmmaking?, How to locate your artistic identity as a director, Developing intuition and trusting your instincts, The importance of telling your own stories, How to transform and displace subjects to avoid controversy

Film Art and Individualism, The importance of film as an art form, How to balance individualism with commercial viability, Developing a unique directorial voice, Finding inspiration and story sources, The artistic process and how it works in filmmaking

The Director and Technology, The evolution of film technology and its impact on the director's job, The use of digital vs. film, The advantages and disadvantages of digital filmmaking, How to incorporate technology in your creative process, The future of film technology

**Unit 2: The Story and its Development**

Essential Elements of Drama, What is drama and why is it important in storytelling?, The basic elements of drama: conflict, action, and character, The role of duality and conflict in drama, The objectives and through-lines of characters, The stakes and obstacles in drama

Shaping the Story into Drama, The beat and dramatic units, The dramatic arc and how to create it, The three-act structure and its caveats, Essentials of dramatization: making the internal visible, Essentials of dramatization: questions and revelations

Plot, Time, and Structure, What is plot and how does it work in storytelling?, The role of cause and effect in plot development, Character-driven vs. plot-driven stories, Organizing time in storytelling, Options for structuring your story

The Director and the Script, The ground rules for working with a screenplay, The stages of screenplay development: from treatment to shooting script, How to recognize a superior screenplay, Script language and technique, How to assess the cinematic qualities of a screenplay

Script Analysis and Development, How to collapse the screenplay for analysis, Analyzing plot and story logic, Plot points and point of view, Character development and analysis, Dialogue, exposition, and environmental detail

**Unit 3: Authorship, Aesthetics and Film as Collaborative Art**

Cinematic Point of View, What is cinematic point of view and how does it work in storytelling?, Planning your point of view, One point of view vs. multiple points of view, The concerned observer and observer into storyteller roles, Audience point of view

Form and Style, The role of the director's vision in storytelling, Visual design and sound design, Performance style and editing style, Rhythmic design and directorial style one, Style, and Genre, The scope of tone and style in filmmaking, Naturalism, classical style, hyperbole, irony, expressionism, and avant-garde

The Visual Plan, The Director's Vision, Elements of the Visual Plan, Production Design, Location Scouting, Rehearsals, Storyboarding, Cinematography, Camera Movement, Lighting, Sound Design, Costume Design, Makeup and Hair Design, Special Effects, VFX

Filmmaking as a Collaborative Art: Developing a Production Crew, Developing Your Own Crew, The Crew’s Attitude and Actors, Production Crew Roles, Areas of Responsibility, Role Descriptions, Direction Department, Production Department, Camera Department, Sound Department, Art Department,

Set Etiquette, Respect the Team, Respect the Public’s Space, Respect the Location, Food and Breaks, Production Safety and Security, The Commandments of Film Production Safety, Prepare for Safety, Maintain Common Sense, Special Circumstances can be Risky, Electricity, Keep the Set Secure

**Unit 4:Production**

Casting, Defining the Roles, Character Breakdowns, Finding Actors, Auditions, Callbacks, Chemistry Reads, Making Offers, Casting and Diversity, Casting and the Budget, Actor Contracts, Handling Actor Concerns

Planning the Shoot, The Shot List, The Production Schedule, Working with the AD Team, Rehearsing on Set, Making Adjustments, Shooting for the Edit, Handling Difficult Scenes, Safety on Set, Working with SAG, Unions, and Guilds, Managing the Budget and the Schedule

Production: Before the Camera Rolls, The Director’s Role, Daily Organization, Getting to the First Shot: An Overview Chronology, Roll Camera, Shot and Scene Identification, The Slate, Scene, Shot, and Take Numbers,

Shooting Logs: Camera and Sound, Calling a Shot: From “Quiet” to “Action”, Starting Without a Slate, The Crew’s Attention During a Take, Who Can Call “Cut”, Another Take, Circle, or Keeper, Closer Shots and Reverse Shots, Shot or Blocking Changes, Retakes and Pickup Shots, Important: Record Room Tone Track, Continuity Sheets, Striking the Set That’s a Wrap

Post-Production, Editing, The Rough Cut, The Fine Cut, Working with Sound and Music, VFX and Color Correction, Titles and Credits, Preview Screenings, Testing the Film, Final Cut, Delivery Formats, Distribution

**Unit 5: Directing Actors**

The Actor and the Director, Collaboration and Communication, Creating a Safe and Creative Environment, Understanding Acting Techniques, Stanislavsky and Beyond, Building a Relationship with Actors, Working with Non-Actors

Script Analysis for Actors, The Actor's Process, Character Analysis, Embodying the Character, The Inner Life of the Character, Objectives and Obstacles, Beats and Actions, Character Relationships, Subtext and Metaphor

Rehearsals, The Rehearsal Process, Table Reads and Staging, Improvisation and Exploration, Blocking and Camera Work, Rehearsing Scenes, Preparing for the Shoot

Directing Performance on Set, Working with the DP and Sound Team, Finding the Right Tone, Adjusting for Coverage and Performance, Directing Dialogue, Finding the Emotional Truth, Giving Notes, Navigating Conflicts, Creating a Collaborative Process

Directing Different Types of Performances, Directing Children and Animals, Directing Non-Actors, Directing Improvisation, Directing Action and Stunts, Directing Sex and Violence, Directing Comedy and Drama, Directing Ensemble Casts

**Course Outcomes:**

1. Develop a comprehensive understanding of the film industry, its history, and the role of a film director, to communicate effectively with a range of film professionals.
2. Create compelling stories for film by analyzing and evaluating essential elements of drama, plot development, and script analysis.
3. Synthesize artistic identity, intuition, and storytelling techniques to develop a unique directorial voice and create a well-balanced film that appeals to audiences while maintaining individuality.
4. Apply technical knowledge of production design, cinematography, camera movement, lighting, sound design, costume design, makeup and hair design, special effects, and VFX to execute a clear visual plan for a film project.
5. Manage a collaborative process with a production crew, including directing actors, working with different types of performances, and navigating conflicts, to bring a film project to completion while maintaining creative vision and working within practical constraints.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO/COs** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 1 | 2 | 3 | 2 | 2 |
| PSO2 | 2 | 3 | 2 | 3 | 2 |
| PSO3 | 2 | 3 | 3 | 3 | 3 |
| PSO4 | 1 | 1 | 1 | 3 | 1 |
| PSO5 | 2 | 2 | 3 | 3 | 3 |

**Key Textbooks**

1. Rae, P. W., & Irving, D. K. (2015). Producing and Directing the Short Film and Video. CRC Press.
2. Reich, J. T. (2017). Exploring Movie Construction & Production. Open Suny Textbooks.
3. Simpson, J. F. (2019). Directing an Independent Film. Lulu Press, Inc.
4. Weston, J. (2021). Directing Actors: Creating Memorable Performances for Film and Television. Michael Wiese Productions.
5. Wisler, M. J. (2018). Short Films 2.0: Getting Noticed in the YouTube Age. DoxaNous Media, LLC.
6. Proferes, N. (2012). Film Directing Fundamentals: See Your Film Before Shooting. Taylor & Francis.
7. Reich, J. T. (2017). Exploring Movie Construction & Production. Open Suny Textbooks.

**References**

1. Barnett, A. (2020). Short Filmmaking. Anthony Barnett.
2. Dancyger, K. (2019). Storytelling for Film and Television: From First Word to Last Frame. Routledge.
3. Fischer, L. (2015). Art Direction and Production Design. Rutgers University Press.
4. Katz, S. D. (2019). Film Directing Shot by Shot: Visualizing from Concept to Screen. Michael Wiese Productions in conjunction with Focal Press.
5. Moshman, S. (2020). Empowered Filmmaking: How To Make a Documentary On Your Own Terms. Nevertheless Films LLC.
6. Perkins, C. (2016). Creating a Short Film: 01 Producing. linkedin.com.

**Web Resources**

1. Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
2. Theater - https://www.journals.uchicago.edu/toc/tph/current
3. Journal of Dramatic Theory and Criticism - https://jdtc.org/
4. Film Quarterly - https://filmquarterly.org/
5. Journal of Popular Film and Television - https://www.tandfonline.com/toc/vjpf20/current
6. Directors Guild of America - https://www.dga.org/
7. Screen Actors Guild - American Federation of Television and Radio Artists (SAG-AFTRA) - https://www.sagaftra.org/

|  |
| --- |
| **Film Industry and Business (Theory)** |

**Course Description**

The "Practical Course in the Film Industry" is a comprehensive, hands-on program designed for individuals seeking to gain a deep understanding of the various aspects of the film industry. This 20-lesson course, divided into five units, covers the essential topics that professionals in the film industry must know and master to succeed in a competitive environment.

Throughout the course, students will explore the history and business of the film industry, understand the different stages of movie development and financing, delve into the intricacies of film production, and study the essential aspects of movie distribution and marketing. The course also addresses the latest trends in film exhibition, retail, and consumption, as well as accounting practices and the future of the industry.

Upon completion of the course, students will have acquired a solid foundation in the key aspects of the film industry, including its historical context, creative development, financing, production, distribution, marketing, exhibition, and accounting. They will also gain insights into the emerging technologies and trends shaping the future of the film industry, such as streaming platforms, crowdfunding, blockchain, NFTs, and virtual reality.

This practical course is ideal for aspiring filmmakers, producers, screenwriters, and other professionals seeking to build a strong foundation in the film industry or enhance their existing skills in a rapidly evolving landscape.

**Course Objectives**

1. Analyze the historical development of the film industry, including key milestones, influential figures, and market trends to understand the foundation and growth of the industry.
2. Apply the knowledge of various film development processes, such as scriptwriting, packaging, and intellectual property management, to create a comprehensive and marketable film project.
3. Develop a strategic plan for financing and producing a film, encompassing various funding sources, budgeting, scheduling, and assembling a creative team.
4. Design a targeted distribution and marketing strategy for a film project, taking into account the evolving landscape of distribution channels, audience preferences, and promotional techniques.
5. Evaluate the financial performance of a film project using industry-standard accounting practices, revenue sources, and amortization schedules, while understanding the role of guilds and unions in the film industry.

**Detailed Syllabus**

**Unit 1: Indian Film Business**

Evolution of the Indian movie business, Indian movie entrepreneurship: opening credits, Indian movie industry ecosystem, Definitions, Entrepreneurial dimensions of the Indian movie industry, The producer as entrepreneur

Indian movie diversity: the different woods, Bengali movie industry, Hindi movie industry, Tamil movie industry, Telugu movie industry, Malayalam movie industry, Kannada movie industry

India's entrepreneurial movie business: producers and, their circle, Entrepreneurial movie producers in India, The producers, Themes emerging from the interviews, Green-lighting: resourcing movies in India, Green-lighting, Resourcing, The production journey, Production, Post-production

Entrepreneurial Indian movie producers, Managing Indian movie stars: starry tantrums, combination craze, Starry tantrums, Combination craze, Blockbusters and bombs in the Indian movie business, Blockbusters, Bombs

The future of entrepreneurship in Indian cinema, Contextual factors and entrepreneurial Indian movie producers, The future of entrepreneurship in Indian cinema, Entrepreneurial Indian movie producers, Where next for Indian movie producers?

The Expansion and Impact of Cable TV, The Introduction and Influence of Home Video, The Restructuring of the Film Studios, Corporate Consolidation and Risk Aversion, Emergence of Over-The-Top Platform,s

The Evolution of Film as a Global Business, Other Important Developments, Independent Movie Companies, Multiplexing, Convergence and Disruption.

**Unit 2: Film Production Process**

Movie Production: Preproduction—Planning, Organizing Preproduction Time, Formats, Key Personnel, Line Producer and Director, Producer’s Unit, Director’s Unit

Cast and Crew, Primary Tasks, Infrastructure, Legal Form, Shooting Script/Breakdown/Schedule, Planning, Timeline/Scheduling/Budgeting, Documentation, Chain of Title, Unions

Movie Development: Where Films Come From, Different Types of Films, Process, Length of Development, Personnel Involved in Development, The Advisers

Development Evaluation Criteria, Building a Package, A Script as the Foundation of a Film, Controlling the Script or Property, The Decision to Option or Purchase a Script or Other Work, Script Format, The Writers Guild

**Unit 3: Movie Financing and Production**

A Business Overview of Film: Key Characteristics of the Industry, Film as Intellectual Property, Managing Creative Talent, Film Is a Global Product,

Time Taken to Conceive, Create, and Sell and Its Impact on Film Financing Market Structure-Oligopoly Versus Monopoly, Cyclical, Price Elasticity, Structure of the Film Industry

Movie Financing: Corporate Financing, Balance-Sheet Financing, Off-Balance Sheet Financing, Picture Financing, Production Incentives, Soft Money

Crowdfunding, Blockchain, NFTs, and Crypto, Other Sources, Product Placement, Music Recording Rights Advances, Services Deals, Credit for Dollars, The Future

**Unit 4: Distribution and Marketing in the Film Industry**

Movie Distribution: Distribution Details, Distribution Structure, The Distribution Agreement, Deal Points, Changes in Distribution, The Major Distribution Companies

Evolution of Film Distribution, Theatrical Distribution, Theatrical Release Patterns, Timing the Theatrical Release, Competition from Other Films, Distribution Budget/Prints and Advertising

Convergence, Disruptors, Impact of the Internet and Mobile Technology, Direct and Hybrid Models, Global Influences on Distribution

Movie Marketing: Marketing: Creating Awareness for a Film, A Marketing Plan, Film File and Delivery Expenses, Advertising, Publicity, and Promotional Expenses, Film Trailers, Social Media and Influencer Strategy for Promoting a Film.

**Unit 5: Exhibition, Accounting, and the Future of Film Industry**

Film Exhibition, Retail, and Consumption: Theatrical, Important Historical Events in the Theatrical Business, The First Distribution Window, Leaders in the Theatrical Industry,

Post Covid-19 Impact of OTT on Theatres, Flexi-pricing, Show timing Issues, Chaning Audiences for Theatres-Competition from Home Theatre, OTT, Mobile, Multi-screen Challenge and Opportunity

Setting Ticket Prices, Movie Grades and Differential Pricing, Theatrical Expense and Revenue Sources, Who Is Going to the Movie Theater?, Rethinking the Theatrical Experience, The Transformation to Digital

Film Budgeting Basics, Deals Between Distributor and Exhibitor, Streaming and New Business Models, Crowdsourcing as a New Business Model, Franchising a Universe of Content, Create Your Own Model

Movie Accounting: Contractual Accounting, Accounting Terms and Revenue Sources, Recognizing Revenue, The Value of a Film Over Time, Projecting the Ultimate Revenue of a Film, Film Amortization, Audit Rights, Accounting System, Guilds and Unions

**Course Outcomes**

1. Summarize the major historical events, figures, and trends that have shaped the film industry, demonstrating a well-rounded understanding of its evolution and current state.
2. Produce a comprehensive film project proposal, incorporating elements such as a polished script, a detailed budget, a production timeline, and a creative team roster.
3. Implement effective financing strategies to secure funding for a film project, demonstrating the ability to navigate various sources of capital and negotiate favorable terms.
4. Execute a tailored distribution and marketing plan for a film project that optimizes reach, engagement, and revenue generation across multiple platforms and market segments.
5. Analyze the financial performance and return on investment for a film project, applying industry-standard accounting methods and considering the impact of guilds, unions, and other industry players on a project's bottom line.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | PSO 1 | PSO 2 | PSO 3 | PSO 4 | PSO 5 |
| CO 1 | 1 | 1 | 1 | 1 | 1 |
| CO 2 | 2 | 2 | 3 | 3 | 2 |
| CO 3 | 1 | 1 | 2 | 1 | 3 |
| CO 4 | 2 | 3 | 3 | 2 | 2 |
| CO 5 | 1 | 1 | 2 | 1 | 3 |

**Key Textbooks**

1. Kamineni, R., & Rentschler, R. (2020). Indian Movie Entrepreneurship: Not just song and dance. Routledge.
2. References
3. Kohli-Khandekar, V. (2021). The Indian Media Business: Pandemic and After. SAGE Publishing India.
4. Ganti, T. (2012). Producing Bollywood: Inside the Contemporary Hindi Film Industry. Duke University Press.
5. Ganti, T. (2013). Bollywood: A Guidebook to Popular Hindi Cinema. Routledge.
6. Fink, J. (2018). The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World.

**References**

1. Majumdar, N., & Mazumdar, R. (2022). A Companion to Indian Cinema. John Wiley & Sons.
2. Mehta, M., & Mukherjee, M. (2020). Industrial Networks and Cinemas of India: Shooting Stars, Shifting Geographies and Multiplying Media. Taylor & Francis.
3. Mehta, R. B. (2020). Unruly Cinema: History, Politics, and Bollywood. University of Illinois Press.
4. Moti Gokulsing, K., & Dissanayake, W. (2013). Routledge Handbook of Indian Cinemas. Routledge.
5. Scaria, A. G. (2014). Piracy in the Indian Film Industry: Copyright and Cultural Consonance. Cambridge University Press.
6. Gomery, D. (2019). Hollywood Renaissance: The New Generation of Filmmakers and Their Work.

**Web Resources**

1. Variety - https://variety.com/
2. The Hollywood Reporter - https://www.hollywoodreporter.com/
3. Screen International - https://www.screendaily.com/
4. American Cinematographer - https://ascmag.com/
5. Journal of Film and Video - https://www.jstor.org/journal/jfilmvideo
6. Motion Picture Association - https://www.motionpictures.org/

|  |
| --- |
| **Animation Filmmaking (Theory)** |

**Course Description**

This course in Animation Filmmaking is designed for individuals who aspire to become professionals in the animation industry. With over thirty years of experience in the field, our expert instructor will guide you through the process of creating high-quality animated films from concept to distribution.

Divided into five units, this course covers a range of topics that are essential for any aspiring animator to master. You will learn the fundamentals of animation, including character design, storyboarding, and animation techniques. Additionally, you will develop skills in scriptwriting, sound design, and editing.

Beyond technical skills, this course will also cover the business and financial aspects of animation filmmaking. You will learn how to develop a business plan, build a team, and manage operations. We will also discuss the importance of ethics and diversity in animation production and explore emerging technologies in animation filmmaking.

Throughout the course, you will have the opportunity to create your own animated film, with guidance and feedback from our instructor. By the end of this course, you will have a portfolio-ready animation, as well as the knowledge and skills necessary to succeed in the competitive world of animation filmmaking.

**Course Objectives:**

1. Understand the principles of animation and apply them to create convincing and engaging character animations.
2. Analyze and critique animated films and identify the techniques and strategies used to create effective storytelling and visual communication.
3. Develop proficiency in industry-standard animation software and tools to create high-quality animations and effects.
4. Apply advanced animation techniques, such as character acting, lip syncing, and secondary motion, to enhance the realism and fluidity of character movements.
5. Create a professional portfolio of animated work that showcases your technical skills, creative vision, and storytelling abilities.

**Detailed Syllabus**:

**Unit 1: Fundamentals of Animation Filmmaking**

Introduction to Animation Filmmaking, History of animation filmmaking, Types of animation filmmaking, The animation filmmaking process, Roles and responsibilities in animation filmmaking

Storytelling in Animation Filmmaking, Elements of storytelling, Developing characters and plot, Animation Software, Adobe Animate, Toon Boom Harmony, TVPaint, OpenToonz, Synfig Studio,, Autodesk Maya, Maxon Cinema 4D, Blender, SideFX Houdini, Unity

Visual Design in Animation Filmmaking, Art direction and style, Color theory and palette, Visual development process, Designing for character, environment, and props

Traditional 2D Animation Techniques, Pencil tests, Keyframes and in-betweens, Cel animation, Digital ink and paint, Special effects animation

Principles of Animation, Timing and spacing, Squash and stretch, Anticipation, Staging, Follow-through and overlapping action, Arcs, Secondary action, Exaggeration, Appeal, Solid drawing

**Unit 2: Pre-Production in Animation Filmmaking**

Scriptwriting in Animation Filmmaking, Types of animation scripts, Formatting and structure, Dialogue writing and character development, Adapting existing material for animation, Storyboarding and animatics, Visual storytelling techniques,, Layout and composition, Storytelling techniques, Cinematography and camera angles, Pacing and timing, Dialogue and sound effects

Character Design in Animation Filmmaking, Anatomy and proportion, Silhouette and shape, Facial expressions and body language, Character personality and backstory

Environment Design in Animation Filmmaking, World building and setting, Creating mood and atmosphere, Developing environmental storytelling, Designing props and vehicles

Production Planning in Animation Filmmaking, Scheduling and budgeting, Managing production teams, Setting up a production pipeline, Asset tracking and management

Animation Techniques, Traditional animation, Stop-motion animation, Computer-generated animation, Motion graphics, Character rigging, Puppet animation

**Unit 3: Production in Animation Filmmaking**

2D Animation Production, Traditional animation techniques, Digital animation techniques, Keyframe animation and in-betweening, Special effects animation

Character Design, Anatomy and proportion, Silhouette and shape, Facial expressions and body language, Character personality and backstory, Environment design and props

3D Animation Production, 3D modeling and texturing, Rigging and animation, Lighting and rendering, Dynamics and simulations

Post-Production in Animation Filmmaking, Editing and compositing, Color grading and correction, Visual effects and compositing, Sound design and mixing

Distribution and Exhibition in Animation Filmmaking, Film festival strategies and submissions, Theatrical release vs. streaming platforms, Marketing and promotion, Monetizing animation content

**Unit 4: Advanced Topics in Animation Filmmaking**

Advanced Animation Techniques in Filmmaking, Motion capture and performance capture, Virtual production and real-time animation, Hybrid animation techniques, Experimental animation techniques

Developing Your Personal Style in Animation Filmmaking, Finding inspiration and developing your own voice, Defining your personal aesthetic and style, Experimenting with techniques and tools, Breaking the rules and pushing boundaries

Advanced 2D Animation Techniques, Cut-out animation, Multiplane camera, Rotoscoping, Character animation cycles, Lip-syncing

Collaborative Animation Filmmaking, Working in a team environment, Collaborating with writers, artists, and musicians, Developing a shared vision and creative process, Managing conflict and communication

Animation Filmmaking in the Industry, Navigating the animation industry landscape, Understanding the role of animation in entertainment and media, Collaborating with producers, distributors, and investors, Pitching and selling your animation ideas

**Unit 5: Industry and Career Development in Animation Filmmaking**

Career Development in Animation Filmmaking, Job search strategies and resources, Creating a standout animation portfolio and reel, Networking and industry connections, Freelancing vs. in-house positions

Entrepreneurship in Animation Filmmaking, Starting your own animation studio or production company, Understanding business and finance in animation filmmaking, Developing a business plan, Building a team and managing operations

Ethics and Diversity in Animation Filmmaking, Understanding the impact of animation on society and culture, Representing diverse perspectives and voices in animation, Addressing ethical concerns in animation production, Creating inclusive and safe work environments

Emerging Technologies in Animation Filmmaking, AR and VR in animation filmmaking, AI and machine learning in animation production, Blockchain and cryptocurrency in animation distribution and financing, The future of animation filmmaking, The Animation Industry, Current state of the industry, Types of animation jobs, Working in-house vs. freelance, Unionization and labor rights

Portfolio Development, Showreel creation, Online presence and networking, Self-promotion and branding, Industry events and festivals, Pitching and selling your work, Career Development, Job search strategies, Resume and cover letter writing, Interview preparation and techniques, Negotiating salaries and contracts, Continuing education and professional development

**Course Outcomes**

1. Develop the ability to analyze, interpret, and evaluate the effectiveness of animated films and storytelling techniques.
2. Demonstrate proficiency in using industry-standard animation software and tools to create high-quality character animations and effects.
3. Apply creative problem-solving and critical thinking skills to create original and engaging animated content.
4. Develop advanced technical skills in character acting, lip syncing, and secondary motion to create convincing and fluid character animations.
5. Create a professional portfolio of animated work that demonstrates technical expertise, creative vision, and storytelling ability, and meets the standards of the animation industry.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO/Course Outcome** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 1 | 2 | 1 | 1 | 1 |
| PSO 2 | 2 | 3 | 3 | 2 | 3 |
| PSO 3 | 2 | 3 | 3 | 2 | 3 |
| PSO 4 | 2 | 3 | 2 | 3 | 2 |
| PSO 5 | 1 | 1 | 2 | 2 | 3 |

**Key Textbooks**

1. Bittar, M. W. (2020). Foundations of 3D Animation: Using Maya. Routledge.
2. Cohn, N. (2019). The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images. Bloomsbury Academic.
3. DeMott, R. (2018). The Art of Stop-Motion Animation. Bloomsbury Publishing.
4. Fauer, J. (2019). The Technique of Film & Video Editing: History, Theory, and Practice. Routledge.

**References**

1. Goldman, S. (2020). Tricky Women: Women in Animation. Bloomsbury Academic.
2. Kerlow, I. (2016). The Art of 3D Computer Animation and Effects. John Wiley & Sons.
3. Maestri, G. (2017). The Animation Master Handbook. CRC Press.
4. Marrone, G. (2018). Creating Animation In The Classroom: A Step-By-Step Guide. Routledge.
5. Musgrove, J. (2019). Telling Stories with Color, Light, and Sound: An Interactive Guide to Crafting Screenplays, Animations, and Games. CRC Press.
6. Ward, J. (2020). Creating Animated Cartoons with Character: A Guide to Developing and Producing Your Own Series for TV, Web, and Short Film. Skyhorse Publishing.

**Web Resources**

1. Animation: An Interdisciplinary Journal - http://www.animationjournal.com/
2. Animation Practice, Production & Process - http://www.intellectbooks.co.uk/journals/view-Journal,id=147/
3. Journal of Animation Studies - http://journal.animationstudies.org/
4. Animation Research Briefs - https://www.animationspace.net/animation-research-briefs/
5. Animation World Magazine - http://www.awn.com/mag/
6. Animation Guild - http://animationguild.org/

|  |
| --- |
| **2D and 3D Animation** **(Practical)** |

**Course Description**

This course is a comprehensive guide to creating professional-level animations using Blender. You will learn how to create characters, work with meshes, animate with keyframes, and much more. You will also learn about lighting, rendering, and editing your animations, as well as how to utilize Blender in production. Additionally, this course covers game art concepts, including creating game assets and working with game engines. Overall, this syllabus covers a comprehensive range of topics and skills necessary for becoming an expert in Animation with Blender. These lessons will prepare students for a career in the animation industry or provide them with the skills to pursue their creative interests. The practical exercises will help any learner become a professional in Animation with Blender, mastering all aspects of creating high-quality animations and game assets. The projects will help any learner apply and master the concepts and techniques learned in the course, and showcase their skills as a professional Animation with Blender artist.

**Course Objectives**

1. Create a character using Blender, applying Poly-by-Poly Modeling and Box Modeling techniques
2. Rig a character using Blender Armature System, Shape Keys, and Facial Rigging
3. Animate a character's movements using keyframes, function curves, and the Graph Editor
4. Produce a high-quality animation using Blender, including lighting, rendering, and editing techniques
5. Develop game assets and animations using Blender, working with game engines and understanding game design workflows

Note: Open source software for Blender is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such Maya, zBrush, Adobe Substance Painter, Modeller, Houdini, 3D Max, or any alternative open source software for Blender.

**Detailed Practical Exercise for Animation with Blender:**

**Unit 1 - Creating a Character with Blender**

Create a simple character using Poly-by-Poly Modeling and Box Modeling techniques.

Develop a character model with complex geometry by working with Meshes, Polygons, and Subsurfacing.

Apply materials and textures to the character model, including working with hair and particles.

Solve common problems in Mesh Modeling, such as fixing mesh errors and optimizing geometry.

Complete the character model by using advanced techniques, such as sculpting and rigging with Armatures.

**Unit 2 - Armatures and Rigging**

Build a simple Armature using Blender's Armature System.

Rig Captain Blender with Rigify for realistic movement.

Create Shape Keys and Facial Rigging for a character model.

Use Facial Bones and Controls to improve mesh deformations with Driven Shape Keys.

Develop a Shape Key Set for Captain Blender and learn how to use them effectively.

**Unit 3 - Basics of Animation**

Create a simple animation using Keyframes and Function Curves.

Use the Graph Editor to create a bouncing ball animation with Interpolation and Extrapolation.

Animate a character's movements using Armature Animation and Posing and Keyframing with the DopeSheet and Action Editor.

Develop Walk and Run Cycles for a character model.

Create Facial Animation and Lip Sync using Facial Posing and Playback techniques.

**Unit 4 - Animation for Production**

Work with Proxies to improve animation workflow and performance.

Use the NLA Editor and NLA in Action to manage complex animation sequences.

Interact with Props, Lattices, and Mesh Deformers to create realistic animation.

Utilize Softbodies and Metaballs to create organic animation effects.

Create a high-quality animation production, including Lighting, Rendering, and Editing techniques.

**Unit 5 - Rigging for Realistic Movement**

Understand Rigging and create a Simple Armature for a character model.

Apply Constraints to finish the Armature and link it to the character model.

Animate the Zombie using Blender's Animation System and understand the planning process for Game Animation.

Create an Idle, Walk, Chase, and Run Animation for the Zombie.

Organize Your Animations to create an effective animation workflow.

**Detailed Project Work for Animation with Blender:**

1. Creating a Character with Blender
2. Develop a simple character model using Box Modeling techniques and apply textures and materials to the model.
3. Armatures and Rigging
4. Build a Simple Armature using Blender's Armature System and Rig it for realistic movement.
5. Basics of Animation
6. Create a short animation using Keyframes and Function Curves or use the Graph Editor to create a bouncing ball animation.
7. 4. Animation for Production
8. Produce a high-quality animation production, including Lighting, Rendering, and Editing techniques.
9. Rigging for Realistic Movement
10. Create a Zombie character model and rig it for realistic movement, including creating Idle, Walk, Chase, and Run Animations.

**Records and Examination**

2D and 3D Animation Record: Students should to keep a record of their 2D and 3D Animation exercises in the form of album or a slideshow.. A minimum of five digital animation asserts. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

**Practical Examination**

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of 2D and 3D Animation techniques. Students can also be asked to create a simple 2D and 3D Animation  for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Course Outcomes**

1. Analyze and apply Blender's interface and object concepts to create 3D models using Poly-by-Poly and Box Modeling techniques.

2. Synthesize and demonstrate proficiency in rigging and animating 3D models using Blender's Armature System and Shape Key techniques.

3. Evaluate and utilize animation principles and techniques to create complex animations, including facial animation and lip sync.

4. Create and produce high-quality animations for production, including lighting, rendering, and editing techniques, using Blender's features and tools.

5. Evaluate and integrate Blender with other software and formats, including game engines and open-source software, to create and optimize game assets and animations.

**Mapping:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSO/CO | CO1 | CO2 | CO3 | CO4 | CO5 |
| PSO 1 | 3 | 2 | 3 | 2 | 1 |
| PSO 2 | 2 | 3 | 3 | 3 | 2 |
| PSO 3 | 3 | 2 | 3 | 3 | 1 |
| PSO 4 | 3 | 3 | 2 | 2 | 2 |
| PSO 5 | 1 | 2 | 1 | 3 | 3 |

**Key Textbook**

1. Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press.
2. Baechler, O. (2022). LEARN GREASE PENCIL IN BLENDER 3.X: A Guide to 2d Animation, Illustration, Storyboarding, and 3d... Hybrid Pipelines Using the Grease Pencil Tools. Packt Publishing Limited.
3. Blain, J. M. (2022). The Complete Guide to Blender Graphics: Computer Modeling & Animation. CRC Press.
4. Lotter, R. (2022). Taking Blender to the Next Level: Implement advanced workflows such as geometry nodes, simulations, and motion tracking for Blender production pipelines. Packt Publishing Ltd.

**References**

1. Blender 3D By Example: A project-based guide to learning the latest Blender 3D, by Romain Caudron, Packt Publishing, 2022.
2. Blender 3D Incredible Machines, by Christopher Kuhn, Packt Publishing, 2021.
3. Blender 3D For Beginners: The Ultimate Guide To Learning The Basics Of Blender 3D, by Robert Brown, Independently Published, 2021.
4. Blender 3D Cookbook: Build your very own stunning 3D models and animations using Blender 3D, by Enrico Valenza, Packt Publishing, 2021.
5. Blender 3D By Example: A project-based guide to learning the latest Blender 3D, by Romain Caudron, Packt Publishing, 2021.
6. Blender 3D Mastery: A Complete Guide to Mastering the Latest Blender 3D, by Alexander Ross,

**Web Resources**

1. ACM Transactions on Graphics - https://dl.acm.org/journal/tog
2. IEEE Transactions on Visualization and Computer Graphics - https://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=2945
3. Animation World Network - https://www.awn.com/
4. International Animated Film Association - https://www.iafaworld.com/
5. The Visual Effects Society - https://www.visualeffectssociety.com/
6. SIGGRAPH - https://www.siggraph.org/

|  |
| --- |
| **Summer Internship/Industrial Training** |

**Summer Internship/Industrial Training**

**Course Description**

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

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

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

The internship and all assignments will be jointly evaluated by a faculty member and the company supervisor. Eighty marks will be awarded for the report and presentation, evaluating the depth of experience gained and communication of key takeaways. The final 20 marks will be awarded based on the company supervisor’s assessment of work performance and participation during the internship. Overall, this internship course provides valuable work experience and networking opportunities for students preparing to enter media professions.

**Course Objectives**

1. Apply theoretical knowledge gained in media studies courses to practical work situations.

2. Conduct research and analysis on media organizations and industry trends to determine suitable internship placements.

3. Develop professional communication skills through interaction with company staff and completion of workplace tasks.

4. Demonstrate competency with media-specific tools and programs used in the internship organization.

5. Evaluate effectiveness of the internship experience in developing workplace skills and prepare a comprehensive report on key takeaways.

**What to do during Internship**

1. Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.

2. Assist in research, fact-checking, and administrative work to support media projects and daily operations.

3. Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.

4. Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff.

5. Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.

**Criteria for Evaluating Internship and Media Industry Training**

1. *Completion of required work hours:* Students fulfill the minimum work hours required for the internship course, as specified in the course outline.

2*. Quality of work performance:* Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.

3. *Depth of learning and experience:* Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.

4. *Professional skill development:* Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review.

5. *Networking and connections:* Students discuss new professional connections developed through the internship experience and how they plan to maintain them going forward in their chosen career path.

6. *Recommendation for future interns:* The company recommends future internship placements for students from the program based on the work performance and participation of current interns.

7. *Pursuit of career opportunities:* Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.

8. *Feedback incorporation:* Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.

**Course Outcomes**

1. Apply theoretical knowledge gained in the classroom to a practical work environment.

2. Demonstrate employability skills required for entry-level roles in chosen media fields.

3. Produce a comprehensive report evaluating an internship experience from a professional development perspective.

4. Develop a broader understanding of the media industry and specific occupations through direct participation.

5. Build a professional network to support future career opportunities in the media.

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO/CO** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 3 | 3 | 3 | 3 | 3 |
| PSO 2 | 3 | 3 | 3 | 3 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 3 |
| PSO 5 | 3 | 3 | 3 | 2 | 3 |

**Key Textbooks**

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

**References**

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

|  |
| --- |
| **Media Entrepreneurship** **(Theory)** |

**Course Description:**

This course on media entrepreneurship provides a comprehensive overview of the key concepts, skills, and strategies necessary for starting and growing a successful media business. The course is divided into five units, each focused on a different aspect of media entrepreneurship. Unit 1 provides an introduction to media entrepreneurship, including its definition and history, the characteristics of successful media entrepreneurs, and an overview of the media industry and market trends. Unit 2 covers media project management, including planning and executing media projects, budgeting and resource allocation, managing teams and stakeholders, and monitoring and evaluating project progress. Unit 3 focuses on social media business, including understanding social media platforms and their audiences, developing social media strategy, creating and managing content, and measuring and analysing social media metrics. Unit 4 covers digital entrepreneurship, including building digital products and services, e-commerce and online marketing, and monetising digital content. Unit 5 looks at media innovation and future trends, including emerging media technologies, identifying and evaluating new business opportunities, understanding the future of media, and developing a media innovation strategy. This course is designed for aspiring media entrepreneurs, media professionals, and anyone interested in starting a media business.

**Course Objectives:**

1. Understand the fundamental principles of media entrepreneurship and how to apply them to real-world situations.
2. Develop a clear understanding of the media landscape, including current trends and opportunities for innovation.
3. Learn how to identify and evaluate potential business ideas, including market research and financial forecasting.
4. Develop the skills necessary to pitch and present media business and startup ideas  to potential investors.
5. Learn how to navigate the legal and regulatory landscape of media entrepreneurship.

**Detailed Syllabus**

**Unit 1: Introduction to Media Entrepreneurship**

Definition and history of media entrepreneurship

Characteristics of successful media entrepreneurs

Overview of media industry and market trends

Case studies on Successful Media Start-ups

**Unit 2: Media Project Management**

Planning and executing media projects

Budgeting, resource allocation and scheduling

Managing teams and stakeholders

Monitoring and evaluating project progress

**Unit 3: Social Media Business**

Understanding social media platforms and their audiences

Developing social media strategy

Creating and managing content

Measuring and analysing social media metrics

**Unit 4: Digital Entrepreneurship**

Overview of digital entrepreneurship

Building digital products and services

E-commerce and online marketing

Monetizing digital content

**Unit 5: Media Innovation and Future Trends**

Emerging media technologies and their impact on entrepreneurship

Identifying and evaluating new business opportunities

Understanding the future of media and its impact on society

Developing a media innovation strategy

**Possible Practical Exercises (for internal evaluation)**

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

**Course Outcomes**

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

M**apping of COs-PSOs**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Course**  **Outcomes** | **PSO1** | **PSO2** | **PSO3** | **PSO4** | **PSO5** |
| **CO1** | 1 | 2 | 3 | 2 | 2 |
| **CO2** | 2 | 3 | 3 | 3 | 2 |
| **CO3** | 2 | 3 | 3 | 2 | 2 |
| **CO4** | 2 | 3 | 2 | 2 | 3 |
| **CO5** | 1 | 2 | 3 | 3 | 3 |

**Key Textbooks**

1. Deuze, M. (2018). Media entrepreneurship: A critical introduction. Sage Publications.
2. Curran, J., & Blackburn, R. (2018). Digital entrepreneurship: A guide to research. Routledge.
3. Costera Meijer, I. (2017). Media entrepreneurship and innovation. Cambridge University Press.
4. Nieborg, D. B. (2019). Media entrepreneurship in the digital age. Oxford University Press.
5. Van der Meijden, G., & Van der Sluis, E. (2015). Digital entrepreneurship: Opportunities and challenges. Springer.

**References**

1. Sarstedt, M., Diamantopoulos, A., & Wilczynski, P. (2018). Entrepreneurship in the media industry: A review and research agenda. Journal of Media Business Studies, 15(1), 1-29.
2. Tönnjes, R., & Schröder, J. (2015). The economics of media entrepreneurship: A review and research agenda. International Journal of Entrepreneurial Venturing, 7(2), 156-174.
3. Chan-Olmsted, S. M., & Park, J. (2016). Media entrepreneurship: A global perspective. Routledge.
4. Mollick, E. (2018). The dynamics of digital entrepreneurship. MIT Press.
5. Osterwalder, A., & Pigneur, Y. (2018). Business model generation: A handbook for visionaries, game changers, and challengers. John Wiley & Sons.

|  |
| --- |
| **OTT and Platform Television (Theory)** |

**Course Description**

Are you interested in learning about the world of Over-The-Top (OTT) and Platform Television? This comprehensive course provides an in-depth exploration of the rapidly evolving landscape of streaming television. Through a series of challenging topics, you will learn about the business of media convergence, the impact of Netflix and other disruptive companies, and the cultural significance of platform television. You will also delve into the infrastructures of streaming, the reinvention of transnational broadcasting, and the audience practices associated with binge-watching. Additionally, you will gain insights into the technology, innovation, and control of the industry, and learn how algorithmic recommendation systems work. Finally, you will explore the process of developing and writing successful web series, from idea to distribution and sustainability. By the end of this course, you will have a comprehensive understanding of the latest developments in OTT and Platform Television, and how they are shaping the future of television.

**Course Objectives**

1. Analyze the impact of Over-The-Top (OTT) and Platform Television on the television industry, including the business of media convergence and the cultural significance of platform television.
2. Evaluate the impact of disruptive companies like Netflix on the industry and their role in shaping the future of television.
3. Synthesize knowledge of the infrastructures of streaming, the reinvention of transnational broadcasting, and audience practices associated with binge-watching, to create informed opinions on the future of the industry.
4. Apply an understanding of the technology, innovation, and control of the industry to develop critical perspectives on the challenges faced by stakeholders, including viewers, creators, and producers.
5. Create and develop a successful web series storyboard from ideation to distribution and sustainability, demonstrating mastery of the fundamental components of web series development and writing.

**Detailed Syllabus**

**Unit 1: Overview and Historical Context of OTT**

What Is Platform Television? Television Studies and the Future-of-TV Debate, Digital Media Studies and the Platform Perspective, Toward a Synthesis-From National to Transnational TV-

Growth and development of Radio and TV in India. Monopoly to Competitive Market. Regulation of TV and Radio, Prasar Bharathi, Growth and Development of Satellite and Cable tV in India, Platform TV in the Historical Context of India’s Broadcast Media.

The Business of Media Convergence, Questioning Platform TV’s Revolutionary Impact: Changes in the Business and Consumption of Television, Individual Disruptors and Economic Game changers: Netflix, New Media, and Neoliberalism,

Platform TV as Disruptor and as Cultural Institution, From Primetime to Anytime: Streaming Video, Temporality and the Future of Communal Television, Digital Delivery, Streaming Culture, the Centrifugal Development of the Internet and Our Precarious Digital Future

Platform TV and the Re-invention of Television, Controlling Television (HotStar, Amazon, Netflix and Others) : TV's Ancillary Technologies, Introduction: Control, Power, Television, Managing Choice, Negotiating Power: Remote Controls, New Regimes of Control: Television as Convergence, Medium, Digital Television and Control, Impact of Platform TV and OTT on Theatre/Cinema going Culture.

**Unit 2: Infrastructure  and Audiences**

The Infrastructures of Streaming, The Infrastructural Optic, Digital Divides and Download Speeds, Politics of Bandwidth, Netflix and the Net Neutrality Debate, Clouds and CDNs, The Long View

Audience Reception and Practices, Mainstream TV Audiences-Active Vs Passive, How Social Media was integrated into Movie/TV Watching? Audience and Social Media Influencers as Real-time Critique and Reviewers, Meta Critique, Rating Systems-IMD Model, TRP Model and OTT Audience and Entertainment Metrics.

The Platform TV Audience, How Real People Choose Films and Series, Afterword: Robot Critics vs. Human Experts, Designing the Empirical Audience Study, Narrowcasting, Millennials and the Personalization of Genre in Digital Media, Do Audiences Actually Want Local Content (on Netflix)?

Binge-Watching and the Re-invention of Control, Binge-Watching Netflix, Scheduling the Binge,  "Quality', 'Popular' and the Platform TV Brand:Negotiating Taste, Platform TV Marketing.

The Binge and Diversity,Binge-Watching at Home: Reimagining Cinematic Reception and Distribution via Netflix, Terms of Excess: Binge-Viewing as Epic-Viewing in the Netflix Era,Binge-Watching in Practice: The Rituals, Motives and Feelings of Streaming Video Viewers,

 The Cognitive Psychological Effects of Binge-Watching, From Interactive Digital Television to Internet "Instant' Television: Netflix, Shifts in Power and Emerging Audience Practices, from an Evolutionary Perspective, Habit-Forming Content.

**Unit 3: Global TV, Market and Regulation**

Technology, Innovation, and Control, Platform TV and the Coalition for an Open Internet,

Platform TV and the Re-invention of Transnational Broadcasting, Platform TV as Transnational Broadcaster, The Transnational, the National and Television, The Transnational and Domestication: Platform TV Texts, Netflix as Producer and as Distributor, Netflix and Innovation, Netflix as Narrowcaster and as Global Player

From Online Video Store to Global Internet TV Network: Platform TV and the Future of Home Entertainment, Streaming Transatlantic: Importation and Integration in the Promotion of Video on Demand in India.

Netflix's Expansion to the Indian Market,  Netflix's Approach to Being Global- Making Global Markets, Global Television, Local Markets, Long-Distance Localization, The Unavoidable Labor of Localization, India

Changing Entertainment, Framing the Future of Media Regulation through Netflix, The Proxy Wars, User Practices and Platform Policies, Historicising Netflix's Shifting Policies on Geo-blocking, Making Sense of the Policy Shifts, Cultural Consequences of the Proxy Wars-Censorship Debate on OTT

**Unit 4: Business Model**

Subscriber-Funded Streaming Services are, Different from Linear Services, Experience: On Schedules and Viewing, Practices, Building Libraries: Conglomerating Niches, and Beyond?

Subscriber Funding-On Success Metrics, Programme Strategies, and Demographics, Licensing, Labour, Regulation, and, Recommendation, Scale and Specialization,

The Discrepant Field of Global Services. Platform TV is Not Like Other Subscriber-, Funded Streaming Video Services,

Media Consumption Devices, TV Displays (4K, OLED) Mobile Phones, VR Headsets, Smart Glasses, 3D Content, TV Display Market in India and Insights about Audience Preferences

**Unit 4:** **Content Strategies**

Platform TV Content Concepts and Vocabulary, Platform TV Library Strategies, Platform TV Content Strategies,

Platform TV and the Myth of Choice/Participation/ Autonomy, Imaginative Indices and Deceptive Domains: How Netflix's Categories and Genres Redefine the Long Tail,

Catered to Your Future Self: Netflix's "Predictive Personalization" and the Mathematization of Taste

Why We Need Film and Series Suggestions, How Algorithmic Recommender Systems Work, Developing Netflix's Recommendation Algorithms, Unpacking Netflix's Myth of Big Data,

Overview of web tv series, defining success, developing the idea, financing the project, creating a marketing plan, pre-production, production, post-production, distribution, sustainability, traditional media opportunities

Platform TV and the Documentary Boom, Web Documentaries, Immersive Documentaries

**Unit 5: Writing Web Series**

Behind the Scenes of Script Development, The Feedback Phenomenon, Script Readers as Gatekeepers, Creating the Low-Budget Feature Film Script, Script Development on Unscripted Television, Issues in Cross-Cultural Script Consulting, The Relational Language of  Cultural Sensibilities

Researching the Script Development Process, Scripting and the Multimodal Screenplay Within the Script Development Process, Crafting Immersive Experiences, Between Video Games and Television Shows, Towards Meta Script Development Practices, Textual Manifestations of Collaborative Screen Idea and Story Development, The Screenplay as a Means of Communication

Unique Contexts of Script Development, A Collaborative Reflection Between Writer, Director and Actors, Performing the User Journey as a Development Strategy, Lean Script Development in the Available Materials, Creating Kaleidoscopic Characters

Writing Web series, Difference between Writing Scripts for Terrestrial TV Series and Platform TV Series, Story structure, Establishing a series premise, Designing characters, Dialog, Writing and revising, Format, Writing mechanics guide

**Course Outcomes:**

1. Analyze and evaluate the impact of OTT and Platform Television on the television industry and the changing landscape of content creation, consumption, and distribution.
2. Synthesize their understanding of the various components of OTT and Platform Television, including the business of media convergence, disruptive companies, and transnational broadcasting, to develop informed perspectives on the future of the industry.
3. Apply critical thinking skills to explore the technological innovations, control mechanisms, and challenges facing stakeholders in the industry.
4. Create a web series storyboard and proposal- from concept to distribution and sustainability that demonstrates an understanding of the creative, technical, and business aspects of the industry, and how to navigate these effectively.
5. Evaluate and critique the efficacy of algorithmic recommendation systems and apply their understanding of these systems to create personalized content recommendations.

**Mapping:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSOs/COs** | **CO1** | **CO2** | **CO3** | **CO4** | **CO5** |
| PSO1 | 3 | 2 | 1 | 1 | 1 |
| PSO2 | 2 | 3 | 3 | 2 | 1 |
| PSO3 | 2 | 3 | 3 | 3 | 1 |
| PSO4 | 2 | 2 | 3 | 3 | 1 |
| PSO5 | 1 | 1 | 2 | 3 | 3 |
| PSO6 | 1 | 1 | 2 | 2 | 3 |
| PSO7 | 1 | 2 | 2 | 1 | 3 |

**Key Textbooks**

1. Harte, L. (2020). OTT Business Opportunities: Streaming TV, Advertising, TV Apps, Social TV, and TCommerce. DiscoverNet.
2. Healy, G. (2022). The Production of Global Web Series in a Networked Age. Routledge.
3. Taylor, S., & Batty, C. (2022). The Palgrave Handbook of Script Development. Springer Nature.
4. Johnson, D. (2022). From Networks to Netflix: A Guide to Changing Channels. Taylor & Francis.
5. Bethmann, E. (2020). SWOT Analysis of Netflix. GRIN Verlag.
6. Jin, D. Y. (2019). Globalization and Media in the Digital Platform Age. Routledge.
7. Jenner, M. (2018). Netflix and the Re-invention of Television. Springer.

**References**

1. Hallinan, B., & Striphas, T. (2016). Recommended for you: The Netflix Prize and the production of algorithmic culture. New Media & Society, 18(1), 117–137.
2. Hastings, R., & Meyer, E. (2020). No Rules Rules: Netflix and the Culture of Reinvention. Random House.
3. Jin, D. Y. (2019). Globalization and Media in the Digital Platform Age. Routledge.
4. Wayne, M. L. (2018). Netflix, Amazon, and branded television content in subscription video on-demand portals. Media Culture & Society, 40(5), 725–741.
5. San Francisco Writers’ Grotto. (2022). Writing Dialogue (Lit Starts): A Book of Writing Prompts. Abrams.
6. Drennan, M. (2017). Scriptwriting 2.0: Writing for the Digital Age. Routledge.
7. Transmedia Marketing: From Film and TV to Games and Digital Media. CRC Press.

**Web Resources**

1. International Journal of OTT TV (IJTV) - https://www.inderscience.com/jhome.php?jcode=ijtv
2. International Journal of Digital Television - https://www.intellectbooks.com/international-journal-of-digital-television
3. OTT.X - https://www.ottx.org/
4. Streaming Video Alliance - https://www.streamingvideoalliance.org/
5. Interactive Advertising Bureau (IAB) - Advanced TV - https://www.iab.com/guidelines/advanced-tv/
6. Digital Entertainment Group - https://www.degonline.org/
7. International Telecommunication Union (ITU) - https://www.itu.int/en/Pages/default.aspx
8. World Intellectual Property Organization (WIPO) - https://www.wipo.int/portal/en/index.html
9. United Nations Educational, Scientific and Cultural Organization (UNESCO) - https://en.unesco.org/

|  |
| --- |
| **Animation Filmmaking (Practical)** |

**Course Description**

The Animation Film Making course is designed to provide students with a comprehensive understanding of the art and technology of animation filmmaking. Through this course, students will learn about the various aspects of animation filmmaking, including character design, storyboarding, stop-motion animation, motion graphics, rotoscoping, and camera movement techniques. This course will help students develop their creative and technical skills in animation filmmaking, from conceptualization to post-production. Students will have the opportunity to work on individual and collaborative projects, where they will learn to create compelling animation films that incorporate their unique creative voices. The course will also cover advanced animation techniques, including expressive animation, lip sync, and experimental animation. Students will learn how to incorporate sound design and music into their films, as well as how to use various animation software, including Adobe After Effects, Toon Boom Harmony, and Autodesk Maya. By the end of this course, students will have gained the skills and knowledge necessary to produce high-quality animation films and will have created a portfolio of their work.

**Course Objectives**

1. Develop a comprehensive understanding of the art and technology of animation filmmaking, including the history and evolution of the medium, to communicate effectively with a range of animation professionals.
2. Analyze and evaluate the essential elements of animation filmmaking, including character design, storyboarding, and camera movement techniques, to create compelling stories and dynamic visual sequences.
3. Synthesize technical knowledge of animation software and equipment, including Adobe After Effects, Toon Boom Harmony, and Autodesk Maya, to execute animation projects with precision and accuracy.
4. Apply creative problem-solving skills to overcome production challenges and achieve desired animation effects, such as expressive animation, lip sync, and experimental animation.
5. Manage a collaborative process with a production team, including sound designers, musicians, and voice actors, to bring an animation project to completion while maintaining creative vision and working within practical constraints.

**Detailed Project Work for** **Animation Filmmaking:**

1. Storyboarding: Students can practice storyboarding using a short script to develop their visual storytelling skills, including character design, composition, camera angles, and lighting.
2. Stop-motion animation: Students can practice stop-motion animation techniques using clay, paper cutouts, or other materials to create short animations.
3. Character design: Students can develop character design sheets that include character traits, personality, and backstory to bring their characters to life.
4. Lip sync exercise: Students can practice animating lip sync using pre-recorded dialogue to sync the characters' movements with the audio.
5. Motion graphics: Students can learn motion graphics techniques to create title sequences, lower thirds, and other graphic elements for films.
6. Expressive animation: Students can practice animating facial expressions and body language to convey emotions and add depth to characters.
7. Rotoscoping: Students can learn rotoscoping techniques to create animation based on live-action footage.
8. Camera movement exercise: Students can practice creating camera movement using 2D and 3D animation techniques to add dynamic shots to their films.
9. Collaborative project: Students can work together in teams to develop an animation short film, taking on different roles, such as director, animator, sound designer, and editor.
10. Experimental animation: Students can explore experimental animation techniques to push creative boundaries and develop a unique directorial voice, including abstract animation, mixed media, and alternative animation methods

**Records and Examination**

**Animation Filmmaking Record:** Students should to keep a record of their Animation Filmmaking exercises in the form of digital album or a slideshow. A minimum of two 2–3-minute animation film has to be presented as record, along with all the digital asserts used in the animation film making process. Students should be able to explain what nodes, brushes, procedures, workflow, and pipeline technique were deployed for each exercise.

**Practical Examination:** Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Animation Filmmaking process. Students can also be asked to create a simple Animation Film for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

**Course Outcomes:**

1. Demonstrate a deep understanding of the art and technology of animation filmmaking by analyzing, synthesizing, and evaluating key concepts and techniques, such as character design, storyboarding, and camera movement, through written and oral communication.
2. Create compelling animation films by applying critical thinking skills to analyze and evaluate essential elements of animation, such as pacing, composition, and sound design, to convey meaning and emotion to audiences.
3. Develop technical proficiency in animation software and equipment, such as Adobe After Effects, Toon Boom Harmony, and Autodesk Maya, by applying knowledge and skills to complete a variety of animation projects with increasing complexity and sophistication.
4. Apply creative problem-solving strategies to overcome production challenges, such as budget constraints, resource limitations, and unexpected setbacks, by devising innovative solutions and adapting to changing circumstances.
5. Collaborate effectively with a team of professionals from diverse backgrounds and disciplines, such as sound designers, musicians, and voice actors, by demonstrating leadership, communication, and negotiation skills to bring an animation project to completion while maintaining creative vision and working within practical constraints.

**Mapping:**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| PSOs/COs | CO 1 | CO 2 | CO 3 | CO 4 | CO 5 |
| PSO 1 | 3 | 2 | 3 | 3 | 1 |
| PSO 2 | 2 | 2 | 2 | 1 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 1 | 3 | 2 | 3 | 2 |
| PSO 5 | 1 | 1 | 1 | 2 | 3 |

**Key Textbooks**

1. Bittar, M. W. (2020). Foundations of 3D Animation: Using Maya. Routledge.
2. Cohn, N. (2019). The Visual Language of Comics: Introduction to the Structure and Cognition of Sequential Images. Bloomsbury Academic.
3. DeMott, R. (2018). The Art of Stop-Motion Animation. Bloomsbury Publishing.
4. Fauer, J. (2019). The Technique of Film & Video Editing: History, Theory, and Practice. Routledge.

**References**

1. Goldman, S. (2020). Tricky Women: Women in Animation. Bloomsbury Academic.
2. Kerlow, I. (2016). The Art of 3D Computer Animation and Effects. John Wiley & Sons.
3. Maestri, G. (2017). The Animation Master Handbook. CRC Press.
4. Marrone, G. (2018). Creating Animation In The Classroom: A Step-By-Step Guide. Routledge.
5. Musgrove, J. (2019). Telling Stories with Color, Light, and Sound: An Interactive Guide to Crafting Screenplays, Animations, and Games. CRC Press.
6. Ward, J. (2020). Creating Animated Cartoons with Character: A Guide to Developing and Producing Your Own Series for TV, Web, and Short Film. Skyhorse Publishing.

**Web Resources**

1. Animation: An Interdisciplinary Journal - http://www.animationjournal.com/
2. Animation Practice, Production & Process - http://www.intellectbooks.co.uk/journals/view-Journal,id=147/
3. Animation Research Briefs - https://www.animationspace.net/animation-research-briefs/
4. Animation World Magazine - http://www.awn.com/mag/
5. Animation Guild - http://animationguild.org/
6. The Academy of Motion Picture Arts and Sciences - http://www.oscars.org/science-technology/science-of-motion-pictures.html
7. The Association of Russian Animation Filmakers - http://www.rafa.ru/

|  |
| --- |
| **Capstone Project** **(Practical)** |

**Course Description**

This course is designed to provide learners with the opportunity to demonstrate their mastery of the skills and knowledge acquired throughout their academic journey. Through a Capstone Project and Portfolio, learners will showcase their ability to apply the principles and techniques learned in their field of study to real-world scenarios. Learners will choose from a selection of suggested projects, which include creating an animated short film, a short fiction film that demonstrates VFX skills, a documentary film, a walk-through using AR/VR techniques, website landing page design with interactive features, or UI/UX design for a web app using low/no-code apps. Learners may work individually or in teams to complete their chosen project.

In addition to the Capstone Project, learners will also develop a professional portfolio to showcase their work and achievements throughout their academic journey. The portfolio will demonstrate their growth and learning and will be a valuable asset when applying for employment or further education. This course is an excellent opportunity for learners to apply their knowledge and skills to real-world situations while developing a professional portfolio to enhance their career prospects.

**Course Objectives**

1. To develop in-depth understanding of the media industry
2. To augment their media skills to professional standards
3. To develop the ability to work with media teams and also take initiatives to design media projects
4. To acquire the ability to design and execute media projects
5. To acquire the ability to work independently in media houses and produce publishable content.
6. To enable students to design and execute independent projects covering contemporary themes/issues.

**Detailed Syllabus**

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

**Course Outcomes**

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

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **PSO/CO** | **CO 1** | **CO 2** | **CO 3** | **CO 4** | **CO 5** |
| PSO 1 | 3 | 3 | 3 | 3 | 3 |
| PSO 2 | 3 | 3 | 3 | 3 | 3 |
| PSO 3 | 3 | 3 | 3 | 3 | 3 |
| PSO 4 | 3 | 3 | 3 | 3 | 3 |
| PSO 5 | 3 | 3 | 3 | 2 | 3 |

**Criteria for Evaluating Capstone Projects**

1. *Concept:* The clarity, originality and creativity of the underlying concept or theme of the project.

2. *Audience:* How well the project is tailored to and engages the target audience. Effectiveness in communicating to and resonating with the intended viewers or users.

3. *Aesthetics*: The visual and sensory appeal of the project. How elements like color, typography, layout, motion, sound, etc. are combined for optimal style and attractiveness.

4. *User* *experience*: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs.

5. *Technical skills:* The level of skill and craft demonstrated in areas like video editing, web design, animation, audio production, etc. depending on the media involved.

6. *Storytelling:* For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning.

7. *Research:* Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome.

8*. Cohesion:* How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture".

9. *Presentation:* For some projects, the effectiveness of presenting and defending the final outcome. Ability to communicate key decisions and how challenges were addressed.

10. *Collaboration:* For group projects, the level of teamwork, work division, communication and collective problem-solving. Success in combining individual contributions into a seamless whole.

**Key Textbooks and References**

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

**Suggested Capstone Project Ideas**

**Entrepreneurial Media Project: Cultivating Industry Success**

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

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

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

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

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

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

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

**Capstone Project Ideas for Advertising and Product Photography**

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

1. "*Creating a Compelling Product Story"* - In this project, students will be tasked with creating a series of product photographs that tell a cohesive and compelling story about a specific product. The project will require students to consider lighting, composition, and overall aesthetics to effectively convey the product's features and benefits.

2. *"The Power of Light"* - This project will challenge students to explore the effects of different types of lighting on product photography. Students will be asked to shoot the same product using a variety of lighting techniques, including natural light, artificial light, and studio lighting, and compare the resulting images.

3. "*Brand Identity Photography*" - In this project, students will be tasked with creating a series of product photographs that embody a specific brand's identity. Students will need to research the brand and understand their values and target audience in order to effectively capture the essence of the brand in their images.

4. *"Beyond the Product"* - This project will require students to think beyond the product itself and consider the lifestyle and emotions associated with it. Students will be asked to create a series of product photographs that convey the emotions and experiences associated with using the product, rather than just showcasing the product itself.

5. *"The Art of Lighting"* - This project will challenge students to explore the creative possibilities of lighting in product photography. Students will be given a range of lighting equipment and asked to experiment with different techniques, such as using colored gels, multiple light sources, and shadows, to create unique and visually striking images.

**Capstone Project Work for Advanced Photography**

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

1. *Create a Photography Exhibit:* Curate and organize your own photography exhibit including choosing a theme, selecting and framing your best images, writing artist statements, designing the layout, promoting the event, and managing the logistics. Discuss the challenges of putting together your own exhibit.

2. *Capture Images using Advanced Techniques:* Demonstrate mastery of advanced photography techniques like, high dynamic range imaging, nighttime digital noise reduction, focus stacking, or light painting. Discuss the techniques and equipment used.

3*. Develop Your Photography Portfolio:* Build a professional portfolio of your photography including a variety of subjects, styles, and advanced techniques. Get feedback from seasoned photographers and incorporate their suggestions into improving your portfolio. Discuss how you can leverage your portfolio for opportunities.

4. *Create a Documentary Photo Essay:* Follow a subject over multiple days or weeks and photograph them to create a visual documentary photo essay. Include environmental portraits, action shots, detailed images, and emotive photos. Pair a written story or narrative with your images. Discuss challenges in creating a cohesive photo essay.

5*. Recreate Photos from Influential Photographers:* Choose photos from famous photographers like Ansel Adams, Dorothea Lange, or Steve McCurry and carefully rephotograph each image using similar techniques, equipment, and composition. Discuss insights gained in understanding the photographer’s methods and creative choices by recreating their images.

6. *Review and Analyze Advanced Photography Equipment*: Provide an in-depth analysis of an advanced camera, lens, lighting setup, filter system, tripod, editing software, or other equipment used for photography. Discuss key features, best uses, limitations, and how it enhances the creative capabilities of photographers.

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

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

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

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

**Capstone Project Ideas for Screen Production-Fiction**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1. "*User Research and Prototyping*" - In this project, students will be tasked with conducting user research and creating a series of interactive prototypes that test and refine their app or web concept. Students will need to consider factors such as user needs, usability, and user flow in order to create an effective and user-friendly design.

2. "*Responsive Design Challenge*" - This project will require students to create a web or app design that is responsive to different devices and screen sizes, including desktops, tablets, and smartphones. Students will need to consider factors such as layout, font size, and navigation in order to create a design that works seamlessly across multiple devices.

3. "*Gaming App Design*" - In this project, students will be challenged to create a gaming app that incorporates principles of UX design in order to create an engaging and addictive user experience. Students will need to consider factors such as game mechanics, reward systems, and social features in order to create a compelling gaming app.

4. *"E-commerce App or Web Design"* - This project will challenge students to create an e-commerce app or web design that incorporates principles of UX design to create a seamless and enjoyable shopping experience for users. Students will need to consider factors such as navigation, product display, and checkout process in order to create a design that encourages users to make purchases.

5. *"Social Media App Design"* - In this project, students will be tasked with creating a social media app design that prioritizes user engagement and social interaction. Students will need to consider factors such as user profiles, news feeds, and messaging systems in order to create a design that encourages users to connect and share with each other.

**Capstone Project Ideas Course on Sound Design**

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

1. "*Audio Fiction Podcast"* - In this project, students will be challenged to create a 5-10 minute audio fiction podcast that tells a compelling and immersive story. Students will need to consider factors such as sound effects, music, and voice acting in order to create an engaging and impactful listening experience.

2. "*Spatial Sound Design Challenge*" - This project will require students to create a 5-10 minute soundscape that incorporates spatial sound design, including 3D surround sound and immersive soundscapes. Students will need to consider factors such as location, perspective, and movement in order to create a convincing and immersive sound experience.

3. "*Audiovisual Installation"* - In this project, students will be tasked with creating an audiovisual installation that combines visual and auditory elements to create a truly immersive experience. Students will need to consider factors such as spatial sound design, projection mapping, and interactivity in order to create a compelling and memorable installation.

4. "*Sound Design for Games"* - This project will challenge students to create a 5-10 minute sound design for a specific video game or interactive experience. Students will need to consider factors such as sound effects, music, and ambient soundscapes in order to create an engaging and immersive sound experience that enhances the gameplay.

5. "*Interactive Audio Experience"* - In this project, students will be challenged to create a 5-10 minute interactive audio experience that encourages the user to engage with the sound in new and creative ways. This could include choose-your-own-adventure style branching narratives, interactive soundscapes, or virtual reality experiences that incorporate sound in unexpected ways.

**Capstone Project Ideas for 3D Environment Creation for Games**

1. "*Fantasy World Design Challenge*" - In this project, students will be challenged to create a fully realized fantasy world, including environments such as forests, mountains, and castles. Students will need to consider factors such as scale, texture, and lighting in order to create a convincing and immersive world.

2. "*Urban Landscape Design Challenge"* - This project will require students to create a 3D environment that replicates a specific urban landscape, such as a city or town. Students will need to consider factors such as architecture, traffic flow, and urban planning in order to create a realistic and detailed urban environment.

3. "*Sci-Fi Space Station Design"* - In this project, students will be tasked with creating a 3D environment for a sci-fi space station, including interior and exterior environments. Students will need to consider factors such as lighting, gravity, and futuristic technology in order to create a believable and immersive space station environment.

4. "*Natural Disaster Simulation*" - This project will challenge students to create a 3D environment that simulates a natural disaster, such as a hurricane or earthquake. Students will need to consider factors such as weather effects, destruction of buildings and infrastructure, and the impact on the environment and people in order to create a realistic and engaging simulation.

5. "*Historical Reenactment"* - In this project, students will be challenged to create a 3D environment that replicates a specific historical setting, such as a medieval castle or ancient temple. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create a convincing and immersive historical environment.

**Capstone Project Ideas for Character Design**

(At Least Three Characters for a Game Design)

1. "*Fantasy RPG Characters"* - In this project, students will be challenged to create three characters for a fantasy RPG game. Students will need to consider factors such as character backstory, personality, and unique abilities in order to create engaging and memorable characters.

2. "*Post-Apocalyptic Survivor Characters"* - This project will require students to create three characters for a post-apocalyptic survival game. Students will need to consider factors such as character skills, equipment, and backstory in order to create believable and compelling survivor characters.

3. "*Superhero Character Design Challenge"* - In this project, students will be tasked with creating three superhero characters for a video game or comic book. Students will need to consider factors such as character powers, origin stories, and costume design in order to create compelling and visually striking superhero characters.

4. "*Horror Game Monster Design"* - This project will challenge students to create three monster characters for a horror video game. Students will need to consider factors such as monster anatomy, behavior, and backstory in order to create terrifying and memorable monsters that will haunt players' nightmares.

5. *"Animated Film Character Design"* - In this project, students will be challenged to create three characters for an animated film or television show. Students will need to consider factors such as character design, personality, and character arc in order to create engaging and memorable characters that will resonate with audiences.

**Capstone Project Ideas for Game Design**

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

1. *"Indian Mythology Game Design"* - In this project, students will be challenged to design a game that is based on Indian mythology, such as the Mahabharata or Ramayana. Students will need to consider factors such as character design, storylines, and game mechanics in order to create an engaging and culturally relevant game.

2. "*Cultural Landscape Game Design Challenge"* - This project will require students to create a game that is set in an Indian cultural landscape, such as a bazaar, temple, or historical monument. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create an immersive and engaging game.

3. "*Indian Sports Game Design*" - In this project, students will be tasked with designing a game that is based on an Indian sport, such as cricket or kabaddi. Students will need to consider factors such as game mechanics, player skills, and team dynamics in order to create a fun and engaging sports game.

4. "*Social Impact Game Design*" - This project will challenge students to design a game that addresses a social issue relevant to India, such as poverty, gender inequality, or environmental degradation. Students will need to consider factors such as game mechanics, storytelling, and social impact in order to create a game that is both fun and socially relevant.

5. *"Indian Cuisine Game Design Challenge"* - In this project, students will be challenged to design a game that is based on Indian cuisine, such as a cooking game or restaurant management game. Students will need to consider factors such as food preparation, cultural significance, and player experience in order to create a fun and engaging game that celebrates Indian cuisine.

**Capstone Project Ideas for a Course on Game Design**

(A Detailed Proposal and Storyboard for a Mobile Game-Including Storyline, Character, Level Design)

1. *"Action-Adventure Mobile Game Design"* - In this project, students will be challenged to create a detailed proposal and storyboard for an action-adventure mobile game. Students will need to consider factors such as game mechanics, storyline, character design, and level design in order to create an immersive and engaging game.

2. *"Puzzle Mobile Game Design Challenge"* - This project will require students to create a detailed proposal and storyboard for a puzzle mobile game. Students will need to consider factors such as game mechanics, level design, and player experience in order to create a fun and challenging puzzle game.

3. *"Survival Mobile Game Design"* - In this project, students will be tasked with designing a detailed proposal and storyboard for a survival mobile game. Students will need to consider factors such as player skills, character design, environmental factors, and level design in order to create a challenging and immersive survival game.

4. "*Sports Mobile Game Design Challenge"* - This project will challenge students to create a detailed proposal and storyboard for a sports mobile game. Students will need to consider factors such as game mechanics, player skills, team dynamics, and level design in order to create a fun and engaging sports game.

5. *"Educational Mobile Game Design"* - In this project, students will be challenged to create a detailed proposal and storyboard for an educational mobile game. Students will need to consider factors such as subject matter, game mechanics, player experience, and level design in order to create a fun and informative educational game.

**Capstone Project Ideas for Multimedia Content Packaging**

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

1. "*Interactive Multimedia Storytelling Project"* - In this project, students will be challenged to create an interactive multimedia storytelling project on a chosen topic. Students will need to consider factors such as storytelling techniques, multimedia elements, user engagement, and interactivity in order to create an engaging and immersive multimedia storytelling experience.

2. "*Multimedia Documentary Project"* - This project will require students to create a multimedia documentary on a chosen topic. Students will need to consider factors such as visual storytelling, audio elements, research, and multimedia production techniques in order to create an informative and engaging multimedia documentary.

3. "*Multimedia Marketing Campaign*" - In this project, students will be tasked with creating a multimedia marketing campaign on a chosen topic. Students will need to consider factors such as target audience, multimedia elements, messaging, and user engagement in order to create a successful and effective multimedia marketing campaign.

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

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

**Capstone Project Ideas for Instructional Design**

(20 min eContent/Instructional Interactive Content for Education-Please Avoid One-Person Lecture OR “Talking Heads”)

1. "*Gamified Instructional eContent Design"* - In this project, students will be challenged to create a gamified instructional eContent for education. Students will need to consider factors such as game mechanics, instructional design principles, interactivity, and user engagement in order to create a fun and effective instructional eContent.

2. "*Interactive Learning Pathway Design*" - This project will require students to design an interactive learning pathway for education. Students will need to consider factors such as instructional design principles, multimedia elements, user engagement, and interactivity in order to create an effective and engaging learning pathway.

3. "*Visual and Graphic-based eContent Design*" - In this project, students will be tasked with creating a visual and graphic-based eContent for education. Students will need to consider factors such as visual storytelling, graphic design principles, instructional design principles, and user engagement in order to create an effective and engaging visual and graphic-based eContent.

4. "*Multimedia Instructional eContent Project"* - This project will challenge students to create a multimedia instructional eContent for education. Students will need to consider factors such as multimedia elements, instructional design principles, interactivity, and user engagement in order to create an effective and engaging multimedia instructional eContent.

5. "*Mobile Learning App Design"* - In this project, students will be challenged to design a mobile learning app for education. Students will need to consider factors such as instructional design principles, mobile app design principles, user engagement, and interactivity in order to create an effective and engaging mobile learning app.

**Capstone Project Ideas for Commercial Ads and PSA**

(Creation of Ads for Brands and a PSA for a Social Issue-30 sec to Less than a minute)

1. "Brand Advertisement Creation" - In this project, students will be challenged to create a brand advertisement for a chosen product or service. Students will need to consider factors such as the target audience, brand values, message, and tone in order to create an effective and engaging advertisement.

2. "*Social Issue PSA Creation"* - This project will require students to create a Public Service Announcement (PSA) for a chosen social issue. Students will need to consider factors such as the target audience, message, tone, and call-to-action in order to create an effective and impactful PSA.

3. "*Creative Concept Development for Ads"* - In this project, students will be tasked with developing creative concepts for advertisements. Students will need to consider factors such as the target audience, brand values, message, tone, and creative execution in order to develop compelling and effective ad concepts.

4. "*Media Planning and Buying Strategy for Ads"* - This project will challenge students to develop a media planning and buying strategy for a brand advertisement. Students will need to consider factors such as target audience, media channels, budget, and messaging in order to develop an effective media plan.

5. "*Video Advertisement Creation for Social Media"* - In this project, students will be challenged to create a video advertisement for a brand or social issue that is specifically tailored for social media platforms. Students will need to consider factors such as the target audience, platform-specific considerations, message, and tone in order to create an effective and engaging video advertisement for social media.

**Capstone Project Ideas for Web Series**

(Detailed Proposal and Storyboard for a Web Series)

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

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

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

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

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

**Capstone Project Ideas for Podcast and Radio Production**

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

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

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

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

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

**Capstone Project Ideas for Color Management**

(For Record Both the Original and the Color Corrected/Graded Videos should be presented)

1. *Color grading of a short film:* Students can choose a short film of 5-10 minutes in length and apply color grading techniques to enhance the visual storytelling. This project can focus on creating a particular mood or atmosphere for the film.

2. *Restoring an old film clip:* Students can choose an old film clip of about 15-20 minutes in length and work on restoring the colors to its original vibrancy using color correction techniques. This project can help students understand the importance of preserving old film clips and how color management plays a crucial role in the process.

3. *Color management for advertising:* Students can work on a commercial advertising project for a particular brand and apply color management techniques to enhance the visual appeal of the product or service. This project can focus on creating a particular color palette to suit the brand's identity.

4. *Color management for animation:* Students can work on a 3D or 2D animation project and apply color management techniques to create a visually stunning and immersive experience. This project can focus on creating a particular color palette to suit the animation's style and mood.

5. *Color management for virtual reality:* Students can work on a virtual reality project and apply color management techniques to create an immersive and realistic experience for the users. This project can focus on creating a particular color palette to suit the virtual environment and the mood it wants to evoke.

**Capstone Project for Video Game Analysis**

(Students will Prepare a Detailed Report on the Process and Outcomes of Video Game Analysis)

1. *Analyze the Evolution of a Video Game Genre:* Pick a genre like first-person shooters, real-time strategy, or role-playing games and analyze how it has evolved over at least 3 games in the genre. Discuss innovations, technologies, themes, narratives, and gameplay.

2. *Compare and Contrast Two Popular Video Game Franchises:* Pick two major franchises from the same genre and compare their settings, characters, gameplay, monetization models, themes, and impact on gaming culture. Discuss their similarities and differences.

3. *Evaluate the Design of an Award-Winning Video Game:* Play through an award-winning or critically acclaimed video game and analyze its design including level design, UI/UX design, gameplay, visuals, audio, story, and mechanics. Discuss what makes its design so effective.

4. *Analyze the Business Model of a Video Game Company: Pick* a major video game company and analyze their business model including how they make money, their target customers, their intellectual properties, how they adapt to industry changes, their key partnerships, and risks to their business model.

5. *Discuss the Impact of Virtual Reality or Augmented Reality on Gaming:* Analyze how technologies like virtual reality and augmented reality have impacted the video game industry. Discuss key games in these areas, challenges to adoption, future possibilities, and how the gaming experience is enhanced.

6. *Debate a Controversial Issue in Video Games:* Pick a controversial issue like video game violence, addiction, microtransactions, or representation of marginalized groups and present an evidence-based debate on both sides of the issue. Discuss implications for policymakers, parents, and the gaming industry.

7. *Discuss the History and Impact of a Historic Video Game Console:* Pick a historically significant video game console like the Atari 2600, Nintendo Entertainment System, Sony PlayStation, or Microsoft Xbox and analyze its history, specifications, competition at the time, major games, impact on the industry, and legacy.

8. *Analyze Video Game Marketing and Merchandising Strategies:* Evaluate the marketing and merchandising strategies of a major video game including things like trailers, social media campaigns, influencer marketing, demos, branding, product placement, cross-promotions, licensing, and merchandising. Assess the effectiveness of these strategies.

9. *Discuss Trends in the Video Game Industry:* Analyze major trends currently happening in the video game industry like streaming services, virtual reality, esports, mobile gaming, remakes/remasters, etc. Speculate on the future of the industry based on these trends.

10. *Design Your Own Video Game*: Design the basics of your own video game including genre, setting, characters, gameplay, monetization model, technology platform, and target audience. Create concept art and describe the key features of your design. Discuss challenges in bringing your video game idea to market.

**Capstone Project Ideas for Approaches to Media Text Analysis**

(Students will write a 5000 Word Research Paper (Including References) based on the Media Analysis)

1. *Comparative Analysis of News Media Through Different Approaches:* Choose several news articles or reports from various sources and analyze them using Marxist, semiotics, sociological, and psychoanalytic perspectives. Compare and contrast the insights gained through each approach, discussing the strengths and limitations of each method in understanding the underlying messages and biases in the news media.
2. *Deconstructing Advertisements:* A Multidisciplinary Approach: Select a series of advertisements from various media platforms (e.g., print, television, and digital). Analyze each advertisement using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Synthesize your findings to develop an understanding of the impact of each analysis method on interpreting the hidden messages and intended effects of the advertisements.
3. *Analyzing Pop Culture Through Multiple Lenses*: Choose a popular television show, film, or book and analyze it using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the themes, characters, and narrative techniques employed, and discuss how each analytical approach contributes to a deeper understanding of the chosen media text.
4. *Examining Social Movements in Media Representation:* Description: Investigate the media coverage of a social movement (e.g., environmentalism, gender equality, or racial justice) by applying the Marxist, semiotics, sociological, and psychoanalytic analysis methods. Assess how each approach reveals different aspects of the movement's portrayal, as well as any underlying biases or assumptions in the media coverage.
5. *A Case Study of Propaganda Techniques in Political Campaigns:* Select a political campaign from the past or present and analyze its media materials (e.g., speeches, advertisements, and social media posts) using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the various propaganda techniques employed, and discuss the implications of these findings for understanding the influence of media on public opinion and the democratic process.

**Capstone Project for Multimedia Presentation On Media Culture in Tamil Nadu**

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

1. *Create an Animated Timeline of the History of Tamil Media:* Develop an animated multimedia timeline highlighting key events, publications and technological milestones in the historical development of Tamil media. Discuss insights gained into the evolution of Tamil media.

2. *Design an Immersive Exhibit on Tamil Culture:* Produce an interactive multimedia exhibit educating visitors on an aspect of Tamil culture, politics or society. Incorporate visuals, audio, video and community artifacts. Address key challenges in crafting an engaging learning experience.

3. *Compose a Video on Social Issues in Tamil Society:* Create a video documentary addressing a critical social issue affecting Tamil communities. Conduct interviews with key stakeholders and discuss the broader implications of the issue. Propose solutions or call audience to action.

4. *Develop a Multimedia Campaign for a Tamil Cause:* Design a multimedia advocacy campaign for a cause that impacts Tamil people groups. Discuss strategy including key messaging, media platforms used, partnerships, and calls-to-action. Evaluate the campaign’s impact and effectiveness.

5. *Teach a Workshop on Tamil Cultural Expression:* Develop curriculum and teach a workshop educating participants about a Tamil cultural expression like music, dance, visual art, poetry or drama. Share the history, key attributes and methods for that art form. Discuss how it represents or impacts Tamil culture and values.

6. *Analyze Portrayal of Tamils in Popular Media:* Review and analyze how Tamils are represented in mainstream Indian media and cinema. Discuss positive and negative portrayals, tropes used, prevalence of stereotypes and the impact of media representation on public perceptions of Tamils. Propose recommendations to improve authentic and multi-dimensional representation.

7. *Review Tamil Literature or Cinema:* Choose a work of Tamil literature, poetry or cinema and provide an in-depth multimedia analysis. Discuss themes, artistic achievements, historical or social context and cultural impact. Share how it represents values and challenges of Tamil society.

8. *Profile an Influential Figure in Tamil History or Politics:* Create a multimedia profile of a significant figure who influenced Tamil society, politics, arts or culture. Discuss their key achievements, leadership, worldview, and legacy. Share how their life shaped the Tamil experience.

9*. Discuss Current Events Impacting Tamils:* Provide a multimedia analysis of current events significantly impacting Tamil communities in India or the diaspora. Discuss the events, key players and various perspectives. Analyze both challenges and opportunities presented, especially relating to Tamil identity, values and governance.

10. *Develop Tamil Language Learning Resources:* Create multimedia resources for learning Tamil language including audio, visual and interactive media. Discuss how the resources address different learning styles and proficiency levels to effectively teach Tamil. Evaluate the resources’ cultural sensitivity and accuracy.

|  |
| --- |
| **Cybersecurity Training for Media Professionals (Theory)** |

**Course Description**

This course on Cyber Security for Media Professionals is designed to provide an understanding of the need and scope for cyber security in today's world. The course covers cyber security awareness for journalists and the increasing threat landscape of cybercrime, including information and cyber warfare. Participants will learn about cyber security terminologies, such as cyberspace, attack vector, vulnerability, and hacker, and also about non-state actors, cyber terrorism, critical IT and national critical infrastructure, cyber warfare, and case studies.

The course delves into different forms of cybercrime, such as cybercrimes targeting computer systems, online scams and frauds, cyberbullying, website defacement, and cybercrime against persons. Participants will also learn about information security, social media scams and frauds, and protecting personal information.

The course highlights cybercrime laws and enforcement, platforms for reporting cybercrime, and the procedures involved in crime reporting. Participants will also gain knowledge about protecting personal information, defining data, data privacy and data security, and data protection principles.

Lastly, the course will cover cyber security management, compliance, and governance, including cyber security plan, policy, and crises management plan, risk assessment, types of security controls, privacy awareness and training, and the national cyber security policy and strategy.

**Course Objectives**

1. To understand the importance of cybersecurity in the media industry.
2. To identify the essential components of cybersecurity.
3. To analyze the cybersecurity threat landscape.
4. To evaluate different types of cybercrime.
5. To create a cybersecurity plan and crisis management strategy.

**Detailed Syllabus**

**Unit 1: Introduction to Cybersecurity**

Understanding the Importance of Cybersecurity in the Media Industry

Essential Components of Cybersecurity

Overview of the Cybersecurity Threat Landscape

Types of Cybercrime

Remedial and Mitigation Measures

**Unit 2: Understanding Cybercrime**

Overview of Cybercrime

Common Types of Cybercrime

Understanding Data Privacy and Security

Overview of E-Commerce and Digital Payments Security

Cybercrime Reporting and Cyber Law

**Unit 3: Cybersecurity in the Digital Age**

Overview of Social Media and its Security

Cybersecurity of Digital Devices

Tools and Technology for Cybersecurity

Cybersecurity Plans and Crisis Management

Security Controls

**Unit 4: Risk-Based Assessment and Compliance**

Risk-Based Assessment and Audit

Overview of Cybersecurity Compliance

Best Practices for Cybersecurity

Do's and Don'ts for Cybersecurity

Platforms for Reporting and Combating Cybercrime

**Unit 5: Practical Hands-On Exercises**

Installing and Configuring Cybersecurity Tools

Implementing Security Controls

Conducting a Risk-Based Assessment

Responding to a Cybersecurity Incident

Developing a Cybersecurity Plan and Crisis Management Strategy

**Course Outcomes:**

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

**Mapping**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | **PSO 1** | **PSO 2** | **PSO 3** | **PSO 4** | **PSO 5** |
| CO 1 | 2 | 3 | 3 | 2 | 2 |
| CO 2 | 3 | 2 | 2 | 3 | 1 |
| CO 3 | 1 | 2 | 3 | 1 | 2 |
| CO 4 | 2 | 3 | 3 | 2 | 1 |
| CO 5 | 2 | 3 | 3 | 2 | 3 |

**Key Textbooks**

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

**References**

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

**Web Resources**

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