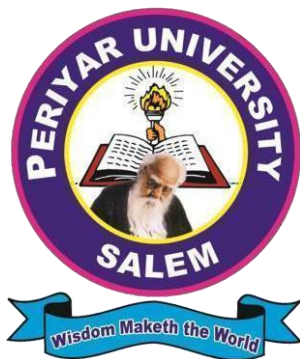


PERIYAR UNIVERSITY

SALEM – 636011



B.SC. VISUAL COMMUNICATION (ARTIFICIAL INTELLIGENCE)

CHOICE BASED CREDIT SYSTEM (CBCS)

**SYLLABUS FOR
B.SC. VISUAL COMMUNICATION (ARTIFICIAL
INTELLIGENCE)
(SEMESTER PATTERN)
(FOR THE STUDENTS ADMITTED FROM THE ACADEMIC YEAR 2026-2027
ONWARDS)**

B.Sc., VISUAL COMMUNICATION (ARTIFICIAL INTELLIGENCE)

Program Overview

Introducing the B.Sc Visual Communication (Artificial Intelligence) program, a cutting-edge undergraduate degree designed to provide learners with a comprehensive education in the ever-evolving fields of visual communication and postproduction for Film, Television, Podcasts, Web Series, and digital media platforms. This multidisciplinary program covers a diverse range of core subjects, including Graphic Design and Typography, Digital Drawing and Painting, Digital Storytelling and Scriptwriting, Photography and Videography, Publication Design, Image Editing and Color Management, Audio-Visual Editing, 2D and 3D Modelling, Artificial Intelligence **with critical AI verification using Gemini Pro and Perplexity Pro**, Design Thinking, Animation and Character Design, Compositing and Visual Effects, Advertising and Brand Communication, User Experience Design, Advanced 3D Texturing and Sculpting, Immersive Media Design, Media Entrepreneurship, Extended Reality Design, and a Capstone Project **with AI-assisted creative development and cross- platform validation**.

Upon completion of this comprehensive program, learners will possess the skills to articulate 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 **while critically evaluating AI-generated creative outputs across multiple platforms, verifying design recommendations through Gemini Pro and Perplexity Pro for accuracy and source credibility, and documenting creative processes through mobile-based portfolio development**.

By providing a holistic learning experience that combines theoretical knowledge with practical applications **enhanced through smartphone-based content documentation, multi-tool AI verification practices comparing outputs from Gemini Pro, Perplexity Pro, and emerging creative AI platforms, field observations in Tamil Nadu's media production houses, and voice-recorded technical explanations in Tamil and English for collaborative peer learning**, the BSc. Visual Communication program empowers learners to become innovative and adaptive professionals in the dynamic world of visual media. With the skills and expertise gained through this program, graduates will be prepared to excel in their chosen careers **as AI-literate creative professionals who can critically assess automated design systems, verify creative recommendations across multiple AI platforms with source citation analysis, document production workflows through mobile tools, and contribute ethically to both local and urban digital media ecosystems by strengthening visual communication and post-production practices across multiple media platforms in the Software 2.0 economy**.

Programme Outcomes

PO1: Visual Communication Expertise & Critical Analysis

Learn visual communication theories and storytelling while developing strong critical thinking skills to evaluate design quality and AI-generated content using tools like Gemini Pro and Perplexity Pro, plus conduct smartphone-based research and testing in Tamil Nadu's media environments.

PO2: Effective Visual Storytelling & Research Skills

Develop the ability to create compelling visual stories, conduct AI-assisted research with proper verification, build smartphone-based portfolios, and communicate complex creative ideas clearly in Tamil and English to clients, collaborators, and diverse audiences.

PO3: Ethical Media Practice & Social Responsibility

Practice ethical, inclusive, and culturally sensitive visual communication by checking AI content for bias, creating appropriate narratives for Tamil Nadu's diverse communities, and following sustainable media production practices.

PO4: Industry Readiness & Creative Leadership Potential

Gain skills for careers in Chennai's film industry, Coimbatore's digital agencies, advertising, OTT platforms, and emerging media sectors with AI literacy, cross-platform verification abilities, and potential to become an entrepreneur or creative leader.

PO5: Lifelong Learning & AI-Native Creative Proficiency

Develop a continuous learning mindset with AI literacy skills, critical evaluation of automated creative tools, smartphone-based workflows for professional portfolios, and ability to adapt to evolving technologies in Tamil Nadu's digital media ecosystem.

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.

PROGRAM SPECIFIC OUTCOME

PSO1: Apply Visual Communication Principles in Real-World Creative Production

Apply design principles, typography, color theory, and composition in actual projects while critically evaluating AI design recommendations through multi-tool verification and smartphone documentation for culturally appropriate work.

PSO2: Understand Media Evolution, Industry Trends & Sustainable Creative Practices

Study media technology evolution, industry growth patterns, and emerging technologies through AI-powered research with proper fact-checking, field observations in Tamil Nadu's production houses, and discussions on ethical sustainable practices.

PSO3: Master Brand Communication, Advertising Strategy & Digital Marketing with AI Verification

Learn brand identity design, advertising strategies, digital marketing, social media content, and analytics while verifying AI campaign recommendations and documenting successful Tamil Nadu brand campaigns through mobile workflows.

PSO4: Analyze Visual Media Ethics & Social Issues as Responsible Creative Citizens

Evaluate ethical challenges like representation equity, accessibility, cultural sensitivity, and AI content authenticity through multi-tool verification, community documentation, and inclusive design tested with diverse user groups.

PSO5: Develop Analytical & Critical Thinking to Evaluate Creative Effectiveness & AI Systems

Systematically measure visual campaign effectiveness using audience data, A/B testing, user feedback, and cross-verification of AI predictions to assess creative impact, cultural appropriateness, and business outcomes.

MAPPING OF POs With PSOs

	P01	P02	P03	P04	P05
PS01	Y	Y	Y	Y	Y
PS02	Y	Y	Y	Y	Y
PS03	Y	Y	Y	Y	Y
PS04	Y	Y	Y	Y	Y
PS05	Y	Y	Y	Y	Y

3-Strong,2-Medium,1-Low

EXAMINATIONS

The theory examination shall be three hour duration for each paper at the end of every semester. The candidate failing in any subject(s) will be permitted to appear in the subsequent examination. The practical examinations for core subjects and SBEC should be conducted at the end of the every semester.

Submission of record note books for practical examinations.

Candidates appearing for practical examinations should submit bonafide Record note books prescribed for practical examinations, Otherwise the candidates will not be permitted to appear for the practical examinations. However, in genuine cases of the students who could not submit the record note books, they may be permitted to appear for the practical examinations, provided the concerned Head of the Department.

Revision of Regulations and Curriculum The University may revise/amend/ change the Regulations and Scheme of Examinations, as and when found necessary.

PASSING MINIMUM

Theory The candidate shall be declared to have passed the examination if the candidate secures not less than 40 marks put together out of 100 marks (CIA+EA). Minimum 40% should be secured (30 out of 75) in EA of each theory subject.

Practical / Project viva voce The candidate shall be declared to have passed the examination if the candidate secures not less than 40marks put together out of 100 marks (CIA + EA). Minimum 40% should be secured (24 out of 60) in EA of each Practical subject.

Marks Distribution and Question Paper Pattern for B.Sc., Theory –Marks Distribution

Maximum Marks : 100 Marks

External [EA] : 75 Marks Internal [CIA] : 25 Marks

Theory - Question Paper Pattern [External] (Total Marks: 75)

Section	Approaches	Mark Pattern
A	One word (Answer all questions & Three questions from each unit)	500 to 1000 words (Answer ALL questions & One question from each unit with Internal Choice)
B	100 to 200 words (Answer any Two out of five questions & One question from each unit)	2X5 = 10 (Analytical type questions)
C	500 to 1000 words (Answer ALL questions & One question from each unit with Internal Choice)	5X10 = 50 (Essay type questions)

Theory - Internal Marks Distribution (Total Marks: 25)

Attendance : 5 Marks Assignment : 5 Marks Test : 15 Marks

Practical - Marks Distribution Maximum Marks : 100 Marks External [EA] : 60 Marks Internal [CIA] : 40 Marks

Project Evaluation:

Evaluation (External) : 80 Marks Internal : 20 Marks

COMMENCEMENT OF THIS REGULATION: These regulations shall take effect from the academic year 2026-2027, i.e, for students who are to be admitted to the first year of the programme during the academic year 2026-2027 and thereafter.

Curriculum Structure for BSc Visual Communication (Artificial Intelligence)
First Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART - I	Language	Theory	Language Tamil	6	3	25	75	100	3
PART – II	Language	Theory	English	6	3	25	75	100	3
PART – III	Core - I	Theory	Introduction to Visual Communication	4	4	25	75	100	3
PART – III	Core – II	Theory	Introduction to Artificial Intelligence	4	4	25	75	100	3
PART – III	Core – III	Practical	Visual Arts	2	2	40	60	100	3
PART – III	Allied – I	Practical	Graphic Design and Typography	4	4	40	60	100	3
PART – IV	NMEC - I	Practical	Digital Storytelling and Scriptwriting	2	2	40	60	100	3
PART – IV	Common to all UG Courses	Theory	YOGA	2	1	25	75	100	3
			Total	30	23			800	

Second Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART - I	Language	Theory	Language Tamil	6	3	25	75	100	3
PART – II	Language	Theory	English	6	3	25	75	100	3
PART – III	Core - IV	Theory	Design Principles	4	4	25	75	100	3
PART – III	Core – V	Practical	Digital Photography	4	4	40	60	100	3
PART – III	Core – VI	Practical	Image Editing and Color Management with AI Integration	2	2	40	60	100	3
PART – III	Allied – II	Practical	Basics of Animation	4	4	40	60	100	3
PART – IV	NMEC - II	Practical	Digital Photography	2	2	40	60	100	3
PART – IV	Common to all UG Courses	Theory	Disaster Management	2	1	25	75	100	3
PART – IV	NMSDC	Theory / Practical	NM		2	25	75	100	3
			Total	30	25			900	

Third Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART - I	Language	Theory	Language Tamil	6	3	25	75	100	3
PART – II	Language	Theory	English	6	3	25	75	100	3
PART – III	Core - VII	Theory	Communication & Media Theories	5	5	25	75	100	3
PART – III	Allied – III	Practical	Audio & Video Production	4	4	40	60	100	3
PART – III	Elective – I	Practical	AI & Open sources for Media	4	3	40	60	100	3
PART – III	SEC – I	Practical	Social Media Digital Marketing	2	2	40	60	100	3
PART – IV		Practical	Health and Wellness	1	1	40	60	100	3
PART – IV	NMSDC	Theory / Practical	NM	2	2	25	75	100	3
			Total	30	23			800	

Fourth Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART - I	Language	Theory	Language Tamil	6	3	25	75	100	3
PART – II	Language	Theory	English	6	3	25	75	100	3
PART – III	Core - VIII	Theory	Film Appreciation and Analysis	4	5	25	75	100	3
PART – III	Core - IX	Practical	AI & Media Production	4	5	40	60	100	3
PART – III	Allied – IV	Practical	Compositing and Visual Effects	4	4	40	60	100	3
PART – III	Elective – II	Practical	Script Writing and Storyboard Development	2	3	40	60	100	3
PART – III	SEC – II	Theory	Design Thinking	2	2	40	60	100	3
PART – IV	NMSDC	Theory / Practical	NM	2	2	25	75	100	3
			Total	30	27			800	

Fifth Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART – III	Core - X	Theory	Advertising and Brand Communication	6	5	25	75	100	3
PART – III	Core - XI	Theory	Media Law & Ethics	6	5	25	75	100	3
PART – III	Core - XII	Practical	AI in UI & UX Design	6	5	40	60	100	3
PART – III	Elective – III	Practical	AD Production	2	3	40	60	100	3
PART – III	SEC – III	Theory	Digital Journalism	4	2	25	75	100	3
PART – IV			Summer Internship/Industrial Training	2	2	20	80	100	3
PART – IV	Common to all UG Courses	Theory	Environmental Studies	2	2	25	75	100	3
PART – IV	NMSDC	Theory / Practical	NM	2	2				3
			Total	30	26			700	

Sixth Semester

PART	COURSE GROUP	PART TYPE	SUBJECT NAME	Hrs/ Week	Credits	Max. Marks			Exam Hrs
						INT	EXT	Total	
PART – III	Core - XIII	Theory	Media Culture & Society	6	5	25	75	100	3
PART – III	Core – XIV	Theory	Artificial Intelligence (AI) in Media Management	6	5	25	75	100	3
PART – III	Core – XV	Practical	OTT Content Production & Marketing	6	5	40	60	100	3
PART – III	Core – XVI	Project	Capstone Project	5	5	40	60	100	3
PART – III	Core - XVII	Practical	Short Filmmaking (Fiction or Non-fiction)	5	5	40	60	100	3
PART – IV	Common to all UG Courses		Extension Activities/Fieldwork		1			100	3
PART – IV	NMSDC	Theory / Practical	NM	2	2	25	75	100	3
			Total	30	28			700	

Consolidated Semester wise and Component wise Credit distribution

cc	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	14	14	12	17	18	25	100
Part IV	3	5	5	4	8	2	27
Part V	-	-	-	-	-	1	1
Total	23	25	23	27	26	28	152

*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 off beat situations, Discussion, Debating or Presentations	

Detailed Syllabus for BSc Visual Communication (Artificial Intelligence)

SEMESTER - I

Introduction to Visual Communication (Theory)

COURSE OBJECTIVES:

Make the students understand various aspects of visual communication.

Implement the communication process in different forms of images.

Analyze Visuals from a theoretical aspect.

Transform images with visuals and color as a communication tool.

Detailed Syllabus

Unit I – Foundations of Visual Communication

Role of eye and brain in visual communication process. Scope and importance of visual communication. Types and functions of communication. Basic models of communication. Mass communication and media systems.

Unit II – Elements and Principles of Visual Design

Elements of design including line, shape, form, color, texture, and space. Principles of design such as balance, contrast, harmony, rhythm, emphasis, and proportion. Fundamentals of color theory and psychological impact of colors. Typography and its applications. Visual perception and Gestalt principles.

Unit III – Media Forms and Visual Representation

Classification of media including print, electronic, and digital media. Visual representation in photography. Basics of camera, framing, and composition. Introduction to film and video production. Visual language and techniques in media. Role of visuals in advertising and public communication.

Unit IV – Understanding Communication and Semiotics

Introduction to semiotics. Signs, symbols, and meaning. Denotation and connotation. Levels of meaning in visual texts. Technical, semantic, and pragmatic levels of communication. Application of semiotics in visual media and communication practices.

Unit V – Emerging Trends in Visual Communication

Emerging visual technologies including digital media, Augmented Reality (AR), Virtual Reality (VR), and Artificial Intelligence (AI) in media. Impact of social media on visual communication practices. Digital transformation and audience engagement. Future trends in visual culture and communication technologies.

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

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

References

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

Web Resources

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

Introduction to Artificial Intelligence

COURSE OBJECTIVES

- This course aims to introduce students to Artificial Intelligence (AI),
- focusing on foundational concepts, methodologies, and its transformative impact on media and visual communication sectors.

Detailed Syllabus

Unit I Foundations of Artificial Intelligence

Definition, history, and evolution of AI - Difference between AI, Machine Learning (ML), Deep Learning (DL) - Types of AI: Narrow AI, General AI, Generative AI - AI in creative industries: overview - Ethics in AI: plagiarism, copyright, biases, transparency.

Case study: DeepMind's AlphaGo and the ethics of AI in competitive gaming

Unit II Machine Learning Concepts for Media & Design

What is Machine Learning - Types of ML: Supervised, Unsupervised, Reinforcement - Basic workflows: dataset → training → model → output. - Understanding datasets: images, video, text. - Introduction to Computer Vision - AI for colour analysis, image classification, object detection.

Unit III Machine Learning Basics

ML Algorithms: Brief overview of regression, decision trees, SVMs, and neural networks with simple use cases. **Data Preparation:** Importance of data quality; basic methods for cleaning, preprocessing, and feature extraction. **Neural Networks & Deep Learning:** Intro to neural network concepts, basic architectures, and applications in computer vision and NLP

Unit IV AI in Media Production & Communication

AI-generated imagery and artwork - Text-to-image systems (Midjourney, DALL·E, Adobe Firefly) - AI in photography: auto-enhancements, noise reduction - AI in video editing: automated cuts, colour grading, motion tracking - AI in sound: voice cloning, sound cleanup - AI in content automation (storyboards, scriptwriting, social media creatives) - AI-driven UX/UI design tools.

Case study: Adobe Firefly's impact on creative workflows Practice: Understand DALL – E Webpage Interface and Adobe Firefly interface

Unit V Ethics and Future of AI in Media

Ethical AI: bias, privacy, and accountability: Challenges of bias in AI models; Privacy concerns with AI applications; Ensuring accountability in AI decisions; Ethical guidelines for AI development and deployment. Emerging AI trends in media and communication: Latest advancements in AI technologies affecting media; AI in content creation, virtual reality, and interactive storytelling; Future of AI-driven analytics in audience engagement and content optimization. Impact of AI on jobs in media and communication; Case studies from advertising, film, gaming, AR/VR.

Case study: The Guardian's use of AI in journalism and bias challenges

Practice: Make ad Content using AI with images and Animations

Mapping

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

Key Text books

1. "Artificial Intelligence: A Guide for Thinking Humans" by Melanie Mitchell.
2. "Pattern Recognition and Machine Learning" by Christopher M. Bishop.
3. "Natural Language Processing in Action" by Lane, Howard, and Hapke.
4. Trivedi, M.C., —A Classical Approach to Artificial Intelligence, Khanna Publishing House, Delhi.

Reference Book (s) :

- 1."Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy" by Cathy O'Neil.
- 2."Hello World: Being Human in the Age of Algorithms" by Hannah Fry.
- 3.Elaine Rich and Kevin Knight, —Artificial Intelligence, Tata McGraw Hill

Course Objectives:

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

Detailed Syllabus

Unit 1: Understanding Graphic Design

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

Unit 2: Design Process

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

Unit 3: Typography

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

Unit 4: Grid and Layout

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

Unit 5: Composition and Color

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

Practical Exercise -Record

- Create a visual composition using basic elements of design (lines, shapes, and forms).
- Design a balanced layout incorporating proximity and alignment principles.
- Develop a color palette based on color theory and color associations.
- Analyze an existing design and critique its use of design elements and principles.
- Redesign a poorly balanced composition by applying design principles.
- Draw a complex pattern using multiple shapes and forms.
- Design a unique, hand-lettered alphabet.
- Demonstrate ability to create different shapes and forms, and explore how to manipulate them to achieve different effects.

Graphic Design and Typography Record

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

Practical Examination

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

Mapping

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

Key Textbooks

White, A. W. (2011). The Elements of Graphic Design. United States: Allworth Press.

Samara, T. (2012). Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solu. United States: Rockport Publishers.

Stewart, S., Dabner, D., Vickress, A. (2020). Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media. United Kingdom: Thames & Hudson.

Vienne, V., Heller, S. (2015). Becoming a Graphic and Digital Designer: A Guide to Careers in Design. Germany: Wiley.

Santoro, S. W., Santoro, E. (2013). Guide to Graphic Design. United States: Pearson Education.

References

Phillips, J. C., Lupton, E. (2015). Graphic Design: The New Basics: Second Edition, Revised and Expanded. United States: Princeton Architectural Press.

Casey, A., Calvert, S., Dabner, D. (2010). The New Graphic Design School: A Foundation Course in Principles and Practice. United Kingdom: Wiley.

Dabner, D., Stewart, S., Zempol, E. (2013). Graphic Design School: The Principles and Practice of Graphic Design. United States: Wiley.

Reveley, R. (2019). Learn Graphic Design (Page by Page): 50 Exercises in Colour, Composition, Typography, Branding, Packaging, Editorial Design and Contextual Studies. (n.p.): Independently Published.

Frasie, R. (2018). Graphic Design Handbook. United States: Independently Published.

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

Web Resources

Journal of Graphic Design - <https://www.journalofgraphicdesign.com/>

Communication Arts - <https://www.commartarts.com/>

Eye Magazine - <https://www.eyemagazine.com/>

Print Magazine - <https://www.printmag.com/>

How Design - <https://www.howdesign.com/>

Visual Arts (Practical)

Course Objectives

To develop basic drawing and sketching skills.
To understand perspective, composition, and visual representation techniques.
To develop knowledge of human anatomy and nature drawing.
To learn typography, logo creation, and advertisement design basics.
To understand color theory and its applications in visual arts.

Detailed Syllabus

Procedural Knowledge on Drawing and Illustration (Viva/Written Test Topics for Practical Examination)

Unit I – Basic Drawing and Sketching

Introduction to drawing materials and techniques. Basic geometrical shapes, lines, shading, light and shadow techniques. Still life drawing and composition exercises. Drawing of simple objects, boxes, and shapes.

Unit II – Perspective and Landscape Drawing

Introduction to perspective drawing and spatial representation. One-point and two-point perspective. Drawing railway tracks, roads, street views, school, college, bus stand, and home perspectives. Landscape and nature drawing techniques.

Unit III – Human Features and Nature Studies

Basic study of human anatomy and facial features. Drawing eyes, nose, lips, ears, hair styles, head, children, men, and women. Drawing trees, plants, leaves, fruits, and vegetables.

Unit IV – Typography, Logo and Advertisement Design

Basics of lettering and typography. Logo styles and symbol creation. Designing visiting cards, posters, advertisements, and film posters. Introduction to visual branding and graphic representation.

Unit V – Color Theory and Photography Basics

Introduction to primary, secondary, tertiary, warm, and cool colors. Color combinations and applications in visual arts. Basics of photography and studio advertisement photography. Study of international flags and brand color identity.

Exercise :

(Any Ten of the Following Exercises Should Be Included in the Record Work)

Draw basic geometrical shapes using line and shading techniques.
Create light and shadow compositions using pencil shading methods.
Draw one-point and two-point perspective views of buildings or roads.
Create a landscape drawing based on nature or market scenes.
Draw still life objects with proper composition and balance.
Sketch human facial features such as eyes, nose, lips, ears, and hairstyles.
Draw full human figures including children, men, and women.
Create drawings of trees, plants, leaves, fruits, and vegetables.
Design logos using different typography and symbol styles.
Create a visiting card layout using typography and design principles.
Design posters for social awareness, films, or commercial products.
Create print advertisement layouts using images, colors, and typography.
Prepare color charts showing primary, secondary, tertiary, warm, and cool colors.
Create brand color studies based on popular brands and international flags.
Capture and present basic studio photographs for advertisement or product photography.

Mapping

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

Digital Painting and Drawing Record

Students should to keep a record of their Digital Painting and Drawing works in the form of album or a slideshow. If reference images are used, both the original and recreated Digital Painting/Drawing should be presented side-by-side in the record. A minimum of five Digital Paintings from various genre will be the minimum requirement. A Description of Intent, Purpose and Vision for each Digital Matte Painting should be included.

Practical Examination

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

Key Textbooks

Mattingly, D. B. (2011). *The Digital Matte Painting Handbook*. John Wiley & Sons.

3dtotal Publishing. (2020). *Beginner's Guide to Digital Painting in Photoshop 2nd Edition*. 3DTotal Publishing.

Dinur, E. (2021). *The Complete Guide to Photorealism for Visual Effects, Visualization and Games*. Routledge.

References

Bloom, S. R. (2012). *Digital Painting in Photoshop*. CRC Press.

Dinur, E. (2021). *The Complete Guide to Photorealism for Visual Effects, Visualization and Games*. Routledge.

Mattingly, D. B. (2011). *The Digital Matte Painting Handbook*. John Wiley & Sons.

Whitt, P. (2020). *Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open-Source Image Editor*. Apress.

Kuhlman, G. (2019). *GIMP for Beginners: First 12 Skills*. Independently Published.

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

Course Objectives

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

Detailed Syllabus

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)

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

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

References

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

Web Resources

Journal of Screenwriting - <https://www.intellectbooks.com/journal-of-screenwriting>

Storytelling, Self, Society - <https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml>

Journal of Digital Storytelling - <http://journals.sfu.ca/jds/index.php/jds/index>

The Journal of Popular Film and Television - <https://www.tandfonline.com/loi/vjpf20>

New Review of Film and Television Studies - <https://www.tandfonline.com/loi/rfts20>

International Documentary Association - <https://www.documentary.org/>

SEMESTER II

DESIGN PRINCIPLES (Theory)

Course Objectives:

- To instill ethics, values, and responsibilities observed in design practices.
- To understand and appreciate the interdisciplinary nature of design.
- To understand the psychological nature of visual perception.
- To develop knowledge of design elements and design principles.
- To encourage creative thinking, conceptualization, and problem-solving skills.
- To introduce students to professional practices and applications in design fields.

Detailed Syllabus:

UNIT I – ORIENTATION

Introduction to craft, art, and design and the differences between them. Meaning, scope, and importance of design in everyday life. Understanding the design process and stages of design thinking. Nature and objectives of design education. Relationship between design and society, culture, and technology. Ethics and responsibilities in design practices.

UNIT II – VISUAL PERCEPTION AND DESIGN PRINCIPLES

Understanding visual perception and aesthetics in design communication. Gestalt principles and laws of grouping. Principles of design including balance, harmony, emphasis, rhythm, movement, pattern, contrast, unity, proportion, hierarchy, symmetry, asymmetry, and positive-negative space.

UNIT III – BASIC ELEMENTS OF DESIGN

Study of point, line, shape, form, texture, color, and space as basic elements of design. Types and characteristics of shapes and forms. Introduction to color theory including primary, secondary, tertiary, warm, and cool colors. Color harmony and psychological effects of colors. Texture, pattern, and their applications in visual design. Use of design elements in creative communication.

UNIT IV – PROBLEM IDENTIFICATION AND DESIGN PROCESS

Introduction to design problems and problem-solving methods. Observation and research techniques. Problem identification and definition. Brainstorming, mind mapping, ideation, and conceptualization methods. Sketching and visualization techniques. Creative thinking and innovation in design process.

UNIT V – DESIGN APPLICATIONS

Applications of design in visual communication, branding, multimedia, advertising, product design, and digital media. Basics of typography and layout design. Role of design in branding and communication. Introduction to contemporary design trends and technologies. Emerging trends including AI, AR, VR, and interactive media in design.

Key Textbooks

- Design Basics – David A. Lauer & Stephen Pentak
- The Elements of Design – Gail Greet Hannah
- Universal Principles of Design – William Lidwell, Kritina Holden & Jill Butler
- Interaction of Color – Josef Albers
- Design Drawing – Francis D. K. Ching
- Introduction to Design – Alan Pipes
- Graphic Design: The New Basics – Ellen Lupton & Jennifer Cole Phillips
- The Design of Everyday Things – Don Norman

References

Ways of Seeing – John Berger
Visual Grammar – Christian Leborg
A Primer of Visual Literacy – Donis A. Dondis
Design as Art – Bruno Munari
Thinking with Type – Ellen Lupton
The Art of Color – Johannes Itten
Visual Thinking – Rudolf Arnheim
Grid Systems in Graphic Design – Josef Müller-Brockmann
Basics Design: Design Thinking – Gavin Ambrose & Paul Harris
Meggs' History of Graphic Design – Philip B. Meggs & Alston W. Purvis

Mapping

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	2	1	3	1	1
CO 2	3	3	3	3	2
CO 3	2	3	2	3	1
CO 4	2	2	3	2	1
CO 5	1	3	2	2	3

Digital Photography (Practical)

Course Objectives

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

Detailed Syllabus:

Procedural Knowledge on photography (Viva/Written Test Topics for Practical Examination)

Unit 1: Introduction to photography

History of photography Composition and framing in photography. The rule of thirds, Leading lines, understanding the principles of composition (balance, contrast), Manual and autofocus, Camera Movements and angles: Wide, Close up, Zoom, Pan, Tilt, and Aerial; Settings and subjects: Selecting the right setting for your subject and how to choose the right subject for your setting. Importing images: Pictographic Learning how to transfer images from your camera to your computer and organize them.

Unit 2: Understanding the Camera, Visual Perception and storytelling:

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

Unit 3: Camera Design, Structure, and Operations:

Mastering Camera Settings: Aperture, shutter speed, focal length, and depth of field, Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Using long exposures, panning, and other techniques to create creative photographs; Basics for the Preparation of Panoramic Picture; Focus: Understanding the importance of choosing the right focus point for your subject, Exploring the pros and cons of manual and autofocus; Selecting autofocus points: Understanding how to choose the right autofocus points for your subject., Focusing for effect: Creating interesting and creative photos by controlling the focus in different ways.

Unit 4: Equipment Familiarisation:

Hands-on practice with different cameras, lenses, filters, Colour Correcting Filters, Diffusion Filters, and mobile photography; Film Camera Types: RED, ARRI, Sony, Blackmagic, and their Characteristics; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: normal, close up lens, telephoto, macro special lenses - mechanism and structure extensions. Functions of Sensor, Menus and Options in DSLR, Memory Card, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters, 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.

Unit 5: Light, Light sources and Lighting techniques

Properties of Light – Additive and Subtractive Light – Contrast and Lighting Ratios – Direct and Indirect Light; *Lighting Techniques*: Three point and Five Point Lighting; Techniques for controlling lighting, color temperature control; *Outdoor Lighting*: Techniques, Challenges, and Solutions, Studio Lighting: Equipment, Techniques, and Accessories, *Light Sources*: Natural and Artificial Lights, *Understanding Light*: Direct Light, Diffused Light, Reflected Light, Hard Light, Soft Light, *Photography Lighting*: Flash, Strobe and Continuous Light, Lighting Setup: Hard Light, Fill Light, Back Light, Rim Light, Background Light, Three Point Light Setup, Advanced Light Setup, Portrait Lighting Setup. Techniques for capturing action and movement, capturing portraits, capturing landscapes, capturing low light scenes, Using light to create impact and mood in photographs

Suggested Practical Exercises for Photography:

- Create a series of photographs that capture a single moment in time from different angles.
- Have students take multiple photos of a single moment (like someone jumping in the air) from different angles (side view, front view, back view, below, above, etc.)
- Capture a series of photographs that tell a story without any words.
- Have students take a series of 3-5 photos that show a simple story or sequence of events without using any words.
- Create a series of photographs that use light and shadow to create a mood.
- Have students take a series of 3-5 photos experimenting with different types of lighting (natural, artificial) and angles to create different moods (dramatic, joyful, somber, etc.)
- Create a series of photographs that capture a scene from different perspectives.

Have students take a series of 3-5 photos of the same scene (landscape, city street, building, etc.) from different perspectives (close up, far away, high angle, low angle, etc.)

Create a series of photographs that capture a single subject from different angles.

Have students take a series of 3-5 photos of a single subject (person, object, animal) from different angles (side view, front view, back view, below, above, etc.)

Practice landscape photography by taking photos of various landscapes and experimenting with different compositions and lighting conditions.

Have students take a series of landscape photos using different compositional techniques (rule of thirds, symmetry, framing) and lighting (sunrise, sunset, midday, overcast)

Practice portrait photography by taking portraits of friends or family members, experimenting with different poses and lighting setups.

Have students take a series of portrait photos using different poses, facial expressions, and lighting setups (Rembrandt, loop, split)

Practice action photography by taking photos of moving subjects (e.g. sports, animals) and experimenting with different shutter speeds to freeze or blur motion.

Have students take a series of action photos using fast and slow shutter speeds to capture motion in different ways.

Practice street photography by taking candid photos of people and scenes in a public setting.

Have students shoot a series of candid street photos capturing spontaneous moments, interesting scenes, and intriguing subjects.

Practice architectural photography by taking photos of buildings and experimenting with different compositions and techniques for capturing the structure and design of the buildings.

Have students shoot a series of architectural photos using different compositions (symmetrical, rule of thirds) and angles (below, straight on, above) to capture the details and geometry of buildings.

Practical Examination

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

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

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

Bull, S. (2020). *A Companion to Photography*. John Wiley & Sons.

Carucci, J. (2013). *Digital SLR Video and Filmmaking For Dummies*. John Wiley & Sons.

Andersson, B. (2015). *The DSLR Filmmaker's Handbook: Real-World Production Techniques*. John Wiley & Sons.

Cheng, E. (2015). *Aerial Photography and Videography Using Drones*. Peachpit Press.

Ducker, R. (2019). *Tell Your Story with Light: The Basic Guide to Great Photos and Video*. Amazon Digital Services LLC - KDP Print US.

Freeman, N. (2019). *Film Noir Photography*. The Crowood Press.

Greig, R. (2021). *Professional Photography Collection: All the Best Articles, All the Best Photographers*. Future Publishing Limited.

References

- Tasabehji, Y., & Tasabehji, M. (2022). *The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way*. Page Street Publishing. [1][1][1]
[SEP][SEP][SEP]
- Valenzuela, R. (2020). *The Successful Professional Photographer*. Rocky Nook, Inc.
- Cheng, E. (2015). *Aerial Photography and Videography Using Drones*. Peachpit Press.
- Davenport, A. (1999). *The History of Photography: An Overview*. UNM Press.
- Davis, H. (2011). *Creative Landscapes: Digital Photography Tips and Techniques*. John Wiley & Sons.
- Frohlich, D. M. (2004). *Audiophotography: Bringing Photos to Life with Sounds*. Springer Science & Business Media.
- Higgins, M. (2016). *Time-Lapse Photography: Art and Techniques*. The Crowood Press.

Web Resources for Photography

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

Basics of Animation (Practical)

Course Objectives :

This course provides a comprehensive introduction to 2D sketching and animation using Adobe Animate.

Students will learn the fundamentals of 2D animation, from sketching to creating interactive animations with ActionScript.

The course covers both basic and advanced techniques, preparing students to create professional-quality animations and interactive content.

Detailed Syllabus:

Procedural Knowledge on Basics of Animation (Viva/Written Test Topics for Practical Examination)

Unit I: Animation:

What is meant by Animation – Why we need Animation – Types of Animation 2D & 3D – Theory of 2D Animation – Theory of 3D Animation – Difference between Graphics & Animation – Application of 2D & 3D Animation – History of Animation – Softwares.

Unit II: 2D Animation:

Traditional 2D Animation Concept – Types of 2D Animation – Techniques of 2D Animation – Color – Text – Formation – Size – Script Animation – Time Line Effects –Application of 2D Animation – Characterization 2D – Principle of 2D Animation – Concept Development.

Unit III: 3D Animation:

2D Animation & its Concepts – Types of 2D Animation – Cycle & Non-Cycle Animation – Theory of Character 2D Animation – 2D Transition Animation – Cut-Out & Frame-by-Frame 2D Animation – Coloring & Background Design in 2D Animation – 2D Camera Movements and Scene Composition – Applications & Software of 2D Animation.

Unit IV: Principles of Animation:

Time & space in animation- principles of animation-character animation-Lip-syncing walk cycle- Animating expression- Body expressions.

Unit V: Animation Formats:

Concept Development – Scripting – Story Developing – Output Formats – Audio Formats & Video Formats – Colors – Color Cycle – Color Formats – 2D Production Budgets – 2D Animated Movies – Fields in 2D Animation.

Detailed Exercises

Basics of Animation Record (Any ten of the following exercises should be included in the record in print or in Digital Format)

Fundamentals of Sketching: Basic shapes, lines, and forms

Character Design: Proportions, anatomy, and gesture drawing

Background and Environment Sketching: Perspective, landscapes, and interiors

Gestalt Principles: Application of Gestalt Principles in 2D Animation

Basic Animation Principles: Squash and stretch, timing, and spacing

Creating Simple Animations: Frame-by-frame animation, keyframes, and tweening

Animating Characters: Walk cycles, facial expressions, and basic movements

Complex Movements: Running, jumping, and dynamic actions

Facial Animation: Techniques for animating lip-sync and expressions

Effects Animation: Adding effects like explosions, smoke, and water

Camera Movements: Panning, zooming, and tracking shots
Creating Interactive Animations: Buttons, movie clips, and navigation
Event Handling: Responding to user inputs and events
Animation Control: Controlling animation playback with ActionScript
Interaction Control: Create an interactive animation or game

Practical Examination

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

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Animation records and stock videos. Students can also be asked to create Animation for practical demonstration of their competency in Animation .Viva or Written examination can be based on the Procedural Knowledge on Animation.

Mapping

PSO	CO1	CO2	CO3	CO4	CO5
PSO1	2	3	3	2	1
PSO2	2	3	3	2	2
PSO3	3	3	3	2	3
PSO4	1	1	3	3	2
PSO5	2	3	3	2	2
PSO6	1	1	2	2	1
PSO7	2	3	3	2	3

REFERENCE

“Adobe Animate Classroom in a Book (2021 Release)” by Russell Chun
 “Learning ActionScript 0: A Beginner’s Guide” by Rich Shupe and Zevan Rosser
 “The Animator’s Survival Kit” by Richard Williams
 Joestadaro, Donkim, Maya 6.0 Bible.
 Kelly LdotMurtock, 3DS Max Bible.
 Tom Meade, ShinsakuArima
 Maya 8.0: The Complete Reference, Tata McGraw Hill.
 Animators survival kit Richard William.

Key Textbooks

Tavakoli, T. (2016). Graphic design with Canva: Design professional graphics for web and print. Packt Publishing Ltd.
 Brelsford, N. (2018). Canva: The ultimate guide to visual content marketing. Apress.
 Kello, S. (2017). Content marketing with Canva: Create stunning visuals on a budget. Business Expert Press.
 Gatten, C. (2016). Canva master class: A step-by-step guide to becoming a Canva expert. Amazon Digital Services LLC.
 Hoppe, J. (2020). Adobe Illustrator. Rocky Nook, Inc.

Image Editing and Color Management (Practical)

Course Objectives:

Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images.

Master the use of various photo editing software and tools to manipulate images, including cropping, exposure and color correction, black and white conversion, and advanced retouching techniques.

Develop advanced photo editing skills and techniques such as selective color correction, split toning, and creative color grading to enhance the visual impact of digital images.

Demonstrate the ability to manage color profiles and optimize images for different output formats, including print and web, while maintaining color accuracy and consistency.

Apply critical thinking and problem-solving skills to identify and resolve common issues in digital images, such as lens distortion, perspective distortion, and noise, using a range of photo editing techniques and tools.

Detailed Syllabus:

Procedural Knowledge on Image Editing and Color Management (Viva/Written Test Topics for Practical Examination)

Unit 1

Fundamentals of Digital Photography ,Image Formats (RAW, JPEG, PNG, TIFF, WebP) ,Introduction to Photoshop, GIMP AI-powered Image Editing ,Prompt Engineering for Image Editing ,AI Ethics in Image Generation , RAW Processing using AI Histogram Analysis ,AI Exposure Correction ,AI Auto Color Enhancement

Unit 2: Advanced Photo Editing Techniques

Advanced Color Correction ,Selective Color Editing ,AI Skin Retouching ,AI Portrait Enhancement ,AI Noise Reduction AI Sharpening ,AI Black & White Conversion ,AI Image Restoration

Unit 3: Advanced Editing Tools and Techniques

Layers and Blend Modes ,AI Object Selection ,AI Masking ,AI Compositing ,AI Content-Aware Fill ,AI Sky Replacement AI Image Expansion ,AI Artistic Filters ,AI Text-to-Image Generation

Unit 4: Color Management

Color Theory ,AI Color Grading ,Cinematic Color Styles , Skin Tone Correction ,ICC Profiles ,AI Batch Color Correction ,Monitor Calibration ,AI Color Matching

Unit 5: Workflow Optimization and Output

AI Batch Processing ,AI Presets ,AI Workflow Automation, AI Metadata Generation ,AI Caption Generation Print Optimization ,Web Optimization , Portfolio Development using AI

Detailed Practical Exercises

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

AI Component: Use AI-powered crop suggestions and composition assistance (Adobe Photoshop Generative AI/Canva Magic Edit). Compare AI-generated composition with manual composition.

Exercise 2: Exposure and Color Correction, Take a set of photos with different exposure settings, Use photo editing software to correct exposure and adjust brightness and contrast, Apply color correction techniques to correct any color casts or imbalances, Save the final images for print and web output.

AI Component: Apply AI Auto Tone, AI Auto Exposure, and AI Color Correction using Adobe Lightroom AI or Photoshop Neural Filters. Compare manual and AI results.

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

AI Component: Use AI Noise Reduction and AI Sharpening tools (Topaz Photo AI/Lightroom AI) and compare image quality with manual editing.

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

AI Component: Apply AI-powered Black & White conversion filters and compare tonal variations with manual adjustments.

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

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

AI Component: Use AI RAW enhancement features to optimize exposure, white balance, and color consistency automatically.

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

AI Component: Apply AI Color Grading presets and AI Selective Color Correction to achieve professional color consistency.

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

AI Component: Use AI Skin Retouching, AI Object Removal, and AI Photo Restoration tools for comparison with manual editing.

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

AI Component: Apply AI Layer Selection and AI-assisted Mask Refinement to improve editing efficiency.

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

AI Component: Use AI Panorama Stitching and AI HDR Enhancement features for automated image merging.

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

AI Component: Use AI Panorama Stitching and AI HDR Enhancement features for automated image merging.

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

Use AI-assisted monitor calibration recommendations and automatic color profile optimization.

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

AI Component: Apply AI Portrait Enhancement and AI Skin Tone Correction for natural-looking results.

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

AI Component: Use AI Batch Processing and AI-generated presets for automatic correction of multiple images.

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

AI Component: Apply AI display optimization for mobile, desktop, HDR, and print displays.

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

AI Component: Use AI print optimization to improve resolution, sharpness, and print color accuracy.

Exercise 17: Web Output and Optimization, Select a set of photos and prepare them for web output, Optimize the images for speed and quality, Experiment with different web image formats and sizes, Test the final images on different devices and web browsers **AI Component:** Use AI image optimization tools to compress images while maintaining quality and generate SEO-friendly image metadata.

Exercise 18: Presentation and Display, Select a set of photos and prepare them for a digital presentation or display, Apply color management techniques to ensure accurate colors and a consistent color profile, Experiment with different display technologies and devices, Test the final images on different displays and evaluate the color accuracy and quality **AI Component:** Use AI presentation tools to generate image layouts and optimize display quality automatically.

Exercise 19: Exercise 1: Restoring a Damaged Photograph, Find an old photograph that has been damaged or degraded over time., Scan the photograph at a high resolution to create a digital copy., Use photo editing software to restore the photograph, paying close attention to areas that have been damaged or degraded, such as scratches, dust, or faded colors, Enhance the overall quality of the image., **AI Component:** Restore the damaged photograph using AI Photo Restoration tools (Remini AI/Photoshop Neural Filters) and compare with manual restoration.

Exercise 20: Use advanced restoration techniques such as cloning, healing, and patching to restore areas that have been damaged or removed., Experiment with different restoration techniques and compare the results to determine the most effective method for each area of the photograph., Save the final restored image as a high-quality digital file and create a print for preservation. **AI Component:** Apply AI Generative Fill, AI Healing, and AI Content-Aware Restoration to reconstruct damaged portions and compare AI-assisted restoration with traditional techniques.

Image Editing and Color Management Record

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

Practical Examination

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

Records and Examination

Image Editing Record: Students should to keep a record of their image editing works in the form of album or a slideshow. Both Original and Edited Photos should be presented side-by-side in the record. A minimum of twenty edited photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph. Students should be able to explain what editing technique and color collection methods were deployed.

Mapping:

PSO	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	2	3	3	2	1
PSO 2	3	3	3	2	2
PSO 3	3	3	3	3	3
PSO 4	3	3	2	3	2
PSO 5	1	1	1	1	3

Key Textbooks

Kuhlman, G. (2019). GIMP for Beginners: First 12 Skills. Independently Published.

Abbott, J. (2021). The Digital Darkroom: The Definitive Guide to Photo Editing. Octopus Publishing Group.

Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open Source Image Editor. Apress.

References

Celebi, E., Lecca, M., & Smolka, B. (2015). Color Image and Video Enhancement. Springer.

Nichols, R. (2020). Mastering Adobe Photoshop Elements 2020: Supercharge your image editing using the latest features and techniques in Photoshop Elements, 2nd Edition. Packt Publishing Ltd.

Sharma, A. (2018). Understanding Color Management. John Wiley & Sons.

Whalley, R. (2015). Photoshop Layers: Professional Strength Image Editing. Lenscraft Photography.

Crathers, M. (2021). Photo Editing Basics: Powerful Photoshop Techniques Of The Professional Image Editor: Step By Step Photoshop Tutorials For Beginners. Independently Published.

NME - DIGITAL PHOTOGRAPHY (Practical)

Course Objectives:

- Explain the fundamental concepts and principles of photography and videography.
- Demonstrate the proper use of cameras and equipment such as lenses, lighting, and composition.
- Apply techniques for capturing portraits, landscapes, action shots, and low light scenes.
- Analyse and critique photographs and videos for aesthetics and effectiveness.
- Create a portfolio of photographs and short videos using skills and techniques from the course.

Detailed Syllabus:

Procedural Knowledge on photography and videography (Viva/Written Test Topics for Practical Examination)

UNIT I

History of photography – characteristics of light, types of cameras – Compact camera, SLR and DSLR structure and functions of camera.

UNIT II

Composition: Aperture- Usage, Shutter Speed -Usage, Depth of Field. Focal Length. Rule of Third. Basic Lighting- key light-fill light. Colour – shape – form – texture –pattern – depth – format – angles– frame – movement.

UNIT III

Techniques: Interchangeable lenses – macro photography – exposure – focusing –shutter speed – filters and common faults-Inputs and File Formats.

UNIT IV

Type of photography: News photography nature – architecture – wildlife – travel –funfairs – weddings – sports and people.

UNIT V

Ethical issues in photography – Codes of ethics for photographers, digital improvement, privacy, moral rights of subjects etc. Basic software of photo editing tools - Introduction to Photoshop.

Key Textbooks:

- Bull, S. (2020). A Companion to Photography. John Wiley & Sons.
- Carucci, J. (2013). Digital SLR Video and Filmmaking For Dummies. John Wiley & Sons.
- Anderson, B. (2015). The DSLR Filmmaker's Handbook: Real-World Production Techniques. John Wiley & Sons.
- Cheng, E. (2015). Aerial Photography and Videography Using Drones. Peach pit Press
- Ducker, R. (2019). Tell Your Story with Light: The Basic Guide to Great Photos and Video. Amazon Digital Services LLC - KDP Print US.
- Freeman, N. (2019). Film Noir Photography. The Cordwood Press.
- Grieg, R. (2021). Professional Photography Collection: All the Best Articles, All the Best Photographers. Future Publishing Limited.

Reference books:

Photo journalism – By the editors of time – life books New York.
Basic photography – John HedgeCoe. London: Collins & brown, 1993.
The colour photo book – Andreas Feininger. New Jersey: prentice – hall, 1969.
The colour book of photography – L.Lorelle . London: Focal press, 1956.
New introductory photographic course, John Hedgecoe’s, Mitchell Beazley, 1990.

Exercise:

Outdoor - Single / Group - people
Composition - Normal, Wide, Tele
Nature - Landscape - wide, Close up
Animals - Stale, Action
Still life
Advertising Photography
Architecture-interior-exterior
Action photography - Pan, freeze frame
Indoor photography - portrait - single, group
Lighting - top light, key light, back light, side light, low light, fill light, diffused light, spot light, Multiple Exposures.

Photography : Records and Examination:

Photography Record: Students should to keep a record of their photographic works in the form of album or a slideshow. A minimum of 30 photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph.

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

SEMESTER III

COMMUNICATION MEDIA THEORIES (Theory)

Course Objectives:

- To introduce the concepts, process, and functions of communication. To provide knowledge on major communication and media theories.
- To familiarize students with communication and media research methods and applications.
- To develop analytical understanding of media and audience behaviour
- To introduce the concepts, models, and practices of Development Communication. To understand the role of communication in social, cultural, political, and economic development.
- To enhance critical thinking and research skills in media and communication studies.
- To understand the role of communication in social, cultural, political, and economic development.
- To enhance critical thinking and research skills in media and communication studies.
- To create awareness about contemporary trends in digital and development communication.

Detailed Syllabus: Unit I – Introduction to Communication Theory

Meaning, nature, scope, and functions of communication theories. Evolution of communication studies. Types of communication including intrapersonal, interpersonal, group, and mass communication. Models of communication such as Aristotle Model, Lasswell Model, Shannon and Weaver Model, Berlo's SMCR Model, and Osgood and Schramm Model.

Unit 2: Normative Theories of Media

Authoritarian Theory, Libertarian Theory, Social Responsibility Theory, Soviet Communist Theory, Development Media Theory, and Democratic Participant Theory. Role of media in democracy, governance, public opinion, and social responsibility.

Unit 3: Media Effects and Audience Theories

Hypodermic Needle Theory, Two-Step Flow Theory, Multi-Step Flow Theory, Agenda Setting Theory, Uses and Gratifications Theory, Cultivation Theory, Spiral of Silence Theory, Media Dependency Theory, Reception Theory, and Active Audience concepts. Influence of media on audience behaviour, perception, and social change.

Unit 4: Critical and Cultural Theories

Gatekeeping Theory, Framing Theory, Semiotics and sign systems, Critical Theory and Frankfurt School, Political Economy of Media, Feminist Media Theory, Postmodernism and Media Culture, Cultural Studies, and Encoding-Decoding Theory.

Unit 5: New Media and Contemporary Communication

Characteristics of new media, digital communication, convergence culture, social media communication, participatory culture, citizen journalism, influencer culture, digital audiences, media ethics and regulation in digital platforms, artificial intelligence, and the future of communication.

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

Mass Communication Theory – Denis McQuail

Communication Theories: Origins, Methods and Uses in the Mass Media – Werner J. Severin & James W. Tankard Jr.

Theories of Human Communication – Stephen W. Littlejohn & Karen A. Foss

Mass Communication in India – Keval J. Kumar

Communication for Development and Social Change – Jan Servaes

References

Mass Media and Society – James Curran & Michael Gurevitch

Understanding Media: The Extensions of Man – Marshall McLuhan

Media Culture and Society – Paul Hodkinson

Communication Research Methods – John A. Lauer & David Asher

Diffusion of Innovations – Everett M. Rogers

Public Opinion – Walter Lippmann

Media, Culture and Society – Richard Collins, James Curran, Nicholas Garnham & Paddy Scannell

Communication Models for the Study of Mass Communications – Denis McQuail & Sven Windahl

Introduction to Mass Communication – Stanley J. Baran

Mass Communication: Principles and Concepts – Seema Hasan

Communication for Development – Bella Mody

The Process and Effects of Mass Communication – Wilbur Schramm & Donald F. Roberts

Media and Society – Graeme Burton

Mass Communication Research Methods – Anders Hansen, Simon Cottle, Ralph Negrine & Chris Newbold

Communication and Development: The Freirean Connection – Thomas L. McPhail

Digital Media and Society – Simon Lindgren

Audience Analysis – Denis McQuail

Television Culture – John Fiske

Media Effects Research – Jennings Bryant & Dolf Zillmann

Participatory Communication – Thomas Tufte & Paolo Mefalopulos

Audio & Video Production (Practical)

Audio-Visual Editing (Practical)

Audio Editing Record: Students should to keep a record of their audio editing works in the form of short clips. A minimum of twenty edited audio clips from various genre of audio recordings will be minimum requirement.

Students should be able to explain what editing technique were deployed.

1. Create a Advertisement
2. Create a PSA
3. Create a Storybook
4. Create a Jingle
5. Create a Interview program
6. Create a audio effects

Video Editing Record: Students should to keep a record of their video editing works in the form of short clips. A minimum of twenty edited audio clips from various genre of video recordings will be minimum requirement.

Students should be able to explain what editing technique were deployed. Students will be tested on on their knowledge of video editing software. Practicals may also include demonstration of their ability to edit video clips like dialogues, various editing techniques, and other common video editing tasks.

7. Create a title Card
8. Create a video song (the available movie songs can be used)
- Create a collage (the available movie songs/ clips can be used)
10. Create a video clip using various Transitions
11. Create a video clip using various Effects
- Create a video clip using matte(Blue/Green) removal technique

Mapping

PSO	CO1	CO2	CO3	CO4	CO5
PSO1:	2	3	3	1	1
PSO2:	3	3	3	1	3
PSO3:	3	3	3	1	3
PSO4:	2	2	3	1	1
PSO5:	1	2	2	1	3
PSO6:	1	2	2	2	2
PSO7:	2	2	2	2	3

Key Textbooks

Robert McLeish – *Radio Production*
Steve Savage – *The Art of Digital Audio Recording*
Alec Nisbett – *The Sound Studio*
Glen Sound – *Audio Production Worktext*
Rick Viers – *The Sound Effects Bible*
John Watkinson – *The Art of Digital Audio*

References

Keith Cohen – *Radio and Television Announcing*
Stanley R. Alten – *Audio in Media*
Tomlinson Holman – *Sound for Film and Television*
Carl Hausman, Philip Benoit & Lewis B. O'Donnell – *Modern Radio Production*
David Miles Huber – *Modern Recording Techniques*
Yewdall David Lewis – *Practical Art of Motion Picture Sound*
Tony Wigram – *Recording Techniques for Radio, Film and Television*
Jonathan Kern – *Sound Reporting: The NPR Guide to Audio Journalism and Production*
Jay Rose – *Producing Great Sound for Film and Video*
Andrew Boyd – *Broadcast Journalism: Techniques of Radio and Television News*

AI AND OPEN SOURCE FOR MEDIA (Practical's)

Course Objectives:

- To understand the fundamentals of Artificial Intelligence and Generative AI.
- To familiarize students with open-source AI tools used in media and journalism.
- To develop practical skills in AI-assisted content creation for text, image, audio, and video media.
- To train students in using AI technologies for journalism, multimedia production, and digital communication.
- To enhance critical evaluation skills for analysing AI-generated content and outputs.

Detailed Syllabus:

Procedural Knowledge on AI and Open Source for Media (Viva / Written Test Topics for Practical Examination)

Unit I – Fundamentals of AI and Open-Source AI Tools

Introduction to Artificial Intelligence and Generative AI – Basics of machine learning – AI tools used in media – Introduction to ChatGPT, Hugging Face, Stable Diffusion, and Runway ML – AI for text, image, audio, and video creation – Ethical use of AI tools.

Unit II – AI Applications in Media and Journalism

AI in journalism and news production – AI-assisted content creation – AI in social media, advertising, television, radio, and print media – Fake news, deepfakes, and media ethics – Best practices in AI-assisted journalism.

Unit III – Practical AI Tools and Media Workflows

Hands-on training with AI tools – AI-assisted script writing and content creation – AI tools for subtitles, dubbing, voice generation, and editing – Prompt writing techniques – AI-based content verification – AI in newsroom and media production workflows.

Unit IV – Practical Projects and Applications

Creating AI-generated news articles and multimedia content – AI-assisted podcasts, advertisements, and social media content – Hands-on projects using ChatGPT, DALL·E, Hugging Face, Canva AI, and Runway ML – AI storytelling and content verification projects.

Unit V – AI for Designing and Video Creation

AI tools for graphic design and video creation – AI-assisted video editing and animation – AI-based storyboard and script generation – Creating social media videos using AI – AI tools for voice-over, subtitles, and background music – Hands-on training with Canva AI, Runway ML, Adobe Express AI, and Pictor.

Suggested Practical Exercises for AI and Open Source for Media

(Any Ten of the Following Exercises Should Be Included in the Record in Print or Digital Format)

- Create AI-generated text content using ChatGPT for news or media writing.
- Generate AI-based images using tools such as DALL·E or Stable Diffusion.
- Create AI-assisted social media captions and promotional content.
- Compare human-written and AI-generated news articles.
- Identify fake news or deepfake media using AI verification tools.
- Create AI-assisted advertisements for digital media platforms.
- Generate subtitles and captions using AI tools.
- Produce AI-based voice-over or speech synthesis content.
- Create a short podcast script using AI writing tools.
- Design AI-generated posters and social media creatives using Canva AI.

Create a short AI-generated video using Runway ML or Pictor.
 Generate storyboard ideas and scripts using AI tools.
 Create a multimedia storytelling project using AI-generated text, image, audio, and video.
 Perform content authentication and reverse tracing using AI tools.
 Develop a final AI-assisted media production project integrating text, image, audio, and video content.

Software Tools

ChatGPT, Hugging Face, Stable Diffusion, DALL·E, Runway ML, Canva AI, Adobe Express AI, Pictory, Eleven Labs, Descript, OBS Studio, Audacity, Google Gemini, and other open-source AI media tools.

Mapping:

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

Key Textbooks

Stuart Russell & Peter Norvig – *Artificial Intelligence: A Modern Approach*

Rob Binns – *The Ethics of Artificial Intelligence*

Paul Keller – *The Journalist's Guide to AI*

Christian Fuchs – *Social Media: A Critical Introduction*

Darrell M. West – *The Future of Work: Robots, AI, and Automation*

Kjerstin Holt & Peter Dahlgren – *Media and the Making of Modern Society*

References

Hill, S. & Lashmar, P. – *Online Journalism: The Essential Guide*

Lev Manovich – *AI Aesthetics*

Kevin Roose – *Futureproof: 9 Rules for Humans in the Age of Automation*

David Meerman Scott – *The New Rules of Marketing and PR*

Philip N. Howard – *Lie Machines: How to Save Democracy from Troll Armies*

Nick Bostrom – *Superintelligence: Paths, Dangers, Strategies*

KPMG International – *AI in the Media and Entertainment Industry*

Bernard Marr – *Artificial Intelligence in Practice*

Andreas Kaplan & Michael Haenlein – *Siri, Siri in My Hand: Who's the Fairest in the Land?*

UNESCO – *Guidelines for the Governance of Digital Platforms*

SOCIAL MEDIA DIGITAL MARKETING (Practical's)

Course Objectives:

- To understand the fundamentals of digital and social media marketing.
- To develop practical skills in social media content creation and campaign management.
- To familiarize students with SEO, Google Ads, analytics, and digital marketing tools.
- To train students in website creation, digital branding, and e-commerce marketing.
- To enhance skills in content strategy, audience engagement, and online advertising.

Detailed Syllabus:

Procedural Knowledge on Social Media Digital Marketing (Viva / Written Test Topics for Practical Examination)

Unit I – Fundamentals of Digital Marketing and Online Presence

Introduction to digital marketing – Digital vs traditional marketing – Digital marketing funnel – Career opportunities in digital marketing – Importance of digital presence – Website creation basics – Domain booking and web hosting – Content Management Systems (CMS) – Introduction to WordPress and Shopify.

Unit II – Social Media Marketing and Content Creation

Creating and managing profiles on Facebook, Instagram, LinkedIn, Twitter, and YouTube – Social media branding and audience engagement – Content writing for social media – Blogs, reels, short videos, and visual content creation – Influencer marketing and user-generated content – Social media campaign planning and scheduling.

Unit III – Search Engine Optimization and Online Advertising

Introduction to SEO and SEM – Keyword research and content optimization – On-page and off-page optimization – Google Trends and search algorithms – Google Ads and PPC advertising – Display advertising and remarketing – Campaign creation and ad management – Affiliate marketing and Google AdSense basics.

Unit IV – Digital Media Planning and Analytics

Basics of digital media planning – Campaign goals and KPIs – Customer journey and targeting – Media buying and campaign budgeting – Google Analytics basics – Website traffic analysis – Reach, engagement, CTR, CPC, and campaign performance measurement – A/B testing and digital ad analytics.

Unit V – E-Commerce and Emerging Trends in Digital Marketing

Types of e-commerce – E-commerce marketing strategies – Product listing and A+ content – Amazon and Flipkart ad campaigns – Email marketing and database management – AI-driven digital marketing – AR/VR in marketing – Ethical practices in digital marketing and online brand communication.

Suggested Practical Exercises for Social Media Digital Marketing

(Any Ten of the Following Exercises Should Be Included in the Record in Print or Digital Format)

- Create a blog or website using Word Press or Shopify.
- Design a digital marketing campaign for a selected brand.
- Create and manage social media pages for a mock business.
- Develop social media posts, reels, and promotional creatives.
- Conduct keyword research using SEO tools.
- Perform on-page SEO optimization for a website.
- Create a Google Ads campaign and analyse its performance.
- Design display advertisements for digital platforms.
- Create an influencer marketing strategy for a product or service.
- Analyze website traffic using Google Analytics.
- Prepare a digital media plan with campaign goals and KPIs.

Create email marketing content and newsletters.

Develop an e-commerce product listing with visuals and descriptions.

Perform A/B testing for digital advertisements.

Create a final capstone project integrating social media and digital marketing strategies.

Software Tools

WordPress, Shopify, Google Ads, Google Analytics, SEMRush, Ahrefs, Ubersuggest, Canva, Meta Business Suite, Facebook, Instagram, LinkedIn, YouTube, Twitter/X, Mailchimp, Amazon Seller Tools, Flipkart Seller Hub, and other digital marketing tools.

Mapping

PSO	CO1	CO2	CO3	CO4	CO5
PSO 1	2	1	1	3	1
PSO 2	3	2	2	2	3
PSO 3	3	3	3	3	2
PSO 4	3	2	3	1	1
PSO 5	1	1	1	1	3

Key Textbooks

Damian Ryan – Understanding Digital Marketing

Philip Kotler – Marketing 4.0

Puneet Singh Bhatia – Fundamentals of Digital Marketing

Dave Chaffey – Digital Marketing: Strategy, Implementation and Practice

Seema Gupta – Digital Marketing

Vandana Ahuja – Digital Marketing

References

Ryan Deiss & Russ Henneberry – Digital Marketing for Dummies

Ann Handley – Everybody Writes

Gary Vaynerchuk – Jab, Jab, Jab, Right Hook

Eric Enge – The Art of SEO

Jonah Berger – Contagious: Why Things Catch On

Neil Patel – Hustle: The Power to Charge Your Life with Money, Meaning, and Momentum

Michael Stelzner – Launch: How to Quickly Propel Your Business Beyond the Competition

Avinash Kaushik – Web Analytics 2.0

SEMESTER IV

Film Appreciation and Analysis (Theory)
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Course Objectives

Describe the origin and evolution of cinema as an artistic medium and industry.

Analyze narrative and technical elements of award-winning and culturally significant films.

Apply major film theories and analysis techniques to interpret films' underlying meanings and directors' styles.

Evaluate how films reflect and influence society based on historical context and audience reception.

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 Gopalakrishnan 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

Explain key concepts and critical terms used in film production, analysis and appreciation.

Compare mainstream, alternative, narrative and non-narrative film forms.

Analyze the narrative, technical, ideological and cultural aspects of films.

Discuss the role of film as a medium of cultural expression and its influence on society.

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

Audissino, E. (2017). Film/Music Analysis: A Film Studies Approach. Springer.

Bateman, J., & Schmidt, K.-H. (2013). Multimodal Film Analysis: How Films Mean. Routledge.

Benshoff, H. (2015). Film and Television Analysis: An Introduction to Methods, Theories, and Approaches. Routledge.

Caldwell, T. (2011). Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film. Insight Publications.

Russo, J. R. (2021). Understanding Film: A Viewer's Guide. Liverpool University Press.

Wildfeuer, J., & Bateman, J. A. (2016). Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning. Taylor & Francis.

References

Barnwell, J. (2019). The Fundamentals of Film Making. Bloomsbury Publishing.

Battaglia, G. (2017). Documentary Film in India: An Anthropological History (1 edition). Routledge.

Bordwell, D., & Thompson, K. (2004). Film Art: An Introduction. McGraw-Hill.

Bruhn, J., & Gjelsvik, A. (2018). Cinema Between Media: An Intermediality Approach. Edinburgh University Press.

Devasundaram, A. I. (2016). India's New Independent Cinema: Rise of the Hybrid. Routledge.

Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press.
Hillman, N. (2021). Sound for Moving Pictures: The Four Sound Areas. CRC Press.
Katz, S. D. (2019). Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen. Michael Wiese Productions.
Kishore, S. (2020). Indian Documentary Film and Filmmakers: Independence in Practice. Edinburgh University Press.
Lamarre, T. (2013). The Anime Machine: A Media Theory of Animation. U of Minnesota Press.

Web Resources

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

AI in Media Production (Practical)

Course Objectives:

This course aims to introduce students to Artificial Intelligence (AI), focusing on foundational concepts, methodologies, and its transformative impact on media and visual communication sectors

Detailed Syllabus:

1. Use a generative AI tool and create a thematic poster (e.g., environment, cinema, social awareness).
2. Use text-to-animation tools (e.g., Runway, Animaker AI) to create a 10–20 second animated sequence.
3. Generate storyboard frames using image-generation AI from a short script.
4. Generate background music for a short film scene using AI music tools.
5. Prototype an adaptive web interface that changes based on user behavior or preferences, using simulated AI logic.
6. Develop a complete media project that includes AI-generated content, a marketing strategy, and personalized distribution plans.
7. Develop a short interactive animation that includes user-driven story progression or outcomes.
8. Generate lip-sync animations for character dialogues using AI voice + animation models.
9. Design an interactive e-learning module on a topic of your choice, incorporating quizzes, drag-and-drop activities, and AI-powered personalized learning paths.
10. Utilize AI tools to develop a social media marketing strategy for a hypothetical product or service, **including content creation, scheduling, and audience targeting.**

Mapping

PSO	CO1	CO2	CO3	CO4	CO5
PSO1	3	2	3	1	2
PSO2	3	3	1	1	3
PSO3	1	1	3	2	1
PSO4	3	1	2	3	2
PSO5	1	2	3	1	3

Key Textbooks:

1. Weapons of Math Destruction: How Big Data Increases Inequality and Threatens Democracy" by Cathy O'Neil.
2. "Hello World: Being Human in the Age of Algorithms" by Hannah Fry.

References:

1. "Artificial Intelligence for Marketing: Practical Applications" by Jim Sterne.
2. "Marketing AI: From Automation to Revenue Performance Marketing" by Stevan Roberts and Theresa Kushner.
3. AI for Content Creation: Tools and Techniques" by Rowland Manthorpe

Web Resources for Videography:

National Association of Broadcasters - <https://www.nab.org/>
Society of Camera Operators - <https://soc.org/>
International Documentary Association - <https://www.documentary.org/>
Wedding and Portrait Photographers International - <https://www.wppiexpo.com/>
Producers Guild of America - <https://www.producersguild.org/>

Compositing and Visual Effects (Practical)

Course Objectives

Develop the ability to effectively use keying techniques to create clean mattes and composite foreground elements onto new backgrounds.

Analyze color correction methods and utilize them to create a desired look in a composite.

Evaluate technical terminologies and apply them to execute advanced compositing techniques.

Create a deep composite, perform stereoscopic compositing, and composite CGI elements with live-action footage using advanced compositing techniques.

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 Compositing

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: 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.

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

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

References

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

Web Resources

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

Script Writing and Storyboard Development (Practical)

Course Objectives

Remembering: Students will be able to recall key concepts, terminology, and techniques related to story development and scriptwriting.

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.

Applying: Students will be able to apply their understanding of story development and scriptwriting to the creation of their own stories and scripts and develop a storyboard for their scripts

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.

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 exercises 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)

Create a simple storyboard for a short film or animation using app's storyboarding tools.

Experiment with using app's drawing tools to create storyboard panels and sketches.

Try using app's 3D tools to create storyboard panels with 3D elements or camera movements.

Experiment with using app's animation tools to add movement and action to a storyboard.

Create a storyboard with dialogue, using app's audio and lip sync tools.

Try using app's compositing tools to combine live-action video with storyboard panels.

Experiment with using app's motion graphics tools to create a storyboard with text or graphics.

Create a storyboard with multiple camera angles and shot types, using app's camera tools.

Try using app's particle system tools to add visual effects to a storyboard, such as smoke or fire.

Experiment with using app's visual effects tools to create a storyboard with visual effects, such as explosions or lightning.

Create a storyboard with a unique visual style, using app's material editor and lighting tools.

Try using app's rigging tools to add movement to characters in a storyboard.
 Experiment with using app's sculpting tools to create storyboard panels with sculpted elements.
 Create a storyboard with a dynamic camera movement, using app's camera tools and animation tools.
 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.

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

Snyder, B. (2019). The screenwriter's roadmap: 21 ways to jumpstart your story. Studio City, CA: Michael Wiese Productions.

Seger, L. (2015). Making a good script great. Studio City, CA: Michael Wiese Productions.

Field, S. (2019). The script-selling game: A Hollywood insider's look at getting your script sold and produced. New York: Delta.

References

Field, S. (2015). Screenplay: The foundations of screenwriting. New York: Delta.

Snyder, B. (2018). Save the cat: The last book on screenwriting you'll ever need. Studio City, CA: Michael Wiese Productions.

McKee, R. (2017). Story: Substance, structure, style and the principles of screenwriting. New York: HarperCollins.

Maas, J. (2018). Writing the pilot: Creating the series. Studio City, CA: Michael Wiese Productions.

Truby, J. (2018). The Anatomy of Story: 22 Steps to Becoming a Master Storyteller. Faber & Faber

Snyder, B. (2015). The screenwriter's Bible: A complete guide to writing, formatting, and selling your script. Studio City, CA: Michael Wiese Productions.

10. Snyder, B. (2017). The screenwriter within. Studio City, CA: Michael Wiese Productions.

Web Resources

ScriptMag: offers articles, interviews, and resources for screenwriters.

Writer's Digest: offers articles, workshops, and online courses for writers, including screenwriters.

ScreenCraft: articles, interviews, and resources for screenwriters, including contests and pitch sessions.

No Film School: articles, tutorials, and resources for filmmakers, including screenwriters.

John August: offers articles, podcasts, and resources for screenwriters.

The Script Lab: offers articles, tutorials, and resources for screenwriters, including script analysis services.

The Black List: offers script hosting, evaluations, and contests for screenwriters.

Screenwriting.io: offers answers to frequently asked questions about screenwriting and script development.

SimplyScripts: offers a large collection of screenplays, scripts, and teleplays for reference and analysis.

Storyboard That: An online storyboard creation tool that offers a variety of customizable templates and options for creating professional storyboards.

Design Thinking (Theory)

Course Objective

Describe design thinking, its approaches and mindset
Explain fundamental Concepts, Resources and processes involved in design thinking
Comprehend stages of Design thinking for growth,
To explain strength and weakness of different design thinking tools and methods
Understand various applications of design thinking

Unit 1: Design Thinking Background

Definition of Design Thinking - Business uses of Design Thinking - Variety within the Design Thinking Discipline - Design Thinking Mindset-Problem Solving Approach - Fundamental Concepts: Empathy, Ethnography - Divergent Thinking, Convergent Thinking, Visual Thinking.

Unit 2: Design Mechanics and Resources

Assumption Testing- Design Criteria, Curator, Design Brief - Designing for Growth Process- Process Stages of Designing for Growth - Overview of Prototyping-, Wireframing - Resources (People, Place, Materials, Organizational Fit) - Varied Design Thinking Approaches: Disruptive Solution, Double Diamond Process, Stage School Process- Human-Centered Design, Stanford School 5-Stage Approach, User-Centered Design - Affordances and Usability.

Unit 3: Design Thinking Tools

"What Wows? What Works? What Is?, What If? " - Purposeful Use of Tools and Alignment with Process. Visualization- Aesthetics Principles for Designers.

Unit 4: Design Thinking Methods

Journey Mapping, Archetype Mapping Matrix, Archetype Persona - Value Chain Analysis, Customer Co-creation, Competitive Advantage - Concept Development, Mind Mapping- Brainstorming.

Unit 5: Design Thinking Practices

Role of Project Management in Design Process- Aids - Minimal Marketable Feature (MMF), Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP), Napkin Pitch - Design Thinking Application and Execution-User Interface(UI) as Communication - Basic Principles of UI Design - Apps for Prototyping, Rapid Prototyping, and Wireframing-Communicating Results Effectively.

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

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

Key Textbooks

- Beausoleil, A. M. (2022). Business Design Thinking and Doing: Frameworks, Strategies and Techniques for Sustainable Innovation. Springer International Publishing.
- Branson, S. (2020). Design Thinking: A Modern Approach For Making Crucial Business Decisions, Create Great Products And Manage Successful Startups And Companies. Independently Published.
- Brenner, W., & Uebernickel, F. (2016). Design Thinking for Innovation: Research and Practice. Springer.
- Cross, N. (2011). Design Thinking: Understanding How Designers Think and Work. Berg.
- Cure, S., & Seggio, B. (2019). Graphic Design Play Book: An Exploration of Visual Thinking (Logo, Typography, Website, Poster, Web, and Creative Design). Laurence King Publishing.

References

- Curedale, R. (2019). Design Thinking Process & Methods 5th Edition. Design Community College Incorporated.
- Dan O'Hair, H., & O'Hair, M. J. (2020). The Handbook of Applied Communication Research. John Wiley & Sons.
- den Dekker, T. (2020). Design Thinking. Routledge.
- Hillmann, C. (2021). UX for XR: User Experience Design and Strategies for Immersive Technologies. Apress.
- Lewrick, M., Link, P., & Leifer, L. (2018). The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses and Ecosystems. John Wiley & Sons.

SEMESTER V

Advertising and Brand Communication (Theory)

Course Objectives:

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

Detailed Syllabus

Unit 1: Introduction to Advertising and Brand Communication

Defining advertising - brand communication and their importance in marketing - Role of advertising - History of Indian advertising and its evolution - Advertising fundamentals and basics - Types of advertising - target audience and media planning - Techniques for crafting effective ad messages - Role of advertising in the product life cycle - Agency-client relationship - agency accreditation - Types of advertising: commercial, non-commercial, primary demand, selective demand, classified and display advertising, comparative advertising, cooperative advertising, political advertising.

Unit 2: Advertising as a Promotional and Marketing Tool

Advertising and promotion: the business and media used - Marketing mix - Theorizing advertising and promotion: cognitive, social, and cultural theories - Various theories of advertising – Audience research - Social marketing and its objectives - Understanding the P's of a social marketing program

Unit 3: Brand Communication

Branding and its importance in advertising and marketing - Analysing key elements of branding - Tools and techniques for managing and measuring brand equity - Consumer-based brand equity Brand valuation principles and applications - Positioning a brand - brand architecture - Managing brand communication - Branding different entities/products

Unit 4: Creativity, Advertising Research and Planning

Advertising research and planning and their importance in advertising and marketing - Techniques for conducting market and competitive research for advertising campaigns - Role of creativity in advertising Creative strategies and ad theory -

Advertising copywriting and design and their importance in advertising and marketing - Techniques for crafting effective ad copy and design - Advertising media planning and buying and their importance in advertising and marketing,

Unit 5: Digital Advertising

Defining digital advertising - marketing Techniques for digital advertising - social media advertising - Various types of online advertising - including native ads - SEM - display advertising/banners - pop-up ads - mobile advertising - retargeting and remarketing - email marketing - digital signage.

Mapping:

PSO	CO1	CO2	CO3	CO4	CO5
PSO 1	2	2	3	2	1
PSO 2	3	3	3	3	2
PSO 3	3	3	3	2	2
PSO 4	2	1	2	3	1
PSO 5	3	2	2	3	3

Key Textbooks

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

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- Blakeman, R. (2018). Integrated Marketing Communication: Creative Strategy from Idea to Implementation. Rowman & Littlefield.
- Gómez, J. D. F. (2021). Strategic Advertising Mechanisms: From Copy Strategy to Iconic Brands. Intellect Books.
- Hackley, C., & Hackley, R. A. (2021). Advertising and Promotion. SAGE.
- Hanlon, A. (2019). Digital Marketing: Strategic Planning & Integration. SAGE.
- Kelley, L. D., Sheehan, K. B., Dobias, L., Koranda, D. E., & Jugenheimer, D. W. (2022). Advertising Media Planning: A Brand Management Approach. Taylor & Francis.
- Landa, R. (2021). Advertising by Design: Generating and Designing Creative Ideas Across Media. John Wiley & Sons.
- Mogaji, E. (2021). Introduction to Advertising: Understanding and Managing the Advertising Process. Routledge.
- Parker, L., & Brennan, L. (2020). Social Marketing and Advertising in the Age of Social Media. Edward Elgar Publishing.
- Saura, & Ramon, J. (2021). Advanced Digital Marketing Strategies in a Data-Driven Era. IGI Global.
- McGruer, D. (2020). Dynamic Digital Marketing: Master the World of Online and Social Media Marketing to Grow Your Business. John Wiley & Sons.

Web Resources

- "Journal of Advertising" <https://www.tandfonline.com/toc/ujoa20/current>
- "Journal of Marketing Communications" <https://www.tandfonline.com/toc/rjmc20/current>
- "Journal of Communication" <https://academic.oup.com/joc>
- "Journal of Interactive Advertising" <https://www.tandfonline.com/toc/ujoa20/current>
- "Journal of Digital and Social Media Marketing" <https://www.tandfonline.com/toc/rdsm20/current>
- "American Advertising Federation" <https://www.aaf.org/home>

MEDIA LAW AND ETHICS (Theory)

Course Objectives:

- To examine the legal frameworks governing media practices and communication systems.
- To understand the ethical implications involved in media production and dissemination.
- To analyse the relationship between media regulations, ethical standards, and freedom of expression.
- To study the impact of media laws on society, democracy, and public interest.
- To understand the legal responsibilities and accountability of media professionals.
- To create awareness about copyright, defamation, cyber laws, and information technology laws.
- To examine ethical challenges emerging in digital media and social media platforms.
- To develop critical understanding of privacy, media ethics, and responsible communication practices.

Detailed Syllabus:

Unit I : History

History of Media Law & Indian Constitution – Evolution of Press Laws in India – Introduction to Indian Media Law – Constitutional Provisions Related to Media – Fundamental Rights – Directive Principles of State Policy – Freedom of Speech and Expression under Article 19(1)(a) – Reasonable Restrictions under Article 19(2) – Freedom of Press in India – Role of Media in Democracy – Right to Information and Media.

Unit II : Media Freedom

Freedom of Media & Defamation – Freedom of Media – Media Independence and Responsibility – Media Ethics and Accountability – Case Studies on Press Freedom – Defamation: Meaning and Types – Libel and Slander – Civil and Criminal Defamation – Defences against Defamation – Contempt of Court and Media.

Unit III : Acts

Print Media Acts – Press & Registration of Books Act 1867 – Registration of Newspapers – Press Council Act 1978 – Working Journalists and Other Newspaper Employees Act 1955 – Intellectual Property Rights in Media – The Design Act 1911 – Trade and Merchandise Marks Act 1958 – Patents Act 1970 – Copyright Act 1957 – Right to Information Act (RTI) – Plagiarism and Copyright Violation – Ownership and Licensing in Media – Digital Publishing Laws – Press Accreditation and Media Regulations – Role of Press Council of India.

Unit IV : Broadcasting, Film Media and Cyber Laws

Prasar Bharati Act 1990 – Cable Television Networks Rules 1994 – Broadcast Service Regulation Bill 2006 – Cinematograph Act 1952 – Film Certification and Censorship – Broadcasting Policies in India – Public Service Broadcasting – Media Ethics & Cyber Crimes – Code of Ethics for Media Professionals – Code for Commercial Advertising – Broadcasting Ethics – Principles of Self-Regulation – Information Technology Act 2000 – Cyber Defamation – Social Media Regulations – Data Privacy and Digital Security – Fake News and Misinformation – Cyber Bullying and Online Harassment – Legal Issues in OTT Platforms and Digital Streaming Services.

Unit V – Digital Media Ethics and Contemporary Legal Challenges

Ethical and legal challenges in social media and online journalism. Laws related to online content regulation, intermediary guidelines, and platform accountability. Data protection, digital privacy, surveillance, and user rights in digital communication. Ethical concerns in influencer marketing, sponsored content, and native advertising. Plagiarism, piracy, and content ownership in digital media platforms. Legal and ethical issues in OTT platforms and streaming services. Hate speech, online trolling, cyber bullying, and digital harassment.

Mapping

PSO / CO	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	1	1	2	1	1
PSO 2	1	3	2	1	3
PSO 3	2	3	3	2	3
PSO 4	2	3	1	3	2
PSO 5	1	2	1	2	1

Key Textbooks

Mass Media Law and Regulations in India – K. Ravindran

Introduction to Media Laws and Ethics – Anil Kumar

Communication and Media Ethics – K. S. Venkatesh

Media Ethics and Laws – C. S. Rayudu

Cyber Laws and Information Technology – Farooq Ahmad

Journalism Ethics and Regulation – Tim Crook

Media Law and Ethics – Roy L. Moore & Michael D. Murray

References

Mass Communication in India – Keval J. Kumar

Media Ethics: Issues and Cases – Philip Patterson & Lee Wilkins

Law of Defamation and Media – Justice B. P. Singh

Cyber Law in India – Pavan Duggal

Media Law for Producers – Philip Miller & Sally Edwards

Broadcast Journalism – Andrew Boyd

Communication Ethics and Universal Values – Clifford G. Christians & Michael Traber

The Handbook of Global Media Ethics – Robert S. Fortner & P. Mark Fackler

Media and Information Literacy – Art Silverblatt

Principles of Cyber Crime – Jonathan Clough

Digital Media Ethics – Charles Ess

Freedom of Expression and Media Regulation – Monroe E. Price, Beata Rozumilowicz & Stefaan Verhulst

Media Accountability and Freedom of Publication – Claude-Jean Bertrand

Ethics for Media Users – William David Sloan

Media Regulation, Public Interest and the Law – David Goldberg, Tony Prosser & Stefaan Verhulst

AI in UI UX Design (Practical)

Course Objectives :

- Develop skills required for analyzing the usability of a website
- Understand concept generation and its related field of study.
- Learn the skills required to create an information architecture document needed for a website.
- To explore website and mobile application analysis.
- To establish the requirements for User Experience Concept Designing using techniques such as use cases, personality development and task description

Detailed Syllabus: Procedural Knowledge on UI UX Design

(Viva/Written Test Topics for Practical Examination)

UNIT-I: Computer Fundamentals & Digital Illustration:

Introduction to Graphic Design and Its Uses, Raster & Vector Graphics, Drawing Vector Shapes and Illustrations, Art & Sketching, Drawing Techniques, Conceptual Thinking in Creativity, developing a Personal Illustration Style, color Modes, Schemes, Design, Image Retouching and color Balancing, Using Filters, Corporate Identity Design, Designing Brochures & Catalogues, Layouts for Newspapers, Designing Magazines, Visual Design Principles

UNIT-II: UI Design Fundamentals:

Evolution of user interfaces, Interaction with physical components, Flat design, Role of UI in UX, Laws of digital interface design, understand user experience, VIMM model, know your user, user research., Difference between design and art; emotional design; designing for mental models; Importance of presentation, content, interactions, screen elements, accessibility, and global standards.

UNIT-III: Typography:

Types of typefaces, Typography Terminology, Guidelines for proper type selection, Typography design, Analyzing Aesthetics as per laws of Design principles, Alignment, Spacing, Lighting & Shadows, Grids, Consistency.

UNIT-IV: UX Design Process:

What is Research in User Experience Design? (User centered design and analysis) Tools and Method used for Research: creating a design strategy, Profiles, and personas, understanding psychographic and demographics, Data gathering methods, Scenario, and task analysis, writing a user story, and designing as per that, Mind Maps, Information architecture, wireframes., User Needs and its Goals, Know about Business Goals, How to deliver a research and its phases., Information Design and Data Visualization, Interaction Design Information, Architecture Wire framing & Storyboarding, Elements and Widgets, Screen Design and Layouts, UX Design Process, Design Testing Methods and Techniques., Usability Testing – Types and Process, Create plan for the Usability., What is Prototype and wire framing, Various Prototyping Tools and how to prepare Usability Tests?, How to understand & refine Usability Test Results?, Hands-on Assignments and Quiz, Empathy in UX, Understanding UX design trends., Defining the UX Design Process and its Methodology, Flow Chat, User Map.

UNIT-V: UX Projects & Usability Testing:

Web Projects, Interface and Product Design, Dashboard, Designing for IOS and Android, Importance of usability testing, Heuristic evaluation and its rules for optimal usability., Gathering insights and iterating, A/B testing, how to do a usability testing, how to do all usability testing, how to design a test, Low and High-Fidelity prototype testing, Analysis and reporting, remote testing.

Detailed Exercises:

UI UX Design Record (Any ten of the following exercises should be included in the record in print or in Digital Format)

1. Design a user interface for a mobile app that personalizes content and layout based on user interactions, using AI to inform design decisions.
2. Create a short animated sequence or video that incorporates AI-generated content and utilizes AI for editing tasks.
3. Build a simple conversational chatbot for a media or entertainment brand, integrating AI for personalised responses and user intent recognition.
4. Design a dashboard interface that adapts its layout, colors, and widgets based on the user's preferences using AI recommendations.
5. Create a responsive version of a web application design that adapts to desktop, tablet, and mobile views.
6. Develop a set of wireframes for a user-specified application, incorporating findings from user research.

Mapping

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

REFERENCE

- Don Norman, The Design of Everyday Things, Basic Books, 2013.
- Dan Saffer, Designing for interaction, New Riders publications, 2010.
- Steve Krug, Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition, New Riders publications, 2006.
- Ted Roden. Building the Real-time User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.
- Christian Kraft. User Experience Innovation: User Centred Design that Works, Apress, 2012.
- Nan Guo, Helmut Degen and Xiaowen Yuan, UX Best Practices: How to Achieve More Impact with User Experience, McGraw-Hill/Osborne Media.
- Tom Tullis and Bill Albert. Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.
- Trevor van Gorp and Edie Adams. Design for Emotion, Morgan Kaufmann, San Francisco

AD PRODUCTION (Practical's)

Course Objectives:

- To develop creative and technical skills in advertisement production.
- To train students in designing advertisements for print, radio, television, outdoor, and digital media.
- To provide practical knowledge in copywriting, layout designing, and media production.
- To familiarize students with advertising software and digital production tools.
- To enhance conceptualization, visualization, and presentation skills in advertising.

Detailed Syllabus:

Procedural Knowledge on Ad Production
(Viva / Written Test Topics for Practical Examination)

Unit I – Typography and Advertisement Design

Basics of typography, fonts, and layout design. Principles of design such as balance, contrast, harmony, rhythm, and proportion. Use of photographs, illustrations, and graphics in advertisements. Introduction to design software like Photoshop, CorelDraw, Canva, and Illustrator.

Unit II – Copywriting and Creative Advertising

Writing headlines, slogans, taglines, captions, and body copy. Developing creative ideas and advertising appeals. Copywriting for print, outdoor, and digital advertisements.

Unit III – Radio Advertisement Production

Basics of radio commercials, scriptwriting, jingles, narration, sound effects, and audio editing. Different styles of radio advertisements.

Unit IV – Television and Video Advertisement Production

Television commercial production, scriptwriting, storyboard creation, camera handling, lighting, sound, and video editing. Production of promotional and social media video advertisements.

Unit V – Outdoor and Digital Advertisement Production

Designing billboards, banners, posters, and transit advertisements. Digital advertisements for websites and social media. Basics of animation and motion graphics. Portfolio presentation.

Suggested Practical Exercises for AD Production

(Any Ten of the Following Exercises Should Be Included in the Record in Print or Digital Format)

- Create a print advertisement for a consumer product using proper layout, typography, and design principles.
- Design a newspaper advertisement with headline, body copy, slogan, and visuals.
- Create a magazine advertisement using photographs, illustrations, and creative copywriting techniques.
- Design a brochure or flyer for a business, educational institution, or social awareness campaign.
- Develop a logo and brand identity for a new product or company.
- Write advertising copy including headlines, taglines, slogans, and captions for different media platforms.
- Create a storyboard for a 30-second television commercial.
- Produce a short video advertisement for television or social media platforms.

Write and record a radio commercial with voice-over, music, and sound effects.
 Design outdoor advertisements such as billboards, banners, posters, or transit ads.
 Create social media advertisements for platforms such as Instagram, Facebook, or YouTube.
 Develop an integrated advertising campaign for a product, service, or public awareness programme.
 Create animated digital advertisements or motion graphics using design software.
 Design point-of-purchase advertisements and promotional display materials.
 Prepare a professional portfolio containing print, digital, audio, video, and outdoor advertisement works.

Software Tools

Ad production uses software such as Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Corel DRAW, Canva, Adobe Premiere Pro, Adobe After Effects, Audacity, and Adobe Audition. The tools used include DSLR and video cameras, tripods, studio lights, green screens, graphic tablets, microphones, audio recorders, editing workstations, drawing tablets, printers, scanners, and digital display devices for creating print, audio, video, outdoor, and digital advertisements.

Mapping

PSO/CO	CO1	CO2	CO3	CO4	CO5
PSO 1	2	1	2	3	1
PSO 2	1	3	1	2	2
PSO 3	1	2	3	1	2
PSO 4	3	2	1	3	2
PSO 5	1	1	2	2	3

Key Textbooks

Advertising Theory and Practice – Sandage, Fryburger & Rotzoll
 Advertising Management – B. S. Rathor
 Advertising and Promotion – George E. Belch & Michael A. Belch
 Ogilvy on Advertising – David Ogilvy
 The Copywriter's Handbook – Robert Bly
 Creative Strategy in Advertising – Bonnie L. Drewnany & A. Jerome Jewler
 Graphic Design School – David Dabner, Sandra Stewart & Eric Zempol
 Advertising Concept and Copy

References

Advertising: Principles and Practice – William Wells, John Burnett & Sandra Moriarty
 Contemporary Advertising – William F. Arens, Michael Weigold & Christian Arens
 Hey, Whipple, Squeeze This – Luke Sullivan
 The Advertising Concept Book – Pete Barry
 Visual Communication – Paul Martin Lester
 Design Basics – David A. Lauer & Stephen Pentak
 Digital Marketing Essentials – Jeff Larson & Stuart Draper
 Art Direction Explained, At Last! – Steven Heller & Gail Anderson
 Typography Essentials – Ina Saltz
 Creative Advertising – Mario Pricken
 Introduction to Graphic Design – Aaris Sherin
 Brand Thinking and Other Noble Pursuits – Debbie Millman
 Advertising by Design – Robin Landa

DIGITAL JOURNALISM

COURSE OBJECTIVES:

- Develop theoretical understanding of digital journalism
- Examine the transformation of media in the digital era
- Analyze digital storytelling and multimedia communication
- Understand social media ecosystems and audience behavior
- Explore ethical, legal, and technological challenges in digital journalism
- Study emerging trends such as AI, data journalism, and immersive media

Detailed Syllabus

Unit I – Introduction To Digital Journalism

Meaning and history of journalism. Evolution from traditional journalism to digital journalism. Characteristics of online journalism and digital media. Digital newsroom and internet technologies. Citizen journalism and participatory media. Role of digital journalism in society and democracy.

Unit II – Digital Media And Content Creation

Digital media and online communication. Principles of digital news writing. Writing for web and mobile platforms. Multimedia storytelling, blogging, podcasting, and video journalism. Mobile journalism and interactive journalism basics.

Unit III – Social Media And Digital Audiences

Internet and social media as news platforms. Journalism on Facebook, Instagram, X, and YouTube. Audience engagement, viral content, meme culture, and influencer journalism. Types of audiences and participatory culture.

Unit IV – Web Journalism And Media Ethics

Introduction to web journalism and E-papers. Web portal design and mobile journalism. News gathering using mobile applications. Ethics in digital journalism including accuracy, fairness, fake news, misinformation, and fact-checking. Cyber laws, digital rights, and freedom of expression.

Unit V – Data Journalism And Future Media

Basics of data journalism and data visualization. Artificial Intelligence and automated journalism. AR and VR journalism. SEO, digital marketing, online advertising, live streaming, and OTT platforms. Future trends in digital media and communication.

Mapping

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO 1	1	1	2	1	1
CO 2	2	2	2	3	1
CO 3	1	2	1	2	1
CO 4	3	3	2	3	2
CO 5	2	2	2	2	2

Keytextbooks:

AnkitLal ,India Social, Hachette India 2017.

Rogers M. Everett, Communication Technology: The New Media Society, The Free Press, Collier Macmillan Publisher, London, 1986.

Michael Mandiberg, The Social Media Reader (eBook)

Tim Cigelske, Analytics to Action: A Guide to Social Media Measurement, Amazon Asia-Pacific Holdings Private Limited, 2017.

Dizard Wilson Jr. Old Media, New Mass Communication in the information Age, 2nd rd. Longman, New York, 1997.

References:

Webster Frank, Theories of the information Society Routledge, New York, 1995. 2. Athique, A. (2013).

Digital media and society: An introduction. John Wiley & Sons. %

Buckingham, D. (2007). Youth, identity, and digital media (p. 216). The MIT Press. %

Dewdney, A., & Ride, P. (2006). The Digital Media Handbook. Routledge. % Feldman, T. (2003).

An introduction to digital media. Routledge. % Lindgren, S. (2017).

Digital media and society. Sage. %

Balbi, G., & Magaudda, P. (2018).

A history of digital media: An intermedia and global perspective. Routledge. %

The Digital Media Handbook (2014) by Andrew Dewdney & Peter Ride published by Atlantic Publishers & Distributor.

Summer Internship/Industrial Training

Course Objectives

Apply theoretical knowledge gained in media studies courses to practical work situations.
Conduct research and analysis on media organizations and industry trends to determine suitable internship placements.
Develop professional communication skills through interaction with company staff and completion of workplace tasks.
Demonstrate competency with media-specific tools and programs used in the internship organization.
Evaluate effectiveness of the internship experience in developing workplace skills and prepare a comprehensive report on key takeaways.

What to do during Internship

Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.
Assist in research, fact-checking, and administrative work to support media projects and daily operations.
Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.
Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff.
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

Completion of required work hours: Students fulfill the minimum work hours required for the internship course, as specified in the course outline.
Quality of work performance: Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.
Depth of learning and experience: Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.
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.
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.
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.
Pursuit of career opportunities: Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.
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.

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.

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

SEMESTER VI

Media Culture & Society (Theory)

Course Objectives

- 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.
- 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.
- Apply critical thinking skills to assess the contributions of prominent Tamil poets, journalists, and media personalities in promoting social justice and fostering change.
- Examine the development of Tamil TV, radio, and digital media, and their influence on the contemporary Tamil media landscape and global audiences.
- 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: Introduction to Mass Media

Mass Media- Definition, Nature & Scopes; Historical Development of Mass Media; Understanding Mass Media; Characteristics of Mass Media; Significance of media Impact of Mass Media on individual, society and culture; Power of Mass Media; Functions of Mass Media; Types of Mass Media- Print, Electronic, Traditional & New Media; Media and Social Institutions; Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture.

UNIT- 2: Media Audiences and Society

Media Audiences- Interpretation & Resistance; Media Audiences Analysis- Mass, Segmentation, Product & Social Uses; Public & Public Opinion; Mass Media & Public Opinion; Media in Society; Effects of Mass Media; Mass Media & Indian Family; Media World Vs Native Culture; Mass Media & Women; Violence in Media; Audience Making Active Vs Passive audience; Theories of audience-Uses and Gratification Theory-Uses & Effects Theory.

UNIT- 3: Media and Popular Culture

Media & Popular Culture- Commodities, Culture and Sub-Culture; Popular texts: Popular Discrimination; Politics & Popular Culture; Popular Culture Vs People's Culture; Acquisition & transformation of popular culture; Celebrity Culture- Film Industry; Personality & Brand Management; Hero-worship & etc.; Film, Television & Visual Culture; Advertising & Commercial Culture; Literacy & Media Literacy; Importance of Media Literacy; Youth, Television & Socialization.

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 - 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 - 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 - academic on Tamil Media Industry - Contemporary Status of Tamil Media: Convergence- OTT, Mobile, Cinema, TV.

Course Outcomes

- Summarize the historical development of Tamil language, writing, and storytelling traditions, and their influence on media evolution in Tamil Nadu.
- 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.
- Evaluate the contributions of prominent Tamil poets, journalists, and media personalities in advocating for social justice and driving change in the region.
- Describe the development of Tamil TV, radio, and digital media, highlighting their influence on the contemporary Tamil media landscape and global audiences.
- 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

- Ravindran, G. (2020). Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India. Springer Nature.
- 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.
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- Blackburn, S. H. (2006). Print, Folklore, and Nationalism in Colonial South India. Permanent Black.

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- Dickey, S. (2007). Cinema and the Urban Poor in South India (Vol. 1). Cambridge University Press.
- Ganesan, A. (1988). The Press in Tamil Nadu and the Struggle for Freedom, 1917-1937 (Vol. 1). South Asia Books.

- Irā Vēṅkaṭācalapati, Ā. (2006). In Those Days There was No Coffee: Writings in Cultural History. Yoda Press.
- Jacob, P. (2008). Celluloid Deities: The Visual Culture of Cinema and Politics in South India. Lexington Books.
- Llc, B. (2010). Film Production Companies of Tamil Nadu. Unknown.
- Nakassis, C. (2016). Doing Style - Youth and Mass Mediation in South India (1 edition). University of Chicago Press.
- Pandian, M. S. S. (2015). The Image Trap: M.G. Ramachandran in Film and Politics (1 edition). SAGE India.
- Pillai, S. E. (2015). Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema (1 edition). SAGE Publications.
- Ranganathan, M., & Rodrigues, U. M. (2010). Indian media in a globalised world (Vol. 1, pp. 1–277). SAGE Publications India.
- Rodrigues, U. M., & Ranganathan, M. (2014). Indian News Media: From Observer to Participant. SAGE Publications Pvt. Ltd.
- Sastri, R. K. S. (Ed.). (2003). The Tamils: The People, Their History and Culture. Cosmo Publications.
- 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.
- Selvaraj, V. (2008). Tamil Cinema: The Cultural Politics of India's Other Film Industry (Vol. 1). Routledge.

Artificial Intelligence (AI) in media management (Theory)

Course Objectives:

- To provide an orientation and foundation in media house management and media production practices.
- To understand the structure, functions, and operations of media organizations.
- To develop knowledge in media marketing, branding, and business strategies.
- To examine production management, talent management, and resource allocation in media industries.
- To analyse film production, distribution, publishing, and digital media platforms.

Detailed Syllabus:

Unit I – Introduction to Media Management

Introduction to Artificial Intelligence in Media Management and its scope in contemporary media industries. Principles and functions of media management. Media ownership patterns and organizational structures. Media presence and audience engagement strategies. Business strategies in media industries. Planning, organizing, staffing, directing, and AI-powered workflow automation in media organizations.

Unit II – Media Marketing and Media Business

Structure and functions of media houses and media organizations. AI in Digital marketing, social media marketing, and integrated marketing communication. Fundamentals of movie business and film industry structure. Film as an entertainment and cultural industry. Media planning, media buying, and media selling techniques. Advertising revenue models, sponsorship, subscription, and audience targeting. Market competition and emerging challenges in media business management.

Unit III – Media Production and Resource Management

AI-assisted production scheduling, media time, and production materials. Resource allocation and budgeting in media production. Talent management and coordination of creative professionals. Call sheet preparation and AI production workflow management. Financing of cinema and media projects. Promotion strategies, publicity campaigns, and embedded advertising. Audience measurement techniques, TRP, readership, analytics, and media analysis methods.

Unit IV – Brand Communication and Professional Management

Concept and importance AI for brand communication in media industries. Branding strategies and consumer engagement. Media brands in rural and urban India. Hosting and scheduling meetings with professionals, artists, and celebrities. Interpersonal communication and leadership skills in media organizations. Team coordination, negotiation, and conflict management. Risk management and insurance in film and media production. Time management, performance management, and professional ethics in AI media administration.

Unit V – Film Production, Distribution and Digital Media

AI in Stages of film production including pre-production, production, and post-production. Film distribution systems and exhibition practices. Publishing industries and media publishing management. Online distribution platforms and OTT services. Digital release strategies and streaming culture. Revenue generation through digital platforms. Emerging trends in new media production and distribution. Convergence of traditional and digital media industries. Future scope and challenges in global media production and distribution.

Mapping 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

Deuze, M. (2018). Media entrepreneurship: A critical introduction. Sage Publications.

Curran, J., & Blackburn, R. (2018). Digital entrepreneurship: A guide to research. Routledge.

Costera Meijer, I. (2017). Media entrepreneurship and innovation. Cambridge University Press.

Nieborg, D. B. (2019). Media entrepreneurship in the digital age. Oxford University Press.

Van der Meijden, G., & Van der Sluis, E. (2015). Digital entrepreneurship: Opportunities and challenges. Springer.

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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.

Tönnjes, R., & Schröder, J. (2015). The economics of media entrepreneurship: A review and research agenda. *International Journal of Entrepreneurial Venturing*, 7(2), 156-174.

Chan-Olmsted, S. M., & Park, J. (2016). Media entrepreneurship: A global perspective. Routledge.

Mollick, E. (2018). The dynamics of digital entrepreneurship. MIT Press.

Osterwalder, A., & Pigneur, Y. (2018). Business model generation: A handbook for visionaries, game changers, and challengers. John Wiley & Sons.

OTT Content Production and Marketing (Practical)

Course Objectives :

- To provide practical knowledge in planning and producing OTT-based audio-visual content.
- To develop technical skills in scriptwriting, shooting, editing, and post-production for OTT platforms.
- To familiarize students with digital media production tools and software used in OTT content creation.
- To train students in designing promotional and digital marketing materials for OTT platforms and social media.
- To enable students to create, publish, and manage original OTT content through hands-on practical exercises and projects.

Detailed Syllabus:

Procedural Knowledge on OTT Content Production And Marketing (Viva/Written Test Topics for Practical Examination)

Unit 1: Fundamentals of OTT Platforms

Introduction to OTT services - History and evolution of OTT - Types of OTT platforms (video, audio, gaming, etc.)

Unit 2: Digital Media and Content Creation

Basics of digital content creation - Video production and editing - Audio production - Scriptwriting and storytelling for digital media

Unit 3: Streaming Technologies

Internet protocols and streaming - Content delivery networks (CDN) - Video compression and formats
- Live streaming technologies

Unit 4: Media Management and Distribution

Content management systems - Rights and licensing - Monetization models for OTT

Unit 5: Marketing and Analytics

Digital marketing strategies for OTT - User engagement and retention - Analytics and data interpretation

Suggested Practical Exercises for OTT Content Production and Marketing

(Any ten of the following exercises should be included in the record in print or in Digital Format)

- Analysis of Popular OTT User Interfaces and Navigation
- Script Writing for OTT Short-form Content
- Audio Recording and Voice-over Techniques
- Mobile Journalism and Vertical Video Production
- Motion Graphics and Title Design using Adobe After Effects
- Subtitle and Caption Creation for OTT Content
- Creation of OTT Intro, Teaser, and Trailer Videos
- Thumbnail and Poster Design for OTT Promotion
- Social Media Promo Design for OTT Releases
- Content Scheduling and Digital Publishing Workflow
- Creation of YouTube and OTT Channel Branding Elements
- Live Streaming Setup and Management
- SEO and Hashtag Strategy for Video Promotion
- Social Media Analytics and Engagement Tracking
- Production of Interview/Talk-show Style OTT Content

Software Tools

Adobe Premiere Pro, Adobe After Effects, DaVinci Resolve, Canva, OBS Studio, Audacity

Mapping:

PSO	CO1	CO2	CO3	CO4	CO5
PSO 1	1	2	3	3	2
PSO 2	1	2	3	1	3
PSO 3	1	2	2	1	3
PSO 4	3	3	3	3	3
PSO 5	2	1	2	2	3

Key Textbooks

Drennan, Marie, Yuri Baranovsky, and Vlad Baranovsky. Scriptwriting for web series: Writing for the digital age. Routledge, 2018.

La Torre, Mario. The economics of the audiovisual industry: Financing TV, film and web. Springer Nature, 2014.

Honmode, S. "Understanding the Indian web series an analysis of Sacred Games." Journal of Emerging Technologies and Innovative Research 6.6 (2019): 258-266.

Short Filmmaking (Fiction or Non-fiction) (Practical)

Course Objectives:

- Develop proficiency in visual storytelling by applying various cinematic techniques and principles to create compelling short films.
- Evaluate and analyze the needs of different audiences and genres to develop effective storytelling strategies and styles.
- Demonstrate critical thinking and problem-solving skills by overcoming challenges in the filmmaking process and developing creative solutions.
- Apply ethical considerations and principles to the creation of short films, including issues related to representation, diversity, and cultural sensitivity.
- Demonstrate technical proficiency in the use of equipment and software involved in short filmmaking, including camera, lighting, sound, and editing tools.

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.

Exercises for Short Filmmaking:

One-Shot Film: Challenge students to create a short film that is shot in one continuous take, without any cuts or edits. This will require careful planning and choreography of actors and camera movement.

Silent Film: Challenge students to create a short film without any dialogue or sound effects. This will require careful use of visual storytelling and creative use of music and sound design.

Limited Resources Film: Challenge students to create a short film with limited resources, such as a small budget, limited equipment, or a short timeframe for production. This will encourage creativity and resourcefulness in problem-solving.

Experimental Film: Challenge students to create a short film that pushes the boundaries of traditional filmmaking, such as incorporating animation, mixed media, or abstract visuals. This will encourage experimentation and creativity in storytelling.

Documentary Short: Challenge students to create a short documentary film that tells a compelling and unique real-life story. This will require research and interviewing skills, as well as the ability to craft a narrative from real-world events.

Socially Conscious Short Film: Create a short film that addresses a social issue, such as poverty, inequality, or discrimination. Use your storytelling skills to raise awareness and promote empathy and understanding for the issue.

Experimental Short Film: Push the boundaries of traditional storytelling by creating an experimental short film. Explore unconventional techniques, such as abstract visuals, soundscapes, or non-linear narratives, to challenge your creativity and express your unique perspective.

Adaptation Short Film: Adapt a short story, poem, or play into a short film. Practice your skills in interpreting and translating a piece of literature into a visual medium, while staying true to the original source material.

Documentary Short Film: Create a short documentary that explores a specific topic or issue. Research and interview experts, collect footage, and use your editing skills to create a compelling narrative that informs and engages your audience.

One-Shot Short Film: Create a short film that consists of one continuous take. Challenge yourself to carefully choreograph the action, and use camera movements and blocking to enhance the story and create suspense or emotion.

Course Objectives:

Develop proficiency in visual storytelling by applying various cinematic techniques and principles to create compelling short films.

Evaluate and analyze the needs of different audiences and genres to develop effective storytelling strategies and styles.

Demonstrate critical thinking and problem-solving skills by overcoming challenges in the filmmaking process and developing creative solutions.

Apply ethical considerations and principles to the creation of short films, including issues related to representation, diversity, and cultural sensitivity.

Demonstrate technical proficiency in the use of equipment and software involved in short filmmaking, including camera, lighting, sound, and editing tools.

Mapping

PSO/CO	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	3	2	2	2	2
PSO 2	2	3	2	2	2
PSO 3	2	2	3	2	2
PSO 4	2	2	2	3	2
PSO 5	2	2	2	2	3

Key Textbooks

Wisler, M. J. (2018). *Short Films 2.0: Getting Noticed in the YouTube Age*. DoxaNous Media, LLC.

Beker, M. (2017). *Write to Shoot: Writing Short Films for Production*. Taylor & Francis.

Adelman, K. (2017). *Making it Big in Shorts: The Ultimate Filmmaker's Guide to Short Films*. Michael Wiese Productions.

References

Barnett, A. (2020). *Short Filmmaking*. Anthony Barnett.

Kelly, R. (2022). *Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production*. Taylor & Francis.

Krish, S. (2018). *Short Filmmaking Workbook: A Step-By-Step Workbook on How to Convert Your Vague Story to a Complete Script*. Amazon Digital Services LLC - Kdp Print Us.

References

Rae, P. W., & Irving, D. K. (2015). *Producing and Directing the Short Film and Video*. CRC Press.

Lancaster, K. (2018). *DSLR Cinema: A Beginner's Guide to Filmmaking on a Budget*. Routledge, Taylor & Francis Group.

Malik, S., Chapain, C., & Comunian, R. (2017). *Community Filmmaking: Diversity, Practices and Places*. Taylor & Francis.

Perkins, C. (2016). *Creating a Short Film: 01 Producing*. linkedin.com.

Rizan Production House. (2020). *Making Short Films With Zero-Budget: A Complete Guide: Every Step Of The Process Explained!* Amazon Digital Services LLC - KDP Print US.

Webb, G. (2020). *Encyclopedia of American Short Films, 1926-1959*. McFarland.

Web Resources

American Cinematographer Magazine - <https://ascmag.com/>

FilmComment - <https://www.filmcomment.com/>

Sight & Sound Magazine - <https://www.bfi.org.uk/sight-sound-magazine>

International Journal of Film and Media Arts - <http://revistas.ulusofona.pt/index.php/ijfma/index>

Film Quarterly - <https://filmquarterly.org/>

Capstone Project(Practical)

Course Objectives

To develop in-depth understanding of the media industry

To augment their media skills to professional standards

To develop the ability to work with media teams and also take initiatives to design media projects

To acquire the ability to design and execute media projects

To acquire the ability to work independently in media houses and produce publishable content.

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

Ability to understand the trends and demands of the media industry and to work independently in assigned projects

Ability to fine tune their media skills and prepare to be industry-ready

Ability to generate, analyse content/data from various sources and convert them to publishable media content

Ability to work seamlessly with experienced media professionals meeting the rigours of the industry.

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

Concept: The clarity, originality and creativity of the underlying concept or theme of the project.

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.

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.

User experience: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs.

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.

Storytelling: For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning.

Research: Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome.

Cohesion: How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture".

Presentation: For some projects, the effectiveness of presenting and defending the final outcome. Ability to communicate key decisions and how challenges were addressed.

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

Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.

Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.

Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.

Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.

David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.

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)

"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.

"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.

"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.

"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.

"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)

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.

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.

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.

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.

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.

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.

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.

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.

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.

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)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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

- "*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.
- "*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.
- "*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.
- "*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.
- "*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

- "*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.
- "*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.
- "*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.
- "*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.
- "*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)

- "*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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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!)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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)

"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.

"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.

"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.

"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.

"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

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.

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.

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.

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.

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)

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.

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.

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.

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.

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)

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.

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.

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.

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.

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.

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.

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.

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.

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.

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)

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.

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.

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.

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.

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.)

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

B.Sc Visual Communication Naan Mudhalvan Reappear Syllabus

B.Sc. Visual Communication
SEMESTER-II
E-MEDIA MARKETING

UNIT I

Marketing – Definition – Marketing Mix elements – Globalisation – competition- need for effective marketing – Marketing and Selling - New trends in marketing – Corporate social responsibilities – Green marketing- social marketing and other concepts

UNIT II

Targeted market - niche marketing – types of market – characteristics of the Indian market – Need for market study – global brands and market perception – Demographic, psychographic and geographic segmentation of markets – Test marketing: objectives, planning and execution.

UNIT III

Social Media Marketing and Its features – Advantages – Cost - Social Interaction – Interactivity - Social media Sites (Facebook) – Micro-blogging sites (Twitter) – Publishing tools (Word press) – Review Sites – Photo Sharing sites – Video Sharing Sites – Personal broadcasting tools

UNIT IV

Social Media marketing trends – Social Media Executive - Organic reach - pay to play – merging channels – merging tools - Advertising options - audience to target – integration – going live.

UNIT V

Integrated Marketing Communication – Need for integrated approach – cross cultural marketing programmes – challenges in multinational marketing - Future trends – Social Analytics – adverts–case studies - Media Monitoring - Campaign Analysis - Image Analytics – Audience Analysis - – ethical issues in social media marketing – consumer rights and forums.

REFERENCE BOOKS:

Social Media Marketing by Tracy L Tuten Michael R Solomon

Social Media Marketing 2019 by Clarke Gary

Social Media Analytics Strategy by Alex Goncalves

Kenneth Clow & Donald Baack. 2005. Integrated Advertising, Promotion and Marketing Communication (2nd edn.)
Prentice Hall, New Delhi.

Arun Kumar, N.Meenakshi. 2006. Marketing Management. Vikas Pub. New Delhi. Marketing

Communication – an integrated approach (4th edn.) by PR Smith and Jonathan Taylor, Kogan Page publisher 2005.

B.Sc. Visual Communication
SEMESTER-III
FREELANCE JOURNALISM

UNIT I

Importance of News, Concept of News, Elements of News, Forms of News, Significance of News in Modern Life.

UNIT II

Organs of News Body, Different Forms of News Writing, Familiarisation with News Items of Newspapers, Magazines & News Agencies, Translation of News, Preparing of News , Theories and Practice of News Items.

UNIT III

Change of Information in to a News, Change of News into an Information, Corelation Differentiation and Transformation of News & Information.

UNIT IV

News, sources of news and news value parameters and the basic reportorial and editing skills.

UNIT V

The systems of syndication and stock libraries in India, required tools of the trade and the areas/scope of freelance journalism

REFERENCE BOOKS:

- M.V.Kamath, The Journalist's Handbook, Vikas,1992.
- Michael Barratt, Making the Most of the Media, Kogan Page,1996.
- RangaswamiParthasarathy, Journalism in India, Sterling,1989.
- News writing and Reporting, James, M. Neal, Surjeet Publication.
- News writing – George A. Hough, Kanishka publishers N. Delhi.

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SEMESTER-IV

BROADCASTING

UNIT I

Development of Radio Broadcasting in India – Ownership – Control – Autonomy for Radio – Types of Radio services- Radio as a source of News and entertainment; Types of Radio programmes.

UNIT II

Broadcast News – Value – Radio Language – News Bulletin – News Source for Radio – Reporters, Editors and Agencies – External News Services Interviews – Features – Writing for Radio.

UNIT III

Special Audience Programmes – Rural and Farm Broadcasting – Educational Programmes – Programmes for Children, Women and Youth. Women Welfare – Children Welfare – Health and Family Planning – Rural Development – Urban problems

UNIT IV

Development of Television in India – News Programmes: a) News cast b) News Review – Formats of TV Programmes – Documentary – Special Features – Interviews. TV as a powerful Audio – Visual Media – Commercial and Sponsored Programme – Educational Service.

UNIT V

Broadcasting in the Information age – knowledge society - global media and audiences; New media: digital revolution – Internet TV, satellite TV and DTH; media convergence.

REFERENCE BOOKS:

Chatterji, P.C, Broadcasting in India, Sage Publications, New Delhi, 1987

MehraMassani, Broadcasting and the People, National Book Trust, New Delhi, 1985

Luthra, H.R, Indian Broadcasting, Publications Division, New Delhi, 1986

Warren K. Agee, Introduction to Mass Communication, 6th Edition, Oxford & IBH, Calcutta

Kumar, Keval J, Mass Communication in India, Jaico Publishing House, Bombay, Delhi, Bangalore, Calcutta, Madras

6. Gerald Millerson, Effective TV Production.

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SEMESTER-V
CITIZEN JOURNALISM

UNIT I Citizen – definition -Society - Community – Society Vs Community - Culture and communication – Access to knowledge & Culture – Public Sphere- Political sphere - Mediated communication.

UNIT II

Design of technologies (control and desire), Inequalities of design, control of public space – laws and regulation - Media stereotypes and bias - Media ecology.

UNIT III

Digital Revolution- Media literacy – Content analysis in modern context- Democracy in Virtual World - Activism & Civil Disobedience – Activism and civil disobedience without media literacy - Social Justice.

UNIT IV

Internet as Human right (net neutrality) - Social Networks and participatory culture – online privacy and citizen surveillance

UNIT V

Open data and open governance - New forms of civic media - Access to information in digital world - Available tools for citizen journalist -Indian government and civic media.

REFERENCE BOOKS:

- Hoffmann David, (2014), Citizens Rising: Independent Journalism and the Spread of Democracy. Delhi, India: Prakash Books India Pvt. Ltd.
- Mohamed Ali Sayed, (2013), Citizen Journalism and Democratic Transformation in Egypt. Saarbrücken, Germany: OmniScriptum.
- Paramjeet Singh Dhawal, (2001), International Encyclopedia

B.Sc. Visual Communication
SEMESTER - VI
MEDIA PRESENTATION SKILL

UNIT I:

What is presentation? - Why we need training? – Boring presentation – Common cases of infective presentation – Steps to make an effective presentation – communication is the key

UNIT II:

Introduction to Voice: - Introduction to Human Voice -5 P's of Voice. i.e. - Pitch - Pace – Pause - Projection –Punch. Breathing :- Breathing & Voice relationship - How to Breathe – Controlling the Airflow.

UNIT III:

Introduction to the Art of Public Speaking & Presentation: - Understanding the Audience – Preparation of Subject - Scripting - Presentations; Reading for Microphone & Presentation.

UNIT IV:

Dubbing: - Introduction to dubbing - Understanding of Character - Dubbing as Art - Role of Dubbing Artist - Introduction to Dubbing Studio's - Dubbing Exercises - Reviewing Dubbed Films & other genre.

UNIT V:

Industry & Opportunities - Introduction to Industry - Preparing Individual Profile - Preparing Commercial Projects etc - Social Media Strategies – What is social media? - Build relationships - Separating business/personal profiles.- Online Presenting: Show reel.

REFERENCE BOOKS:

Introduction to Broadcast Voice – Jenny Mill

The Art of Public Speaking- McGraw-HiLL International Edition

Introduction to Broadcast Journalism- Dr.KeshavSathaye

Biographies of distinguished Performers & Actors like ShreeramLagoo, Dada Kondke, Amitabh Bachhan and many more.

Introduction to Advertising- Oxford University Press