



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)

PALLAVARAM - CHENNAI

ACCREDITED BY **NAAC** WITH '**A**' GRADE

*Marching Beyond **25** Years Successfully*

M.Sc. Visual Communication

Curriculum and Syllabus

Regulations 2021

(Based on Choice Based Credit System (CBCS)

And

Learning Outcomes based Curriculum Framework (LOCF))

Effective from the Academic year

2021-2022

Department of Visual Communication

School of Mass Communication

VISION STATEMENT

The vision of the Department of Visual Communication at VISTAS is to set global standards for media education research, training, and industry collaboration through high-quality skill-based education and practical exposure for building a knowledge-driven student community, thereby contributing to societal development and the development of entrepreneur skills along with universal values and ethics.

MISSION STATEMENT

The mission of the Department of Visual Communication at VISTAS is to create a skill-based learning environment that nurtures new ideas, creativity, and research, the department aims at cultivating an appreciation of media's role in the development of leaders, innovators, and entrepreneurs in the domain of media and mass communication.

Board of Studies (BOS) Members

S.No	Name	Affiliation	Role
1	Dr.P Sri Jothi	Associate Professor and Head Department of Visual Communication School of Mass Communication Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117	Chair Person
2	Mr.P. Natarajan	Assistant Professor and Head SRM Arts and Science College, Kattangulathur. Chennai.	External Expert
3	Mr.M. M. Rengasamy	Film Maker, Chennai.	External Expert
4	Ms. Sruthi Nair	Simply Sruthi, YouTube Channel Entrepreneur	Alumni Member
5	Mr S Kalaiselvan	Assistant Professor and Head Department of Animation School of Mass Communication Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117	Internal Member
6	Mrs.Mary Genila	Assistant Professor Department of Visual Communication School of Mass Communication Vels Institute of Science Technology and Advanced	Internal Member

		Studies, Pallavaram, Chennai-600 117	
7	Dr.Chitramai	Assistant Professor Department of Visual Communication School of Mass Communication Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117	Internal Member
8	Mr.Kalimuthu	Assistant Professor Department of Visual Communication School of Mass Communication Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117	Internal Member
9	Mr.Branesh	Assistant Professor Department of Visual Communication School of Mass Communication Vels Institute of Science Technology and Advanced Studies, Pallavaram, Chennai-600 117	Internal Member

PROGRAMME EDUCATIONAL OBJECTIVES(PEO)

PEO1: The graduates will be technically competent to excel in the competing Media industry and to pursue research in this field.

PEO2: The graduates will possess the skills to develop economically and technically using the knowledge to ensure their own creative and innovative skills in industry.

PEO3: The graduates will have effective communication skill, team spirits, ethical principles and desire for lifelong learning and creative skills to succeed in their media professional career.

PEO4: The graduates will be prepared efficiently to be an entrepreneur.

PEO5: The graduates are educated to think latterly and vertically with creative approach and to use the advance technology in media environment.

PROGRAMME OUTCOMES (PO)

PO1: To develop the ability to use critical, analytical, and deep in thought thinking and analysis in visual communication.

PO2: Media studies and its reflect on social and moral responsibilities in students professional life.

PO3:To gain knowledge and self-confidence in the distribution of project/research outputs in the fields of Media Arts, Design, and Visual Effects.

PO4: Work responsibly and creatively as an individual or as a member or leader of a team and in all the multidisciplinary environments.

PO5: To communicate effectively by oral, written, graphical and technical means and have competency in visual languages

PO6: Independently reach and obtain information, and develop appreciation of the need for continuous learning.

PO7: Apply knowledge of art history, theories and principles to traditional and digital drawing and design skills for visual communication applications relevant to modern applied art markets.

PO8: To provide adequate basic understanding about Media Education among the students and to develop language abilities of students to inculcate writing skills and Business correspondence

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO1: A better understanding on communication elements and process

PSO2: Enable the students to handle still and video camera

PSO3: Enable the students to use computer, create graphic, and web designs

PSO4: A better insight on film production and appreciation

PSO5: Enable the students to produce the media text as their own

**VELS INSTITUTE OF SCIENCE, TECHNOLOGY AND ADVANCED STUDIES
(VISTAS), CHENNAI**

**CHOICE BASED CREDIT SYSTEM (CBCS)
and
LEARNING OUTCOME BASED CURRICULUM FRAMEWORK (LOCF)**

PG REGULATIONS 2021

(For ALL Arts, Science, Commerce and Humanities Programmes)

(Applicable to all the candidates admitted from the academic year 2021-22 onwards)

1. DURATION OF THE PROGRAMME

1.1. Two years (Four semesters)

1.2. Each academic year shall be divided into two semesters. The odd semesters shall consist of the period from July to November of each year and the even semesters from January to May of each year.

1.3 There shall be not less than 90 working days for each semester.

2. ELIGIBILITY FOR ADMISSION

2.1. The details of Eligibility for Admission

3. MEDIUM OF INSTRUCTION

The medium of instruction for all PG programmes is English.

4. CREDIT REQUIREMENTS AND ELIGIBILITY FOR AWARD OF DEGREE

A Candidate shall be eligible for the award of Degree only if he/she has undergone the prescribed course of study in VISTAS for a period of not less than three academic years and passed the examinations of all the prescribed courses of Four Semesters earning a minimum of 90 credits as per the distribution given fulfilled such other conditions as have been prescribed thereof.

5. COURSE

Each course / subject is to be designed under lectures / tutorials / laboratory or field work / seminar / practical training / Assignments / Term paper or Report writing etc., to meet effective teaching and learning needs.

6. COURSE OF STUDY AND CREDITS

The Course Components and Credit Distribution shall consist:

The PG programme consists of a number of courses. The term 'course' is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a 'paper' in the conventional sense. The following are the various categories of courses suggested for the PG programmes.

Core courses i.e. major courses that compulsorily required for each of the programme of study (CC), Ability Enhancement Course (AHC), Discipline Specific Elective Course (DSE) and Skill Enhancement Course (SEC) and Generic Elective (GE).

For each course, credit is assigned based on the following:

Contact hour per week		CREDITS
1 Lecture hour	-	1 Credit
1 Tutorial hour	-	1 Credit
2 Practical hours	-	1 Credit
(Laboratory / Seminar / Project Work / etc.)		

7. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT SEMESTER

7.1. **Eligibility:** Students shall be eligible to go to subsequent semester only if they earn sufficient attendance as prescribed therefor by the Board of Management from time to time.

7.2. **Attendance:** All Students must earn 75% and above of attendance for appearing for the University Examination. (Theory/Practical)

7.3. **Condonation of shortage of attendance:** If a Student fails to earn the minimum attendance (Percentage stipulated), the HODs shall condone the shortage of attendance on medical grounds up to a maximum limit of 10% (i.e. between 65% and above and less than 75%) after paying the prescribed fee towards the condonation of shortage of attendance. The students with attendance of less than 65 and more than

50% shall be condoned by VC on the recommendation of HODs on genuine grounds, will be permitted to appear for the regular examination on payment of the prescribed condonation fee.

7.4. Detained students for want of attendance: Students who have earned less than 50% of attendance shall be permitted to proceed to the next semester and to complete the Program of study. Such Students shall have to repeat the semester, which they have missed by rejoining after completion of final semester of the course, by paying the fee for the break of study as prescribed by the University from time to time.

7.5. Transfer of Students and Credits: The strength of the credits system is that it permits inter Institutional transfer of students. By providing mobility, it enables individual students to develop their capabilities fully by permitting them to move from one Institution to another in accordance with their aptitude and abilities.

7.5.1. Transfer of Students is permitted from one Institution to another Institution for the same program with same nomenclature, provided, there is a vacancy in the respective program of Study in the Institution where the transfer is requested.

7.5.2. The marks obtained in the courses will be converted into appropriate grades as per the University norms.

7.5.3. The transfer students are not eligible for Ranking, Prizes and Medals.

7.5.4. Students who want to go to foreign Universities upto two semesters or Project Work with the prior approval of the Departmental / University Committee are allowed to transfer of their credits. Marks obtain in the courses will be converted into Grades as per the University norms and the students are eligible to get CGPA and Classification.

8. EXAMINATION AND EVALUATION

8.1. EXAMINATION:

- i) There shall be examinations at the end of each semester, for odd semesters in the month of October / November, for even semesters in April / May. A candidate who does not pass the examination in any course(s) shall be permitted to appear in such failed courses in the subsequent examinations to be held in October / November or April / May.

- ii) A candidate should get registered for the first semester examination. If registration is not possible owing to shortage of attendance beyond condonation limit / regulations prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.
- iii) The results of all the examinations will be published through University Website. In the case of passed out candidates, their arrear results, will be published through University Website.

8.2 To Register for all subjects: Students shall be permitted to proceed from the First Semester up to Final Semester irrespective of their failure in any of the Semester Examination, except for the shortage of attendance programs. For this purpose, Students shall register for all the arrear subjects of earlier semesters along with the current (subsequent) Semester Subjects.

8.3. Marks for Continuous Internal Assessment (CIA) Examinations and End Semester Examinations (ESE)

8.3.1 There shall be no passing minimum for Continuous Internal Assessment (CIA) Examinations.

8.3.2 For End Semester examination, passing minimum shall be 40% (Forty Percentage) of the maximum marks prescribed for the Course/Practical/Project and Viva-Voce.

8.3.3 In the aggregate (CIA and ESE) the passing minimum shall be of 40%.

8.3.4. He / She shall be declared to have passed the whole examination, if he/she passes in all the courses wherever prescribed in the curriculum by earning 90 CREDITS.

9. Question Paper Pattern for End Semester Examination

SECTION – A	10 questions 10 X 2 = 20 Marks
SECTION – B	5 questions either or pattern X 16 = 80 Marks
Total 100 Marks	

QUESTION PAPER FOR PRACTICALS

The External examiner will prepare a question paper on the spot from the syllabus prescribed and supplied by the Controller's Office.

10. SUPPLEMENTARY EXAMINATION: Supplementary Examinations are conducted for the students who appeared in the final semester examinations. Eligible criteria for appearing in the Supplementary Examinations are as follows:

- 10.1. Eligibility: A Student who is having a maximum of two arrear papers is eligible to appear for the Supplementary Examination.
- 10.2. Non-eligibility for those completed the program: Students who have completed their Program duration but having arrears are not eligible to appear for Supplementary Examinations.

11. RETOTALLING, REVALUATION AND PHOTOCOPY OF THE ANSWER SCRIPTS:

- 11.1. Re-totalling: All PG Students who appeared for their Semester Examinations are eligible for applying for re-totalling of their answer scripts.
- 11.2. Revaluation: All current batch Students who have appeared for their Semester Examinations are eligible for Revaluation of their answer scripts. Passed out candidates are not eligible for Revaluation.
- 11.3. Photocopy of the answer scripts: Students who have applied for revaluation can download their answer scripts from the University Website after fifteen days from the date of publication of the results.

12. The examination and evaluation for MOOCs will be as per the requirements of the regulatory bodies and will be specified at the beginning of the Semester and notified by the university NPTEL-SWAYAM Coordinator (SPOC).

13. CLASSIFICATION OF SUCCESSFUL STUDENTS

- 13.1. PART I TAMIL / OTHER LANGUAGES; PART II ENGLISH AND PART III CORE SUBJECTS, ALLIED, ELECTIVES COURSES AND PROJECT: Successful Students passing the Examinations in courses and securing the marks
 - a) CGPA 9.00 to 10.00 shall be declared to have passed the examination in **First class with Outstanding**.
 - b) CGPA 7.50 to 8.99 shall be declared to have passed the examination in **First class with distinction**.
 - c) CGPA 6.00 to 7.49 shall be declared to have passed the examination in **First Class**.
 - d) CGPA 5.00 to 5.99 in the aggregate shall be declared to have passed the examination in the **SECOND** Class.
 - e) CGPA 4.00 to 4.99 shall be declared to have passed the examination in the **THIRD** Class.

14. MARKS AND GRADES: The following table shows the marks, grade points, letter grades and classification to indicate the performance of the Student:

14.1. Computation of Grade Point Average (GPA) in a Semester, Cumulative Grade Point Average (CGPA) and Classification

GPA for a Semester: $= \sum_i C_i G_i \div \sum_i C_i$ That is, GPA is the sum of the multiplication of grade points by the credits of the courses divided by the sum of the credits of the courses in a semester.

Where, C_i = Credits earned for course i in any semester,

G_i = Grade Points obtained for course i in any semester

n = Semester in which such courses were credited.

CGPA for the entire programme: $= \sum_n \sum_i C_{ni} G_{ni} \div \sum_n \sum_i C_{ni}$ That is, CGPA is the sum of the multiplication of grade points by the credits of the entire programme divided by the sum of the credits of the courses of the entire programme

Grade Conversion Table – PG			
Range of Marks	Grade Points	Letter Grade	Description
90 – 100	10	O	Outstanding
82 – 89	9	A+	Excellent
75 – 81	8	A	Very Good
67 – 74	7	B+	Good
60 – 66	6	B	Above Average
50 – 59	5	C	Average
40 – 49	4	D	Minimum for pass
0 – 39	0	RA	Reappear
		AAA	Absent

4.2. Letter Grade and Class CGPA

Overall Performance - PG		
CGPA	GRADE	CLASS
4.00 - 4.99	D	Third Class
5.00 - 5.99	C	Second Class
6.00 - 6.69	B	First Class
6.70 - 7.49	B+	
7.50 - 8.19	A	First Class with Distinction*
8.20 - 8.99	A+	
9.00 - 10.00	O	First Class - Outstanding*

The Students who have passed in the first appearance and within the prescribed semester of the PG Programme (Major, Allied and Elective courses only) are eligible.

15. RANKING

- Students who pass all the examinations prescribed for the Program in the FIRST APPEARANCE ITSELF ALONE are eligible for Ranking / Distinction.
- In the case of Students who pass all the examinations prescribed for the Program with a break in the First Appearance are only eligible for Classification.
- Students qualifying during the extended period shall not be eligible for RANKING.

16. MAXIMUM PERIOD FOR COMPLETION OF THE PROGRAMS TO QUALIFY FOR A DEGREE

16.1. A Student who for whatever reasons is not able to complete the programs within the normal period (N) or the Minimum duration prescribed for the programme, may be allowed two years period beyond the normal

period to clear the backlog to be qualified for the degree. (Time Span = N + 2 years for the completion of programme)

16.2. In exceptional cases like major accidents and child birth an extension of one year considered beyond maximum span of time (Time Span=N + 2 + 1 years for the completion of programme).

17. REVISION OF REGULATIONS, CURRICULUM AND SYLLABI

The University may from time-to-time revise, amend or change the Regulations, Curriculum, Syllabus and Scheme of examinations through the Academic Council with the approval of the Board of Management

Vels Institute of Science and Technology and Advanced studies (VISTAS)

Courses of Study and Scheme of Assessment

(Minimum Credits to be earned :90)

M.Sc Visual Communication course Components

Component	I Sem	II Sem	III Sem	IV Sem	Total Credits
Core Courses	14	16	14	14	58
Ability Enhancement t Courses (AECC)	-	-	-	-	-
Discipline Specific Elective (DSE) & Generic Elective (GE)	8	4	8	4	24
Skill enhancement Course(SEC)	2	4	2	-	8
Total Credits	24	24	24	18	90

Learning Outcomes–Based Curriculum Framework (LOCF) for Postgraduate education in Visual Communication

1. Introduction

The learning outcomes based curriculum framework (LOCF) for M.Sc Visual Communication is intended to prepare a curriculum which enables the graduates to respond to the current needs of the industry and equip them with skills relevant for national and global standards. The framework will assist in maintaining international standards to ensure global competitiveness and facilitate student/graduate mobility after completion of M.Sc Visual Communication program. The framework intends to allow for greater flexibility and innovation in curriculum design and syllabus development, teaching learning process, assessment of student learning levels.

The LOCF for M.Sc Visual Communication is prepared on the contours and curricular structure provided by the UGC, and may be modified without sacrificing the spirit of CBCS and LOCF.

2. Learning outcomes based approach to Curriculum Planning

The learning outcomes based approach implies that when an academic programme is planned, desirable learning outcomes are identified and considered in formulation of the plans. Course contents, learning activities and assessment types are designed to be consistent with the achievement of desired learning outcomes. The learning outcomes are in terms of knowledge, Professional attitude, work ethics, critical thinking, self managed learning, adaptability, problem solving skills, communication skills, interpersonal skills and group works. At the end of a particular course/program, assessment is carried out to determine whether the desired outcomes are being achieved. This outcome assessment provides feedback to ensure that element in the teaching and learning environment are acting in concert to facilitate the nurturing of the desired outcomes. The expected learning outcomes are used as reference points that would help formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn help not only in curriculum planning and development, but also in delivery and review of academic programmes.

The overall objectives of the learning outcomes based curriculum framework are to

- Help formulate graduate attributes, qualification descriptors, program learning outcomes and course learning outcomes that are expected to be demonstrated by the holders of qualification;
- Enable prospective students, parents, employers and other to understand the nature and level of learning outcomes or attributes a graduate of a programme should be capable of demonstrating on successful completion of the programme of study.
- Maintain national standards and international comparability of learning outcomes and academic standards to ensure global competitiveness, and to facilitate student/graduate mobility.
- Provide higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning level, and periodic review of programme and academic research.

2.1 Nature and extent of M.Sc Visual Communication

M.Sc Visual Communication is a professional program which needs to develop a specialized skill set among the graduates to cater the need of industries. In recent years, Visual Communication has made unprecedented growth in terms of new technologies, new ideas and principles. The research organizations and industries that work in this frontier area are in need of highly skilled and technically oriented manpower. This manpower can be available only with flexible, adaptive and progressive training programs and a cohesive interaction among the research organizations, academicians and industries. The key areas of study within subject area of Creative Illustration, Graphic Arts, Mass Communication theories, Audio and Video Editing applications & Photography and production techniques for various digital media platforms etc.

M.Sc Visual Communication covers topics that overlap with areas outlined above and with applied fields such as Mass media , advanced computer and multimedia communication, reporting, editing, Photography and storytelling, digital media production etc.

The present learning outcomes based model curriculum of M.Sc Visual Communication, is designed to provide better learning experience to the graduates. Besides, imparting disciplinary knowledge, curriculum is aimed to equip the graduates with competencies like creative skill, problem solving, analytical reasoning and leadership which provide them high professional competence.

2.2 Aim of M.Sc Visual Communication

The overall aims of the M. Sc Visual Communication are to:

- Provide students with learning experiences that develop broad knowledge and understanding of key concepts of Visual Communication and equip students with advanced creative, scientific/technological capabilities for analyzing and tackling the issues and problems in the field of Mass media.
- Develop ability in student's to apply knowledge and skills they have acquired to the solution of specific creative, theoretical and applied problems in media and communication.
- Develop abilities in students to design and develop innovative solutions for benefits of society, by diligence, leadership, team work and lifelong learning.
- Provide students with skills that enable them to get employment in industries or pursue research assignments or turn as entrepreneurs.

3. *Graduates Attributes*

Graduates Attributes (GAs) form a set of individually assessable outcomes that are the components indicative of the graduate's potential to acquire competence to practice at the appropriate level. The Graduate Attributes of M.Sc Visual Communication are listed below:

GA1. Scholarship of Knowledge: Acquire in-depth knowledge of specific discipline or professional area, including wider and global perspective, with an ability to discriminate, evaluate, analyze and synthesize existing and new knowledge, and integration of the same for enhancement of knowledge.

GA2. Critical Thinking: Analyze complex scientific/technological problems critically; apply independent judgment for synthesizing information to make intellectual and/or creative advances

for conducting research in a wider theoretical, practical and policy context.

GA3. Problem Solving: Think laterally and originally, conceptualize and solve scientific/technological problems, evaluate a wide range of potential solutions for those problems and arrive at feasible, optimal solutions after considering public health and safety, cultural, societal and environmental factors in the core areas of expertise.

GA4. Usage of modern tools: Create, select, learn and apply appropriate techniques, resources, and modern techniques and digital tools, including prediction and modeling, to complex scientific/technological activities with an understanding of the limitations.

GA5. Collaborative and Multidisciplinary work: Possess knowledge and understanding of group dynamics, recognize opportunities and contribute positively to collaborative-multidisciplinary scientific research, demonstrate a capacity for self-management and teamwork, decision-making based on open-mindedness, objectivity and rational analysis in order to achieve common goals and further the learning of themselves as well as others.

GA6. Creative Communication: Communicate with the creative scientific/technological community, and with society at large, regarding complex scientific/technological activities confidently and effectively, such as, being able to comprehend and write effective reports and design documentation by adhering to appropriate standards, make effective presentations, and give and receive clear instructions.

GA7. Life-long Learning: Recognize the need for, and have the preparation and ability to engage in life-long learning independently, with a high level of enthusiasm and commitment to improve knowledge and competence continuously.

GA8. Ethical Practices and Social Responsibility: Acquire professional and intellectual integrity, professional code of conduct, media ethics of research and scholarship, consideration of the impact of research outcomes on professional practices and an understanding of responsibility to contribute to the community for sustainable development of society.

4. *Qualification Descriptors*

A qualification descriptor indicates the generic outcomes and attributes expected for the award of a particular type of qualification. The learning experiences and assessment procedures are expected to be designed to provide every student with the opportunity to achieve the intended programme learning outcomes. The qualification descriptors reflect followings:

1. Disciplinary knowledge and understanding
2. Creative Skills & Ability
3. Global competencies that all students in different academic fields of study should acquire/attain and demonstrate.

4.1 *Qualification descriptors for M.Sc Visual Communication programme:* Some of the expected learning outcomes that a student should be able to demonstrate on completion of a M.Sc Visual Communication programme may include the following:

Knowledge & Understanding

- Demonstrate extensive knowledge of the disciplinary foundation in the various areas of mass media communication, as well as insight into contemporary research and development.
- Demonstrate specialized methodological knowledge in the specialized areas of mass media visual communication about professional literature, statistical principles and reviewing scientific work.

Creative Skills & Ability

- Demonstrate ability to apply creative knowledge & experimental skills critically and systematically for assessment and solution of complex mass communication problems and issues related to communication tools, mass society, multimedia technology, photography, digital media and media production and other specialized areas of media production.
- Demonstrate ability to model, simulate and evaluate the phenomenon and systems in the advanced areas of mass communication.

- Demonstrate ability to apply one's artistic and creative knowledge, experimental skills, scientific methods & advanced design, simulation and validation tools to identify and analyze complex real life problems and frame technological solutions for them.
- Demonstrate ability to design and develop creative production, processes and digital creation while taking into account the circumstances and needs of individuals, organizations and society with focus on economical, social and environmental aspects.

Competence

- Communicate his or her conclusions, knowledge & arguments effectively and professionally both in writing and by means of presentation to different audiences in both national and international context.
- Ability to work in collaborative manner with others in a team, contributions to the management, planning and implementations.
- Ability to independently propose research/developmental projects, plan its implementation, undertake its development, evaluate its outcomes and report its results in proper manner.
- Ability to identify the personal need for further knowledge relating to the current and emerging areas of study by engaging in lifelong learning in practices.

5. Program Learning Outcomes of M.Sc Visual Communication

The following program outcomes have been identified for **M.Sc Visual Communication**. _

PLO1	An advanced and systematic or coherent understanding of the academic field of Media, its different learning areas and applications, and its linkages with related disciplinary areas/subjects
PLO2	The skills and knowledge gained has intrinsic beauty, which also leads to proficiency in creativity.
PLO3	Procedural knowledge that creates different types of professionals related to the disciplinary including professionals engaged in Media house, research and development, teaching and government/public service.
PLO4	Skills in areas related to one's specialisation area within the disciplinary and current and emerging developments in the field of Visual Communication.
PLO5	Communication skills involving the ability to listen carefully, to read texts and research papers analytically and to present complex information in a concise manner to different groups/audiences
PLO6	To demonstrate the ability to apply communication theories to analyze contemporary problems through ICT skills
PLO7	Skills develop to focus on media research and analysis

6. Teaching learning Process

The teaching-learning process should be aimed at systematic exposition of basic concepts so as to acquire knowledge of respective discipline in a canonical manner. Students have great freedom of choice of subjects which they can study. The various components of teaching learning process are summarized in the following.

1. The most common method of imparting knowledge is through lectures. There are diverse modes of delivering lectures such as through blackboard, power point presentation and other technology aided means. A judicious mix of these means is a key aspect of teaching-learning process.
2. Assimilating ideas, deepening understanding, and gaining mastery of new concepts all take time, commitment, and intelligent effort. To reinforce learning, to monitor progress, and to provide a regular pattern of study, tutorials are essential requirements. During these tutorials, difficulties faced by the students in understanding the lectures, are dealt with.
3. Necessary and sufficient infrastructural facilities for the, laboratories and libraries equipped with adequate modern and modular furniture and other requirements.
4. Home assignments at regular intervals and project work involving applications of theory are necessary to assimilate basic concepts of the respective discipline. Hence, it is incumbent on the part of a learner to complete open-ended projects assigned by the teacher.
5. The teaching-learning process needs to be further supported by other activities devoted to subject-specific and interdisciplinary skills, summer and winter internships in their discipline. During these internships it is expected that a learner will interact with experts and write a report on a topic provided to the learner.
6. Institute visit by a learner is also a part of learning process. During such visits a learner has access to knowledge by attending academic activities such as seminars, colloquia, library consultation and discussion with faculty members. These activities provide guidance and direction for further study.
7. Special attempts should be made by the institution to develop problem-solving skills and design of laboratory experiments for demonstration at the UG level. For this purpose a mentor system may be evolved where 3-4 students may be assigned to each faculty member.

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7. Assessment Methods

In the undergraduate education of Visual communication leading to the M. Sc with Visual communication degree, the assessment and evaluation methods focus on testing the conceptual understanding of the basic ideas, development of creative skills and experimental techniques retention and ability to apply the knowledge acquired to explain with analysis and reason what has been learnt and to solve new problems and communicate the results and findings effectively. Since the Learning Objectives are defined clearly for each course in detail, it is easier to design methods to monitor the progress in achieving the learning Objectives during the course and test the level of achievement at the end of the course.

- The courses offered in the Postgraduate Visual communication are the first courses at the college/university level; the priority should be given to Formative Assessment for monitoring the progress towards achieving the Learning Objectives while keeping its weightages lower than Summative Assessments. This is to assure that the students know their strengths and weaknesses periodically through the results of Formative Assessments and make amends for the gaps in their knowledge without affecting their final grades in any significant way. In this context it is suggested that 25-30% weightage be given Formative Assessments in case of theory components while 30-40% weightage be given to the Laboratory/Field work/Projects/Case Study/Record submission components of the various courses. Moreover use of more than one method of Assessment in each course is highly recommended.
- Some of the methods suggested for Theory Component with regard to Formative Assessment are i) Regular Tutorial assignments ii) seminar presentations iii).Performance in group discussions iv) Problem based longer assignments (other than tutorials) v) True/False Tests vi) Multiple Choice Tests vii) Short Answer Tests viii) viva-voce tests ix) Any other innovative tests in the context of the course.
- In the case of substantive Summative Assessment for the theory papers, can be a combination of the following i) Mid-Semester test ii) Seminar Report iii) Individual/Team Project report iv) Oral presentations of Seminar/Projects v) Viva-Voce Examination on the above reports vi) End Semester closed book examination in the pattern of a) Short answer b) Long answer vii) End semester Open Book Examination viii) Peer examination by a group of experts a) Written b) Oral ix) Any other innovative method depending upon the nature of the course.

- B. Laboratory Experiments / Field work / Projects / Case Study / Record can be assessed for Formative Assessment through i) Regular evaluation of Lab. Experiments regarding a) written report of each experiment b) Viva-Voce on each experiment ii) Test through setting experiments by assembling components iii) Mid semester examination iv) Design innovative kits to test the comprehension and analysis of the experiment done by the students.
- At the end, the main purpose of Visual communication teaching should be to impart objective knowledge to students in concrete, comprehensive and effective way. Here, effectiveness implies gaining knowledge and skill which can be applied to solve practical problems as well as attaining capability of logical thinking and imagination which are conducive to new knowledge and new discoveries. Once the student learns, ‘why is it worth learning?’ and ‘how does it connect to the real world?’ The student shall embrace the curriculum in a way which would incite imagination and imbibe a spirit of enquiry in them, so that in future they will opt for further investigations or research. Needless to say, there should be a continuous evaluation system for the students. This will enable the teachers not only to ascertain the overall progress of learning by the students, but also to identify the students who are slow learner and for whom special care should be taken. An appropriate grading system is the ‘relative grading system’ can also be envisaged for certain papers, introducing a competitive element among the students. All in all, the teacher should act as a facilitator and guide and not as a guardian of curriculum.
- HEI can design their own ways and methods to quantify the assessment and evaluation based on the above methods. It would then be converted to the letter grades by the procedure described by the template given by the UGC.
- Once the letter grade for a course is obtained for a course, it should be done for all the courses offered by the student. Once the letter grades for all the grades are accumulated then a CGPA should be calculated by quantifying the letter grades as described by the template provided by the UGC.

M.Sc VISUAL COMMUNICATION CURRICULUM

Total number of Credits: 90

		Hours/Week				Maximum Marks		
Code No.	Course	Lecture	Tutorial	Practical	Credits	CA	SEE	Total
SEMESTER 1								
Core 1	Approaches to Human Communication	4	0	0	4	40	60	100
Core 2	Theories of Visual Analysis	4	0	0	4	40	60	100
Core 3	Understanding Film Semiotics	4	0	0	4	40	60	100
Core 1 (P)	Graphical Arts-I	0	0	4	2	40	60	100
DSE	Discipline Specific Elective - I	0	2	4	4	40	60	100
DSE	Discipline Specific Elective - II	0	2	4	4	40	60	100
SEC	Soft Skill 1/ Sector Skill Course	2	0	0	2	40	60	100
		14	4	12	24			
SEMESTER II								
Core 4	Television Production	4	0	0	4	40	60	100
Core 5	Mass Communication Theories	4	0	0	4	40	60	100
Core 6	Advertising Management	4	0	0	4	40	60	100
Core 2 (P)	Graphical Arts – II	0	0	4	2	40	60	100
Core 3 (P)	Television Production Practical	0	0	4	2	40	60	100
DSE	Discipline Specific Elective – III	0	2	4	4	40	60	100
SI	Internship	0	0	4	2	40	60	100
SEC	Soft Skill 2/ Sector Skill Course	2	0	0	2	40	60	100
		14	2	16	24			
SEMESTER III								
Core 7	Media Laws & Ethics	4	0	0	4	40	60	100
Core 8	Public Relation	4	0	0	4	40	60	100

Core 9	Media Research Methods	4	0	0	4	40	60	100
Core 4 (P)	Graphical Arts – III	0	0	4	2	40	60	100
DSE	Discipline Specific Elective – IV	0	2	4	4	40	60	100
DSE	Discipline Specific Elective – V	0	2	4	4	40	60	100
SEC	Soft Skill 3/ Sector Skill Course	2	0	0	2	40	60	100
		14	4	12	24			
SEMESTER IV								
Core 10	Development Communication	4	0	0	4	40	60	100
GE	Generic Elective	2	0	0	2	40	60	100
DSE	Discipline Specific Elective – VI	0	2	4	4	40	60	100
Core 5 (P)	Project Work	0	0	16	8	40	60	100
		6	2	20	18			

CA - Continuous Assessment ,

SEE - Semester End Examination

List of Discipline Specific Elective Courses:

S. No.	Code	Course
1.	DSE	Animation Art Direction
2.	DSE	Art of Story Boarding
3.	DSE	Directing the Actor
4.	DSE	Applied Photography
5.	DSE	Anchoring & Presentation
6.	DSE	Audiography
7.	DSE	Advanced Compositing
8.	DSE	Media Production Management
9.	DSE	Journalism and New Writing

List of Skill Enhancement Course (SEC)

Subject Code	Title of the Paper
SEC-1	Soft Skill -I
SEC-2	Soft Skill – II
SEC-3	Soft skill - III

Syllabus

Core Courses

Course Objectives:

1. To impart knowledge on the theory and practice of human communication process.
2. To learn the perception process and cognitive abilities.
3. To know the types of communication used in daily lives.
4. To understand the power of listening and the obstacles in the communication process.
5. To create an identity through effective communication.

Detailed Course**Unit: I** 12

- 1.1. Introduction to communication concepts.
- 1.2. Historical perspective of communication.
- 1.3. Contemporary perspectives on communication.
- 1.4. Importance of communication in various spheres of life
- 1.5. Barriers in communication

Unit: II 12

- 2.1. Understanding the Perception Process:
- 2.2 Knowing the Cognitive abilities
- 2.3. Guidelines for developing skill in perception
- 2.4. Monitoring the self serving bias
- 2.5. Understanding the social roles and cultural factors in perception.

Unit: III 12

- 3.1. Introduction to Verbal Communication
- 3.2. Principles of using symbols to create meaning
- 3.3. Guidelines for effective verbal communication.
- 3.4. Principles of non verbal communication
- 3.5. Guidelines for effective non-verbal communication.

Unit: IV

12

- 4.1. Introduction to effective listening
- 4.2. Guidelines for effective listening
- 4.3. Obstacles to effective listening.
- 4.4. Introduction to adapting communication
- 4.5. Guidelines for adapting communication.

Unit: V

12

- 5.1. Communication and Personal identity
- 5.2. Communication in Groups, teams and in public.
- 5.3. Public speaking skills.
- 5.4. Planning and presentation of public speeches
- 5.5. Challenges in public speaking skills.

Total: 60 Hrs**Practical / Assignments**

- Assignment on the types of communication
- Presentation on any current topic

Course Outcome

At the end of the course, learners will be able to:

- 1: Understand the importance of Communication in all aspects of social life.
- 2: Acquire the significant knowledge about developing skill in perceiving and interpretation.
- 3: Acquire an in-depth knowledge about the verbal and non-verbal communication.
- 4: Acquire basic understandings about the listening process and adapting communication.
- 5: Know the importance of Communication & Personal Identities.

TEXT BOOKS:

1. Agee K Warren, et al [1979] Introduction to Mass communication, Oxford and IBH Publishing Co., New Delhi.

REFERENCE BOOKS:

1. Wood, Julia T. (2014), 7th Edition. Communication Mosaics: An Introduction to the Field of Communication. USA: Thomson-Wadsworth.
2. Denis McQuail: McQuail's Mass Communication Theory, London/New Delhi: Sage, 2015.

Website:

1. <https://open.lib.umn.edu/businesscommunication/chapter/1-2-what-is-communication/>
2. <https://www.communicationstudies.com/communication-theories>

Web Sources:

1. <https://www.youtube.com/watch?v=akfatVK5h3Y>
2. <https://prezi.com/c0yyuy096ogj/models-of-communication/>

Course Objective:

1. This subject discusses a range of literature which explores the importance of the visual to contemporary societies
2. This subject offers a broad analytical framework for understanding how images have social effects.
3. To understand the visual perception in media context
4. To develop criteria for a critical approach to visual materials.
5. To learn the symbolic representation of media signs and codes

Detailed course**Unit: I** **12**

- 1.1 The six perceptions of visual message
- 1.2 Personal, Historical, Technical, Ethical, Cultural Critical perspectives.
- 1.3 Semiotic Analysis – Aspects of sign and symbols.
- 1.4 Syntagmatic analysis – Paradigmatic analysis
- 1.5 Metaphor and metonymy – codes – semiology of the television medium.

Unit: II **12**

- 2.1 Basic concepts of Marxist social Analysis
- 2.2 Class nature of media - Marxist approach to media
- 2.3 Althusser's Ideology - Base and super structure-
- 2.4 Materialism - False consciousness and ideology
- 2.4 Class conflict – Hegemony

Unit: III **12**

- 3.1 The sign and the meaning making processes.
- 3.2 Aspects of sign and codes, referent systems and mythologies
- 3.3 Audience and Interpretation.
- 3.4 Post Modernism and visual analysis.
- 3.5 Application of visual analysis tools to different media texts.

Unit: IV**12**

- 4.1 Psychological and visuality. Subjectivity
- 4.2 Phallogentrism. Voyeurism. Lantanian gazes: other ways of seeing
- 4.3 Laura Mulvey and visual pleasure, The castration complex
- 4.4 Oedipus complex – id, ego, superego
- 4.5 Psychoanalytic Criticism

Unit: V**12**

- 5.1 Advertising code – commercials and anxiety
- 5.2 Uses and gratification – content analysis-
- 5.3 Feminist approaches to visuals.
- 5.4 Women and representation.
- 5.5 Stereotyping. Gender discrimination.

Total 60 Hrs**Practical / Assignments**

- Assignment on the Visual perception/Psychological analysis
- Presentation of seminar on any current topic

Course Outcome

At the end of the course, learners will be able to:

1. Respond verbally and in writing to questions regarding history, design and significance.
2. Knowing the visual texts approach made in terms with Marxist ideologies.
3. Visually recognize the psychology of human characteristics in terms of social subjectivity.
4. Apply critical thinking in visual media in connection with feminism and its approach in the medium.
5. Understanding the postmodern and postcolonial visual text approaches.

TEXT BOOKS:

1. Art and Visual Perception, Rudolf Arnheim. University of California Press;2010
2. Signs and Symbols: Their Design and Meaning by, Adrian Frutiger; Ebury Press; New edition edition,2010

Total: 60 Hrs

REFERENCE BOOKS:

1. Gillan Rose, Visual Methodologies, Sage Publications, London 2001
2. Berger Asa, Media Analyzing Techniques, Sage Publications, New York 1998
3. Berger J., Ways of Seeing, B B C, London 1972
4. Butler J., Gender Trouble, Rutledge, London 1990

Websources:

1. <https://www.simplypsychology.org/perception-theories.html>
2. <https://www.arch.chula.ac.th/journal/files/article/1JjpgMx2iiSun103202.pdf>

Websites:

1. https://www.academia.edu/23095101/The_Handbook_of_Visual_Analysis_Visual_Meaning_a_Social_Semiotic_Approach
2. <https://www.cns.nyu.edu/~eero/imrep-course/>
3. <https://www.slideshare.net/virtuinstitute/lecture-3-visual-communication-theories>

UNDERSTANDING FILM SEMIOTICS

4 0 0 4

Course Objectives:

1. Acquire the significant knowledge about Language and grammar.
2. Understand the importance of Semiotics and Representation
3. Acquire an in-depth knowledge about the film Semiotics and its types
4. To inculcate the knowledge of film content analysis and making- (Practical)
5. Gain knowledge about Poster's semiotic analysis and Genre analysis (practical)

Detailed Course

Unit:I

12

- 1.1 Development of film technology
- 1.2 Film language-Micro and macro elements
- 1.3 Shots, movements, angles, and its significance
- 1.4 Film narrative structures
- 1.5 Screenplay writing-double column format

Unit:II

12

- 2.1 History of Semiosis and semiotic study
- 2.2 Types of signs and symbols
- 2.3 Syntactic and pragmatic signs and symbols
- 2.4 Structure of signs
- 2.5 Denotative and connotative meaning

Unit:III

12

- 3.1 Understanding film semiotics
- 3.2 Various types of film semiotics
- 3.3 Symbolicity of cultural codes and connotative code
- 3.4 Semiotics of camera movements and angles
- 3.5 Montage techniques and semiotics of film editing and sound

Unit:IV**12**

- 4.1 Film theory- form, functions, and film analysis
- 4.2 Marxist theory and its influence on film making
- 4.3 Auteur theory and Auteur directors
- 4.4 Feminism and Psychoanalytic theory (Practical content analysis)
- 4.5 Short film direction (practical)

Unit:V**12**

- 5.1 Film semiotic analysis
- 5.2 Semiotics of postmodern cinema
- 5.3 Classical movies and its semiotic analysis
- 5.4 Poster analysis based on semiotics (practical)
- 5.5 Film genre (film analysis based on contents-practical)

Total: 60 Hrs**Practical / Assignments**

- Poster analysis based on semiotics. The students should submit reviews based on semiotics (Ten cinema posters should be analyzed and submitted)
- Students should submit a semiotic analysis of a film based on the Genre, movement of camera, editing, and sound.
- Students should submit a shooting script and project (20 to 40 minutes duration-short films)

Course outcome:

1. Students will learn about the technology, elements, and screenplay writing
2. Students will understand the semiotics, types, signs and its structure
3. Students will learn and understand the film semiotics and its types
4. Students will get the knowledge of film theories and content analysis
5. Students will get the practical knowledge about the film script writing, semiotic analysis etc.

TEXT BOOKS:

1. Metz, Christian. Film Language: A Semiotics of the Cinema. Chicago: University of Chicago Press, 1990.
2. Mitry, Jean and Christopher King. The Semiotics and the Analysis of Film. Indiana University Press, 2000.

REFERENCE BOOKS:

1. Dyer, Richard. Seven. London: BFI, 1999.
2. Metz, Christian "Some Points in the Semiotics of the Cinema." In Film Theory and Criticism. 5th ed. Leo Brady and Marshall Cohen (eds).NY & Oxford: Oxford University Press, 1999.
3. Bazin,Andre. What is Cinema? Foreword by Francois Truffaut.Berkeley: University of California Press, 2005.
4. Boggs, Joseph M. & Petrie, Dennis W. The Art of Watching Films. 7th ed. NY: McGraw-Hill, 2008.
5. Etherington-Wright, Christine & Doughty, Ruth. Understanding Film Theory. London: Palgrave, 2011.

Web site:

1. <https://sites.google.com/view/mscufs>

Web resources:

1. <https://www.slideshare.net/ASFC-Steph/film-studies-micro-elements>

GRAPHICAL ARTS I

0 0 4 2

Objective:

- 1 The objective of this course is to learn the techniques of graphical arts through multimedia tools
- 2 To learn effective utilization of graphic tools to create projects.
- 3 Students will know the process of using the multimedia tools for various digital outputs like logo designs, posters, web pages, web Ads and digital art.

Unit: I

6

- 1.1 Introduction of Graphics design software
- 1.2 Interface of software,
- 1.3 Dynamic Design Tools, Digital Designing works, Front, page design,
- 1.4 Making Clipart
- 1.5 Tracing techniques.

Unit: II

6

- 2.1 Logo Making, Business cards
- 2.2 Designing Banners and posters.
- 2.3 Using shapes and lines to complete digital works
- 2.4 Digital Painting
- 2.5 Vector Design

Unit: III

6

- 3.1 Vector Art Design principles
- 3.2 Flier Design, Working with Text
- 3.3 Colour and Graphics and Layout
- 3.4 Handling Page Elements, Multiple Pages
- 3.5 Typography for any digital work like brochures, Pamphlets etc...

Unit: IV

6

- 4.1 Creating cartoonic characters
- 4.2 Working with colour and shades
- 4.3 Character preparation to animate
- 4.4 Image compositing , print ads making
- 4.5 Title Design, Graphic Filters.

Unit: V

6

- 5.1 Creating booklets, magazine, catalog and prospectus
- 5.2 Using photo placing and page alignment, page setting and wrapper design.
- 5.3 Working with text formats and effects
- 5.4 Creating digital content and design
- 5.5 Page setting for printing . color processing and printing process.

Total: 30 Hrs

Practical / Assignments

1. Creating assignments on designing for print and web
2. Making digital design portfolio

Course Outcome

At the end of the course, learners will be able to:

- 1 Have a better understanding of the Designing software and feel more confident with approaching the programmes and building up further knowledge.
- 2 Create print ads, digital art, matte painting, web design, pattern design and photo manipulation.
- 3 Understanding the elements of design, principles of design and Aesthetics of design.
- 4 Understand the dynamics of composition and colour and the technical issues surrounding print and web distribution.
- 5 Understand the range of image file formats.

TEXT BOOKS:

1. [Philip B. Meggs](#), [Alston W. Purvis](#), Meggs' "History of Graphic Design", 5th Edition November 2011.
2. James D. Foley, Andries van Dam, "Computer Graphics: Principles and Practice in C" Publisher: *Addison, Wesley* Professional (2nd Edition) 2nd Edition 1982.

REFERENCE BOOKS:

1. Kelly McCathran and video2brain, : "Learn by Video": Core Training in Visual Communication by (Jun 18, 2012)
2. Peter Lourekas and Elaine Weinmann, "Visual QuickStart " A Guide, Aug 18, 2012

WEB SOURCE:

1. <http://www.visual-arts-cork.com/graphic-art.htm>
2. <https://99designs.com/blog/tips/types-of-graphic-design/>

TELEVISION PRODUCTION

4 0 0 4

Course Objective:

1. Gain In-depth knowledge in Pre-production methods through script writing and Storyboard of a Fiction film
2. Students will learn how to create a quality audio & video work using current and evolving Technologies.
3. Students will understand the post production process and visual effects.
4. Students will learn to produce non-fiction documentary films on any socially relevant topic.
5. Deeper understanding various types of documentaries and the narrative technique

Detailed course

Unit I

12

- 1.1 Introduction of visualization
- 1.2 Understanding TV Medium - Different approaches to visualization
- 1.3 TV, Films, and Ad films - TV Production: ENG, EFA
- 1.4 Television Crew: an overview of direction
- 1.5 Art Direction, Floor Management: indoor & outdoor, production management

Unit II

12

- 2.1 Creative writing – Principles, Script Formats, Script writing techniques – Types of script
- 2.2 Planning of Story, Story Board - Screen Play, dialogue writing,
- 2.3 Sets & Design, Research. Locations: In-door, set, on-sights Sets, - Difference between factual and fictional programmes
- 2.4 Programme formats – wildlife films, informative films, nature films, short films, children films/ emotions, climax – Video training materials, manuals
- 2.5 Recent developments in television programmes and techniques – Genres – Packaging and broadcasting styles followed by different channels.

Unit III CAMERA TECHNIQUES AND OPERATION

12

3.1 Types of camera - Video formats (VHS, SVHS, U-MATIC, BETA, DIGITAL)

3.2 Framing, Shots & Movements - usage of various types of camera lenses

3.3 Usages of Various Filters (day, night, colour correcting filter, diffusion filter),

3.4 Types of lighting: Diffused & Directional

3.5 Different types of microphones and their uses – Techniques of live audio recording-

Unit IV PRODUCTION STAGES

12

4.1 Brainstorming - Planning - Research: the Basic script - Budget - Logistics - Crew - Location talents

4.2 Studio and Outdoor Shows: Set Design: Backdrop and Properties to be used

4.3 Role of the Art Director or Set Designer - Props, Wardrobe, make-up

4.4 Editing: Linear, nonlinear Equipment - Techniques in editing

4.5 Use of Audio Video Mixer - Special Effects - Recording the audio - Musical score recording

Unit V

12

5.1 Managing personnel - Financial Management

5.2 Programming Strategy and Distribution

5.3 Programming Economics - Packaging - From Capsule to Delivery Platform

5.4 Strategic Alliances and Partnerships - Regulatory Influences - TRP - Management

5.5 Legal issues and Ethics - Publicity

Total: 60 Hrs

Practical

- The student should submit a script and a short film (20 minutes minimum).
- The student should submit a script and a nonfiction program TV program. (minimum 20 minutes to maximum 40 minutes)
- The student should submit the short film and a documentary nonfiction project to a college or state level competition and film festivals to understand the procedures

Course Outcome

At the end of the course, learners will be able to:

1. Know about the difference between the TV medium and Film medium.
2. Acquire the significant knowledge about the various types of video formats and television production methods.
3. Understand the grammar of studio production and the key roles of production team.
4. Understand the Production & Post production process in detail.
5. Acquire an in-depth knowledge about the techniques to handle and manage the problems in each phase of production.

Total 60 Hours

TEXT BOOKS:

1. Herbert zettl, “The television production handbook”, Cengage publisher, edition 2011.
2. Patricia Holland, “The television handbook”, Routledge publisher, edition 2015.

REFERENCE BOOKS:

- 1.G.H. Millerson, “Effective TV Production”, Focal Press publisher, Edition 1993.
2. P. Jarvis, “Shooting on location”, BBC Television Training, Borchamwood, Edition 2004.

Website: <https://sites.google.com/view/tvptheory>

Web resources: <https://www.slideshare.net/aryan2abhishek/tv-production-23699479>

Course Objective:

1. To introduce the major communication theories and their histories
2. To understand the discipline of communication
3. To understand the histories of major communication theories
4. To impart basic knowledge about interpersonal, group, and mass communication
5. To apply the theories in everyday life

Detailed Course

Unit: I **12**

- 1.1 Systems perspective
- 1.2 Positive and negative synergy
- 1.3 Politeness theory
- 1.4 Interdependence
- 1.5 Social exchange theory

Unit: II **12**

- 2.1 Hypodermic needle theory
- 2.2 Limited effect theory
- 2.3 Cultivation theory
- 2.4 Agenda Setting
- 2.5 Framing theory
- 2.6 Spiral of Silence Theory
- 2.7 Press Theory

Unit: III **12**

- 3.1 Intercultural communication skills
- 3.2 Cultural convergence
- 3.3 Communication accommodation theory
- 3.4 Intercultural adaption
- 3.5 Co-cultural theory
- 3.6 Acculturation and adjustment -

Unit: IV **12**

- 4.1 Feminist theory
- 4.2 Post-modern and Post-structural theory
- 4.3 Standpoint theory
- 4.4 Intersectionality
- 4.5 Literary theory
- 4.6 Queer theory
- 4.7 Postcolonial theory
- 4.8 Psychoanalysis
- 4.9 Genderlect

Unit: V

12

- 5.1 Culture as a social comfort
- 5.2 Practices, Beliefs, and Behaviours of a society
- 5.3 Communication Accommodation
- 5.4 Standpoint Theory
- 5.5 Muted Group Theory
- 5.6 Conflict theory

Total: 60 Hrs

Practical / Assignments

Study communication theories and examine how each can affect your life. Concentrate on one or two theories that seem to focus on the main problems in your life and read the theory in greater depth and submit a report on it.

Course outcome:

1. Students will learn about the theoretical concepts in different areas of the field
2. Students will understand the communication theories
3. Students will learn the emergence of modern media theory
4. Students will get the knowledge about critical concepts and develop research in the discipline
5. Students will get the knowledge about media, communication and culture

TEXT BOOKS:

1. Keval J Kumar, “Mass Communication in India”, Jaico Publishing House, Fourth Edition 2017

REFERENCE BOOKS:

- 1.. Dr. Seema Hasan, “Introduction to Mass Communication”, CBS Publishers, Second Edition, 2013
2. Denis McQuail: McQuail’s Mass Communication Theory, London/New Delhi: Sage, 2007

Website:

- <https://open.lib.umn.edu/businesscommunication/chapter/1-2-what-is-communication/>
- <https://www.communicationstudies.com/communication-theories>

Web Sources:

- <https://www.youtube.com/watch?v=akfatVK5h3Y>
- <https://prezi.com/c0yyuy096ogi/models-of-communication/>

ADVERTISING MANAGEMENT

4 0 0 4

Course Objectives:

1. To know about the basics of advertising through historical perspective.
2. To know about the importance of market segmentation.
3. To understand the creative aspects of advertising.
4. To implement the media strategy through brand management.
5. To know the legal and ethical issues in advertising.

Detailed Course

UNIT 1:

12

- 1.1. History of Advertising
- 1.2. Indian and Global scenario of advertising.
- 1.3. Types of advertising.
- 1.4. Structure and Functioning of an Ad Agency.
- 1.5. Advertiser –Agency Relationship.

UNIT II:

12

- 2.1. Audience Analysis
- 2.2. Market Segmentation
- 2.3. Intercultural and International Advertising
- 2.4. Global Advertising trends
- 2.5. Media Economics and Market status.

UNIT III:

12

- 3.1. Creative Aspects of Advertising
- 3.2. Vertical and Lateral thinking.
- 3.3. Creative Aspects in Print and Electronic Media
- 3.4. Print and electronic advertisement production.

3.5. Creative print advertisement.

UNIT IV:

12

4.1. Media Strategy and Planning.

4.2. Brand Management and Marketing mix

4.3. Sales Promotion

4.4. Guerilla Marketing.

4.5. Social Media Marketing

UNIT V:

12

5.1. Social Issues in Advertising.

5.2. Political Advertising Dynamics

5.3 Creating an Advertising campaigns

5.4. Campaign Strategies

5.5 Ethical and legal issues in advertising.

Total: 60 Hrs

Practical / Assignments

- The students will create an advertisement for their product.
- Assignment on the case studies of successful brands.

COURSE OUTCOMES:

- 1: Increase students understanding of the advertising process.
- 2: To help students identify, understand, and apply integrated brand promotion
- 3: To translate theory into practice by analyzing a number of pragmatic examples and case studies of real-world advertising experiences.
- 4: To help students identify, understand, and apply integrated marketing communication
- 5: To learn the skill of copywriting

TEXT BOOKS:

1. David Ogilvy, “Ogilvy on Advertising Fundamentals of Advertising”, Otto Kleppner & Prentice Hall, New Jersey, Vintage; 1st Vintage Books ed edition, 2007

REFERENCE BOOKS:

1. Contemporary Advertising by William F. Arens-McGraw-Hill Irwin publications-8 th Edition.
2. Winston Fletcher, “Advertising: A Very Short Introduction “Second Edition, Oxford University Press, 2013

WEB SOURCE:

1. <https://www.youtube.com/watch?v=RLmW6GRbEE8>
2. <https://www.youtube.com/watch?v=exNluZ0Z26Q>
3. <https://www.youtube.com/watch?v=gTx19PHXLoA>
- 4.. <https://www.youtube.com/watch?v=EAUWNVdqLQY>

Course Objective:

1. The objective of this course is to learn the techniques of interior design & decor, animation
2. To develop TV graphics, set design and 3D presentations.
3. This course will give basic knowledge on Modeling, Texturing,
4. Will expose to learn Lighting, Rendering, Tracking
5. To gain knowledge on 2D and 3D compositing, Rotoscopy etc.

Unit: I**6**

- 1.1 Introduction to 3D software and interfaces
- 1.2 Polygon model , nurbs model
- 1.3 Inorganic model and Organic Model
- 1.4 Texturing – Creating Bump and reflection maps from bitmap
- 1.5 Material preparation – UV unwrapping

Unit: II**6**

- 2.1 Basics of character animation,
- 2.2 Title animation, Experiment on Principle of animation
- 2.3 Logo Formation
- 2.4 Concept of key frames
- 2.5 Particle of animation in dynamics and Cloth Stimulations.

Unit: III**6**

- 3.1 3D Lights:- Ambient, spot , Point , direction
- 3.2 Sky light in Photometric and Standard systems
- 3.3 Shadow pass and reflection pass - 3d Rendering
- 3.4 Adding a Camera-Using Multiple Viewports to Position the Camera
- 3.5 Rendering Still Images- Animating the Camera Movement.

Unit: IV**6**

- 4.1 Rotoscopy – green matte removal
- 4.2 Matte extraction- 2d tracking
- 4.3 2d Title animation, video manipulation,
- 4.4 colour correction and colour grading
- 4.5 Wire removal and image composition.

Unit: V**6**

- 5.1 Importing 3D Rendered Footage placing
- 5.2 Adding multiple pass – Depth map
- 5.3 Working 3D camera in compositing – 3D Tracking
- 5.4 Adding filter to the text and logo animation- particle and emitter in compositing software

5.5 Colour matching – Exporting video output formats.

Total: 30 Hrs

Practical / Assignments

- The students will create Text animation and logo animation
- Creating a complete project using important tools and techniques

Course Outcome

At the end of the course, learners will be able to:

1. Understand the making of 3D modeling and texture
2. Gain knowledge about the dynamics and simulation.
3. Have complete knowledge about the lighting and camera techniques
4. Learn skills to work 2D Compositing
5. Understand about 3D compositing and effects

TEXT BOOKS:

1. Kelly L. Murdock – “Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide”, Perfect Paperback – 8 Oct 2014.
2. Kelly L. Murdock – “Autodesk Maya Basics Guide 2015”, 21 November 2014
3. Randi L. Derakhshani (Author), Dariush Derakhshani (Author) “Autodesk 3ds Max 2015 Essentials” Autodesk Official Press 1st Edition – 2015.

REFERENCE BOOKS:

1. Matt Chandler “3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting Paperback” – Import, 1 Mar 2014.
2. Dariush Derakhshani “Introducing Autodesk Maya 2016” , Autodesk Official Press Jul 27, 2015.
3. Todd Palamar “Mastering Autodesk Maya 2016” , Autodesk Official Press 1st Edition.

WEB SOURCE:

1. <https://webneel.com/graphic-art>
2. <https://www.rasmussen.edu/degrees/design/blog/what-is-graphic-design/>
3. <https://www.youtube.com/watch?v=YqQx75OPRa0>

Course Objective:

1. Students will learn how to create a quality audio & video work
2. Develops skill using current and evolving technologies while learning the production process for television, film and online content.
3. To describe and analyze elements in the production process and apply the fundamental concepts of production in television and film to complete a media project.

PRACTICAL - TELEVISION PRODUCTION

1. Handle camera and tripod
2. Framing
3. Composition-Rule of third
4. Standard Shot & Camera Angle
5. Camera Movements
6. Multi Camera Setup
7. Understanding Lighting Equipments
8. Practicing Lighting Techniques
9. Formats of T.V Program-Interview
10. Formats of T.V Program-Talk show

Record Work:

Students have to produce the following exercises under the supervision of a staff member.

1. PSA Film (Maximum 3 mins) OR Commercial Ad. Film (Maximum 60 to 90 secs.)
2. Short Film (Maximum 15 mins)

(The Students have to submit the above exercises as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner)

Total: 30 Hrs

Course Outcome:

At the end of the course, learners will be able to:

1. Knowing the importance of choosing a social issue for public service advertisement and a concept planning for a commercial brand and the creative planning for the marketing execution.
2. The importance of field research in collecting the proper information about the selected social issue and the plan of awareness creation method.
3. Gain In-depth knowledge in Pre production methods through script writing, Storyboard and Art direction.
4. Training the skill in recording the raw elements in shooting and knowing the technological advancement in recording instruments.
5. Knowing the trends and methods of marketing and distribution through advertising our final product

TEXT BOOKS:

1. Herbert Zettl, "The Television Production Handbook", Cengage Publisher, Edition 2011.
2. Patricia Holland, "The Television Handbook", Routledge publisher, Edition 1997.

REFERENCE BOOKS:

1. Millerson, G. H, "Effective TV Production, Focal Press Publisher, Edition 2013.
2. P. Javis, "Shooting on Location", BBC Television Training, Borchamwood, 1986.

Website: <https://sites.google.com/view/tvptheory>

Web resources: <https://www.slideshare.net/aryan2abhishek/tv-production-23699479>

Course Objective

1. To help student get exposed to actual situations and functioning of the media industry and experience reality.
2. To expose and experience live media projects
3. Understand the industry needs and techniques
4. Develop the industrial skill to become an entrepreneur
5. Gain the career oriented skill to meet the industry standard

Methodology:

The student will be attached to the media industry for a period of 30 days during the second semester vacation on an internship basis. The intern will be exposed to a particular area of specialization. The department in coordination with the industry will closely monitor the progress of the intern. He / she should submit the Report along with the certificate in bounded form. Report Evaluation and Viva-voce in the third semester will complete the process.

Total 30 Hours

Course Outcome:

At the end of the course, learners will be able to:

1. Giving an opportunity to explore various career possibilities in Visual communication.
2. Opportunity to learn those disciplines, skills and attitudes which can best or only be learned on the job, especially self-discipline, teamwork, responsibility, and initiative.
3. Will help to develop practical skills in a real-world context.
4. Providing an opportunity to strengthen your portfolio or resume tape with practical experience and projects.
5. Providing a learning experience for the student, and can lead to entry level job opportunities within the company.

Course Objective:

- 1.To understand the fundamentals of the freedom of the press.
2. To gain knowledge about the history of Indian Press.
3. To have complete knowledge about reporting based on civil and criminal laws.
4. To know the Broadcasting and Advertising codes.
5. To understand the functions of Media Council.

Detailed Course**UNIT I** **12**

- 1.1 Fundamental Rights
- 1.2 Freedom of Speech
- 1.3 Freedom of Expression
- 1.4 Provisions of Declaring Emergency and their Effects on Media.
- 1.5 Censorship in media.

UNIT II **12**

- 2.1 Specified Press Laws
- 2.2 History of Press Laws in India
- 2.3 Contempt of Courts Act 1971
- 2.4 Crime Against Women and Children
- 2.5 Laws Dealing with Obscenity
- 2.6 Official Secrets Act, 1923

UNIT III **12**

- 3.1 Press commissions
- 3.2 Press council
- 3.3 Chanda committee
- 3.4 Varghese committee
- 3.5 Joshi committee
- 3.6 Mac Bride Commission

UNIT IV **12**

- 4.1 ASCI code of ethics for advertising

- 4.2 DAVP'S code of advertising
- 4.3 IPRA code of ethics for PR practitioners
- 4.4 Code of ethics by editor's guild of
- 4.5 Indian Code of conduct for journalists
- 4.6 Broadcasting and Advertising codes

UNIT V

12

- 5.1 Press and Registration of Books Act, 1867.
- 5.2 Working Journalists
- 5.3 Cinematograph Act, 1953
- 5.4 Prasar Bharati Act
- 5.5 Intellectual Property Right
- 5.6 Cyber Laws

Total: 60 Hrs

Practical / Assignments

Take 25 newspaper of a firm. Take a piece of paper and a pencil. List down the headlines of all the news items in the front page. Try to analyse all the words which have been used in the headlines. You may use the space given below. Are they giving a tilt in favour of the Government? In favour of the opposition? Or are they neutral?

Course outcome:

1. Students will learn about the fundamentals of the freedom of the press.
2. Students will understand the about the history of Indian Press.
3. Students will learn about reporting based on civil and criminal laws.
4. Students will get the knowledge about Broadcasting and Advertising codes.
5. Students will get the knowledge about media, communication and culture

TEXT BOOKS:

1. Basu, Introduction to Indian Constitution, Prentice Hall of India, 2013.
3. Hameling, Cess (2001). Ethics of Cyber-space, Sage Publiccations, 2001

REFERENCE BOOKS:

1. Basu, Laws of the Press in India, Prentice Hall of India, 2003.

2. Leslie, 'Mass Communication Ethics, Thomson Learning, 2000'.

Websites:

1.<https://www.imediaethics.org>

2.<https://lint.springer.com>

Websource:

1.<https://www.slideshare.net>

2.<https://www.ethics.journalism.wisc.edu>

Course Objectives:

1. To make the students aware of the role and scope of Public Relation in media industry.
2. To understand the evolution of Corporate Communication and its expanded role in organizational and marketing.
3. To know the tools of PR and evaluation process.
4. To know the importance of print media in PR.
5. To know the PR laws in India.

Detailed Course

UNIT I 12

- 1.1. Introduction to Public Relations.
- 1.2. Basic elements of PR
- 1.3. History of PR and emergence of corporate communication.
- 1.4. PR in Indian scenario
- 1.5. The pioneers of PR.

UNIT II 12

- 2.1. Theoretical underpinnings in PR.
- 2.2. JM Grunig's model of symmetrical PR.
- 2.3. The Development of Indian PR.
- 2.4. Sales Promotion and Advertising.
- 2.5. PR and Corporate Marketing Services.

UNIT III 12

- 3.1. The PR Process and Media selection
- 3.2. Tools of PR and media relations
- 3.3. Public opinion – meaning and definition

3.4. Role of PR in opinion formation

3.5. Case studies in PR

UNIT IV

12

4.1. Defining Corporate Communication

4.2. Importance of Corporate Communication

4.3. Elements of a Corporate Communication

4.4. Importance of print media in Public Relations

4.5. Relative advantages and limitations of print media and Corporate Publications

UNIT V

12

5.1. Strategy for good media relations.

5.2. Traditional Media as a PR tool.

5.3. Role of traditional Media in rural India

5.4. Laws & Ethics in PR and Case Studies

5.5. Introduction to PR Awards.

Total 60 Hrs

Practical / Assignments

- The students will demo press conference
- Case study on corporate communication and crisis PR

Course Outcomes:

At the end of the course, learners will be able to:

- 1: Understand the fundamentals of the public relations and communication
- 2: Gain knowledge about the history of media communication.
- 3: Have complete knowledge about press release and press meet.
- 4: Gain knowledge on corporate communication and crisis communication.
- 5: Understand the communication ethics and tools.

TEXT BOOKS:

1. CUTLIP SCOTT M. & CENTER ALLEN H. - Effective Public Relation (Prentice-Hall) 1982.
2. SAM - Practical Public Relations, Universal, 1994.
3. PARSONS, PATRICIA J: Ethics in public relations: A guide to best practice (London: Kogan Page, 2005).

REFERENCE BOOKS:

1. L'ETANG JACQUIE: Public Relations, Concepts, Practice and Critique (Sage Publications India, 2008).
2. JETHWANEY JAISHRI: Corporate Communication- Principles and Practice (OUP: New Delhi, 2010).

Websites:

1. <https://www.slideshare.net/marketeach/pr-lecture-1>

Websources:

1. <https://www.studocu.com/en-us/document/texas-tech-university/principles-of-public-relations/lecture-notes/principles-of-public-relations-lecture-notes-chapter-1/505895/view>
2. <https://2012books.lardbucket.org/pdfs/public-relations.pdf>

OBJECTIVE:

1. To enable students to understand theoretical concepts related to media as a form of communication.
2. To enable students to gain an analytical insight into research framework in Media and Communication.
3. To understand the mass communication research methods
4. To develop analytical and interpreting skills
5. To gain knowledge to report and write research articles

UNIT I**12**

- 1.1 Nature & scope of Mass Communication Research
- 1.2 Selecting the Research Problem from a broader outline to a workable formulation
- 1.3 Elements of Synopsis and its importance in designing the research studies
- 1.4 Research and communication theories
- 1.5 Ethical perspectives of mass media research.

UNIT II**12**

- 2.1 Review of Literature
- 2.2 Defining Research Problem
- 2.3 Research Objectives; Hypothesis
- 2.4 Theoretical frame work and Research Design
- 2.5 Types of Sampling, Probability & Non-Probability.

UNIT III**12**

- 3.1 Research Elements, Variable: Meaning and Types of Variables
- 3.2 Measurement: Levels of Measurement (nominal, ordinal, interval and ratio); Reliability and
- 3.3 Validity of Measurements; Scales and Types of Scales
- 3.4 Data: Sources of Data - Primary and Secondary Data
- 3.5 Data Collection Tools: Observation, Questionnaires and Interview Schedule.

UNIT IV

12

- 4.1 Qualitative and Quantitative studies
- 4.2 Field observation technique-Focus Group Studies and Interviews
- 4.3 Descriptive and Analytical Surveys: Sampling and its importance,
- 4.4 Content Analysis: Selecting the sample, Selecting units of analysis, Coding the content
- 4.5 Data analysis and interpretation, Experimental Studies

UNIT V

12

- 5.1 Data processing; Coding & tabulation (Statistical tools)
- 5.2 Elementary understanding of statistical techniques of data analysis
- 5.3 Mechanics of Research Report Writing
- 5.4 Diagrammatic Presentation, Bibliography & Index, Errors
- 5.5 Precautions in Report Writing,

Total 60 Hours

Course Outcome

At the end of this course, the students will be able to –

1. Define and explain the process of media research.
2. Conduct media research by making use of any of the research methods.
3. Understand the types of research design.
4. Will be able to understand the methods of data collection.
5. Understand the statistical analysis tools and to write a research report.

Practical / Assignments

- The students will do research project by selecting topic
- Submitting dissertation

TEXT BOOKS

1. Berger, Arthur Berger, Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, Sage Publication, 2000, 2nd Edition.
2. Kumar, Ranjith, Research Methodology: A step by step guide for beginners, Sage Publication. 2001

REFERENCE BOOKS

1. Priest, Susanna Horning, Doing Media Research: An Introduction, Sage Publication, 2000, 2nd Edition.
2. Wimmer Roger and Dominick Joseph Mass Media Research: An Introduction, 9 th Edition , Cengage Learning 201.

Website:

- 1.<https://www.sjsu.edu/ajeep/docs/IntroToMassMediaResearch.pdf>
- 2.<https://www.docsity.com/en/notes-on-media-research-the-world-of-media-jrn-108/6837180/>

Websources:

- 1.<https://www.studocu.com/en-ca/document/university-of-toronto/introduction-to-media-studies/lecture-notes/introduction-to-media-studies-lecture-notes-mdsa01h3/405872/view>

Course Objective:

1. To learn the editing technique and practice of assembling shots into a coherent sequence.
2. Learn the skill to be professional editor.
3. To understand the compositing techniques
4. To create the special effects and digital composition
5. To understand the need of visual effects for the project

Unit: I**6**

- 1.1 Understand the differences between managed and external media files
- 1.2 Create a camera archive, Media Import and the Finder
- 1.3 Apply keywords to clip and clip ranges, Search and filter clips by keywords
- 1.4 Create a project, Add and rearrange clips within a primary storyline
- 1.5 Create and edit in a connected storyline, Adjust audio levels, File formats.

Unit: II**6**

- 2.1 Define and distinguish the two types of project duplication
- 2.2 Create and edit with an audition clip, trim
- 2.3 Adjust transform and compositing controls, Create compound clips
- 2.4 Create a bundle for multiple platforms, Understand the XML workflow, Integrate 2.5 Compressor export options
- 2.5 Create a chroma key, Understand the multi-cam workflow.

Unit: III**6**

- 3.1 Introduction to rotoscoping such as characters, vehicles, buildings etc.
- 3.2 Color correction, adding additional layers, dynamic effects etc.
- 3.3 Rotoscopy - digital compositing.
- 3.4 Luma key and Chroma key.
- 3.5 RGB channels and its uses-technique - fastest and most accurate way to extract an object.

Unit: IV**6**

- 4.1 Tracking the footage
- 4.2 Track the live footage in 2D and 3D
- 4.3 Track the camera in 2D and 3D layers for compositing.
- 4.4 Origins of 3D tracking technologies lie in the science of photogrammetric.
- 4.5 Composite various different layers into single image.

Unit: V**6**

- 5.1 Pipeline of stereoscopy
- 5.2 Four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process.
- 5.3 Depth of colors

- 5.4 Various output formats with aspect ratio
- 5.5 Render for broad casting and filming (size differs).

Total: 30 Hrs

Practical / Assignments

- The students will create 2D and 3D Compositing
- Creating a complete project using rotoscoping and keying techniques

Course Outcome

At the end of the course, learners will be able to:

1. Understand the concepts of layer management in live footage.
2. Providing exposure on editing and developing new story/concept.
3. Understanding the importance of rotoscope and keying concepts in compositing work.
4. Understanding the camera concept and providing the same angle to the CG work.
5. Providing the complete knowledge of stereo concept and technology involved in this.

TEXT BOOKS:

1. Ron Ganbar, “Nuke 101: Professional Compositing and Visual Effects”, Peachpit Press; Second Edition, 2014
2. Steve Wright, “Compositing Visual Effects”, Focal Press; Second Edition, 2011

REFERENCE BOOKS:

3. FCP BiBle, 2018
4. Adobe Premier CC Bible 2019

WEB SOURCE:

1. https://en.wikipedia.org/wiki/Graphic_design
2. <https://99designs.com/blog/art-illustration/artists-and-graphic-designers/>

Course Objectives

1. Students will understand the role of traditional and modern media in development.
2. To learn the modernization for development
3. To understand the innovation of communication
4. To gain knowledge on development communication theory
5. To know the various paradigms of social and behaviour change communication.

UNIT I**12**

- 1.1 The Concept of Development Communication
- 1.2 Definitions of Development Communication
- 1.3 Defining development as a Goal, as a Process;
- 1.4 Key Concepts in Development: Self-reliance, Dependence, Cultural Identify, Decentralization, Participation, Modernization, Industrialisation,
- 1.5 Differences between developed and developing countries

UNIT II**12**

- 2.1 Roles of Development Communication and Goals of Development Communication.
- 2.2 Development Communication; Models of Daniel Lerner, Everett Rogers and Wilbur Schramm.
- 2.3 Dependency, alternative paradigm approaches
- 2.4 Participatory communication and empowerment communication
- 2.5 Development-support communication and its impacts on society.

UNIT III**12**

- 3.1 Communication for social change and communicators role
- 3.2 Using Folk forms for Social Change
- 3.3 Empowerment through Silver Screen - Social media and ICT for development.
- 3.4 Folk forms and 'alternative silver screen' for social change.

3.5 Role of media for development, Traditional media for development communication.

UNIT IV

12

4.1 Indian models of communication-Mahatma Jyotirao Phule's Model-Gandhian model of development

4.2 Dr. Babasaheb Ambedkar's models of development

4.3 Nehruian Model of Development

4.4 Indian Five-Year Planning Model of Development,

4.5 Niti Aayog's model of development.

UNIT V

12

5.1 Social Advertising - Historical perspective of advertising

5.2 Taxonomy of advertising - Designing messages for development

5.3 Case studies related to local community development plans of government organization.

5.4 Mass Media as a tool for development - Problems with the use of media for development

5.5 Role & performance record of each medium-Print, Radio, TV, traditional media

Total 60 Hrs

Practical / Assignments

- The students will develop communication model
- Present a seminar on any topic relevant to the subject

Course Outcome

At the end of the course, learners will be able to

1. Understand the paradigm shifts in development communication.
2. Have a clear idea understand the purpose behind creating science museums.
3. Get introduced to creation of science clubs.
4. Introduced to satellite-based initiatives for development.
5. Will have a clear idea about the role of media in development.

TEXTBOOKS:

1. Srinivas Melkote. Communication for Development in the Third World: Theory and Practice, Sage, 1991.
2. Jacob Srampickal and I. Arul Aram (Ed.). Understanding Development Communication, Media House, New Delhi, 2007.

REFERENCES:

1. S.R. Mehta. Communication and Development, Rawat Publications, 1992.

2. J.V. Vilanilam. Development Communication in Practice: Indian and the Millennium Development Goals (MDG), Sage, 2009.
3. Linje Manyozo. Media, Communication and Development: Three Approaches, Sage, New Delhi, 2012.
4. Gopal Bhargava. Mass Media and Public Issues, Isha, 2011. 5. K.P. Yadav. Encyclopedia of Mass Media and Development, Sarup & Sons, 2007.

Websites:

1. https://nios.ac.in/media/documents/srsec335new/335_Mass_Communication_Eng/335_Mass_Communication_Eng_L4.pdf
2. <https://lecturenotes.in/subject/861/communication-theory-ct/note>

Websources:

1. <https://www.docsity.com/en/introduction-to-development-communication-development-communication-lecture-handout/171511/>

Course Objectives:

1. The main objective of Research Project is to inculcate research interest to the students
2. To give them an opportunity to explore research various research techniques in the field of communication studies
3. To conduct research under the guidance of a faculty member and submit a thesis.

I GUIDELINES FOR STUDENTS CHOOSING RESEARCH TOPIC:

The students will be allowed to choose a research topic of their choice under the supervision of a faculty members. The topics should be related communication / media studies. Inter-disciplinary studies are allowed only if there is a communication/ media element in the research topic.

II RESEARCH PROJECT REVIEWS:

The students should present before the review committee to finalise the topic,

- First-review to present their aim, objectives, scope and need for the study.
- Second-Review to present the review of literature and methodology.
- Third- review to present their findings before the research review panel.

The review panel will be constituted by the Project Co-ordinator on the approval of the Head of the Department. The review committee consists of the Supervisor, subject expert and the Co-ordinator.

III FINAL VIVA-VOCE EXAMINATION AND THESIS SUBMISSION:

The final evaluation will be by the expert evaluation, where the students have to present their research findings through a presentation and also by submitting a thesis. The students have to follow VITAS guidelines for Thesis preparation. The students are encouraged to present their research findings in conferences or publish their work in national / international journal with the approval from their supervisor.

Total Hrs: 90 Hrs

COURSE OUTCOMES

At the end of the semester the students

1. Will understand the importance of communication research.
2. Employ research techniques and tools to emphasize good research.
3. Gain confidence in working on a contemporary research area independently under a guidance.
4. Develop analytical and interpreting skills
5. Gain knowledge in reporting and writing skill.

Syllabus

Discipline Specific Elective Courses

Course Objective:

1. To develop the skills required of an animation art direction
2. Develop skill on basic drawing, as well as work in digital media
3. Gain indepth knowledge on interactive design and perspective drawing.
4. Students learn anatomy study, environment study and cartoon character study.
5. It emphasizes on creativity, execution, teamwork and project management skills.

Unit: I**12**

- 1.1 Free hand practice, lines, ovals, rounds, curves, geometrical forms & shapes
- 1.2 Shading techniques, types of shading, light & shadow
- 1.3 Direction of light & shadow
- 1.4 Still Life, composing, sketching
- 1.5 Creating texture, wood, rusted leaf, skin, cloth, stone, sand, tactile texture

Unit: II**12**

- 2.1 Introduction of Perspective
- 2.2 Perspective terminology , Horizon line / eye level, orthogonal line, Ground line, Picture plane
- 2.3 Types of perspective views, Aerial perspective vs. Linear perspectives,
- 2.4 Types of linear perspective, One point perspective,
- 2.5 Two point perspective, Three point perspective, Bird's view, Worm's view

Unit: III**12**

- 3.1 Line of Action, Balance (different possess),
- 3.2 Stick figure male & female with measurement,
- 3.3 Stick figure with cylindrical form /volume sketch, Front vs. side with measurement
- 3.4 Quick sketches, Study form live, Foreshortening, Overlapping
- 3.5 Balance – Hand study, Feet study.

Unit: IV**12**

- 4.1 Cartooning, Head types
- 4.2 Cartoon eyes, Cartoon noses, Cartoon mouths, Cartoon ears, Hands and feet
- 4.3 Body types and proportions,
- 4.4 Developing a cartoon character out of an object
- 4.5 Various action poses of a cartoon character.

Unit: V**12**

- 5.1 2D background design
- 5.2 Landscape, cityscape and seascape
- 5.3 Colorful Background design
- 5.4 Layer alignment
- 5.5 Creating shots for scene, Storyboard

Total: 60 Hrs

Practical / Assignments

- Students will write a history of animation art design
- Students will have to prepare a different characters
- Students will prepare a model in given topic

Course Outcome

At the end of the course, learners will be able to:

1. Gain knowledge about production design - its history and evolution along with its technology.
2. Have a very good knowledge of Ground Plan Drawing.
3. Have detailed understanding of model making.
4. Have a thorough knowledge of Creating Set Design.
5. Acquire knowledge of the technique and procedure in Story Board.

TEXT BOOKS:

1. Bert Dodson, “Keys to drawing”, Published by North Light Books Fw Media, Reprint edition 2013
2. Ron Tiner, “Drawing from Your Imagination”, David & Charles Publications, 2008.

REFERENCE BOOKS:

1. Bob Godfery and Anna Jackson The Do It, Yourself Film Animation Book, , BBC Publications, Edition I, 1974
2. Thomas, Frank and Johnston, “Disney Animation: The Illusion of Life”, Ollie Abbeville Publications, 1997

Website

- 1.<https://alistapart.com>
- 2.<https://www.smashingmagazine.com>

Web sources

- 1.<https://www.princetonreview.com/careers/215/web-art-director>
2. <https://www.indiefolio.com/project/5b67e22ac143d/material-design-stationery-design>

Objective:

1. This course will focus on storyboarding and developing ideas
2. Students will expand their own cinematic drawing techniques
3. Live-action and animated films and professional storyboards will be analyzed in class.
4. Students will develop their personal style storyboarding
5. Students will learn storyboarding techniques, terminology

Detailed Course**UNIT I****12**

- 1.1 Introduction to storyboarding
- 1.2 Preproduction process
- 1.3 Basic of Storyboards
- 1.4 Screenplay and picturing
- 1.5 Shots and storyboard panels

UNIT II**12**

- 2.1 Types of layouts
- 2.2 Concept and story developing
- 2.3 Idea, script Foreground, Middle Ground and Background
- 2.4 Developing Drawing Skills
- 2.5 Study of Classic Film Examples

UNIT III**12**

- 3.1 Shot types
- 3.2 Posing and staging
- 3.3 Camera movements
- 3.4 Camera Angles
- 3.5 Different perspectives

UNIT IV**12**

- 4.1 Cartoon storyboards
- 4.2 Color storyboard
- 4.3 Fantasy story board
- 4.4 Graphic novel storyboard

4.5 Manga storyboards

UNIT V

12

- 5.1 Book illustration storyboards
- 5.2 Front page story boards
- 5.3 picture book storyboard
- 5.4 storyboards for poems
- 5.5 Advertising storyboard

Practical / Assignments

- Students Will Have to Submit Storyboard Record Book
- Assignments - storyboard artist history

Total: 60 Hrs

COURSE OUTCOME

At the end of the course, learners will be able to:

1. Have a very good knowledge of planning processes of visual storytelling.
2. Gain knowledge about Types of lay outs, concept and story developing idea, types and concepts.
3. Have detailed understanding of, posing, staging and camera move, Shot and camera angle
4. Create cartoon work, graphic novel style.
5. Create book illustration in different style and technique.

TEXT BOOKS:

1. Wendy tumminello, “Exploring Storyboarding (Design Exploration Series)”, Delmar Cengage Learning, 1st Edition, 2004
2. John Hart, “The Art of the Storyboard A Filmmaker’s Introduction”, Focal Press; 2 edition 2013

REFERENCE BOOKS:

1. Giuseppe Cristiano “ Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising” Michael Wiese Productions, 2012

WEB SOURCE:

1. <https://webneel.com/graphic-art>
2. <https://www.rasmussen.edu/degrees/design/blog/what-is-graphic-design/>
3. <https://www.youtube.com/watch?v=YqQx75OPRa0>

Course Objectives:

1. Acquire the significant knowledge about method acting and styles.
2. Understand the importance of direction and practice
3. Acquire an in-depth knowledge about the film direction and acting
4. To inculcate the knowledge of film content analysis and character analysis- (Practical)
5. Gain knowledge about acting and improvisation (practical)

Detailed Course**Unit:I****12**

- 1.6 Understanding film medium
- 1.7 Human behaviour and character
- 1.8 Psychology behind the characterization
- 1.9 Acting styles and methods
- 1.10 Stanislavski's method acting

Unit:II**12**

- 2.1 Principles of film direction
- 2.2 Writing dialogues and its importance in direction
- 2.3 Body language and gestures
- 2.4 Expressions and emotional reactions
- 2.5 Directing a character

Unit:III**12**

- 3.1 Understanding personality
- 3.2 Adapting acting style
- 3.3 Handling the actor
- 3.4 Mannerisms and creating impersonated characters
- 3.5 Stardom and its importance

Unit:IV**12**

- 4.1 Film and its content analysis
- 4.2 Psychoanalysis of the film characters
- 4.3 Analyzing the character transformation
- 4.4 Character arc and its importance
- 4.5 Character analysis (practical)

Unit:V**12**

- 5.1 Developing the characters –antagonist and protagonist
- 5.2 Writing dialogues and its importance in direction
- 5.3 Practice of dialogues in acting
- 5.4 Applying acting methods and performing in front of the camera (practical)
- 5.5 Understanding the actor's capability and developing the acting skills (Practical)

Total: 60 Hrs**Practical**

- Students should submit a content analysis of ten movies based on the aesthetic and technicality.
- Students should submit a project and script (Different acting styles -20 to 40 minutes duration)

Course outcome:

1. Students will learn about the demands of the character in any style and dramatic medium.
2. Students will understand the professional acting, casting, and production
3. Will gain knowledge on mime, acting, method acting, and characterization.
4. Will be able to distinguish between formal elements of the Characterization and do Psychoanalysis
5. Will be able to develop their own character which implies an actor to perform

TEXT BOOKS:

1. Judith Weston “Directing Actor”, Published by Michael Wiese Productions - April 2014

2. Leonre Dekoven, "Changing Direction - A Practical Approach to Directing Actors in Film and Theater" Published by Focal Press – 2006

REFERENCE BOOKS:

1. D. Tucker, "A Procedure for Directing the Actor, Singer by Lois", Published by Virginia Commonwealth University, Department of Theatre (1984), Reprint 2013.

2. Charlton Heston, "Directing the Actor", Published by American Film Institute (1976).

Web site:

<https://sites.google.com/view/mscda>

Web resources:

<https://www.slideshare.net/garrets/chapter-8-25540274>

<https://www.slideshare.net/dfdevlin/acting-76379281>

Objective:

1. To make students to experience the art of photography.
2. Photography record should contain at least 3 Photographs under each exercise.
3. Each exercise should include all the necessary details (colour, exposure time, lens type etc.).
4. Final practical examination will test student's knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography).

Detailed course**Unit: I** **12**

- 1.1 This unit provides the students to explore various Landscape
- 1.2 Monumental Photography
- 1.3 Seascape
- 1.4 Macro and Micro
- 1.5 Wild life

Unit: II **12**

- 2.1 Photo journalism.
- 2.2 Photo Feature stories
- 2.3 Social Issues like Environmental, National Integration, Road Safety Etc...
- 2.4 Photographers as Social documentaries
- 2.5 Scientific Application

Unit: III **12**

- 3.1 Fashion photography
- 3.2 Product Photography
- 3.3 Industrial Photography
- 3.4 Event Photography
- 3.5 Outdoor and indoor techniques

Unit: IV **12**

- 4.1 Portray humans and monuments effectively
- 4.2 Light arrangements – Lenses and exposure
- 4.3 Working with challenging subjects like children and pets
- 4.4 Editing your portraits
- 4.5 Developing an online presence

Unit: V Effects **12**

- 5.1 Silhouette - Special effects
- 5.2 Freezing Movement
- 5.3 Panorama

- 5.4 Light Painting
- 5.5 Multiple exposure

Total: 60 Hrs

Practical / Assignments

- Students will take different genre photographs
- Students will have to prepare assignments in different composition
- Students will submit assignment using various lighting techniques
- Visit to important media centers to observe their functioning

Course Outcomes

At the end of the course, learners will be able to:

1. Gain knowledge about handle the camera to shoot Landscape, Monumental Photography and Seascape photography.
- 2 Gain knowledge about handle the camera to shoot photo Journalism, Photo Feature like any social issues.
3. Gain knowledge about handle the camera to shoot Fashion Photography, Product photography, Industrial photography, Event Photography.
4. Gain knowledge about handle the camera to shoot Portray Humans and Movements.
5. Gain knowledge about handle the camera to shoot Silhouette Photography, Special Effects, Freezing Movement Photography, Panorama.

TEXT BOOKS:

1. [James Folts](#), [Ronald P. Lovell, Jr.](#) [Fred Zwahlen](#) “Hand Book of Photography” Thompson Delmar Learning; 6 edition, 2005.
2. Tom Aung, “Fundamentals of Photography: The Essential Handbook for Both Digital and Film Cameras”, Knopf (November 25, 2008)

REFERENCE BOOKS:

1. Richard Zakia, Leatie Stroebe, “The encyclopedia of photography” , Focal Press – London, 3rd edition -1993.
2. Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, “The Manual of Photography”, Focal Press, 9th Edition (2000).

Websources:

<https://expertphotography.com/a-beginners-guide-to-photography/>

Websites:

<https://photographylife.com/photography-basics>

<https://carleton.ca/healthy-workplace/wp-content/uploads/Intro-to-Photo-presentation-20112.pdf>

Objective:

1. To gain knowledge on the psychological determinants of effective communication, basic Pronunciation and diction, voice modulation, camera friendliness and script writing.
2. To understand the grounding in Communications theory, after which they will learn to face the camera with confidence.
3. To learn the different anchoring techniques.
4. To gain knowledge on the cover/conduct events in a variety of situations and environments such as political news coverage, celebrity events, sports, crime and entertainment events.
5. Students will be taught to write scripts, use teleprompter, and take confidence building exercises.

Detailed Course**Unit: I****12**

- 1.1. Introduction to rise of an anchor
- 1.2 Verbal, nonverbal and visual communication
- 1.3. Origin and growth of mass media Mass communication
- 1.4. Theory of human communication
- 1.5. Patterns of human behaviour impact, motivation and action

Unit: II**12**

- 2.1. Introduction to Communication
- 2.2. The importance of Language and communication.
- 2.3. Types of Communication
- 2.4. Public Speaking and Interpersonal communication
- 2.5. Video as a medium of communication.

Unit: III**12**

- 3.1. Introduction to Workshop
- 3.2. The importance of research in building up a story
- 3.3 Presentation workshop
- 3.4. Visible and invisible factors that one may face in producing a wholesome
- 3.5. balanced programme.

Unit IV**12**

- 4.1. Introduction to Interviews and Discussions
- 4.2 Interviews for radio and anchoring panel discussion
- 4.3 Preparing a Project Proposal and Production Costing
- 4.4. Introduction to Electronic News

4.5. Introduction to Camera

Unit V

12

- 5.1. Introduction to Project Work
- 5.2. TV News Bulletin Unit and Preparing
- 5.3. Processing a Magazine programme
- 5.4. TV Show Preparation where a student performance is recorded
- 5.5. Edited and presented as a project work.

Practical / Assignments

- 1, TV news Video Presentation
2. Interview with any field of specialist
3. Anchoring Stage show

Course Outcome:

1. Understand the medium of broadcasting and basic of radio jockeying
2. Understanding Sound Studio Jargon & Dubbing
3. Hosting programs including public gatherings, public events and music videos that are further telecasted on-air through television or social media.
4. To Know the importance of Voice Modulation, Public Speaking, News Reading and Voice Overs
5. Understanding the importance of major responsibilities, they even handle hosting the road shows, theme parties, etc.

TEXT BOOKS:

1. Earl R. Hinz, "The Complete Book of Anchoring and Mooring", Cornell Maritime Pr/Tidewater Publication; 2 revised edition, June 2001.

REFERENCE BOOKS

1. Kimberley Meltzer, "TV News Anchors and Journalistic Tradition: How Journalists Adapt to Technology", Peter Lang Publishing Inc.; First printing edition March 1, 2010.
2. Nina Blackwood & Alan Hunter, "VJ: The Unplugged Adventures of MTV's First Wave", Atria Books; First Edition edition, May 7, 2013.

Web sources:

<https://www.sarvgyan.com/courses/radio-video-jockey>
https://www.youtube.com/watch?v=gnStD_KmdKg

Course Objective:

1. Course imparts the basics of sound recording, critical listening and reproduction.
2. It is the art of giving the video its sonic identity.
3. Enriches its language and overall feel advanced skills in all aspects of sound and music.
4. Studio recording, editing, mixing techniques, record and edit multiple audio tracks
5. Processing the edited material and made ready for the final mixed audio.

Unit: I**12**

- 1.1 Functional application analog and Digital System of sound.
- 1.2 Basic audio terminology and concepts of DAW for recording and editing,
- 1.3 Introduction Basic acoustics, Microphones and Monitors, speakers & Effects
- 1.4 Sounding levels for recording and mixing, audio workflow, multichannel
- 1.5 Audio facilities in post-production industry & recording techniques

Unit: II**12**

- 2.1 Demonstrating creative and functional application of soft wares
- 2.2 Importing files, adding audio tracks, editing, audio software
- 2.3 Recording audios, voice over, music audio mixing. audio special Effect
- 2.4 Principles Audio transitions, audio processing and dynamic controls & functions
- 2.5 BUS routing ,Listening mixing and exporting project

Unit: III**12**

- 3.1 Studying the characteristics of sounding parameters
- 3.2 Dynamics of Sound compressors, Noise-Gate, Dynamics,
- 3.3 Sound Filters and its functions,
- 3.4 Digital Audio plug -ins Multi track software, Sound cards,
- 3.5 Signal routing. Sound Inputs/Outputs, Bus, Advantages/Disadvantages-Recording Chain

Unit: IV**12**

- 4.1 Compressor/Limiter - Gate - Expander – thresholds, compression,
- 4.2 Types of Equalizers, parametric, Graphic, equalization filters, HPF, LPF.
- 4.3 Notch filters. Gain riding Compressors and limiter, The De-esser, The Noise gate
- 4.4 Automatic Gain controller, FBS, program limiting– stereo program limiting.
- 4.5 Multiband compressor, pop filters, spider suspender, parabolic reflector, mastering Plug-ins.

Unit: V**12**

- 5.1 Creating a knowledge about the final mixing process

- 5.2 Methods involved in processing for delivery,
- 5.3 The importance of the music editor and SFX Temp Tracks Foley and ADR
- 5.4 Mixing tool Exporting and audio with Pro Mixing -interface with DAW software,
- 5.5 Introduction to Digital Theater Systems & Dolby, DTS & Dolby recording & playback principles.

Total: 60 Hrs.

Practical / Assignments

- Listening & analyzing music & voice genres
- Study and prepare a list , Types of Input/output devices
- Voice Recording & music balancing , track posting & Dubbing
- Make a short audio voice with Bgm & effects posted

Course Outcome

At the end of the course, learners will be able to:

1. Fundamentals of analog and Digital sounding Systems, Basic acoustics, sounding levels, Knowledge of Digital Audio Workstations (Eg. Protocols) and concepts of DAW for Multitrack recording and editing, audio workflow, audio facilities in post-production.
2. Demonstrating Multitrack applications for sound by importing Audio files, Adding audio tracks, BUS routing ,recording , editing, audio with Effects and mixing audio, Principles Audio transitions.
3. Understand the audio processing and dynamic controls, compressors, Noise-Gate, Compressor/Limiter –Gate, Expander -Filters, Signal routing Advantages/Disadvantages –and routing for listening, mute and solo functions
4. Understand the Audio tone processing Paragraphic, parametric, Graphic, Equalizers – HPF, LPF, BPF, Automatic Gain controller, FBS, program limiting–reflector, wind shield. Other mastering Plug-ins and Mixing Tools and Audio Techniques
5. Knowledge about the final mixing process and process involved for Mixing and Bouncing Final Audio with DAW, Introduction to Digital Theater Systems & Dolby, DTS

TEXT BOOKS:

1. Ken Dancyger, “The Technique of Film and Video Editing” Focal Press, 2010
2. Roy Thompson, Christopher J. Bowen “Grammar of the Edit” Focal Press, 2013
3. Bobbie O’Steen , “The Invisible Cut: How Editors Make Movie Magic” Michael Wiese Productions; 1st edition 2009

REFERENCE BOOKS:

1. Gael Chandler, "Film Editing: Great Cuts Every Filmmaker Should Know", Michael Wiese Productions 2009.
2. Howard Traminen- "The Audio Encyclopedia", Howard W. Sams & Co. 2nd edition 1969.
3. Don Davis and Carolyn Davis, "Sound System Engineering", Focal Press; 3 editions 2006

Web sources:

1. <https://filmstro.com/blog/the-top-audio-editing-tutorials-you-must-watch>
2. <https://www.macaulaylibrary.org/resources/audio-editing-tutorials/>
3. <https://filmup.co/editing-audio-in-film-where-to-start/>
4. https://www.free-audio-editor.com/features/Tutorials_Editing.html

Course objective:

1. Compositing is the combining of visual elements from separate sources into single images
2. To create the illusion that all those elements are parts of the same scene.
3. To understand the digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.

UNIT I**12**

- 1.1 Rotoscopy involves creating shapes which are used to isolate
- 1.2 Elements in footage Characters, vehicles, buildings etc.
- 1.3 Color correction, adding additional layers, dynamic effects etc.
- 1.4 Rotoscopy is the first step in the process of digital compositing.
- 1.5 Key techniques which involve Luma key and Chroma key.

UNIT II**12**

- 2.1 Tracking the footage.
- 2.2 Track the live footage in 2D and 3D
- 2.3 Track the camera in 2D and 3D layers for compositing.
- 2.4 3D tracking technologies lie in the science of photogrammetry,
- 2.5 Scientific method of calculating positions and distances of points referenced in one or more images.

UNIT III**12**

- 3.1 Live action compositing techniques.
- 3.2 Composite various different layers into single image.
- 3.3 Various project demo
- 3.4 CGI elements are composited.
- 3.5 Latest technology

UNIT IV**12**

- 4.1 Introduction to Fluid Effects
- 4.2 Coloring the fluids, Designing Clouds Background
- 4.3 Designing Fog Effects, Explosion Effects and Fire Effects with flames,

4.4 Space Effects and designs, Designing Thick Smoke,

4.5 Water effects with fluids, Fluid stimulation for special effects

In this session we cover the workflow of stereoscopy which follows the four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process.

UNIT V

12

5.1 Designing Special Effects

5.2 Designing effects of Fur and shape, Designing Fur Effects,

5.3 Designing Cloth & Clothes and effects, Fire effects,

5.4 Lighting, Shatter, Curve flow, Surface flow, Basics of dynamics and cloth

5.5 Special effects rendering techniques

Total: 60 Hrs

Practical / Assignments

- The students will create special effects Compositing
- Creating a complete project using tools and techniques

Course Outcome:

At the end of this course, the Student will be able to

1. Understand the importance of rotoscoping.
2. Understand the process are involved in the rotoscoping
3. Learn the process of green\blue screen removal
4. Learn the process of 2D tracking and color correction
5. Learn the stereoscopy process are involved in 2D to 3D conversion

TEXT BOOKS:

1. Ron Ganbar, “Nuke 101: Professional Compositing and Visual Effects”, Peachpit Press; Second Edition, 2014.
2. Steve Wright, “Compositing Visual Effects”, Focal Press; Second Edition, 2011.

REFERENCE BOOKS:

1. Steve Wright “Digital Compositing for Film and Video”, Focal Press; Third Edition, 2010
2. Ron Brinkmann, “The Art and Science of Digital Compositing”, Morgan Kaufmann Publishers In; Second Revised Edition, 2008

Website:

1. <https://www.skillshare.com/classes/VFX-Compositing-with-Nuke-Invisible-Visual-Effects/1970282351?via=search-layout-grid>

Web resources:

1. https://www.slideshare.net/KilsergaAlufa/17826028bce-244483206?qid=0277dbbb-010d-4640-b8ff-ffe4e8a48644&v=&b=&from_search=50

Course Objectives:

1. Acquire the significant knowledge about evolution, characteristics, and production techniques of various print media, and management.
2. Understand the various management functions within the Radio industry.
3. Acquire an in-depth knowledge about the TV industry and TV studio management.
4. To inculcate the knowledge of film production and business management.
5. Gain knowledge about new media production, entrepreneurship, and management

Unit:I**12**

- 1.1 Evolution of print media
- 1.2 Indian Press and Indian freedom revolution
- 1.3 Print media business and organizational structure.
- 1.4 Print media production process.
- 1.5 Managing print media organization and ownership

Unit: II**12**

- 2.1 Origin and development of Radio,
- 2.2 AIR and private Radio,
- 2.3 Community Radio,
- 2.4 Radio program production process,
- 2.5 Management of Radio studio its organizational structure

Unit: III**12**

- 3.1 Understanding development of TV channels,
- 3.2 Cable and private TV channels,
- 3.3 Equipments involved in TV production,
- 3.4 TV production process and studio system,
- 3.5 Management of TV studio its organizational structure.

Unit: IV**12**

- 4.1 Origin and development of film technology,

- 4.2 Film verses Digital film making,
- 4.3 Film production, distribution, channels, Market, Foreign rights,
- 4.4 Five stages of film production and film business,
- 4.5 Approaching film production organizations and OTT platforms.

Unit:V

12

- 5.1 Development of new media,
- 5.2 Digital revolutions in media business,
- 5.3 Digital media production and new software tools,
- 5.4 Digital editing, compositing, distribution and business,
- 5.5 Enterprenual opportunities in new media and social media and organizations.

Field visits / Assignments

- The students should visit media organizations (Print houses, Doordharsan, TV channels, Radio stations, and online media channels)
- Students should submit a business proposal related to their media business plan
- Students should submit an Infographics as project related tot their chosen media (print, Radio, TV, film or Online) complete work process model.

Total 60 Hours

Course outcome:

1. Students will learn about the print production technology
2. Students will understand the Radio production techniques
3. Students will learn and understand the TV channels and the studio production system
4. Students will get the knowledge of the film business and production
5. Students will get the practical knowledge about the media business proposal plan and execution.

TEXT BOOKS:

1. Kumar, Keval J, Mass Communication in India, Jaico Publication, Sixth edition, 2012
2. Hodgson F. W. Modern Newspapers practice, Heinemann, London, 1984
3. Hough, George A. News Writing, Kanishka Publishers, New Delhi 1998
4. Jeremy Orlebar, (2011). The Television Handbook Publisher Taylor & Francis

REFERENCE BOOKS:

5. Stephen., (2012). The business of film –A practical introduction. Routledge publishers
6. Shel, Holtz, (2003), Public Relation on the Net; Winning Strategies to inform and influence the New Media, the Investment Community, the Government, the Public & More, Amacon, USA

7. Sehgal, & Chaturvedi. (2013). Entrepreneurship Development. New Delhi: Udh Publishing Edition

Website:

1. [http://www.nraismc.com/wp-content/uploads/2017/03/504 -
ORGANISATION AND MANAGEMENT.pdf](http://www.nraismc.com/wp-content/uploads/2017/03/504-_ORGANISATION_AND_MANAGEMENT.pdf)
<https://www.slideshare.net/TipsDwarka/media-organisation-management>

Web resources:

1. https://uk.sagepub.com/sites/default/files/upm-binaries/40856_4.pdf

Course Objectives

- 1.To introduce students to the basics of journalism.
- 2.To inculcate the knowledge of elements of journalism.
- 3.To acquaint them with important aspects of the process of Journalism.
4. To develop the knowledge of skills of journalism.
5. To enhance understanding of the technical terms and jargons of Journalism.

Unit-I**12**

- 1.1 Journalism: Concept, nature, scope,
- 1.2 Function and types,
- 1.3 Role of Journalism in Society,
- 1.4 Journalism and Democracy Concept of Fourth Estate and
- 1.5 Concept of Mass Communication in India.

Unit – II**12**

- 2.1 Journalism: Contemporary Issues in Journalism,
- 2.2 Debates in Journalism,
- 2.3 Elements of Journalism,
- 2.4 Types of Journalism,
- 2.5 Journalism Ethics.

Unit – III**12**

- 3.1 Process of Journalism
- 3.2 Citizen Journalism
- 3.3 Yellow Journalism –
- 3.4 Investigative Journalism
- 3.5 Advocacy Journalism.

Unit – IV**12**

- 4.1 News writing
- 4.2 Feature writing
- 4.3 Web writing and article writing
- 4.4 Writing headlines
- 4.5 Editorial writing & Typography

Unit – V**12**

- 5.1 Pyramid and inverted pyramid styles of writing
- 5.2 Types of News Writing
- 5.3 Content writing –

5.4 E –writing

5.5 Journalism and society

Total 60 Hours

Practical / Assignments

- Students will write a human interest news story
- Students will have to design a tabloid newspaper
- Students will prepare a profile of newspaper writings (types and style).
- Visit to important media centers observing their functioning and writing reports thereof.

Course Outcomes

CO1. Students would be able to understand the basics of journalism.

CO2. Students would be able to inculcate the knowledge of student elements of journalism.

CO3. Students would be able to acquaint them with important aspects of the process of journalism.

CO4. Students would be able to develop the knowledge of skills of journalism.

CO5. Students would be able to enhance understanding of the technical terms and jargons of journalism.

TEXT BOOKS

1. Ian Hargreaves, “Journalism A very short Introduction”, Oxford University Press, Second Edition, 2014.
2. Thakur Prof. (Dr). Kiran, Handbook of Pint Journalism, MLC University of Mass communication & Journalism Bhopal

REFERENCE BOOKS

3. Bhargav G.S., The Press in India: An Overview, National Book Trust New Delhi
4. News Papers and Magazines based on current affairs.

Web Sources:

<http://studylecturenates.com/journalism-mass-communication/>

<https://mopu6803.wordpress.com/lecture-notes/>

Websites:

<https://www.docsity.com/en/lecture-notes/literature-and-communication/online-journalism/>

<https://en.students-library.com/library/categories/9-journalism-and-communication---lecture-notes>

SKILL ENHANCEMENT COURSES
(SEC)

Course Objective:

1. To enable participants Business Communication Skills
2. To enhance participants E-mail writing skills
3. To impart Leadership and Team Bonding skills

Credit Hours**1. READING COMPREHENSION AND VOCABULARY****06**

Filling the blanks – Cloze Exercise – Vocabulary building – Reading and answering Questions.

2. LISTENING AND ANSWERING QUESTIONS.**06**

Listening and writing – Listening and sequencing sentences – Filling in the blanks – Listening and answering questions.

3. GROUP DISCUSSIONS**06**

Why GD part of a selection process – Structure of a GD – strategies in GD – Team Work – Body Language

4. CONVERSATION.**06**

Face to face Conversation and Telephone conversation.

5. SELF- INTRODUCTION AND ROLE PLAY**06****Total****30 Hours****Course Outcome**

At the end of this course the students will be able to,

- CO 1 Prioritize power of understanding and aids assimilation of vocables. Vocabulary to charge communication with educated words
- CO 2 Develop comprehensive knowledge through listening leading to answering questions
- CO 3 Build observation power and infuse self-confidence through group discussions
- CO 4 Identify methodology for befitting constructional ability
- CO 5 Experiments with inward looking and visualization of the ‘otherness’ of situations

Books Recommended

- Barun K. Mitra. Personality Development and Soft Skills. Oxford University Press. New Delhi.2011.
- S.P. Sharma. Personality Development. Pustaq Mahal. New Delhi. 2010.Meenakshi Raman and Sangeetha Sharma. Technical Communication. Oxford University Press. New Delhi. 2009.
- Tiko, Champa & Jaya Sasikumar. Writing with a Purpose.OUP. New Delhi. 1979

Web Source:

- <https://www.skillsyouneed.com/ips/communication-skills.html>
- <https://blog.smarp.com/top-5-communication-skills-and-how-to-improve-them>
- <https://blog.hubspot.com/service/phone-etiquette>

Course Objective:

1. To enable students to develop their communication skills effectively
2. To enhance students Reading, Writing, Listening and Speaking skills
3. To develop their self-confidence through communication

Credit Hours

1. PRESENTATION SKILLS	06
Elements of an effective presentation – structure of presentation – voice modulation – Audience analysis – Body language	
2. SOFT SKILLS	06
Time Management – Articulateness – Assertiveness – Stress management	
3. RESUME / REPORT PREPARATION / LETTER WRITING	06
Structuring the resume / Report – Business letters – E-Mail Communication	
4. INTERVIEW SKILLS	06
Kinds of Interviews – Required by Skills – Corporate Culture – Mock Interviews	
5. 30 FREQUENTLY ASKED QUESTIONS	06

Total : 30 Hours**Course Outcome**

- At the end of this course the students will be able to,
- CO1 Illustrate the essential of presentation skills, thoughts, structure, voice modulation, audience analysis and body language
- CO2 Utilize the psychological skills pertaining to time management, articulation, assertion and stress management
- CO3 Construct methodology for preparation of resume, reports, business letters and email communication
- CO4 Appraise learners with varied skills needed for exposure to interviews
- CO5 Categorize the nature of questions asked usually in interviews

Books Recommended

- Barun K.Mitra. Personality Development and soft skills. Oxford University Press. New Delhi. 2011.
- S P Sharma. Personality Development. Pustaq Mahal. New Delhi. 2010.
- Meenakshi Raman and Sangeetha Sharma. Technical Communication. Oxford University Press. New Delhi. 2009.

Web Sources:

- <https://www.skillsyouneed.com/ips/communication-skills.html>
- <https://www.businessnewsdaily.com/5836-top-interviewing-skills.html>
- <https://gdpi.hitbullseye.com/Group-Discussion.php>

Course Objective:

1. To enable students to develop their soft skills and Body Language
2. To enhance students Reading, Writing, Listening and Speaking skills
3. To develop their self-confidence to excel at Interviews

	Credit Hours
UNIT-I	06
Powerful Presentation	
UNIT-II	06
Reinforcement	
UNIT-III	06
Using visual aids	
UNIT-IV	06
Types and Methods of Presentations	
UNIT-V	06
Obstacles to Presentation	

Total: 30 Hours**Course Outcome:**

- CO1 To develop participants social and professional skills
- CO2 To help participants manage time effectively
- CO3 To build a strong resume to suit corporate requirements
- CO4 To face interviews confidently
- CO5 To enhance their aptitude abilities

Books Recommended:

- Roz Townsend: Presentation Skills for the Upwardly Mobile, Emerald, Chennai.
- Prasad, H. M. How to Prepare for Group Discussion and Interview. New Delhi: Tata McGraw-Hill Publishing Company Limited, 2001.
- Pease, Allan. Body Language. Delhi: Sudha Publications, 1998.

Web Sources:

- <https://www.skillsyouneed.com/ips/communication-skills.html>
- <https://venngage.com/blog/presentation-skills/>
- <https://gdpi.hitbullseye.com/Group-Discussion.php>