



JP COLLEGE OF ARTS AND SCIENCE (AUTONOMOUS)

**Run by DMI Sisters - Ayikudy, Tenkasi - 627852
Affiliated to Manonmaniam Sundaranar University - Tirunelveli**



Regulations 2026–2027 for Undergraduate Programme

**Learning Outcomes Based Curriculum Framework–(LOCF) model with
Choice Based Credit System (CBCS)**

Programme: Bachelor of Visual Communication

(Applicable for the Students admitted during the Academic Year 2026-27 onwards)

VISUAL COMMUNICATION

- A Visual Communication **Learning Outcome-Based Curriculum Framework (LOCF)** focuses on student-centric, demonstrable skills in media creation, blending theoretical knowledge with practical expertise. It prioritizes industry-ready competencies in graphic design, photography, filmmaking, and digital media, ensuring graduates adhere to ethical and legal standards.

VISION STATEMENT OF THE PROGRAMME:

- To empower visual communicators who harness the power of media to reach the unreached, bridge cultural divides, and drive positive societal change through creative and ethical storytelling

MISSION STATEMENT OF THE PROGRAMME:

- To provide comprehensive education in visual communication theory and practice, with a focus on innovative technologies and inclusive storytelling.
- To foster an academic environment that encourages intellectual curiosity, creativity, and critical thinking among students from diverse backgrounds.
- To equip students with industry-relevant skills through partnerships with media organizations, fostering workplace readiness and professional development.
- To nurture socially responsible visual communicators who can effectively address the needs of underserved communities and promote cultural understanding.
- To integrate research and outreach programs that explore the impact of visual media on society and leverage visual communication for community development.
- To cultivate ethical awareness and integrity in visual storytelling, emphasizing the importance of accurate and compassionate representation in media.

Programme Educational Objectives:

Upon completion of this undergraduate programme (BSc) in Visual Communication, the student shall:

PEO 1	Acquire comprehensive knowledge of Visual Communication and its related fields.
PEO 2	Develop into a skilled, competitive, and responsible professional for the media industry.
PEO 3	Gain proficiency in soft skills, media skills, and life skills.
PEO 4	Attain media literacy and competency with new media technologies.
PEO 5	Understand and apply ethical values and legal knowledge relevant to Indian and global media scenarios.

Program Outcomes (POs)

Upon completion of this undergraduate programme (BSc) in Visual Communication, the student shall be able to:

PO 1	Understand and apply the fundamental concepts, techniques, and advanced applications of visual communication, while staying updated on current developments in the field.
PO 2	Demonstrate skills for effectively representing issues, challenges, and solutions in various media formats.
PO 3	Express ideas, experiences, and expectations effectively in vernacular and communicative language, as well as in visual forms appropriate for media-centered communities.
PO 4	Prepare for higher studies in related fields such as advertising, animation, journalism, communication, mass communication, visual communication, and other multidisciplinary courses to advance their career.
PO 5	Perform competently in media production, media management, and media education roles within the broader media field

Program Specific Outcomes (PSOs)

Upon completion of this undergraduate programme (BSc) in Visual Communication, the student shall be able to:

PSO 1	Apply creative skills individually and collaboratively in media-centered careers, and conduct action research using technologically advanced and environmentally conscious approaches in media.
PSO 2	Continuously explore, learn, and adapt to evolving media landscapes in the 21st century.

PSO 3	Function as ethically committed media professionals and entrepreneurs, adhering to core human values in their practice.
PSO 4	Utilize knowledge of media laws, ethics, and education to contribute positively to societal development.
PSO 5	Demonstrate effective cooperation and teamwork skills essential for success in the media industry.

	PO 1	PO2	PO3	PO4	PO5
PSO 1	3	3	3	3	3
PSO 2	3	3	3	3	3
PSO3	3	3	3	3	3
PSO 4	3	3	3	3	3
PSO 5	3	3	3	3	3

Choice Based Credit System (CBCS), Learning Outcomes Based Curriculum Framework (LOCF) Guideline Based Credit and Hours Distribution System for all UG courses including Lab Hours

Curriculum Structure for BSc Visual Communication

First Year-First Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 1	Language –Tamil	3	5
Part 2	English	3	5
Part 3	Core Course1	4	4
	Core Course 2	4	6
	Elective course (EC-1)	3	4
Part 4	Skill Enhancement course (SEC-1)	2	2
	Foundation Course	2	2
	NME	2	2
	Total	23	30

Second Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 1	Language- Tamil	3	5
Part 2	English	3	5
Part 3	Core Course 3	4	4
	Core Course 4	4	6
	Elective course (EC-2)	3	4
Part 4	Skill Enhancement course (SEC-2)	2	2
	Skill Enhancement course (SEC-3)	2	2
	NME	2	2
	Total	23	30

Second Year-Third Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 1	Language- Tamil	3	5
Part 2	English	3	5
Part 3	Core Course 5	4	4
	Core Course 6	4	6
	Elective course (EC-3)	3	4
Part 4	Skill Enhancement course (SEC-4)	2	2
	Skill Enhancement course (SEC-5)	2	2
	Environmental Studies	2	2
	Total	23	30

Fourth Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 1	Language – Tamil	3	5
Part 2	English	3	5
Part 3	Core Course 7	4	4
	Core Course 8	4	6
	Elective course (EC-4)	3	4
Part 4	Skill Enhancement course (SEC-6)	2	2
	Skill Enhancement course (SEC-7)	2	2
	Value Based Education	2	2
	Total	23	30

Third Year- Fifth Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 3	Core Course 9	4	5
	Core Course 10	4	5
	Core Course 11	4	5
	Core Course 12 -Project with Viva-Voce	4	5
	Elective course (EC-5)	3	4
	Elective course (EC-6)	3	4
Part 4	Internship/Industrial and Field Visit/Knowledge updating Activity	2	-
	Ability Enhance course	2	2
	Total	26	30

Sixth Semester

Part	List of Courses	Credits	Hours per Week (L/T/P)
Part 3	Core Course 13	4	4
	Core Course 14	4	4
	Core Course 15	4	6
	Core Course 16- Major Project with Viva Voce	5	6
	Elective course (EC-7)	3	4
	Elective course (EC-8)	3	4
Part 4	Ability Enhance course	2	2
Part 5	Extension Activity	1	-
	Total	26	30
Total Credits and Hours		144	180

Consolidated Semester wise and Component wise Credit distribution

Parts	Sem I	Sem II	Sem III	Sem IV	Sem V	Sem VI	Total Credits
Part I	3	3	3	3	-	-	12
Part II	3	3	3	3	-	-	12
Part III	11	11	11	11	24	23	91
Part IV	6	6	6	6	2	2	28
Part V	-	-	-	-	-	1	1
Total	23	23	23	23	26	26	144

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

Part I – Tamil / Other Languages

Part II - English

Part III – Core Papers, Electives and Project

Part IV – Environmental Studies, Value Based Education, Skill Enhancement Courses, Foundation Course and Internship

Part V – Extension Activity

Curriculum Structure for BSc Visual Communication

First Semester

Semester I									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26U1TL11 26U1HD11 26U1MY11 26U1FR11	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26U2EN11	Part II	Language-II	English-I	5	3	50	50	100	3
26UCVC11	Part III	Core Course CC-I	Introduction to Human Communication (Theory)	4	3	50	50	100	4
26UCVCP1	Part III	Core Lab CC-II	Digital Graphic Design (Practical)	6	3	50	50	100	4
26UEVCP1	Part III	Elective Lab EC-I	Drawing and Illustrations(Practical)	4	3	50	50	100	3
26USVCP1	Part IV	Skill Enhancement Course (SEC)-I	Journalism Skills (Practical)	2	3	50	50	100	2
26UFVC1I	Part IV	Foundation Course	Visual Arts and Aesthetics(Theory)	2	3	50	50	100	2
26UNVC11	Part IV	NME-I	NME– Basics of Photography	2	3	50	50	100	2
			Total	30				800	23

Semester II

Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26U1TL21 26U1HD21 26U1MY21 26U1FR21	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26U2EN21	Part II	Language-II	English	5	3	50	50	100	3
26UCVC21	Part III	Core Course CC-III	Film Production Design (Theory)	4	3	50	50	100	4
26UCVCP2	Part III	Core Lab CC-IV	Photography and Image Editing(Practical)	6	3	50	50	100	4
26UEVCP2	Part III	Elective Course-Lab EC-II	Writing for Media (Practical)	4	3	50	50	100	3
26USVCP2	Part IV	Skill Enhancement Course (SEC)-II	Story Development and Script Writing (Practical)	2	3	50	50	100	2
26USVC22	Part IV	Skill Enhancement Course (SEC)-III	Photo Journalism (Theory)	2	3	50	50	100	2
26UNVC21	Part IV	NME-II	NME- Mobile Photography	2	3	50	50	100	2
			Total	30				800	23

Semester III									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26U1TL31 26U1HD31 26U1MY31 26U1FR31	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26U2EN31	Part II	Language-II	English	5	3	50	50	100	3
26UCVC31	Part III	Core Course CC-V	Multimedia Production(Theory)	4	3	50	50	100	4
26UCVCP3	Part III	Core Course CC-VI	Advertising Photography (Practical)	6	3	50	50	100	4
26UEVCP3	Part III	Elective Course EC-III	Multimedia Content Packaging (Practical)	4	3	50	50	100	3
26USVCP3	Part IV	Skill Enhancement Course (SEC)-IV	Sound Design and Audio Editing with AI (Practical)	2	3	50	50	100	2
26USVC31	Part IV	Skill Enhancement Course (SEC)-V	Writing Film Appreciation and Reviews	2	3	50	50	100	2
26UEVS31	Part IV	EVS	Environmental Studies	2	3	50	50	100	2
			Total	30				800	23

Semester IV									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26U1TL41 26U1HD41 26U1MY41 26U1FR41	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26U2EN41	Part II	Language-II	English	5	3	50	50	100	3
26UCVC41	Part III	Core Course CC-VII	Introduction to Design Thinking (Theory)	4	3	50	50	100	4
26UCVCP4	Part III	Core Course CC-VIII	Video Editing (Practical)	6	3	50	50	100	4
26UEVCP4	Part III	Elective Course EC-IV	3D Forms& Modeling (Practical)	4	3	50	50	100	3
26USVCP4	Part IV	Skill Enhancement Course (SEC)-VI	Publication Design (Practical)	2	3	50	50	100	2
26USVC41	Part IV	Skill Enhancement Course (SEC)-VII	Radio Broadcasting Media	2	3	50	50	100	2
26UVBE41	Part IV	VBE	Value Based Education	2	3	50	50	100	2
			Total	30				800	23

Semester V									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26UCVC51	Part III	Core Course CC-IX	Film Forms and Narratives (Theory)	5	3	50	50	100	4
26UCVC52	Part III	Core Course CC-X	Advertising and Brand Communication(Theory)	5	3	50	50	100	4
26UCVC53	Part III	Core Course CC-XI	Media Culture & Society (Theory)	5	3	50	50	100	4
26UCVCP5	Part III	Core Course CC-XII	Digital Filmmaking (Fiction / Non-Fiction) Project with Viva-Voce	5	3	50	50	100	4
26UEVCP5	Part III	Elective Course EC-V	User Experience Design (Practical)	4	3	50	50	100	3
26UEVCP6	Part IV	Elective Course EC-VI	Television Production (Practical)	4	3	50	50	100	3
26UFIK51	Part IV		Internship/Industrial and Field Visit/Knowledge updating Activity	-	-	-	-	100	2
26UAEC51	Part IV	AEC-I	Ability Enhance Course - Writing for the web	2	3	50	50	100	2
			Total	30				800	26

Semester VI									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26UCVC61	Part III	Core Course CC- XIII	Immersive Media Design (Theory)	4	3	50	50	100	4
26UCVC62	Part III	Core Course CC- XIV	Introduction to AI for Media (Theory)	4	3	50	50	100	4
26UCVCP6	Part III	Core Course CC- XV	Motion Graphics Design and VFX (Practical)	6	3	50	50	100	4
26UCVCP7	Part III	Core Course CC- XVI- Major Project with Viva	Capstone Project (Practical)	6	3	50	50	100	5
26UEVC61 26UEVC62 26UEVC63	Part III	Elective Course EC- VII	Communication Campaign Design/ Folk Performing Arts of Tamil Nādu / Basics of Media Research	4	3	50	50	100	3
26UEVCP7 26UEVCP8 26UEVCP9	Part III	Elective Course EC- VIII	Personal Branding, Productivity and Professional Networking (Practical), Digital Marketing (Practical), Social Media Marketing (Practical).	4	3	50	50	100	3
26UAE61	Part IV	AEC-II	Ability Enhancement Course	2	3	50	50	100	2
26UEA61	Part IV	Extension Activities	Extension Activities/Fieldwork)	-	-			100	1
			Total	30				800	26
				180				4800	144

List of Elective Papers (Colleges can choose any one of the papers from Elective VII & VIII) for 6th semester only

	I	II	III
ELECTIVE VII	Communication Campaign Design	Folk Performing Arts of Tamil Nādu	Basics of Media Research
ELECTIVE VIII	Personal Branding, Productivity and Professional Networking (Practical)	Digital Marketing	Social Media Marketing

Internship:

- Students of Visual Communication must complete one of the following (Internal 50: External 50):
 - Internship (minimum 100 hours)
 - Industrial and Field Visits (minimum 8 visits)
 - Knowledge Updating Activity (minimum 6 client assignments)
- Students can divide and complete 100 internship hours based on convenience.
- A report with necessary documents must be submitted at the end of the 5th semester.
- External examiners will examine the report.
- Further details are provided in the 5th-semester syllabus.

Project VIVA VOCE Examination:

- Internal assessment: 50 marks
- External assessment: 50 marks
- Requirements:
 - Group project report must be submitted
 - External 50 marks will be evaluated by an External Examiner

Extension Activities:

- External assessment: 100 marks

Internship (minimum of 100 hours): The students should submit certificate of attendance from the industry stating the nature of work done, duration and role played along with report (minimum of 20 pages) at the end of V semester for external evaluation.

Industrial Visit/ Field Visit : A report based on the observation and learning outcome to be submitted (minimum of 10 pages) along with suitable evidences at the end of V semester for external evaluation.

Knowledge Updation Activity : A report to be submitted (minimum of 10 pages) based on the study made along with the completion certificate stating the work done (MOOC/NPTEL) at the end of V semester for external evaluation.

Internship/Industrial Visit/Field Visit/Knowledge Updation Activity: Internal –50 Marks,
External – 50 Marks

Project : Group Project report should be submitted for external evaluation. Internal – 50 Marks,
External – 50 Marks

Extension Activity (NSS/ NCC/ YRC/ RRC/ Games and Sports/ Youth Welfare Activities Outreach Programmes/Migration Awareness in the Tamil Nadu Education System): Individual report should be submitted at the end of VI semester for external evaluation.
External – 100 Marks

Ability Enhancement Compulsory Course: Empowered Vocational English and Design Thinking subjects is given to students.

Internal Marks – 50 Marks, External – 50 Marks

Semester-1

Semester I									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26U1TL11 26U1HD11 26U1MY11 26U1FR11	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26U2EN11	Part II	Language-II	English-I	5	3	50	50	100	3
26UCVC11	Part III	Core Course CC-I	Introduction to Human Communication (Theory)	4	3	50	50	100	4
26UCVCP 1	Part III	Core Course CC-II	Digital Graphic Design (Practical)	6	3	50	50	100	4
26UEVCP1	Part III	Elective Course EC-I	Drawing and Illustrations(Practical)	4	3	50	50	100	3
26USVCP1	Part IV	Skill Enhancement Course (SEC)-I	Journalism Skills (Practical)	2	3	50	50	100	2
26UFVC1I	Part IV	Foundation Course	Visual Arts and Aesthetics(Theory)	2	3	50	50	100	2
26UNVC11	Part IV	NME-I	NME– Basics of Photography	2	3.	50	50	100	2
			Total	30				800	23

FIRST YEAR – SEMESTER – I

CORE – I: INTRODUCTION TO HUMAN COMMUNICATION

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC11	4	0	0	I	4	4	50	50	100

Learning Objectives

LO1	To impart knowledge of the fundamentals of human communication.
LO2	To enable students to recognize various modes of communication and apply techniques for analyzing them.
LO3	To raise awareness of the evolutionary and biological foundations of human communication among students.
LO4	To facilitate understanding of the differences between various levels of communication and their definitions.
LO5	To introduce learners to the nature, origins, evolution, and impact of communication at different societal levels.

Prerequisites:

Unit	Contents	No. of Hours
I	Human Communication Theories and Concepts: Communication- definition & concept; Need, scope & functions of communication; types of communication; 7Cs of communication, barriers of communication	12
II	Models of Communication: Aristotle model, Shannon and weaver model, Lasswell models of communication, SMCR models of communication. Osgood Models of communication.	12
III	Modes of Communication: Key Concepts in Nonverbal Communication (NVC) - Proxemics- Digital NVC -Visual Communication-Visual Perception - Semiotics- Social Semiotics - Written Forms of Communication. Literacy and Morality. Writing and Reading as a Technology and Practice	12
IV	Theories of Communication: - Theories of Interpersonal Communication -Theories of Group Communication -Hypodermic needle theory- Agenda setting theory- Uses and gratification theory- Four Press Theory- Diffusion of Innovation theory.	12
V	Persuasion : Key Concepts in Persuasion-Propaganda Attitude, Values -Theories of Persuasion- Social Judgement Theory- Elaboration Likelihood Model, Cognitive Dissonance	12
TOTAL		60

CO	Course Outcomes
CO1	Analyze various aspects of communication and apply effective communication principles.
CO2	Analyze and interpret signals, language, signs, and other elements of human communication.
CO3	Demonstrate proficiency in various modes of communication using message design principles.
CO4	Evaluate and apply criteria for appropriate message design across multi-level communication flows.
CO5	Analyze and interpret the behavior of information and communication systems, and evaluate the dissemination of ideas in contemporary media.

Reference Books

1. Littlejohn, S. W., & Foss, K. A. (2010). Theories of Human Communication (10th ed.). Waveland Press.

2. Alberts, J. K., Martin, J. N., & Nakayama, T. K. (2018). Communication in Society. Pearson.
3. DeVito, J. A. (2017). Human Communication: The Basic Course. Pearson.
4. Lull, J. (2019). Evolutionary Communication: An Introduction. Routledge.
5. Morreale, S. P., Spitzberg, B. H., & Barge, J. K. (2007). Human Communication: Motivation, Knowledge, and Skills. Wadsworth.

MAPPING:

COURSE CODE AND TITLE: INTRODUCTION TO HUMAN COMMUNICATION (26UCVC11)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1 - Weekly correlated 0-No correlation

CORE – II: DIGITAL GRAPHIC DESIGN (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP1	0	0	6	I	4	6	50	50	100
Learning Objectives									
LO1	To provide hands-on experience in graphic design								
LO2	To focus on the usage of background design, image editing, and color concepts								
LO3	To apply design concepts in creating visiting cards, invitations, posters, advertisements, and newspaper and magazine layouts								
LO4	To emphasize the use of typography, image resolution, and color modes in design								
LO5	To provide applied concepts in layout design								
Prerequisites:									
Unit	Contents								No. of Hours
I	Photoshop Tools for Beginners- Move Tool- Selection Tools- Crop Tool- Brush Tool- Eraser Tool- Gradient/Paint Bucket.								18
II	The elements of design—line, form, surface, mass pattern, texture, tone, colour, point, image, space, and three-dimensional design concepts. The principles of design—unity contrast, balance, rhythm, harmony and direction								18
III	The process of design —the needs, information, planning, exploration, creation, satisfaction. Colour – Additive & Subtractive Colour – Properties of Colour (Hue, Saturation, Brightness) – Colour Harmony (Analogous, Complementary, Triadic, Monochromatic)-Colour Meaning								18
IV	Functions of Design—orderly presentation, attraction, stimulation, reflection, support, and retention.								18
V	Practical's: Before the Practical class students must be made aware of the following topics from original Examples. 1. CorelDraw/Illustrator/In-Design 2. Logos 3. Letterheads 4. Business Cards 5. Invitation 6. Poster Design 7. Newsletter/Brochure Design Photoshop 1. Calendars 2. Greeting Cards 3. Flyers 4. Announcement								18

	The Record Note must contain Copywriting Elements (Headline, Body Content, Contact Information) at the Left Page and Design Outputs at Right Page along with script (Aim – Procedure – Result) Student should attend workshops on aesthetic and technical areas in Graphic Design.	
TOTAL		90
CO	Course Outcomes	
CO1	Create and develop effective layouts for various media.	
CO2	Analyze, compare, and evaluate different layouts and designs	
CO3	Apply and assess the effects of colors in logos, visiting cards, magazine layouts, and advertisements.	
CO4	Design and implement appropriate color schemes for various background designs	
CO5	Utilize graphic design software to create professional-quality designs	
Reference Books		
1. Baird, R. N. (1987). The Graphic Communication. Holt, Rinehart and Winston. 2. Palmer, J., & Dodson, M. (1995). Design and Aesthetics. Routledge. 3. Rawson, P. (1987). Design. Prentice Hall. 4. Rand, P. (1993). Forms and Chaos. Yale University Press.		

Mapping

COURSE CODE AND TITLE: DIGITAL GRAPHIC DESIGN (26UCVCP1)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

ELECTIVE COURSE – I DRAWING AND ILLUSTRATIONS (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVCP1	0	0	4	I	3	4	50	50	100
Learning Objectives									
LO1	To provide students with universal skills and knowledge in the fundamentals of drawing and illustration, applicable to various specializations in the visual communication industry.								
LO2	To explain the fundamentals and approaches of drawing and illustration.								
LO3	To inculcate the nuances of art to master the techniques of drawing and painting.								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Visual Literacy: Introduction to visual literacy - Basic principles of visual literacy - About Visual Communication, Definition of Fine Art - About art tools & Equipment								12
II	Sketching: Elements of Visual Art - Basic Sketching and Drawing Skills – Free hand Drawing- About Colour - Primary - Secondary - Tertiary - Warm - Cool - Colour Wheel								12
III	Perception & Composition: Psychology of human perception - Proportion and Perspective Drawing- One point - Two Points - Three Points, Composition - Light and Shadow								12
IV	ACTIVITY - Visit to Museum, Art Gallery, and Historical Places and Outdoor study								12
V	Practical's: Before the Practical class students must be made aware of the following topics from original Examples. Practical 1: 1. Pattern Designs: 2½ Weeks Minimum 6 class works: Record works - 3 nos. 2. Mixing colors: 2½ Weeks Minimum 6 class works: Record works - 3 nos. 3. Distraction: 2½ Weeks Minimum 6 class works: Record works - 3 nos 4. Pencil Sketch, Light & Shadow Practice: 2 Weeks Minimum 4 class works 5. Geometrical Shapes with different forms: 2½ Weeks Minimum 4 class works: Record works - 3 nos. Practical 2: 6. Texture on Pattern: 2½ Weeks Minimum 4 class works: Record works - 3 nos. 7. Composition with Light and Shadow: 2½ Weeks Minimum 4 class works: Record works - 3 nos. 8. Naturals: 2½ Weeks Minimum 6 class works 9. Architecture Drawing: 2½ Weeks Minimum 6 class works: Record works - 3 nos. 10. Landscapes and Composition: 2½ Weeks Minimum 6 class works: Record works - 3 nos. 11. Perspective Drawing: 2½ Weeks Minimum 4 class works: Record works - 3 nos.								12

	(Each exercise should have minimum 3 numbers of works with rough Thumbnail sketch followed by fair works) - Students to develop their drawing skills and practice the basic components of drawing and Submit as a record for practical examination. - Student should attend workshops in different visual art medium.	
TOTAL		60

CO	Course Outcomes
CO1	Explain and apply the fundamental principles of drawing
CO2	Demonstrate proficiency in various drawing skills based on visual elements
CO3	Analyze and apply visual perspectives and composition techniques in drawing
CO4	Evaluate ancient drawing patterns and create new drawing designs
CO5	Critically compare and apply the effects of visual and principal elements in drawing
Reference Books	
1. Mulick, M. (2015). Watercolor Landscapes Step by Step. Jyotsna Prakashan. 2. Descanso, J. (2015). Drawing and Sketching Portraits: How to Draw Realistic Portraits for Beginners. CreateSpace Independent Publishing Platform. 3. Linley, M. (2010). How to Draw Anything: Landscapes, People, Animals, Cartoons. Little, Brown Book Group. 4. Vikram Editorial Board. (2007). Pencil Shading (First Edition). Vikram Book Links PVT Ltd. 5. Mulick, P. (2006). Sketching. Jyotsna Prakashan. 6. Barber & Barrington. (2010). The Fundamentals of Drawing in Color. Arcturus Publishing Limited.	

Mapping

COURSE CODE AND TITLE: DRAWING AND ILLUSTRATIONS (26UEVCP1)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

SKILL ENHANCEMENT COURSE (SEC-1) – JOURNALISM SKILLS (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26USVCP1	0	0	2	I	2	2	50	50	100
Learning Objectives									
LO1	To understand the basic journalism skills								
LO2	To provide students with practical knowledge to publish news, views, and information								
LO3	To enable students to learn the key principles of news writing								
LO4	To understand the basic anatomy of newspapers								
Prerequisites:									
Unit	Contents								No. of Hours
I	Media and Democracy: The Fourth Estate, Freedom of Expression, Article 19 of the Constitution of India-Media Consumption and News Production; Audience, Readerships, Markets-Forms of Journalism: news, features, opinions, yellow, tabloid, penny press.								06
II	JOURNALISTIC ETHICS IN PRACTICE Practical Activities 1. Verify news from different online sources. 2. Identify fake news and fact-check information. 3. Rewrite biased news into objective news format. 4. Case study analysis on media ethics. 5. Group discussion on ethical dilemmas in journalism.								06
III	News: Concept, Meaning, Definition and Importance of News, Elements of News, structure of News, News Value, and Types of news. Deadlines-Five Ws and H, Inverted pyramid-Sources of news.								06
IV	REPORTING AND BEAT COVERAGE Practical Activities 1. Cover a college event and prepare a news report. 2. Conduct an interview with a faculty member or local personality. 3. Write reports for education, sports, and cultural beats. 4. Record and present a radio news bulletin. 5. Create a short video news package.								06
V	NEWSROOM PRODUCTION PROJECT Practical Activities 1. Collect and select news stories. 2. Edit and rewrite news copies. 3. Design a one-page newspaper layout. 4. Create a digital news blog/news page. 5. Produce a mini campus newspaper/news bulletin.								06

	The Record Note must contain Newspaper Layout, Campus News Magazine, Final Journalism Project	
TOTAL		30
CO	Course Outcomes	
CO1	Analyze the importance of media in a democratic society	
CO2	Apply principles of social responsibility and ethics in news coverage	
CO3	Evaluate the role and significance of news in various contexts	
CO4	Demonstrate proficiency in news writing for different beats	
CO5	Construct and critique news stories using appropriate journalistic techniques	
Reference Books		
1. Adams, S., Gilbert, H., & Hicks, W. (2008). Writing for Journalists. Routledge. 2. Bull, A. (2007). Essential Guide to Careers in Journalism. Sage. 3. Itule, B. D., & Anderson, D. A. (Year). News Writing and Reporting for Today's Media. McGraw Hill Publication. 4. Flemming, C., & Hemmingway, E. (2005). An Introduction to Journalism. Sage.		

Mapping

COURSE CODE AND TITLE: JOURNALISM SKILLS (26USVCP1)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

FOUNDATION COURSE (FC) - VISUAL ARTS AND AESTHETICS

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UFVC11	2	0	0	I	2	2	50	50	100
Learning Objectives									
LO1	To understand the concepts of aesthetics and the philosophy of beauty								
LO2	To develop an understanding of the elements of art and principles of composition								
LO3	To study the evolution of art and the various styles and movements in art history								
LO4	To understand the basics of depth in drawing								
Prerequisites:									
Unit	Contents								No. of Hours
I	Visual Literacy: Visual communication and visual culture. Development of visual communication: Visual power - Visual pleasure – How to analyse an Art Work - Basic Meaning – Representation of People, Object and Places and Conventions – Studying size, colour, shape, camera angle & Framing								06
II	Visual Art: Introduction to Art, Famous Art Movement, Naturalistic, Distorted and Abstract Paintings, Digital Art - Illustration, Storyboard and Character Design								06
III	Focal Point & Depth: Perspective - Horizon Line - Vanishing point - Dimensions - One point - Two points – Three points - Atmospheric – Principles of Perspective: Overlapping, size, Placement & Colour, Light and Shade – four components of light & shade.								06
IV	Visual Composition: Elements: line, plane, shape, form, mass, pattern, text gradation, and colour. Principles: Harmony, rhythm, balance, unity, contrast, proportion, spatial relationships-I80 Degree Rule – 30 Degree Rule—Rule of Third.								06
V	Semiotics in Art: Introduction to semiotics -Symbolism in Artwork- the sign and meanings- denotations and connotations- Signs and Codes- Types of signs- Audience and Interpretation.								06
TOTAL								30	
CO	Course Outcomes								
CO1	Identify and describe different styles and movements in art history								
CO2	Apply critical thinking skills in analyzing and interpreting artworks								
CO3	Demonstrate the ability to communicate ideas and emotions through art								
CO4	Engage in constructive critique and provide feedback on their own and others' artwork								
CO5	Evaluate the significance of art in contemporary society and its impact on cultural and social issues social issues								
Reference Books									
1. Pande, A. (2013). Masterpieces of Indian Art. Lustre Press. 2. Bahl, S. (2012). 5000 Years of Indian Art. Lustre Press. 3. Adams, L. (2005). A History of Western Art. McGraw-Hill. 4. Berleant, A. (2019). Aesthetics and Environment: Variations on a Theme. Routledge. 5. Barthes, R. (1977). Image-Music-Text. Farrar, Straus and Giroux. Panofsky, E. (2018). Studies in Iconology: Humanistic Themes in the Art of the Renaissance. Taylor & Francis.									

MAPPING:

COURSE CODE AND TITLE: VISUAL ARTS AND AESTHETICS (26UFVC11)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

NON MAJOR ELECTIVE (NME-I) - BASICS OF PHOTOGRPHY

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UNVC11	2	0	0	I	2	2	50	50	100
Learning Objectives									
LO1	To understand the concepts of historical photographic knowledge.								
LO2	To develop an understanding of the elements of Composition.								
LO3	To study the evolution of exposure and image capture.								
LO4	To understand the lighting.								
Prerequisites:									
Unit	Contents							No. of Hours	
I	Foundation of historical photographic knowledge.							06	
II	Basic camera operations.							06	
III	Basic compositional elements.							06	
IV	Basics of exposure and image capture.							06	
V	Basic understanding of lighting.							06	
TOTAL							30		
CO	Course Outcomes								
CO1	Learners gain proficiency in using different types of cameras (DSLR, mirrorless, or smartphones) and lenses								
CO2	Learners will develop advanced skills in Techniques of photography.								
CO3	Learners will be able to identify, analyze and create aesthetically pleasing photographs								
CO4	Demonstrate the ability to exposure and image capture.								
CO5	Evaluate the significance of understanding of lighting								
Reference Books									
1. Micheal Langford, (2000). Basic Photography, Focal Press.									
2. Anna Fox, Richard Sawdon Smith, (2016) Langford's Basic Photography: The Guide for Serious Photographers, CRC Press.									
3. Nanette Salvaggio, Leslie D. Stroebe, &Richard D. Zakia, (2009). Basic Photographic Materials and Processes, Taylor & Francis.									
4. John Freeman, (2005). Photography: The New Complete Guide to Taking Photographs: from Basic composition to the latest digital techniques, Franz Steiner Verlag.									
5. John Paul Schaefer, (1999). The Ansel Adams Guide: Basic Techniques of Photography, Volume 2Little, Brown									

MAPPING:

COURSE CODE AND TITLE: BASICS OF PHOTOGRAPHY (26UNVC11)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

Semester-II

Semester II									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours.	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26UTL21 26UHI21 26UMA21 26UFR21	Part I	Language-I	Tamil-1 Hindi-1 Malayalam-1 French-1	5	3	50	50	100	3
26UEN21	Part II	Language-II	English	5	3	50	50	100	3
26UCVC21	Part III	Core Course CC-III	Film Production Design (Theory)	4	3	50	50	100	4
26UCVCP2	Part III	Core Lab CC-IV	Photography and Image Editing(Practical)	6	3	50	50	100	4
26UEVCP2	Part III	Elective Course-Lab EC-II	Writing for Media (Practical)	4	3	50	50	100	3
26USVCP2	Part IV	Skill Enhancement Course (SEC)-II	Story Development and Script Writing (Practical)	2	3	50	50	100	2
26USVC21	Part IV	Skill Enhancement Course (SEC)-III	Photo Journalism (Theory)	2	3	50	50	100	2
26UNVC21	Part IV	NME-II	NME- Mobile Photography	2	3	50	50	100	2
			Total	30				800	23

FIRST YEAR - SEMESTER – II
CORE – III: FILM PRODUCTION DESIGN

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC21	4	0	0	II	4	4	50	50	100
Learning Objectives									
LO1	To enable students to identify and demonstrate knowledge of digital platforms								
LO2	To provide an understanding of the direction process and its importance in filmmaking								
LO3	To encourage students to learn and appreciate film direction methods and techniques								
LO4	To develop skills for collaborating as a member or leader of an OTT (Over-The-Top) team								
LO5	To train students in managing a team and directing in various settings								
Prerequisites:									
Unit	Contents								No. of Hours
I	FILM STUDIES: Indian Cinema – Mythological, Socials, New Wave – contributions of Tamil cinema to social and political awareness - Golden Age of Indian cinema.								12
II	FILM ELEMENTS: Fantasy Vs reality in cinema – cinematic theme and elements – Film culture – film genre – Sub Film Genres & Hybrids Genres - Popular, Parallel and Documentary films- Visual Language, Cinematography.								12
III	FILM PRODUCTION: Pre-production, Production and Post Production –mise-en-scene & montage – financial management								12
IV	FILM APPRECIATION: Film criticism - writing a film review – content analysis – the influence of Hollywood on Tamil cinema; Films in relation to ethics, morality, philosophy, and aesthetics.								12
V	DOCUMENTARY FILM: Comparison between Fiction films & Documentary. Importance of documentary making in contemporary society. Different Narrative Techniques of documentary. Technical aspects of producing a Documentary.								12
TOTAL								60	
CO	Course Outcomes								
CO1	Apply various film direction techniques in practical scenarios								
CO2	Analyze and implement film language techniques to improve efficiency								
CO3	Evaluate and utilize cinematographic properties in filmmaking								
CO4	Develop and apply advanced techniques in the film production process								
CO5	Critically appraise and utilize cinema as an effective communication tool								
Reference Books									
1. Rabiger, M., & Hurbis-Cherrier, M. (2017). Directing: Film Techniques and Aesthetics. Focal Press.									
2. Proferes, N. T. (2017). Film Directing Fundamentals: See Your Film Before Shooting. Routledge.									
3. Rosenthal, A., & Eckhardt, N. (2016). Writing, Directing, and Producing Documentary Films and Digital Videos (5th ed.). Southern Illinois University Press.									
4. Schreibman, M. A. (2013). The Film Director Prepares: A Complete Guide to Directing for Film and TV. Ten Speed Press.									
5. Morton, R. (2014). A Quick Guide to Film Directing. Limelight Editions.									
Life, R. (2019). Becoming an Actor's Director: Directing Actors for Film and Television. Routledge.									

MAPPING:

COURSE CODE AND TITLE: FILM PRODUCTION DESIGN(26UCVC21)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1 - Weekly correlated 0-No correlation

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP2	0	0	6	II	4	6	50	50	100
Learning Objectives									
LO1	To understand the art and craft of photography								
LO2	To provide students with an understanding of the technical processes of photography								
LO3	To enable students to learn how to use digital processes to make pictures								
LO4	To understand the nuances of composition and master the techniques of photography								
Prerequisites:									
Unit	Contents								No. of Hours
I	Camera - Camera Vs Eye - Components of Camera - Types of Cameras - Lens - Meaning - Types of lenses - Prime lens - Normal lens - Wide angle lens - Telephoto Lens - Types of Special lens - Fish eye lens - perspective control lens - Micro lens - Macro lens								18
II	Photography - Definition - image - Pixels - Resolution - Composition - Rule of Third – Elements & Principles of Photography-Camera Controls - White balance - Shutter -Aperture - Light meter - Depth of field - Depth of focus - Focal length - ISO - Color in photography - RGB Color - CMYK Color- Shape and line								18
III	Lighting - Types of lighting - Three-point Lighting – Spot Lighting- Exposure - Under exposure - Over exposure - Sources to control the exposure - Filters - Usage of filters in camera -Types of filters - Polarizing filters - UV filters - ND Filters								18
IV	Digital photography – Imaging Techniques - Photo Manipulation – Usage of Adobe Photoshop for editing – Photography in various fields . Great Photographers: Alfred Stieglitz, Man Ray, Eugene Atget, Ansel Adams, Yousuf Karsh, Robert Capa, Henri Cartier, Bresson – Indian Photographers – Lala Deen Dayal, T. Kasinath, Raghu Rai ACTIVITY – Photography field study based on practical topics								18
V	Practical's: Before the Practical class students must be made aware of the following topics from original Examples. Photography Exercises 1. Styles of Photography a. Landscape b. Portrait c. Documentary 2. Perspective a. Linear b. Forced 3. Photo Language a. Working b. Action c. Silhouette d. Monochrom (Black-white) 4. Advertising Photography								18

	a. Productads b. Food c. Jewellery d. Styles/Garments 5. SocialPhotographs a. Streetphotography b. PSA 6. Sports Photography 7. IndoorPhotography 8. Photo story Image Editing Exercises (Adobe Photoshop or any open source) 1. Photoshop tools and properties 2. Working with layers & transformation 3. Retouching & color corrections 4. Resizing and Resampling 5. Sharpening Techniques 6. Camera Raw Fundamentals Opening & Editing Raw Files 7. Noise Reduction & the Camera Raw Filter • The student must submit a Photography Record Note of the above topics with Technical Descriptions (Photo Description, Aperture, ISO, Shutter Speed & Composition Principles adopted) on left page and 12 x 8 output at Right Page • Final practical examination will test students’ knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography). • Student should attend workshops in Photography and Image Editing	
TOTAL		90
CO	Course Outcomes	
CO1	Explain and apply the basic elements of photography	
CO2	Analyze and implement different styles in photography	
CO3	Demonstrate proficiency in using various menus and settings in photography equipment	
CO4	Create and evaluate advertising and social photographs	
CO5	Apply photo editing techniques using appropriate software	
Reference Books		
1. Curran, J. (2013). The Photography Handbook. Routledge. 2. Long, B. (2010). Complete Digital Photography. Course Technology PTR. 3. Kelby, S. (2013). The Digital Photography Book (2nd ed.). Peachpit Press.		

Mapping

COURSE CODE AND TITLE: PHOTOGRAPHY AND IMAGE EDITING (26UCVCP2)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

ELECTIVE COURSE – II WRITING FOR MEDIA (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVCP2	0	0	4	II	3	4	50	50	100
Learning Objectives									
LO1	To understand the basics of news writing								
LO2	To understand different writing techniques								
LO3	To develop students' inherent writing skills to generate, develop and express ideas								
LO4	To familiarize students with various types of descriptive writing								
Prerequisites:									
Unit	Contents								No. of Hours
I	News Stories -Anatomy of a Newspaper –News Report Structure –V Lead – Headline –Body- Rules guiding Headlines-Snippets – Editorials – Inverted Pyramid Style – Headline Types – Lead Types – News Features - Definition – Characteristics – Classification of Features – Lead for Features- Principles of good writing ACTIVITY: Reading Newspaper and Articles in the class Web: Characteristics of web writing, technical writing, blogs.								12
II	Elements of Documentary – Subject Matter & Purpose – Target Audience - Interviews, Cutaways (Storytelling emotional cutaway & General Coverage cutaway)-Documentary Film Techniques, Genres and Stylistics								12
III	Documentary types – Historical and Behavioral; Poetic- Expository – Observational – Participatory – Reflexive – Performative- Importance of Research (Print research, Field Research, Interview Research, Inner Worlds &Metaphors) Live Action – Process Footage – Archive – Graphics – Animation- Conducting an Interview								12
IV	Documentary writing – Structure – Different types of descriptive writing- Elements of Descriptive Writing (Sensory Details, Figurative language, Dominant Impression, Precise Language and Careful Organization) Narration Formats (First Person Narration and Third Person Narration)- Two-column format (Narration, Visual & Sounds) ACTIVITY: Students must be made to expose original Descriptive Essays based on different subjects to identify its Elements & Structure								12
V	PRACTICALS Exercises 1. Translate 50 words from regional language to English & 50 words from English to regional language for the following: Business news, Political news, Sports news, Science news, international news. 2. Develop four news articles on any content 3. Develop three news features on any content								12

	Students should submit a Magazine of work done during the period for the practical examination.	
TOTAL		60

CO	Course Outcomes
CO1	Understand various parts of a newspaper
CO2	Know the basics of news writing
CO3	Understand the basics of descriptive writing
CO4	Understand different writing techniques
CO5	Understand the importance of research
Reference Books	
1. Raman, U. (2010). Writing for the media. Oxford University Press. 2. Lindstrom, S. (2015). Creative writing: From think to ink. CreateSpace Independent Publishing Platform. 3. Bonime, A., & Pohlmann, K. C. (1997). Writing for new media: The essential guide to writing for interactive media. Wiley. 4. Knight, R. M. (2010). Journalistic writing: Building the skills, honing the craft. Marion Street Press.	

Mapping

COURSE CODE AND TITLE: WRITING FOR MEDIA (26UEVCP2)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

SKILL ENHANCEMENT COURSE (SEC-II) – STORY DEVELOPMENT AND SCRIPT WRITING(PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26USVCP2	0	0	2	II	2	2	50	50	100
Learning Objectives									
LO1	To break down any narrative to its unit elements.								
LO2	To develop a full-fledged feature script for a movie.								
LO3	To develop characters and their bible in the narrative.								
LO4	To develop different plotlines that challenges the field of play and characters.								
LO5	To use different script formats according to the type of narratives.								
Prerequisites:									
Unit	Contents								No. of Hours
I	Idea Creation (Inductively, Deductively, logically, non-logically, creatively)–Ideation Process (Brainstorming, Clustering, What If)– Importance of Research (Story Research, Location Research, Library Research & Interviewing)								06
II	Six story elements – Plot & Plot Points-Setting (Time & Space) – Conflict & its types – Character development,types of Point of View- Dialogue (Text & Sub-Text) – Theme & Implied theme – Cause and effect								06
III	Narrative structure: beginning-middle-end, Freytag 5 Act Structure (Exposition – Inciting Incident – Point of Attack – Rising Action – Climax – Falling Action – Resolution) – story versus plot – Emotion and its Types								06
IV	Understanding form of cinema: principles of suspense, surprise & curiosity. tension release laughter-Time Duration (Story, Plot & Screen Duration) Time Frequency.								06
V	Script Development – Title -Concept – Synopsis – Treatment. Screenplay Formatting – Single Column Script – Scene Heading – Video Description – Character Name) Dialogue – Camera Directions & Editing Directions - software for scripting. Record: Practical examination could be in the form of viva, testing students’ procedural knowledge. Students can also be asked to create a Script Writing work for practical demonstration of their competency.								06
TOTAL								30	
CO	Course Outcomes								
CO1	Recognize the applied concepts of screenwriting								
CO2	Explain different script formats								
CO3	Apply different elements to write scripts								
CO4	Compare and evaluate scripts of different media								
CO5	Create new scripts for different genres								
Reference Books									
1. Field, S. (2005). Screenplay: The foundations of screenwriting (Rev. ed.). 2. Ascher, S., & Pincus, E. (2013). The filmmaker's handbook: A comprehensive guide for the digital age. 3. Harvey, H. B. (2013). The art of storytelling: From parents to professionals [Course guidebook]. Great Courses. 4. Bernard, S. C. (2013). Documentary storytelling: Making stronger and more dramatic nonfiction films. Taylor & Francis.									

MAPPING:

COURSE CODE AND TITLE: STORY DEVELOPMENT AND SCRIPT WRITING (26USVCP2)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1 - Weekly correlated 0-No correlation

SKILL ENHANCEMENT COURSE (SEC-III) - PHOTO JOURNALISM

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26USVC22	2	0	0	II	2	2	50	50	100
Learning Objectives									
LO1	To understand the basic concepts of photography								
LO2	To enable students to learn key principles of photojournalism								
LO3	To learn the process of photo editing								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Photojournalism - Elements of Visual news story telling, History of photojournalism. Role of photojournalists in a newsroom, Mechanics of photography: apertures, shutter speeds, focus, and focal lengths, Introduction to different types of lenses, Lighting, composition								06
II	Developing eye for news photos- Types of News Photographs. Planning for News Photographs- Creating a Good News Photograph (Composition Techniques) – Picture Stories (Illustrated Text, Photo-text Combination-Pure Picture story- Picture story within Text-Single picture story-Abstract Picture-Informal Portrait)								06
III	Digital Photography – Digital Cameras -Image Sensors – Resolution – Aspect Ratios – Color – Sensitivity-Image Quality-Frame Rate – Image Compression & File Format – Creative Controls (Automatic controls – Autoexposure-Tone curve control – Focus-White Balance – Preview Screens-Viewfinders) – Lenses								06
IV	Ethics of PhotoJournalism- Principles and Ethics of photojournalism, Media laws and Intellectual Property Rights- Ethical and legal issues in photojournalism- Rights and responsibilities of photojournalists.								06
V	Ethics of Image Editing - Principles and Ethics of photojournalism, Media laws and Intellectual Property Rights- Syntax of images.								06
TOTAL								30	
CO	Course Outcomes								
CO1	Understand the basics of photojournalism								
CO2	Analyze and learn photography								
CO3	Understand various parts of a photo camera								
CO4	Understand various photo editing methods								
CO5	Understand the editing factors and categories of edit								
Reference Books									
1. Aiyer, B. (2006). Digital Photojournalism. Authorspress. 2. Eisman, K., Duggan, S., & Grey, T. (2010). Real World Digital Photography. Pearson/Prentice Hall. 3. Parrish, F. (2002). Photojournalism: An Introduction. Wadsworth Thomson.									

MAPPING:

COURSE CODE AND TITLE: PHOTO JOURNALISM (26USVC22)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1 - Weekly correlated 0-No correlation

NON MAJOR ELECTIVE (NME-II) - MOBILE PHOTOGRPHY

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UNVC21	2	0	0	II	2	2	50	50	100
Learning Objectives									
LO1	To introduce the history of mobile photography								
LO2	To inculcate the skills of using mobile apps in photography								
LO3	To enhance the understanding of social impact of mobile photography								
LO4	To enhance the knowledge of applications of laws related to mobile photography								
Prerequisites:									
Unit	Contents								No. of Hours
I	Camera Phone: History - Mobile phones with camera – taking video – taking photos – recording audio – smart phones with point and shoot cameras – menu choices – separate buttons – quickness and convenience – taking selfies								06
II	Features: Mobile apps – geo tagging – image stitching - Common lens functions – ultra wide sensor, a telephoto sensor, a macro sensor, and a depth sensor - emphasising features such as autofocus or zoom – shots and angles – carrying and mounting devices, Integration of AI and machine learning								06
III	Cameras specialities: – Zooming – Physical location – image format mode – audio recording – files and directories – MMS – whatsapp – immediate broadcasts – U-tube, computational photography techniques such as HDR (High Dynamic Range), computational zoom.								06
IV	Social impact of mobile photography : information overload speed – unnecessary disturbances - Limitations of mobile cameras								06
V	Camera phone photography: camera phone film making – notable events involving camera phones – Laws related to camera phones – Environment and health issues, augmented reality (AR) and virtual reality (VR) applications in mobile photography.								06
TOTAL								30	
CO	Course Outcomes								
CO1	Remember the history of mobile photography								
CO2	Understand the required skills of handling mobile apps								
CO3	Apply the skills of using camera phones								
CO4	Analyze the content of news photographs taken using mobile phones								
CO5	Evaluate the social impact of mobile photographs								
Reference Reference and ebook links:									
1. Roberts, Stephanie, <i>The Art of iPhoneography: A Guide to Mobile Creativity</i> (Brooklyn, NY: Pixel Communications, 2011) 2. Clawson, Michael, <i>iPhoneography: How to Create Inspiring Photos with Your Smartphone</i> (Apress, 2015) 3. Goldsworthy, Sophie (2011). <i>The Rough Guide to Digital Photography</i> 4. Roberts, Stephanie (2011). <i>The Art of iphoneography</i>									

Mapping

COURSE CODE AND TITLE: MOBILE PHOTOGRAPHY (26UNVC21)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	3	3	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-2
CO 4	2	2	3	3	3	3	3	2	2	3	K-3
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

3 -Strongly correlated 2- Moderately correlated, 1- Weekly correlated 0-No correlation

SEMESTER 3

Semester–III									
Course Code	Part	Course Category	Course Name	Hours/ Week	Examination				Credits
					Duration in Hours	Max Marks			
						Int.	Ext.	Total	
26U1TL31	I	Language–I	Tamil–III	5	3	50	50	100	3
26U1HD31	I		Hindi –III						
26U1MY31	I		Malayalam– III						
26U1FR31	I		French - III						
26U2EN31	II	Language–II	English–III	5	3	50	50	100	3
26UCVC31	III	Core– V	Multimedia production (Theory)	4	3	50	50	100	4
26UCVCP3	III	Core –VI	Advertising photography (PRACTICAL)	6	3	50	50	100	4
26UEVCP3	III	EC - III	Multimedia and content packaging (Practical)	4	3	50	50	100	3
26 USVCP3	IV	SEC - IV	Sound design and Audio Editing With AI (Practical)	2	3	50	50	100	2
26USVC31	IV	SEC- V	Writing Film Appreciation and Reviews	2	3	50	50	100	2
26UEVS31	IV	Common	Environmental Studies	2	3	50	50	100	2
Total				30				800	23

SECOND YEAR –SEMESTER- III CORE-V-MULTIMEDIA PRODUCTION

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC31	4	0	0	III	4	4	50	50	100

Learning Objectives

L01	To enable students to become multimedia literate
L02	To Prepare them to actively participate in various media-related activities
L03	The course will provide opportunities for skill development in electronics and print media production
L04	Making students employable in the media industry
L05	Develop technical production skills

Prerequisites:

Unit	Contents	No. of Hours
I	Basics of Digital Technologies, Operating Systems and computer Architecture, Graphics Basics - Vector graphics, Raster, etc. Compression Techniques, Conversion Techniques.	12
II	CG Application areas and equipment, CG Standards and Formats, Multimedia Hardware, Software. Multimedia operating systems	12
III	2D—Images and Graphics, Principles of raster graphics, Resolution, color, graphics accelerators, digital image representation and formats, 3Graphic Cards, Video Cards,	12
IV	Principles of Animation, Objects, dynamics, Frame animation, Composing, masking, and keying, Rot scoping, Cell Animation, Stop Motion Animation	12
V	Audio fundamentals (Audio quality, formats and devices), Products, Platforms, Application Domain and Features—audio and video standards —integrating multiple formats (sound, video, text, etc.), Recent Developments in software and hardware systems.	12
TOTAL		60

Course Outcomes

CO1	Remember the types of media
CO2	Explain the methods of multimedia elements and systems
CO3	Understand and analyse 2D images and graphics

CO4	Explore the principles of animation
CO5	Analyse and evaluate audio fundamentals
Reference Books	
1	Cvetković, D. (2019). Interactive multimedia: Multimedia production and digital storytelling. BoD – Books on Demand.
2	Kindem, G., & Musburger, R. B. (2012). Introduction to media production: The path to digital media production. Taylor & Francis.

MAPPING:

COURSE CODE AND TITLE: MULTIMEDIA PRODUCTION (26UCVC31)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

CORE – VI - ADVERTISING PHOTOGRAPHY (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP3	0	0	6	III	4	6	50	50	100
Learning Objectives									
LO1	Gain the knowledge of advertising photography								
LO2	Making advertising images for product promotion								
LO3	learning about montage techniques								
LO4	Learn about model photography								
LO5	Apply visual storytelling in advertising								

Prerequisites:

Contents

1. Visual of the product alone (photograph against plain backdrop)
 2. Visual of the product in a setting where it is used.
 3. Visual in use.
 4. Visual of a benefit from using the product.
 5. Visual showing the loss or disadvantage resulting from not using the advertised product.
 6. Dramatization of the headline.
 7. Dramatization of the evidence.
 8. Dramatizing a detail (in the product)
 9. Comparison between two brands.
 10. Contrast between before and after using the product.
 11. Visuals using Trade Characters.
 12. Symbolism.
 13. Abstract illustration (logo)
 14. Continuity strip
 15. Mood setting visual.
 16. Visual of the product in the package.
 17. Visual of the product ingredients or raw materials.
 18. Special effects (freezing movements)
 19. Montage
 20. Visual with model
- The student must submit a Photography Record Note of the above topics with Technical Descriptions (Photo Description, Aperture, ISO, Shutter Speed & Composition & design Principles adopted) on left page and 12 x 8 output at Right Page
 - Final practical examination will test students' knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography).
Student should attend workshops on advertising and model photography

Total Hours 90

	Course Outcomes
CO1	Students will be able to describe the key technical and creative concepts in advertising photography.
CO2	Students will be able to operate cameras and utilize equipment proficiently to achieve photographic effects
CO3	Students will be able to apply appropriate techniques for shooting different subjects, scenes, and styles.
CO4	Students will be able to evaluate and critique photos for visual effectiveness and quality.
CO5	Students will be able to create visually compelling ad and model photography by synthesizing skills and concepts from the course.

ELECTIVE COURSE – III MULTIMEDIA CONTENT PACKAGING (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVCP3	0	0	4	III	3	4	50	50	100
Learning Objectives									
LO1	Explain the fundamental concepts and principles of videography								
LO2	Demonstrate the proper use of cameras and equipment such as lenses, lighting and composition								
LO3	Analyse and critique videos for aesthetics and effectiveness.								
LO4	Create a portfolio of short videos using skills and techniques from the course.								
LO5	Ensure Content compatibility								
Prerequisites:									
Unit	Contents								Total no of Hours
I	Camera Techniques (Operation skill – Artistic – Picture Quality – Coordination) Practice with semi-professional video camera – Parts of A video Camera, Practice with Image control settings (Aperture, ISO, Shutter Speed and White Balance) – Practice with wired and wireless microphones – Setting up microphone – Synchronizing, sensitivity, pickup patterns, and audio decibels								12
II	Practice with composition (Head Room, Looking Room– Walking Room– I80 Degree Rule – 30 Degree Rule – Screen Direction)- Practice with various mounting equipment - Staging and Blocking–Illusion of Depth (Fore Ground/Middle Ground/Back Ground) –Rule of Third								12
III	Practice with Camera Position (High, Normal, Low angle) -Practice with types of camera angles -Objective, Subjective and Point-of-view – Practice with types of camera shots (close-up, Mid Shot, Long shot, Two Shot – Profile Two Shot – Direct to camera two shot – Over the shoulder Two shot – Three Shot– Group shot) Practice with various camera movements (Pan, Tilt, Zoom in/out, Dolly, Truck, Track) Practice on continuity - Sequence shot - Emblematic shot/Symbolic Shot								12

IV	Practice with Light and Lens - Practicing with various styles of lighting setup - Understanding the concept of colour temperature and how to bounce natural light - Light setup of blue or green screens. Lighting setup for indoor and outdoor, Three-point and five-point lighting setup - Light Elements (Exposure, Illusion of Depth, Mood & Feeling) -Lighting Features (Intensity, Source, Direction, Color Temperature and Light Meter) - Ambient light - Practical and Motivated light - Lens Selection –Lens Types ACTIVITY: Before the Practical class students must be made Aware of the following topics from original Examples.	12
	Total Hours	60
V	Practical Exercises for Multimedia Content Packaging: (Any Five) 1. Have students create a 1–2-minute visual story that incorporates all necessary camera shots, Angles, and camera movements 2. Have students create a 1–2-minute video that shows a simple sequence of events and tells a visual story without any dialogue. 3. Create a short video that uses light and shadow to create a mood. 4. Have students create a 1–2-minute video using different types of lighting (natural, artificial) and lighting angles to create a particular mood or tone. 5. Create a short video that captures a scene from different perspectives. 6. Have students create a 1–2-minute video showing the same scene or landscape from multiple different angles (close-up, far away, bird's eye view, worm's eye view, etc.) 7. Have students create a 1–2-minute video capturing a single subject (person, animal, object) from multiple different angles. 8. Have students create a short 10-30 second video showing a single moment (someone jumping, ball being hit, etc.) from multiple simultaneous angles. 9. Have students create a short 1-minute video using only one type of camera shot (close-up, medium, or wide). 10. Have students create a short 1-minute video using only one type of lighting, either natural or artificial. 11. Have students create a short 1-minute video using only one type of camera movement, such as panning, tilting, tracking, or zooming. 12. Have students create a short 1-minute video using only one visual effect like slow motion, time-lapse, fast motion, etc. ● Students should submit the above exercise in video format Students should submit a record of work done during the period for the practical examination	

Course Outcomes	
CO1	Students will be able to describe the key technical and creative concepts in videography.
CO2	Students will be able to operate cameras and utilize equipment proficiently to achieve video graphic effects
CO3	Students will be able to apply appropriate techniques for filming different subjects, scenes and styles
CO4	Students will be able to evaluate and critique videos for visual effectiveness and quality.
CO5	Students will be able to create visually compelling short videos by synthesizing skills and concepts from the course.
Reference Books	
1	Brown, B. (2016). Cinematography: Theory and practices: Image making for cinematographers and directors.
2	Thompson, R., & Bowen, C. J. (2013). Grammar of the shot. Focal Press.
3	Landau, D. (2014). Lighting for cinematography: A practical guide to the art and craft of lighting for the moving image. Routledge.
4	Fisher, B., & Codelli, L. (2013). Art of cinematography

Mapping

COURSE CODE AND TITLE: MULTIMEDIA CONTENT PACKAGING (26UEVCP3)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

Skill Enhancement Course SEC-4- SOUND DESIGN AND AUDIO EDITING WITH AI (PRACTICAL)

Subject Code	CREDITS	INST. HOURS	S	L	T	P	Marks			
							CIA	External	Total	
26USVCP3	2	2	III	0	0	2	50	50	100	
LO		Learning Objectives								
LO1		To understand the fundamentals of sound design for media								
LO2		To apply imaginative and creative approaches to problem-solving in audio production								
LO3		To enable students to learn key principles of audio techniques								
LO4		To help students become experts in audio tools								
LO5		To develop skills in various sound recording and music production techniques								
UNIT		Contents								No. of Hours
I		SOUND INTRODUCTION: Introduction to AI Audio Tools- Nature of Sound – Frequency – Amplitude – Wavelength. Fundamentals of Film Sound (Loudness-Pitch- Timbre) Importance of Sound- Major Function of Sound – Information, Outer Orientation & Inner Orientation - Microphone Types – Working Principles – Microphone Placements								06
II		SOUND CLASSIFICATION: Diegetic & Non-Diegetic-Synchronous and Asynchronous sound -Dubbing &Location (Live) recording, Metaphoric Sound - Room Tone – Silence; Sound Aesthetics (Figure/Ground – Sound Perspective – Sound Continuity) – Sound Transition (Overlapping, Lead in & A segue)								06
III		DIALOGUE: Text & Subtext – Dialogue Forms (On Screen Dialogue, Off Screen Dialogue, Voice Over, Narration & Walla) – Analysing Vocal Performance (Sentence, Word, Syllable & Phoneme) – Paralanguage (Volume, Pitch & Time) Voice Over [Narration & Casting] –Narration (Direct, Indirect, Contrapuntal).								06
IV		SOUND EFFECTS AND MUSIC: Function of Sound Effects (Time Period, Location & Character Development) Sound Effects classification (Spot/Hard FX, Ambience/Atmosphere FX, Foley & Sound Design– Music Types (Production Source (Live), Source & Underscore); Frequency, wave , decibal, Dubbing, Back ground Music, synchronizing of video and audio, voice Over (narration)etc. Presentation skills, recording live programmes								06
V		SOFTWARE WORKSPACE: Adobe Audition: Files Panel – Media Browser, Effect Rack – Levels Panel – Selection/View Panel-Playback Control & Various Tools-Editor Area (Wave Form & Spectral Display)- Navigator Area, Pro Tools Introduction & Workspace								06
VI		Activity: Handling Software’s, Shortcut Keys & Practicing with Software Assignments can be any of the following ● Voiceover Recording ● Noise Removal using AI ● AI Text-to-Speech ● Dialogue Replacement using over-dub and dubbing -ADR ● Audio Editing ● Recoding Music ● Radio Feature								

		Karaoke with Voice Sync	
		Total	30

CO	Course Outcomes
CO1	Understand the importance of sound in video
CO2	Comprehend different types of sound
CO3	Recognize the role of dialogue in sound design
CO4	Grasp basic concepts of sound effects and music
CO5	Gain knowledge of audio software workstations
References	
1. Scott-James, K. (2018). Sound design for moving image. Bloomsbury Academic. 2. Rose, J. (2014). Producing great sound for film and video: Expert tips from preproduction to final mix (4th ed.). Routledge.	

MAPPING:

COURSE CODE AND TITLE: SOUND DESIGN AND AUDIO EDITING WITH AI (26USVCP3)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

SECOND YEAR-SEMESTER - III
Alternative Paper for Naan Muthalvan Arrear Holders

Subject Code	CREDITS	INST. HOURS	S	L	T	P	Marks		
							CIA	External	Total
26USVC32	2	2	III	0	0	2	---	100	100

Learning Objectives

LO1	Familiarize the guidelines of writing film reviews
LO2	Introduce film as an art
LO3	Understand film as new wave
LO4	Enrich the knowledge of regional language cinema
LO5	Understand film as a mass medium

UNIT	Contents	No. of Hours
I	Film reviews for the mass audience: Critics Reviewers–Film reviewing – Fan magazines – Current reviews as examples of the journalistic approach – Guidelines for writing film criticism – Cinema magazines - Supplementaries of newspapers on film and Cinema (Tamil & English) – impact of Social media & U-tube on films, Critical Analysis Techniques, Audience Reception Studies	---
II	Birth of film as an art: Thepioneers–TheLumiereBrothers–Thecoming of the ‘Talkies’ – The studio system – Satyajit Ray – The Golden Age: Sohrab Modi, Raj Kapoor and Guru Dutt – The Angry young Men, Impact of Technology, Social and Political Contexts, Cultural Impact	---
III	The films of the New Wave: Holly Wood, Boli Wood and Koli Wood –The ‘Middle’ Cinema, Impact on Global Cinema, Genre Evolution, Experimental Cinema	---
IV	Films in India: Regional language cinema –South India (vs) North India, Impact of Globalization	---
V	Ancient Films in TN: Nataraja Mudaliar – Raja ‘Harichandra’ – Kalidhas (1931) –‘Ramayan’ & ‘Harichandra’ (1932) – Srinivas cinetone – ‘ Purasas’ & ‘Idhikasas’ (1938) – ‘Thiyagaboomi’ -1940 -2010 - Popular films recently released, Archival Preservation, Influence of Mythology	---
	Total	---

Course Outcomes

CO 1	Remember the guide lines of writing film reviews
CO 2	Demonstrate film as an art in film reviews
CO 3	Apply film as a successful medium
CO 4	Analyse the regional language cinema

CO 5	Examine film as a medium
References and e books:	
1. An Introduction to film criticism: Major Critical Approaches to narrative film –Tim By Water(Dixie college) , Thomas sob Chack (Utah) , Pearson Education 2. Mass Communication in India – Keval J. Kumar – Jaico Publishing house. 3. The Film Experience: An Introduction" by Timothy Corrigan and Patricia White. Published by Bedford/St. Martin's, 2021. Link: https://www.amazon.com/Film-Experience-Introduction-Timothy-Corrigan/dp/1319354011 4. "Film Criticism: A Counter Theory" by Paul Coates. Published by Rutgers University Press, 2011. Link: https://www.amazon.com/Film-Criticism-Counter-Theory-Coates/dp/0813548827 5. "The New Biographical Dictionary of Film" by David Thomson. Published by Knopf, 2014. Link: https://www.amazon.com/New-Biographical-Dictionary-Film-Fifth/dp/0307271749 6. "Hitchcock's Notebooks: An Authorized and Illustrated Look Inside the Creative Mind of Alfred Hitchcock" by Dan Auiler. Published by Avon Books, 1999. Link: https://www.amazon.com/Hitchcocks-Notebooks-Authorized-Illustrated-Hitchcock/dp/038079120X 7. "Film Art: An Introduction" by David Bordwell and Kristin Thompson. Published by McGraw-Hill Education, 2019. Link: https://www.amazon.com/Film-Art-Introduction-David-Bordwell/dp/1259534952 8. "Writing About Movies: A Practical Guide" by William C. Dowling. Published by University of California Press, 2014. Link: https://www.jstor.org/stable/10.1525/j.ctt5hjfvx 9. "How to Read a Film: Movies, Media, and Beyond" by James Monaco. Published by Oxford University Press, 2019. Link: https://global.oup.com/academic/product/how-to-read-a-film-9780190261210 10. "The Oxford Handbook of Film and Media Studies" edited by Robert Kolker and Roberta Pearson. Published by Oxford University Press, 2018. Link: https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780195175967.001.0001/oxfordhb-9780195175967 11. "Film Theory: An Introduction" by Robert Stam. Published by Wiley-Blackwell, 2019. Link: https://www.wiley.com/en-us/Film+Theory%3A+An+Introduction%2C+2nd+Edition-p-9781405182522 12. "The Art of Film Acting: A Guide for Actors and Directors" by Jeremiah Comey. Published by Routledge, 2020. Link: https://www.routledge.com/The-Art-of-Film-Acting-A-Guide-for-Actors-and-Directors/Comey/p/book/9780367378374	

COMMON -ENVIRONMENTAL SCIENCE

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVS31	2	0	0	III	2	2	50	50	100

LO	Learning Objectives	
LO1	To study the multidisciplinary nature of environmental studies, including the scope, importance, and sustainable management of natural resources such as forests, water, minerals, food, energy, and land.	
LO2	To understand different types of ecosystems, energy flow, ecological succession, food chains, food webs, and ecological pyramids.	
LO3	To examine the levels of biodiversity, its distribution in India and globally, threats to biodiversity, and conservation strategies including in-situ and ex-situ methods.	
LO4	To identify causes, effects, and control measures of various types of pollution, and to understand solid waste management and disaster management techniques.	
LO5	To analyze social and environmental issues such as climate change, global warming, and population growth, along with environmental protection laws and sustainable development practices.	
UNIT	Contents	No. of Hours
I	THE MULTIDISCIPLINARY NATURE OF ENVIRONMENTAL STUDIES Definition, scope and importance Natural resources and associated problems: a) Forest resources: Use and over-exploitation, deforestation, timber extraction, dams and their effects on forests and tribal people. b) Water resources: Use and over-utilization of surface and ground water, floods, drought, dams-benefits and problems, water conservation and watershed management. c) Mineral resources: Use and exploitation, environmental effects. d) Food resources: World food problems, changes, effects of modern agriculture, fertilizer-pesticide problems. e) Energy resources: Growing energy needs, renewables lion renewable energy sources, alternate energy sources. f) Land resources: Land as a resource, land degradation, man-induced landslides, soil erosion and desertification.	06
II	ECOSYSTEMS a) Forest Ecosystem b) Grassland Ecosystem c) Desert ecosystem d) Aquatic Ecosystem (Ponds, rivers, oceans, estuaries) Energy flow in the ecosystem Ecological succession Food Chains, Food Webs and Ecological Pyramids.	06
III	BIODIVERSITY AND ITS CONSERVATION Introduction Definition: Genetic, species and ecosystem diversity. Biogeographically classification of India , Values of Biodiversity, Biodiversity at global, national and local levels India as a mega-diversity nation, Hot-Spots of biodiversity Threats to biodiversity Endangered and endemic species of India , Conservation of biodiversity: In-situ and Ex-situ conservation of biodiversity	06

IV	ENVIRONMENTAL POLLUTION Definition- Causes, effects and control measures of:- a) Air Pollution b) Water Pollution c) Soil Pollution d) Marine Pollution e) Noise Pollution f) Thermal Pollution Solid Waste Management, Disaster Management: Floods, earthquake, cyclone and landslides.	06
V	SOCIAL ISSUES AND THE ENVIRONMENT Climatic change, global warming, acid rain, ozone depletion. Wasteland reclamation Consumerism and Waste products, use and through plastics Environment Protection Act Air (Prevention and Control of Pollution) Act Water (Prevention and Control of Pollution) Act Wildlife Protection Act Forest Conservation Act Population Explosion - Family Welfare Programme Human Rights	06
	Total	30

REFERENCES:

1. G.S. Vijayalakshmi, A.G. Murugesan and N. Sukumaran. 2006. Basics of Environmental Science, Manonmaniam Sundaranar University Publications, Tirunelveli , pp.160.
2. Agarwal. K.C. 2001. Environmental Biology, Nidi Publications Limited, Bikaner
3. A.K.De. 1999. Environmental Chemistry, Wiley Eastern Limited, India.
4. Jadhav,H. and Bhosale, V.M.1995. Environmental Protection and Laws, Himalaya Publishing House, Delhi. pp284
5. Odum, E.P.1971. Fundamentals of Ecology, W.B.Saunders Co., USA. pp.574.

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	2	2	2	2
CO2	2	3	2	2	2	2
CO3	2	3	3	3	2	2
CO4	2	3	2	2	2	2
CO5	3	3	2	2	2	2
Weightage of course contributed to each PSO	12	14	11	11	10	10

SEMESTER 4

Semester-4									
Course Code	Part	Course Category	Course Name	Hours/ Week	Examination				Credits
					Duration in Hours	Max Marks			
						CIA	ESE	Total	
26U1TL41	I	Language-I	Tamil-III	5	3	50	50	100	3
26U1HI41	I		Hindi -III						
26U1MA41	I		Malayalam-III						
26U1FR41	I		French - III						
26U2EN41	II	Language-II	English-III	5	3	50	50	100	3
26UCVC41	III	Core- VII	CC7- Introduction to Design Thinking (Theory)	4	3	50	50	100	4
26UCVCP4	III	Core -VIII	CC8-Video Editing (Practical)	6	3	50	50	100	4
26UEVCP4	III	EC - IV	3D forms and modelling (Practical)	4	3	50	50	100	3
26USVCP4	IV	SEC VI	Publication Design (practical)	2	3	50	50	100	2
26USVC41	IV	SEC VII	Radio Broadcasting media	2	3	50	50	100	2
26UVBE41	IV	Common	Value Education	2	3	50	50	100	2
Total				30				800	23

CORE– VII INTRODUCTION TO DESIGN THINKING

Subject Code	L	T	P	Credits	Inst. Hours	Marks		
						CIA	External	Total
26UCVC41	4	-	-	4	4	50	50	100
Learning Objectives								
LO1	Describe design thinking, its approaches and mind-set							
LO2	Explain fundamental concepts, resources and processes involved in design thinking							
LO3	Comprehend stages of design thinking for growth							
LO4	Explain strengths and weaknesses of different design thinking tools and methods							
LO5	Understand various applications of design thinking							
UNIT	Contents							No. of Hours
I	Definition of Design Thinking. Business uses of Design Thinking - Variety within the Design Thinking Discipline - Design Thinking-Mindset-Problem Solving Approach - Fundamental Concepts: Empathy, Ethnography							12
II	Design Mechanics and Resources -Assumption Testing- Design Criteria, Curator, Design Brief. Designing for Growth Process- - Disruptive Solution. Double Diamond Process -Stage School Process- Human-Centered Design							12
III	Design Thinking Tools - What Wows? What Works? What Is? What If? - Purposeful Use of Tools and Alignment with Process - Visualization-Aesthetics Principles for Designers							12
IV	Design Thinking Methods -Journey Mapping. Archetype Mapping Matrix, Archetype Persona. Value Chain Analysis, Customer Co-creation. Competitive Advantage - Concept Development, Mind Mapping- Brainstorming							12
V	Design Thinking Practices - Role of Project Management in Design Process-Aids. Minimal Marketable Feature (MMF), Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP), Design Thinking Application and Execution-User Interface (UI) as Communication. Basic Principles of UI Design							12
Total							60	

Course Outcomes	
CO 1	Adopt a problem-solving mindset to reframe design challenges
CO 2	Create prototypes for specific design problems using available design tools and apps
CO 3	Enumerate and select appropriate design thinking approach for specific design problems
CO 4	Use design thinking tools and methods to solve real-world problems

CO 5	Apply design thinking principles to develop plan of action and wireframe for specific problem domain
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References	
1. Dancyger, K. (2010). Design Thinking Process: Theory, and Practice. Focal Press. 2. Chandler, G. (2012). Design mechanics and Resources. Michael Wiese Productions. 3. Jago, M. (n.d.). Design Thinking Tools. Macromedia Press. 4. Goold, A. (n.d.). Design Thinking methods and Practice (2nd ed.). Independently Published.	

MAPPING:

COURSE CODE AND TITLE: INTRODUCTION TO DESIGN THINKING (26UCVC41)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

CORE– VIII VIDEO EDITING (Practical)

Subject Code		CREDITS	INST. HOURS	S	L	T	P	Marks		
								CIA	External	Total
26UCVCP4		4	6	IV	0	0	6	50	50	100
			Learning Objectives							
LO1			To understand the fundamentals of video editing							
LO2			Critically analyse editing process through lectures and practical workshops							
LO3			Understand the categories in the editing process							
LO4			To enable students to learn key principles of editing techniques							
LO5			To learn various requirements of editing for TV news, ads, documentaries and films							
UNIT		Contents								No. of Hours
I		What is Video Editing – Tools Vs Skills – Understanding the Footage – Using the Right Shots – Time & Space in Editing – Editing Process (Acquire, Organize, Review & Select, Assemble Rough Cut, Fine Cut, Picture Lock, Master & Deliver).								18
II		Footage Analysis – Focus – Audio Quality – Exposure and Color Temperature - Framing & Composition – Screen Direction – 180-degree Rule – 30-degree Rule – Matching Angles – Matching Eyeline – Continuity of Action – Continuity of Dialogue – Performance,Rules of Editing								18
III		Continuity and Montage Editing:The Kuleshov Experiment – Montage Editing (Metric – Rhythmic – Tonal – Over Tonal – Intellectual). Relational/Constructive Editing (Contrast – Parallelism – Symbolism – Simultaneity – Leitmotif). Editing Style (Expository – Elliptical – Metaphorical)								18
IV		Editing Factors – Information – Motivation – Shot Composition – Camera Angle – Continuity – Sound. Five Categories of Edit – Action Edit - Screen Position Edit – Form Edit – Concept Edit – Combined Edit								18
V		Adobe Premiere Workspace (Project Panel – Source Monitor – Program Monitor – Timeline Panel – Tools Panel – Audio Meter Panel – Effects Panel – Marker Panel). Tools Panel (Selection Tool, Track Selection, Ripple Edit, Rolling Edit, Rate Stretch, Razor Tool, Slip Tool, Slide Tool, Pen Tool, Hand Tool & Zoom Tool), AVID Introduction & Workstation								18
		ACTIVITY: Assignments can be any of the following • Create a Title card • Create a video song (the available movie songs can be used) • Create a collage (the available movie songs/ clips can be used) • Create a video clip using various Transitions • Create a video clip using various Effects • Create a video clip using matte (Blue/Green) removal technique								
		Total Hours								90

Course Outcomes	
CO1	Knowledge in editing skills
CO2	Improvise editing knowledge through specific editing tools
CO3	Students learn the shortcut keys in video editing
CO4	Produce videos by applying various editing techniques
CO5	Combine audio and video elements as meaningful visual language

References

1. Dancyger, K. (2010). The Technique of Film and Video Editing: History, Theory, and Practice. Focal Press.
2. Thompson, R., & Bowen, C. J. (2013). Grammar of the Edit. Focal Press.
3. Chandler, G. (2012). Cut By Cut: Editing Your Film or Video. Michael Wiese Productions.
4. Jago, M. (2020). Adobe Premiere Pro CC Classroom in a Book. Macromedia Press.
5. Goold, A. (2017). The Video Editing Handbook (2nd ed.). Independently Published.

MAPPING:

COURSE CODE AND TITLE: VIDEO EDITING (26UCVCP4)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

ELECTIVE– VIII 3D FORMS AND MODELLING (PRACTICAL)

Subject Code	Credits	Inst.Hours	S	L	T	P	Marks		
							CIA	External	Total
26UCVCP4	3	4	IV	0	0	4	50	50	100
	Learning Objectives								
	LO1	Recognize basics of 3D design, modelling							
	LO2	Explain fundamentals of NURBS and splines modelling							
	LO3	Develop a solid understanding of polygon modelling, Boolean operations, and mesh							
	LO4	Demonstrate an ability to apply texturing and material							
	LO5	Enable students to learn the key principles of rendering							
Unit	Contents								No. of Hours
I	Introduction to 3D Design - Difference between 2D & 3D, Concepts of 3D - Grids & coordinates, Axis, Objects & Pivots - Navigation, Tools, Menu Bar - Introduction to Basic modelling tools - Comparison of Commercial an open source and commercial Applications								12
II	Polygon modelling -Concepts & Problems. Interfaces. Creating polygons. Editing poly modelsBooleans, mesh, mirror.								12
III	Nurbs and Splines - Nurbs curve, EP curve, CV curve. Spline, Spline tools.Sculpting, creating surfaces. Learning to create 3D text.								12
IV	Texturing and Material - Concepts, Basic attributes, shading - Transparency, reflection, refraction -Materials, Bump maps, Basic wrapping UVs, Hardware texturing, shaders.								12
V	Basic Lighting & Rendering - Basic Concepts of Lighting & its types. Basic principles of rendering, rendering setup - Types of renderers, Frame rendering options								12
	Activity: Handing Software's, Shortcut Keys & Practicing with Software Software – 3Ds Max/ Maya/Blender or any Open Source Assignments can be any of the following Animated Logo with BGM (15 seconds) A walk through with perfect BGM for 30 to 40 seconds A Title animation with BGM for 30 – 45 seconds (Note: Appropriate Music/SFX if necessary, should be Included)								
		Total							60
	Course Outcomes								
	CO1	Recognize practical skills to create 3D designs							
	CO2	Develop skills to create NURBS and splines							
	CO3	Acquire skills for polygon modelling							
	CO4	Learn skills to add textures and materials to models							
	CO5	Know how to incorporate appropriate music and sound effects							
	References								

1.	2. Brito, A. (2019). Blender 2.8 for architecture: Modeling and rendering with Eevee and Cycles. Independently published. 3. Conlan, C. (2017). The Blender Python API: Precision 3D modeling and add-on development. Apress. 4. Fisher, G. (2013). Blender 3D printing essentials. Packt Publishing Ltd. 5. Grey, S. (2021). Mind-melding Unity and Blender for 3D game development: Unleash the power of Unity and Blender to create amazing games. Packt Publishing Ltd. 6. Guevarra, E. T. M. (2019). Modeling and animation using Blender: Blender 2.80: The rise of Eevee. Apress.
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Mapping

COURSE CODE AND TITLE: 3D FORM AND MODELLING (26UEVCP4)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

SEC- VI PUBLICATION DESIGN (PRACTICAL)

Subject Code	CREDITS	INST. HOURS	S	L	T	P	Marks		
							CIA	External	Total
26USVCP4	2	2	IV	0	0	2	50	50	100
Learning Objectives									
LO1	Explain the fundamental concepts and principles of publication design and advertising design, including the history, types, and media used in each								
LO2	Apply basic design principles such as composition, layout, typography, and color theory in creating effective designs for various publication and advertising media								
LO3	Utilize software and tools such as Adobe InDesign, Illustrator, and Photoshop to design and create print and digital media publications, advertising materials, and illustrations.								
LO4	Analyze and evaluate the effectiveness of designs in terms of layout, composition, typography, and color palette selection.								
LO5	Develop critical thinking and problem-solving skills by creating advertising campaigns and materials that are designed to meet the needs of a specific target audience, convey a message, and drive a call to action.								
UNIT		Contents							No. of Hours
I		Introduction to Publication Design History of publication design, Types of publications (magazines, newspapers, books, etc.), Types of advertising (print, digital, outdoor, etc.); Basic Design Principles, Composition and layout, Typography and font selection, palette selection; Tools and Software for Publication Design and Advertising Design (Canva, Adobe InDesign, Illustrator, Photoshop, etc.), Setting up a workflow and project structure, Basic interface and navigation							6
II		Designing for Print and Digital: Understanding print production processes and considerations (paper stock, ink, etc.), Designing for different print formats (magazines, newspapers, books, etc.), creating print-ready files for commercial printing; Designing for Digital: Understanding digital design considerations (resolution, file formats, etc.), Designing for different digital platforms (websites, eBooks, social media, etc.), Creating digital ready files for web and mobile; Designing for Advertising, Understanding advertising principles (target audience, messaging, call to action, etc.), Designing for different types of advertising (print, digital, outdoor, etc.), Creating advertising campaigns and materials;							6
III		Layout, Composition and Typography Understanding the principles of good layout and composition, Using grids and guides to create balanced and effective layouts, experimenting with different layout techniques (asymmetry, hierarchy, etc.) Advanced Typography, Understanding the principles of good typography, Selecting and pairing fonts for different purposes, Experimenting with different typographic techniques (scale, hierarchy, etc.)							6
IV		Color, Illustration and Vector Graphics: Understanding the principles of color theory, Creating and using color palettes, experimenting with different color techniques (complementary colors, monochromatic schemes, etc.); Creating and editing vector graphics, Using illustration and vector graphics in publication and advertising design							6

V		Photography and Image Research & Print Production: Introduction to photography and image research for publication and advertising design, Understanding copyright and usage rights for images, Finding and selecting appropriate images for different projects, Introduction to Print Production, Types of printing techniques (letterpress, lithography/offset, gravure, flexography, and screen-printing)Basic Production Steps, Color separation, Importance of color accuracy in print production, Aesthetic Principles and Technological Innovations in Print Production, Digital Art in Print Production	6
		Total	30

Detailed Exercises

1. Design analysis: Have students choose a publication or advertising design (e.g. a magazine, a newspaper, an advertisement) and write a critical analysis of the piece, considering elements such as composition, layout, typography, and visual hierarchy. This exercise can help students practice interpreting and analyzing design work.
2. Design project: Have students choose a design problem or challenge related to publications or advertising and create a solution using design principles and techniques. This exercise can help students apply their knowledge of publication and advertising design principles to real-world projects.
3. Layout exercise: Have students experiment with different layout techniques and create a series of designs for publications or advertising using only layout elements (e.g. grids, alignment, whitespace). This exercise can help students practice using layout effectively and creatively in a specific context.
4. Magazine or newspaper design: Have students design a layout for a magazine or newspaper, including cover design, article layout, and use of images and graphics. This exercise can help students practice creating effective and visually appealing publication layouts.
5. Marketing materials: Have students design a set of marketing materials (e.g. business cards, brochures, flyers) for a business or organization. This exercise can help students practice creating promotional materials that are consistent with a brand's visual identity.
6. Infographic design: Have students create an infographic to present complex information in a clear and visually appealing way. This exercise can help students practice using design elements to communicate information effectively.

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

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

1. Design a Flyer for a new product launch.
2. Create an advertisement for a clothing brand.
3. Design a layout for a Magazine article on Interior Design.
4. Create a business card for a freelance graphic designer.
5. Design a poster for an upcoming music festival.
6. Create a billboard advertisement for a new car model.
7. Design a social media card for a real estate company.
8. Create a packaging design for a new food product.
9. Design a book cover for a fiction novel.
10. Create a magazine spread on travel destinations.
11. Design a poster promoting a local charity event.
12. Create an advertisement for a new smartphone model.
13. Design a menu for a new cafe.
14. Create a billboard advertisement for a sports brand.
15. Design a brochure for a new car dealership.
16. Create a packaging design for a new beauty product.
17. Design a book cover for a self-help book.
18. Create a magazine spread on healthy living.
19. Design a poster promoting a movie premiere.
20. Create an advertisement for a new restaurant.
21. Design a poster for PR Campaign, Event Management Company, Social Awareness Campaign
22. Design a Men's wear/ Women's Wear/ Children's Wear, Design any object for Interior decoration, Design portrait in digital painting mode, Design poster for Movie

Practical Examination

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of publication deliverables mentioned above. Students can also be asked to design any of the above tasks based on specific topics as a practical demonstration of their competency in publication design. Viva or Written examination can be based on the Procedural Knowledge on Publication design software. Students can use any publication design software, but open-source apps like Canva or InkSpace are recommended. Students should be able to explain what technique or pipeline/workflows were deployed.

	Course Outcomes
CO1	Demonstrate an understanding of the concepts and principles of publication design and advertising design, and analyze how they are applied to create effective designs for various media
CO2	Create original designs using basic design principles such as composition, layout, typography, and color theory in various media formats such as print and digital media.
CO3	Utilize software and tools such as Adobe InDesign, Illustrator, and Photoshop to design and create effective publications, advertising materials, and illustrations
CO4	Evaluate the effectiveness of designs in terms of layout, composition, typography, and color palette selection, and make recommendations for improvement.
CO5	Develop and present advertising campaigns and materials that meet the needs of a specific target audience, convey a message, and drive a call to action

References

1. Brandt, G. (2018). Digital Print Production: The Definitive Guide. Hoboken, New Jersey: John Wiley & Sons, Inc.
2. Padgett, P. (2018). Print Production Basics. Burlington, MA: Focal Press.
3. Paterson, J. (2019). Mastering Print Production: A Guide to Prepress and Production Processes. Amsterdam: John Wiley & Sons, Inc.
4. Corrigan, J. (2016). The Complete Guide to Color Management and Print Production. Amsterdam: Focal Press.
5. Farace, J. (2017). Digital Printing and Publishing. Amsterdam: Focal Press.
6. Kalsi, M. (2016). Digital Printing: A Comprehensive Guide. Burlington, MA: Focal Press.
7. Main, J. (2016). Digital Print Processes: Print Production Concepts. Amsterdam: Focal Press.
8. Smith, M. (2018). Digital Printing for Graphic Designers: Understanding the Print Production Process. Amsterdam: John Wiley & Sons, Inc.
9. White, C. (2017). Digital Print Production: Design Tips and Techniques. Amsterdam: Focal Press.
10. Naughton, J. (2015). Introduction to Digital Print Production. Amsterdam: Focal Press.

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5
CO1	2	3	3	2	1
CO2	2	3	3	2	2
CO3	3	3	3	2	3
CO4	1	1	3	3	2
CO5	2	3	3	2	2
CO6	1	1	2	2	1
CO7	2	3	3	2	3

SEC-VII - RADIO BROADCASTING MEDIA

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26USVC41	2	-	-	IV	2	2	50	50	100
Learning Objectives									
LO1	To introduce students to the fundamental principles of radio production and podcasting.								
LO2	To develop skills in writing and scripting for radio and podcast formats.								
LO3	To teach students the art of audio storytelling and effective voice modulation								
LO4	To provide students with the technical knowledge of sound design and production techniques.								
LO5	5. To equip students with the skills required to conduct professional interviews and manage live broadcast production								
UNIT		Contents					No. of Hours		
I		Radio - History of broadcasting in India - Nature and characteristics of the medium - Role of radio in development. Role of broadcasting during pre- and post-Independence India.					6		
II		Production Techniques for Radio and Podcasting- Principles of News Writing for Audio Medium, Structuring News Stories for Radio and Podcasts.					6		
III		Audio Storytelling and Voice Modulation - Importance of Audio Storytelling in Radio and Podcasts, Voice Modulation: Enhancing Emotion and Impact, Using Sound Effects and Music to Strengthen Storytelling,.					6		
IV		Principles of Radio –Writing for radio – principles and guidelines. Recording, Editing – methods and techniques. Programme formats for general and special audiences, production of news, interviews, features and documentaries, Listenership surveys.					6		
V		Assignments ● Students will write a 2–3-minute news script for radio or a podcast, focusing on clarity, conciseness, and engaging storytelling. ● Students will create a 5-minute audio story, using voice modulation, sound effects, and music to enhance the narrative. ● Students will record and edit a short audio clip, experimenting with sound effects and editing tools to create a polished piece suitable for broadcast. ● Students will conduct a mock interview (audio-only), focusing on preparation, questioning techniques, and editing the final podcast. clarity and flow.					6		

	Students will simulate a live radio broadcast, planning, scripting, and coordinating with a production team to deliver a seamless live show.	
	TOTAL	30

CO	Course outcomes
CO1	Understand the fundamental principles of radio and podcasting
CO2	Develop the skills to craft compelling audio narratives
CO3	Demonstrate the ability to write and script effective news stories and content
CO4	Acquire technical expertise in sound design and production techniques.
CO5	Practical experience in conducting interviews and managing live broadcast Production.

Mapping

COURSE CODE AND TITLE: SPEAKING SKILLS											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	3	3	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-2
CO 4	2	2	3	3	3	3	3	2	2	3	K-3
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

VALUE BASED EDUCATION – INDIAN CONSTITUTION & HUMAN RIGHTS

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UVBE41	2	0	0	IV	2	2	50	50	100

Learning Objectives

LO1	To provide basic knowledge of the Indian Constitution and its framework.
LO2	To understand fundamental rights, duties, and directive principles.
LO3	To create awareness about human rights and their protection mechanisms.
LO4	To develop analytical skills regarding constitutional and human rights issues.
LO5	To promote values of equality, justice, and democracy among students.

Prerequisites:

Unit	Contents	No. of Hours
I	Introduction to Indian Constitution Introduction: Meaning and importance of Constitution - Historical background of Indian Constitution - Making of the Constitution (Constituent Assembly) - Salient features of Indian Constitution - Preamble – Meaning, Objectives and Values.	6
II	Fundamental Rights and Duties Fundamental Rights – Types and significance - Right to Equality, Freedom, Religion, Cultural & Educational Rights - Right to Constitutional Remedies - Fundamental Duties – Meaning and importance.	6
III	Directive Principles of State Policy Meaning and objectives - Classification of Directive Principles - Relationship between Fundamental Rights and DPSP - Role in governance and welfare state.	6
IV	Human Rights – Concepts and Development Meaning and definition of Human Rights - Evolution of Human Rights - Universal Declaration of Human Rights (UDHR) - Types of Human Rights – Civil, Political, Economic, Social & Cultural	6
V	Human Rights in India Human Rights Protection Act, 1993 - National Human Rights Commission (NHRC) – Structure and functions - Role of NGOs in Human Rights	6

	protection - Issues: Women, Children, Minorities & Environment - Contemporary Human Rights challenges in India.	
TOTAL		30
CO	Course Outcomes	
CO1	Explain the structure and features of the Indian Constitution.	
CO2	Identify and interpret Fundamental Rights and Duties.	
CO3	Analyze the role of Directive Principles in governance.	
CO4	Understand the concept and importance of Human Rights.	
CO5	To create a congenial climate in the organization	
Textbooks		
1	Durga Das Basu – Introduction to the Constitution of India	
Reference Books		
1	V.N. Shukla – Constitution of India	
2	M. Laxmikanth – Indian Polity	
3	Upendra Baxi – The Future of Human Rights	
4	H.O. Agarwal – Human Rights	
5	P.M. Bakshi – The Constitution of India	

Suggested Websites

1. <https://www.india.gov.in>
2. <https://nhrc.nic.in>
3. <https://www.un.org/en/about-us/universal-declaration-of-human-rights>

Semester-5

Semester V

Course Code	Part	Course Category	Course Name	Hours	Max. Marks			Credits
					Int.	Ext.	Total	
26UCVC51	Part III	Core Course CC-IX	Film Forms and Narratives (Theory)	5	50	50	100	4
26UCVC52	Part III	Core Course CC-X	Advertising and Brand Communication(Theory)	5	50	50	100	4
26UCVCP5	Part III	Core Course CC-XI	User Experience Design (Practical)	5	50	50	100	4
26UCVCP6	Part III	Core Course CC-XII	Digital Filmmaking (Fiction / Non-Fiction) Project with Viva-Voce	5	50	50	100	4
26UEVC51	Part III	Elective Course EC-V	Media Culture & Society	4	50	50	100	3
26UEVCP5	Part IV	Elective Course EC-VI	Television Production (Practical)	4	50	50	100	3
26UFIK51	Part IV		Internship/Industrial and Field Visit/Knowledge updating Activity	-	-	-	100	2
26UAEC51	Part IV	AEC-I	Empowered Vocational English	2	50	50	100	2
Total				30			800	26

THIRD YEAR – FIFTH SEMESTER
CORE COURSE (CC-9)– FILM FORMS AND NARRATIVES

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC51	5	0	0	V	4	5	50	50	100
Learning Objectives									
LO1	To understand the nature and process of film production								
LO2	To learn how to read and analyze a film								
LO3	To enable students to understand key principles of film business								
LO4	To learn certain theoretical ideas presented by major film theorists								
LO5	To understand analyze viewer engagement: Analyze how films establish character motivation and encourage empathy or critical								
Prerequisites:									
Unit	Contents								No. of Hours
I	The Birth of Cinema: The Birth of Cinema, Thomas Alva Edison, W. K. L. Dickson, Edwin S. Porter, Lumière Brothers & Georges Méliès, Early Film Technology and Silent Era Techniques, Classical Hollywood Cinema.								15
II	Development of Cinema: Development of Cinema-The Birth of the Talkies, Great Depression era, Second World War era, The Western Era, Cold War Era, Box-Office Era, New Technology Era, Special Effects Era, Digital Era & High-Definition Era (HD).								15
III	ISM in cinema – Realism, Surrealism, German Expressionism, Soviet Montage, Italian Neo-Realism, French New Wave, Modernism, Postmodernism, Japanese Cinema, Iranian Cinema, Third World Cinema, Film Audience, Review and Appreciation of Film, Film Genre, Feminist Film Theory, Digital Cinema and New Media.								15
IV	Film Festival- Film Awards, Film Institutes, Censorship and Certification, Cinema Theatres and Projection, Government and Indian Cinema, CBFC, Field study of Film Festivals, Film Awards and Film Institutes; practical understanding of Censorship and Certification with reference to the Central Board of Film Certification (CBFC).								15
V	Film business and Industry-Economic-finance and business of film-film distribution-import and export of films-study of the economics and finance of film production; preparation of production budgets and schedules.								15
TOTAL								75	
CO	Course Outcomes								
CO1	To understand the basic characteristics of film medium								
CO2	To understand Tamil cinema and famous directors								
CO3	To understand various film theories								
CO4	To understand structure of a film festival								
CO5	To understand the film business and industry								
Textbooks									
1	The collection explores various methods of screen-writing for essay <i>film</i> , through a diverse set of reflections and analyses of canonical and unconventional								
Reference Books									

1	Film, Form, and Culture by Robert Kolker: Analyzes the relationship between film structure (form) and cultural contexts.
2	An Introduction to Film Analysis: Technique and Meaning in Cinema by Michael Ryan and Melissa Lenos: Covers both visual technique and narrative structure. &Sons(ASIA) Pte Ltd.,2012

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	3	3	2	2
CO2	3	3	3	3	2	2
CO3	3	3	3	2	2	3
CO4	3	3	3	3	3	2
CO5	3	3	2	3	2	2
Weightage of course contributed to each PSO	15	14	14	14	11	11

CORE – 10: ADVERTISING AND BRAND COMMUNICATION

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC52	5	0	0	V	4	5	50	50	100
Learning Objectives									
LO1	To provide students with an understanding of Advertising & Brand Communication								
LO2	Learning the fundamentals of Advertising and Brand Communication								
LO3	Introducing principles and strategies of Advertising and Brand Communication								
LO4	Understanding how Advertising and Brand Communication can be extensively incorporated in the field of visual media								
LO5	Understanding Strategic Brand Management: Analyze the role of branding, brand equity, and positioning in long-term competitiveness								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Advertising: Definition of Advertising, History of Indian Advertising. Types of Advertising: Commercial, Non-commercial, Primary demand and Selective Demand, Classified and Display advertising, Comparative advertising, Co-operative advertising, Political Advertising								15
II	Marketing Concepts and Evolution (Exchange, Production, Product, Selling and Marketing), Social Marketing: Definition of social marketing, need, objectives and publics 6 P's of a social marketing program, Role of Media and Communication in Social Marketing.								15
III	Role of creativity in advertising - Positioning strategies - Persuasion and types of advertising appeals. Role of different elements of ads such as logo, company signature, slogan, tagline, jingle, illustration etc. – Copywriting for various media. Pre-testing and post-testing of ads.								15
IV	The Creative Brief- Setting communication and/or Sales Objectives for the ad/ad campaign. Methods of setting ad budget- media planning and buying strategies; preparation and presentation of an integrated advertising campaign plan as part of Advertising and Brand Communication practical work.								15
V	Self-Regulatory system for control on advertising in India–Advertising Standard Council of India (ASCI)- Various laws and enactment concerning advertising in India with case studies, Ethical Issues and Social Responsibility in Advertising.								15
TOTAL								75	
CO	Course Outcomes								
CO1	To work on various platforms in advertising..								
CO2	To segmentize audience and market segmentation.								
CO3	To be able to work in advertising agencies and to actively take part in the key role of each department.								
CO4	To be able to effectively present it to the audience.								
CO5	Evaluate advertisement budget and media planning..								
Textbooks									

1	Herbert Schildt, The Complete Reference, Tata McGraw Hill, New Delhi, 7th Edition, 2010
2	Gary Cornell, Core Java 2 Volume I – Fundamentals, Addison Wesley, 1999
Reference Books	
1	Chaunawalla. (2000). Advertising theory and practice. Himalaya Publishing House. Shah, K. (2014). Advertising and integrated marketing communications. McGraw-Hill.

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	1	2	2	3
CO2	3	3	1	2	2	3
CO3	3	3	1	3	2	3
CO4	3	2	1	2	2	3
CO5	3	2	1	2	2	3
Weightage of course contributed to each PSO	15	12	5	11	10	15

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP5	0	0	5	V	4	5	50	50	100
Learning Objectives									
LO1	To gain knowledge of historical and modern overviews and perspectives on UX Design								
LO2	To learn the fundamentals of sensation, perception and perceptual training								
LO3	To understand the Psychological, technical and engineering aspects of UX design								
LO4	To learn UX design and implement it for practical knowledge								
LO5	Technical Proficiency in Ux Design: Gain hands-on experience with UX Design								
Prerequisites:									
Unit	Contents								No. of Hours
I	The Context for UX - Rationale and Concepts of UX, Definition of User Experience Design (UX), The history of UX design, Core concepts of UX design, UX design and its impact on businesses, Mobile Interface, Mobile UX, VR, AR and UX for Extended Reality Devices, UX for IoT								15
II	Everyday Involvement with Technology - Understanding everyday involvement, shared sense-making, appropriation and familiarity, being-with technology, technological mediation and human experience, Guiding principles for design, the place of design in the project process, alternative approaches to design, inclusive design, the principles of user-centered design.								15
III	UX Research and Aesthetics - he psychology of aesthetics, the savannah hypothesis, elegant useless axes, towards a psychology of aesthetics, aesthetic experience and perception. Aesthetic design in UX, the aesthetic turn, attractive things work better, distinguishing between function and fun, embodied aesthetics and neuroaesthetics. User research, the role of user research in UX design, understanding the context of use, identifying which people to study, types of user research.								15
IV	Information Architecture - Affordances, Influence of affordances in interaction design, designing with affordances in mind, the role of affordances in UX design. Usability, usability evaluation, measuring usability, iterative design in a human-centered process, eye tracking research and usability testing. The context for UX: project processes, UX and agile development, UCD and Design thinking, UCD and agile delivery, UX process maturity.								15
V	Practical Exercises Exercise 1: UX Analysis of a Mobile Application - Select a mobile app or website. - Analyze usability, navigation, accessibility, and user satisfaction. - Prepare a UX evaluation report. - Convert the wireframe into a high-fidelity UI design using Figma, Adobe XD, or Canva. - Apply typography, colors, icons, and visual hierarchy principles.								15
TOTAL									75
CO	Course Outcomes								
CO1	To work on various platforms in advertising.								

CO2	To segmentize audience and market segmentation.
CO3	To be able to work in advertising agencies and to actively take part in the key role of each department.
CO4	To be able to effectively present it to the audience.
CO5	Evaluate advertisement budget and media planning.

Reference Books

1	• Yablonski, J. (2020). Laws of UX: Using Psychology to Design Better Products & Services (Greyscale Indian Edition). • Soegaard, M. (2018). The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation. • Amolendu, H. (2020). The Golden Ratio In UX Design: And Other Articles On User Experience. • Soares, M. M., Rosenzweig, E., & Marcus, A. (2021). Design, User Experience, and Usability: UX Research and Design: 10th International Conference, DUXU 2021, Held as Part of the 23rd HCI International Conference, HCII 2021, Virtual Event, July 24–29, 2021, Proceedings, Part I. Springer Nature. • van de Sand, F., Frison, A.-K., Zotz, P., Riener, A., & Holl, K. (2019). User Experience Is Brand Experience: The Psychology Behind Successful Digital Products and Services. Springer Nature.
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CO	Course Outcomes
CO1	Analyze and evaluate user needs and expectations to inform the design of effective and engaging user experiences.
CO2	Design and develop user interfaces that meet project goals and objectives, utilizing principles of usercentered design, information architecture, and interaction design.
CO3	Apply psychological principles to design intuitive and user-friendly interfaces that meet the needs of different user groups and contexts.
CO4	Conduct effective user research and usability testing to evaluate the effectiveness of user experiences and inform design decisions.
CO5	Communicate and collaborate effectively with team members and stakeholders to achieve project goals and deliver user-centered designs that meet user needs and expectations.

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	1	2	2	3
CO2	3	3	1	2	2	3
CO3	3	3	1	3	2	3
CO4	3	2	1	2	2	3
CO5	3	2	1	2	2	3
Weightage of course contributed to each PSO	15	12	5	11	10	15

CORE COURSE (12) – DIGITAL FILM MAKING

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							Internal	External	Total
26UCVCP6	0	0	5	V	4	5	50	50	100
Learning Objectives									
LO1	To define and highlight importance of software project management.								
LO2	To formulate and define the software management metrics & strategy in managing projects								
LO3	Understand to apply software testing techniques in commercial environment								
Prerequisites:									
Unit	Contents								No. of Hours
I	Product Development Techniques - Management Skills - Product Development Life Cycle - Software Development Process and models - The SEI CMM - International Organization for Standardization.								15
II	Managing Domain Processes - Project Selection Models - Project Portfolio Management - Selecting a Project Team - Goal and Scope of the Software Project -Project Planning - Creating the Work Breakdown Structure - Approaches to Building a WBS - Project Milestones -Building a WBS for Software.								15
III	Tasks and Activities - Software Size and Reuse Estimating - The SEI CMM - Problems and Risks - Cost Estimation - Effort Measures - COCOMO: A Regression Model - COCOMO II - SLIM: A Mathematical Model								15
IV	Project Management Resource Activities - Organizational Form and Structure - Software Development Dependencies - Brainstorming - Scheduling Fundamentals - PERT and CPM - Leveling Resource Assignments								15
V	Quality: Requirements – The SEI CMM - Guidelines - Challenges - Quality Function Deployment - Building the Software Quality Assurance - Plan - Software Configuration Management: Principles - Requirements - Planning and Organizing								15
TOTAL								75	
CO	Course Outcomes								
CO1	Understand the principles and concepts of project management								
CO2	Acquire the knowledge required to effectively train and develop software project managers.								
CO3	Apply appropriate software project management methodologies in real-world projects.								
CO4	Develop comprehensive and well-structured software project plans.								
CO5	Analyze, evaluate, and mitigate risks associated with the software development process.								
Reference Books									

1.	Rabiger, M., & Hurbis-Cherrier, M. (2017). Directing: Film techniques and aesthetics. Focal Press. Bettman, G. (2014). Directing the camera: How professional directors use a moving camera to energize their films. Michael Wiese Productions.
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ELECTIVE COURSE (5) – MEDIA CULTURE & SOCIETY

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVC51	4	0	0	V	3	4	50	50	100
Learning Objectives									
LO1	To teach students the impact of media on culture								
LO2	To learn how social structures through media systems are integrated and shaped by larger systems of power and cultural understanding								
LO3	To teach students how, in turn, those systems of power and stratification are dependent on communications.								
LO4	Learn about Agile management practices, design strategies, and quality assurance methods.								
LO5	Conduct an in-depth analysis of Agile development and testing techniques.								
Prerequisites:									
Unit	Contents								No. of Hours
I	MASS MEDIA: Definition,Historical Development of Mass Media; Characteristics of Mass Media; Impact of Mass Media on individual, society, and culture; Power of Mass Media; Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture.								12
II	MEDIA AUDIENCE: Media Audiences Analysis- Mass, Segmentation, Product & Social Uses; Mass media in Public Opinion; Media in Society; Effects of Mass Media; Mass Media & Indian Family; Media World Vs Native Culture; Mass Media & Women; Violence in Media; Audience Making-Active Vs Passive audience.								12
III	MEDIA AND POPULAR CULTURE: Media & Popular Culture- Commodities, Culture and Sub-Culture; Popular Discrimination; Politics & Popular Culture; Popular Culture Vs People's Culture; Celebrity Culture- Film Industry; Personality & Brand Management; Film, Television & Visual Culture; Advertising & Commercial Culture; Literacy & Media Literacy; Importance of Media Literacy;								12
IV	PSYCHOANALYSIS: Definition & concept; psychoanalytic techniques; Psychoanalytic process; Feminism- definition & concept; historical & Characteristics of Feminism; Modernism- definition & concept; Modern & Modernity; Historical & Characteristics of Modernism; Modernism Vs Postmodernism; Marxism- definition & concept; history of Marx’s theory; Criticisms of Marx’s Theory; Marx’s Understanding of Globalization.								12
V	AUDIENCE ANALYSIS: Ratings in Advertising, Ratings in Programming & Ratings Services; Audience Rating- Rating Points- GRPs & TRPs; Reach Vs GRP; Types of Audience Rating- Average Audience Rating, Total Audience Rating & Cumulative Audience Rating; Ratings Data Collection Methods; Audience & Marketing Trends; Selling Space & Time.								12
TOTAL								60	
CO	Course Outcomes								
CO1	CO1: Understand the concepts of Mass Media								
CO2	Understand Agile development and testing techniques.								

CO3	Understand Media as Text
CO4	Introduce the concept of Media as a Consciousness Industry
CO5	Demonstrate an understanding of Media and Popular Culture
Reference Books	
1.	1. Silverstone, R. (1999). Why study media? SAGE Publications. 2. Potter, J. W. (1998). Media literacy. SAGE Publications. 3. Grossberg, L., Wartella, E., Whitney, D. C., & Wise, J. M. (1998). Media making: Mass media in a popular culture. SAGE Publications. 4. Evans, J., & Hall, S. (Eds.). (2000). Visual culture: The reader. SAGE Publications. Berger, A. A. (1998). Media analysis techniques. SAGE Publications.

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	1	2	2	3
CO2	3	3	1	2	2	3
CO3	3	3	1	3	2	3
CO4	3	2	1	2	2	3
CO5	3	2	1	2	2	3
Weightage of course contributed to each PSO	15	12	5	11	10	15

ELECTIVE (6)-TELEVISION PRODUCTION (PRACTICAL)

Subject Code	CREDITS	INST. HOURS	L	T	P	S	Marks		
							CIA	External	Total
26UEVCP5	3	4	-	-	4	V	50	50	100
	Learning Objectives								
LO1	Practice talk show, television programs using single and multi-cam setups								
LO2	Creating a television program and events using a single camera								
LO3	Producing non-fiction feature stories from script to screen using mobile phone camera								
LO4	Operate studio and field equipment								
LO5	Use lighting and sound techniques								
UNIT	Contents								No. of Hours
I	An overview of Television Production -The illusion of Reality, Modern Equipment, The hidden factors of Television Production, Program Genre: Non-Fiction, Interview, Reality Shows, Game Shows, Sports, Wild life, Social Issues, Serials and News.								12
II	The Production Process - Members of Production Crew, Production Methods: Television Studio, Remote Production Facilities, Vision-Mixer, Planning and Preparation: Goals and Objectives, Target Audience, Broadcasting timing and Budgeting, Production Plan: Director and Producer, Production Aspects, Selective Techniques and Production Execution, Broadcasting								12
III	TV Program Design - Identifying Programs – Preparing Program Chart, Reece – Identifying Executable Programs and Required Equipment, Preparatory Work for Production Execution. Preparing for Live Shoot: Identifying the need at Location, Gathering Location Infrastructure, Taking Location Permission, On-Location Team Organization – Planning Commutation, Assigning Responsibilities, Arranging Work Space for lighting and camera positioning, Shooting: Checking settings in camera, checking sound levels, Rolling Camera								12
IV	Interview Program Production - Selection of Interviewee – Pre-Planning the Questionnaires related to the topic, Setting up Lighting – Setting up Camera – Microphone Placement, Shooting Process, Post-Production Work: Editing, Audio fine tuning, Using inserts , Finalizing for output								12
V	Production of Talk show - Pitching Idea for Talk Show – Identifying Resource Persons, setting up the Shooting Floor – Lighting for Multi-Cam Setup – Setting up Camera Positions – Checking I/O in Vision Mixer, Microphone Signal Routing - Rehearsal and Technical Check, Handling Multi-Cam Switching and Recording.								12
VI	Practical's: Software Used: Premier pro 1. Talk show//Chat Show 2. Interview 3. News Program								

	4. Travelogue 5. Curtain raiser 6. Home Décor 7. Automobile Show	
	TOTAL	60

Course Outcomes	
CO1	Understand different stages of the television production process and various program formats
CO2	Comprehend the techniques involved in television cameras, camcorders and visual grammar
CO3	Categorize different formats of scripts, research and treatment
CO4	Understand various broadcasting formats in television industry
CO5	Produce good quality single-camera and multi-camera production by applying theoretical inputs
References	
1. Owens, J. (2020). Television Production (17th ed.). Focal Press. 2. Shook, F., Larson, J., & Detarsio, J. (2018). Television Field Production and Reporting (7th ed.). Routledge. 3. Utterback, A. H. (2016). Studio Television Production and Directing: Concepts, Equipment, and Procedures. Focal Press. 4. Plothe, T., & Buck, A. M. (2019). Netflix at the Nexus: Content, Practice, and Production in the Age of Streaming Television. Peter Lang.	

Mapping

COURSE CODE AND TITLE: TELEVISION PRODUCTION (PRACTICAL) 26USVCP5											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	3	3	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-2

INTERNSHIP/INDUSTRIAL AND FIELD VISIT/KNOWLEDGE UPDATING ACTIVITY

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							Internal	External	Total
26UFIK51	0	0	0	V	2	-	50	50	100
Learning Objectives									
LO1	To learn cybercrime and cyber law.								
LO2	To understand the cyber-attacks and tools for mitigating them.								
LO3	To understand information gathering.								
LO4	To learn how to detect a cyber-attack.								
LO5	To learn how to prevent a cyber-attack								
Prerequisites:									
Unit	Contents								No. of Hours
	What to do during Internship - Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities. - Assist in research, fact-checking, and administrative work to support media projects and daily operations. - Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends. - Take on entry-level assignments such as writing stories, social media management, live production assistance, marketing campaign support, etc. under the guidance of staff. - Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to. Criteria for Evaluating Internship and Media Industry Training <i>Completion of required work hours:</i> Students fulfill the minimum work hours required for the internship course, as specified in the course outline. <i>Quality of work performance:</i> Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks. <i>Depth of learning and experience:</i> Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation. <i>Professional skill development:</i> Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review. <i>Networking and connections:</i> Students discuss new professional connections developed through the								

	internship experience and how they plan to maintain them going forward in their chosen career path. 6. <i>Recommendation for future interns:</i> The company recommends future internship placements for students from the program based on the work performance and participation of current interns. 7. <i>Pursuit of career opportunities:</i> Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship. 8. <i>Feedback incorporation:</i> Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.	
CO	Course Outcomes	
CO1	Apply theoretical knowledge gained in the classroom to a practical work environment.	
CO2	Demonstrate employability skills required for entry-level roles in chosen media fields.	
CO3	Produce a comprehensive report evaluating an internship experience from a professional development perspective.	
CO4	Develop a broader understanding of the media industry and specific occupations through direct participation.	
CO5	Build a professional network to support future career opportunities in the media.	
Textbooks		
Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated.		
Labor, S. L. (2020a). Student Internship Success Workbook (Student’s Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published		

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	1	2	2	3
CO2	3	3	1	2	2	3
CO3	3	3	1	3	2	3
CO4	3	2	1	2	2	3
CO5	3	2	1	2	2	3
Weightage of course contributed to each PSO	15	12	5	11	10	15

ABILITY ENHANCEMENT COURSE – EMPOWERED VOCATIONAL ENGLISH

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UAEC51	2	0	0	V	2	2	50	50	100
Learning Objectives									
LO1	To build self- assurance in students by mastering interpersonal, team- management, and leadership abilities.								
LO2	To equip aspiring learners with skills that transforms them into effective young managers.								
LO3	To sharpen communication proficiency for professional and workplace contexts.								
LO4	To foster strategic thinking and problem- solving through advanced writing & presentation techniques.								
LO5	To develop etiquette and corporate- ready competencies for modern business environments								
Prerequisites:									
Unit	Contents								No. of Hours
I	Communication Skills , Current English Usage , Aptitude and Attitude , Team Building and Leadership , Psychological Tests , Effective Resume Writing								6
II	Précis Writing, Essay Writing, Goal Setting ,Conflict Management, Appearing for an Interview , Myths regarding Group Discussion								6
III	Debates, Presentation for Small and Large Groups , Prioritization ,Time Management ,Stress Interview , Prerequisites of a Group Discussion								6
IV	Marketing and Business Presentations, Report Writing , Cross- Cultural Communication, Lateral Thinking, Qualities of a Candidate for an Interview, Generating Ideas for Discussion								6
V	Telephone Etiquette, Email Etiquette, Concepts of Leadership, Insights from Great Leaders, Mock Interview, Mock Group Discussion								6
TOTAL								30	
CO	Course Outcomes								
CO1	Students will demonstrate strong interpersonal and leadership skills in team settings.								
CO2	Learners will apply effective communication strategies in current English usage.								
CO3	Graduates will craft professional résumés and master interview- ready writing styles.								
CO4	Participants will manage conflicts, set goals, and deliver impactful presentations.								
CO5	Individuals will exhibit polished telephone & email etiquette alongside refined leadership insights								

Semester-6

Semester VI									
Course Code	Part	Course Category	Course Name	Hours/Weeks	Duration in Hours	Examination			Credits
						Max. Marks			
						Int.	Ext.	Total	
26UCVC61	Part III	Core Course CC- XIII	Immersive Media Design (Theory)	5	3	50	50	100	4
26UCVC62	Part III	Core Course CC- XIV	Introduction to AI for Media (Theory)	5	3	50	50	100	4
26UCVCP6	Part III	Core Course CC- XV	Motion Graphics Design and VFX (Practical)	5	3	50	50	100	5
26UCVCP7	Part III	Core Course CC- XVI- Major Project with Viva	Capstone Project (Practical)	5	3	50	50	100	4
26UCVC64 26UCVC65 26UCVC66	Part III	Core Course CC-	Communication Campaign Design/ Folk Performing Arts of Tamil Nādu / Basics of Media Research	4	3	50	50	100	3
26UEVCP7 26UEVCP8 26UEVCP9	Part III	Elective Course EC-VII	Personal Branding, Productivity and Professional Networking (Practical), Digital Marketing (Practical), Social Media Marketing (Practical).	4	3	50	50	100	3
26UAE61	Part IV	AEC-II	Ability Enhancement Course	2	3	50	50	100	2
26UEA61	Part IV	Extension Activities	Extension Activities/Fieldwork)	-	-				1
			Total	30				800	26

THIRD YEAR – SIXTH SEMESTER

CORE COURSE (CC-13) – IMMERSIVEMEDIA DESIGN

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC53	5	0	0	VI	4	5	50	50	100
Learning Objectives									
LO1	To gain knowledge of historical and modern overviews and perspectives on virtual reality								
LO2	To learn the fundamentals of sensation, perception and perceptual training								
LO3	To understand the scientific, technical and engineering aspects of augmented and virtual reality systems								
LO4	To learn augmented reality technology and implement it for practical knowledge								
LO5	Technical Proficiency in XR Tools: Gain hands-on experience with VR, AR, MR, 3D modelling, 360-degree video, and game engines (e.g., Unity, Unreal Engine) to create interactive environments								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Virtual Reality - Virtual and Mixed Reality, Taxonomy, technology and features of augmented reality, the difference between AR & VR and MR, Challenges with AR & VR systems and functionality, Augmented reality methods, visualization techniques for augmented reality as a discipline								15
II	VR Systems- Basic Features of VR Systems, Architecture of VR Systems, VR Hardware: VR Input Hardware (Tracking Systems, Motion Capture Systems, Data Gloves), VR Output Hardware (Visual Displays), Applications of Virtual Reality in Media and Entertainment.								15
III	Stereoscopic Vision and Haptic Rendering- Haptic Sense, Haptic Devices, Algorithms for Haptic Rendering and Parallax, Synthesis of Stereo Pairs, Pipeline for Stereo Images, Applications of Stereoscopic and Haptic Technologies in Virtual Reality.								15
IV	VR Software Development - Challenges in VR software development, Master/slave and Client/server architectures, Cluster rendering, Game Engines and available sdk to develop VR applications for different hardware (HTC VIVE, Oculus, Google VR).								15
V	3D Interaction Technique - 3D Manipulation tasks, Manipulation Techniques and Input Devices, Interaction Techniques for 3D Manipulation. VR Technology in Film & TV Production. VR Technology in Physical Exercises and Games. Demonstration of Digital Entertainment by VR								15
TOTAL								75	
CO	Course Outcomes								
CO1	To work on various platforms in advertising.								
CO2	To segmentize audience and market segmentation.								
CO3	To be able to work in advertising agencies and to actively take part in the key role of each department.								

CO4	To be able to effectively present it to the audience.
CO5	Evaluate advertisement budget and media planning.
Reference Books	
1	Mather, G. (n.d.). Foundations of Sensation and Perception (2nd ed.). Psychology Press. Jerald, J. (n.d.). The VR Book: Human-Centered Design for Virtual Reality.
Course Outcomes	
CO1	Identify, examine and develop software that reflects fundamental techniques for the design and deployment of VR and AR experiences
CO2	Describe how VR and AR systems work
CO3	Choose, develop, explain and defend the use of designs for AR and VR experiences.
CO4	Evaluate the benefits and drawbacks of specific AR and VR techniques on humans
CO5	Identify and examine state-of-the-art AR and VR design problems and solutions from industry and academia

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	1	2	2	3
CO2	3	3	1	2	2	3
CO3	3	3	1	3	2	3
CO4	3	2	1	2	2	3
CO5	3	2	1	2	2	3
Weightage of course contributed to each PSO	15	12	5	11	10	15

**CORE COURSE (CC-14)– INTRODUCTION TO AI FOR MEDIA
(THEORY)**

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVC62	5	0	0	VI	4	5	50	50	100
Learning Objectives									
LO1	Define foundational AI concepts, terminology, and historical developments relevant to media, art, and								
LO2	Explain how data, algorithms, machine learning, deep learning, and generative models operate in								
LO3	Apply AI literacy principles to identify appropriate tools, workflows, and use cases for creative media								
LO4	Analyse prompt engineering methods, multimodal AI outputs, and AI-assisted design pipelines for								
LO5	Evaluate ethical, social, legal, and professional implications of AI use in art, design, and media industries.								
Prerequisites:									
Unit	Contents							No. of Hours	
I	AI Literacy Foundations for Media, Art and Design: Understanding Artificial Intelligence in Everyday Media Life (AI literacy, intelligent systems, creative assistance,media automation, everyday AI) From Human Intelligence to Machine Intelligence: Basic Concepts for Non-Technical Learners (human cognition,pattern recognition, narrow intelligence, machine capability, creative judgement) A Brief History of AI: Turing, McCarthy, Expert Systems, AI Winters and the Generative AI Wave (Turing Test, Dartmouth conference, symbolic AI, AI winter, generative revolution) Weak AI, Strong AI, and Artificial General Intelligence: What Artists and Designers Need to Know (narrow AI, AGI,task-specific systems, science fiction myths, capability limits) The AI Effect and Media Normalisation: Why New Technologies Become Invisible (AI paradox, moving goalposts, search engines, recommendation systems, invisible computation) AI in the Creative Industries: Design, Advertising, Film, Animation, Music, Publishing and Social Media (creative industries, AVGC-XR relevance, digital content economy, creative augmentation, media innovation)							15	
II	How AI Works: Data, Learning, Models and Creative Outputs Data as the Foundation of AI: Images, Text, Audio, Video and User Behaviour Algorithms and Models Explained Without Code: Rules, Predictions and Recommendations Machine Learning as Learning from Examples: Induction, Patterns and Probabilities Deep Learning and Neural Networks: A Non-Technical Primer for Visual Media							15	

	Natural Language Processing and Conversational AI for Media Workflows Computer Vision, Image Recognition and Multimodal AI in Visual Communication	
III	Generative AI for Artists and Designers Generative AI as Creative Production: Text, Image, Audio, Video, Music and 3D Assets Generative Models in Plain Language: GANs, Diffusion Models, Transformers and Latent Space Discriminative versus Generative AI: Recognising Media versus Creating Media AI Image and Design Tools: Midjourney, DALL·E, Stable Diffusion, Adobe Firefly, Canva AI, and Leonardo AI AI Writing, Story, Branding and Campaign Ideation Tools for Media Students AI Audio, Video and Motion Tools: Runway, Pika, Synthesia, ElevenLabs, Suno and Descript	15
IV	Prompt Engineering and AI-Assisted Creative Workflows Prompt Engineering Fundamentals for Artists and Designers Visual Prompting Techniques: Subject, Style, Composition, Lighting, Colour, Camera and Mood Iterative Prompting and Creative Refinement: From Rough Idea to Finished Concept Multimodal Prompting: Using Text, Image, Sketch, Layout, Reference and Brand Guidelines AI Workflow Pipelines for Media Projects: Ideation, Pre-Production, Production and Post-Production Evaluating AI Outputs: Quality, Originality, Audience Fit, Cultural Sensitivity and Usability	15
V	Responsible, Professional and Future-Ready AI Use in Media Bias, Representation and Fairness in AI-Generated Media Copyright, Authorship and Intellectual Property Questions in AI Art and Design Deepfakes, Synthetic Media, Misinformation and Verification for Visual Communicators Human Creativity, AI Augmentation and the Designer's Changing Role AI Strategy for Small Creative Teams: Tool Selection, Cost, Privacy, Data Safety and Workflow Readiness Future Directions: Personalised Media, Generative Interfaces, Virtual Production and AI-Integrated AVGC-XR Practice	15
TOTAL		75
CO	Course Outcomes	
CO1	Analyze the media landscape and identify opportunities for a media startup.	
CO2	Evaluate the potential viability of a media startup idea and business model.	

CO3	Create a business plan, marketing plan and budget for a media startup.
CO4	Implement strategies to launch and promote a media startup.
CO5	Analyze and evaluate financial and marketing strategies for managing and growing a media startup.
Textbooks	
1	ReemaThareja, “Python Programming using problem solving approach”, First Edition, 2017, Oxford University Press
Reference Books	
1.	Jones, B. (2024). AI literacy fundamentals: Helping you join the AI conversation. Data Literacy Press.
2.	Yao, M., Zhou, A., Jia, M., & Zhang, N. (2018). Applied artificial intelligence: A handbook for business leaders. TOPBOTS Inc.
3.	Taulli, T. (2019). Artificial intelligence basics: A non-technical introduction. Apress.
4.	Foster, D. (2023). Generative deep learning: Teaching machines to paint, write, compose, and play (2nd ed.). O'Reilly Media.
5.	Hebron, P . (2016). Machine learning for designers. O'Reilly Media.
6.	Walsh, M. (2019). The algorithmic leader: How to be smart when machines are smarter than you. Page Two Books.

COURSE CODE AND TITLE: Introduction to AI for Media (26UCVC62)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

CORE COURSE (CC-15) – MOTION GRAPHICS DESIGN AND VFX (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP6	0	0	5	VI	4	5	50	50	100
Learning Objectives									
LO1	To study the basics of Motion Graphics Animation								
LO2	To use design tool and software to create Motion Graphics Animation								
LO3	To create Animation video with Visual effects.								
LO4	Add effects to a photo element								
Prerequisites:									
Unit	Contents							No. of Hours	
I	Intro to After Effects: Intro to After Effects -The Project, Composition, & Timeline panels, Effects Control Panel, Flow Chart Panel, Footage Panel & Layer Panels, Importing & Exporting, and Animating with Keyframes Panels/Windows Menu/Sub Menu Bars & Tool Bars. Creating Project Folders, Setting Project Format							15	
II	Introduction to Motion Graphics - Early titles, matte titling, - Introduction to Interface - Layer based application and basic process - Masking tools - Steps for good rotoscoping - Rotoscope management and quality check techniques -Video montage, Video Titling - Logo Animation							15	
III	Introduction to Visual Effects - The Creation of Visual Effects-Breaking Down a Script—Budgeting- Production Departments- Designing Visual Effects Shots-Visual Effects Techniques.							15	
IV	Title Creation -Title sequence positioning, Text as character, Opening and closing titles, Main Movie Title - Introduces various design elements (logos, text, illustration, photography, and video)							15	
V	Colour Correction – Hue, Saturation, Value- Shadows, Midtones, Highlights - Gamma, Gain, Offset - Setting Black and white points - Colour remapping and colour suppression - Colour matching and day to night - Colour matching. Activity: Handling Software’s, Shortcut Keys & Practicing with Software Assignments can be any of the following Motion Graphics Exercises: 1. Recording Camera data. 2. Creating Camera Trackers. 3. Production Shot with any digital camera. 4. Animating with Keyframes 5. Removing the blue/green screen using different keyers 6. Adding Easing & Motion Blur							15	

	7. Creating movement with Motion Blur 8. Layers masking technique 9. Working with Timeline / Timecode 10. Colour correction & animating colours 11. Working with text & animating 12. Rendering techniques 13. Compositing 14. Using blend Mode	
TOTAL		75
CO	Course Outcomes	
CO1	Ability to create basic Motion Graphics	
CO2	Learn to Animate with Keyframes	
CO3	Ability to develop matte titling, colour correction, compositing etc.	
CO4	Enhancement in text animation	
CO5	Improvisation in detailing features of the objects	
Reference Books		
1.	1. Brinkmann, R. (2008). The art and science of digital compositing: Techniques for visual effects, animation and motion graphics (2nd ed.). Morgan Kaufmann. 2. Dinur, E. (2017). The filmmaker's guide to visual effects: The art and techniques of VFX for directors, producers, editors and cinematographers (1st ed.). Focal Press. Quiller, S. (1989). Making color sense out of color theory. Watson-Guption.	

COURSE CODE AND TITLE: MOTION GRAPHICS DESIGN AND VFX (26UCVCP6)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

CORE COURSE (CC-16)– CAPSTONE PROJECT (PRACTICAL)

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UCVCP7	0	0	5	VI	4	5	50	50	100

Learning Objectives

LO1	To develop in-depth understanding of the media industry
LO2	To augment their media skills to professional standards
LO3	To develop the ability to work with media teams and also take initiatives to design media projects
LO4	To acquire the ability to design and execute media projects
LO5	To enable students to design and execute independent projects covering contemporary themes/issues

Prerequisites:

Detailed Syllabus

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

Criteria for Evaluating Capstone Projects

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

- **Entrepreneurial Media Project: Cultivating Industry Success.**

- Capstone Project Ideas for Advertising and Product Photography
- Capstone Project Work for Advanced Photography
- Capstone Project Ideas for Screen Production-Fiction
- Capstone Project Ideas for Documentary or Factual Program- (15-20 Min)
- Capstone Project Ideas for Computer Graphics - 2D or 3D Digital Assets Creation
- Capstone Project Ideas for Animation Film - 3-5 Min 2D or 3D Animation
- Capstone Project Ideas for a Course on Design of Web/App
- Capstone Project Ideas Course on Sound Design
- Capstone Project Ideas for 3D Environment Creation for Games
- Capstone Project Ideas for Character Design
- Capstone Project Ideas for Game Design
- Capstone Project Ideas for a Course on Game Design
- Capstone Project Ideas for Multimedia Content Packaging
- Capstone Project Ideas for Instructional Design
- Capstone Project Ideas for Commercial Ads and PSA
- Capstone Project Ideas for Web Series
- Capstone Project Ideas for Podcast and Radio Production
- Capstone Project Ideas for Color Management
- Capstone Project for Video Game Analysis
- Capstone Project Ideas for Approaches to Media Text Analysis
- Capstone Project for Multimedia Presentation On Media Culture in Tamil Nadu

TOTAL-75 HOURS

CO	Course Outcomes
CO1	Ability to understand the trends and demands of the media industry and to work
CO2	Ability to fine tune their media skills and prepare to be industry-ready
CO3	Ability to generate, analyse content/data from various sources and convert them to
CO4	Ability to work seamlessly with experienced media professionals meeting the rigours of the industry.
CO5	To produce an independent project as the culmination of their training and knowledge showcasing their specialization and specific interest covering contemporary themes/issues.
Reference Books	
1.	Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2.	Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.
3.	Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.
4.	Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.

5.	David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.
6.	Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating

COURSE CODE AND TITLE: Capstone Project (26UCVCP7)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

ELECTIVE COURSE (7) – BASICS OF MEDIA RESEARCH

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVC63	4	0	0	VI	3	4	50	50	100
Learning Objectives									
LO1	To understand the various Research Methodologies								
LO2	To learn different theoretical paradigms of media research								
LO3	To understand quantitative and Qualitative approaches in research								
LO4	To learn different types of Data Collection Methods								
Prerequisites:									
Unit	Contents								No. of Hours
I	INTRODUCTION TO RESEARCH: Meaning of research – Objective - motivation – types of research – significance of research – Research process – Criteria of good research – Formulation of research problems-Problems encountered by researchers in India								12
II	RESEARCH DESIGN: Types of research design – Exploratory - Descriptive and Experimentation. Merits and demerits of these methods. Opinion polls, and audience research and viewership ratings - Protocols of research methods- Research approaches – Qualitative and Quantitative methods								12
III	Robot Programming METHOD OF DATA COLLECTION: Data collection methods – Primary data and secondary data – Types of secondary data – Survey data, Observation data. General accuracy of data collected. Questionnaire method – Structured and non-structured – Telephone and personal interviews. Questionnaire construction methods- Case study- Data and Types; Advantages & Limitations								12
IV	SAMPLING: Sampling – Types of samples – Random, Cluster, Stratified Systematic, Probability and non-probability, Convenience, Judgment, Quota, etc. Sampling problems. Sample error. Choosing a sample design-Survey research; Longitudinal research; Content Analysis								12
V	EVALUATION & WRITING THESIS REPORT: Preparation and tabulation of collected data. Data analysis. Identifying interdependencies. Steps involved in writing a research paper/report – Written research report – Evaluation of the Research procedure								12
TOTAL								60	
CO	Course Outcomes								
CO1	To understand the need and relevance of media research								
CO2	To understand different types of research design								
CO3	To Know how to collect data and questionnaire method								
CO4	I To understand sampling methods								
CO5	To Know how to analyse and evaluate the collected data								
Reference Books									

1. 2.	1. Hansen, A., Cottle, S., Negrine, R., & Newbold, C. (1998). Mass communication research methods. Macmillan Press Ltd. 2. Wimmer, R. D., & Dominick, J. R. (1991). Mass media research: An introduction (3rd ed.). Wadsworth Publishing Company. 3. Mercado, C. M. (1979). Communication research methods. University of the Philippines Press. Alreck, P. L., & Settle, R. B. (1985). The survey research handbook. Richard D. Irwin, Inc.
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COURSE CODE AND TITLE: BASICS OF MEDIA RESEARCH (26UVC63)											Cognitive level
CO	PO					PSO					
	1	2	3	2	2	1	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

ELECTIVE COURSE (7) – SOCIAL MEDIA MARKETING

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UEVCP9	4	0	0	VI	3	4	50	50	100
Learning Objectives									
LO1	To Identify core concepts of social media marketing and the role of marketing in business and society.								
LO2	To Develop knowledge of social, legal, ethical, and technological forces on digital marketing decision-making.								
LO3	To Create comprehensive social media strategies aligned with business goals.								
LO4	To Evaluate and use major social media platforms (e.g., Facebook, Instagram, LinkedIn, TikTok) effectively.								
LO5	To Develop engaging content, including video and interactive posts, tailored to target audiences.								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Social Media - What is Social Media? Understanding the existing Social Media paradigms & psychology, How social media marketing is different than others? Forms of Internet marketing, Facebook marketing -Understanding Facebook marketing.								12
II	Facebook Advertising - Facebook advertising- Types of Facebook advertising -Best practices for Facebook advertising -Understanding edge rank and art of engagement, Creating Facebook advertising campaign, Targeting in ad campaign, Payment module- CPC vs CPM vs CPA, Setting up conversion tracking, Using power editor tool for adv								12
III	Linkedin Marketing - Linkedin Marketing- What is LinkedIn? - Understanding LinkedIn -Company profile vs Individual profiles- Understanding, Linkedin groups -How to do marketing on LinkedIn groups, Linkedin advertising & it's best practices -Increasing ROI from LinkedIn ads, Linkedin publishing, Company pages- Adv on linkedIn, Display vs text								12
IV	Twitter Marketing - Twitter Marketing, Understanding Twitter Tools to listen & measure, Influence on Twitter: How to do marketing on Twitter? Black hat techniques of twitter marketing, Advertising on Twitter, Types of ads Tools for twitter marketing, Twitter Advertising, Video Marketing								12
V	Campaign -Importance of video marketing - Benefits of video marketing -Uploading videos on video marketing websites, Using youtube for business -Developing youtube video marketing Strategy- Bringing visitors from youtube videos to your website- Creating Video AD groups- Targeting Options -Understanding Bid Strategy Video Campaign Creation - Understanding Video Campaign -Creating Video								12
TOTAL								60	
CO	Course Outcomes								
CO1	Ability to develop marketing strategies based on product, price, place, and promotion objectives.								

C02	Ability to create an integrated marketing communications plan which includes promotional strategies and measures of effectiveness.
C03	Understand the importance of audience area of interest.
C04	Selection of different platforms for specified outcomes.
C05	Learn to produce trending media formats like shorts, vlogs, etc.
Reference Books	
1.	1. Gupta, S. (n.d.). Digital marketing. 2. Qualman, E. (n.d.). Socialnomics: How social media transforms the way we live and do business. Zimmerman, J., & Ng, D. (2017). Social media marketing all-in-one for dummies

COURSE CODE AND TITLE: SOCIAL MEDIA MARKETING(26UEVCP9)											Cognitive level
CO	PO					PSO					
	3	2	3	2	2	3	2	3	4	5	
CO 1	3	3	3	2	2	3	3	3	2	2	K-1
CO 2	2	2	3	3	3	3	3	2	2	3	K-2
CO 3	3	3	3	2	2	3	3	3	2	2	K-3
CO 4	2	2	3	3	3	3	3	2	2	3	K-4
CO 5	3	3	3	2	2	3	3	3	2	2	K-5

ABILITY ENHANCEMENT COURSE – DESIGN THINKING

Subject Code	L	T	P	S	Credits	Inst. Hours	Marks		
							CIA	External	Total
26UAEC61	2	0	0	VI	2	2	50	50	100
Learning Objectives									
LO1	To recall and describe the key concepts, stages, and principles of Design Thinking.								
LO2	To explain the importance of empathy, ideation, and prototyping in solving user-entered problems.								
LO3	To apply Design Thinking methods such as brainstorming, empathy mapping, and SCAMPER to real-world problems.								
LO4	To analyze user needs and problem statements using observation and structured frameworks.								
LO5	To design innovative solutions and develop prototypes based on insights gained through the Design Thinking process.								
Prerequisites:									
Unit	Contents								No. of Hours
I	Introduction to Design Thinking Introduction to Design Thinking, Essential Design Thinking Skills, Core Principles of Design Thinking, Foundations of Design Thinking, Building an Effective Design Thinking Team, Discussion of Problems from IT sector.								6
II	Design Thinking Phases Stages of Design Thinking, Role of observation in understanding product and process challenges, Preparation of AEIOU and other canvases with defined problem statement, Exploring Design Thinking innovations, Understanding the Role of Design Thinking in Product and Process Innovation, Double Diamond model and its applications.								6
III	Design Thinking Techniques Understanding, listening and Empathizing Techniques, Exploring observation methods, Utilizing a structured, open-ended approach for effective communication, Ideation Labs, Brainstorming techniques for idea generation, Applying innovation to foster creativity, Application of SCAMPER technique to support Problem Statement								6
IV	Prototyping Methods Methods and Tools for Design Thinking Practice; Empathize: Ask five why questions, Empathy map, storytelling, critical items diagram, mind map, journey map; Ideate: Brainstorming, 2x2 matrix, Need-Approach-								6

	Benefit-Competition (NABC) Methods; Prototype: Exploration map, Minimum Viable Product (MVP), Feasibility Testing, Viability Testing, A/B Testing, Sustainability Verification, Collect Feedback, Iterate and Improve, PDC canvas versioning	
V	Case Studies Quick-Commerce Applications – Food and Grocery Delivery (eg.Swiggy, Instamart), Uber, OLA, Rapido, E-Commerce Applications – Online Shopping (eg. Amazon), Online Publishing (eg. Canva), Online Ticket Booking (eg.BookMyShow), Fintech apps (eg. Google Pay, Razorpay etc.)	6
TOTAL		30
CO	Course Outcomes	
CO1	Understand the fundamental principles and importance of Design Thinking in fostering innovation, ethics and its relevance.	
CO2	Apply systematic problem identification, problem framing, articulation, and problem-solving approaches in the context of Design Thinking	
CO3	Analyze and evaluate different tools and methodologies used in Design Thinking, such as observation, ethnographic research and mind mapping to gain insights into users’ needs	
CO4	Develop and refine product concepts by preparing product development canvases (PDC) that consider product experience, functions, features, and sustainable development of the components	
CO5	Create a final working prototype for projects with limitations, documenting the functionality and features, viability, sustainability, scalability, cost and resource utilization for the product	
Open-source software and websites		
➤	Google Workspace: Docs, Sheets and Slides	
➤	Google Jamboard	
➤	Mind-mapping tools: Wisemapping, Freeplane, Semantik	
Reference Books		
➤	Soni, Pavan. Design Your Thinking: The Mindsets, Toolsets and Skill Sets for Creative Problem-solving. Penguin Random House India Private Limited, 2020	
➤	Tim Brown, Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation, HarperCollins e-books (2009)	
➤	Liedtka, Jeanne, Randy Salzman, and Daisy Azer. Design thinking for the greater good: Innovation in the social sector. Columbia University Press, 2019	

Suggested MOOC Courses

➤	B. K. Chakravarthy, Design Technology and Innovation, SWAYAM NPTEL (Online)
➤	B. K. Chakravarthy, Innovation by Design, SWAYAM NPTEL (Online)
➤	Nina Sabnani, Understanding Design, SWAYAM NPTEL (Online)
Note: Activities are to be performed in a team size of 3-4 students. Report is to be prepared based on these activities	
➤	Brainstorm and explore various problems in IT field. Select an appropriate problem, draft a Problem Statement and get it approved for performing further activities.
➤	Design AEIOU canvas
➤	Design Empathy map

CO/PSO	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6
CO1	3	2	2	2	2	3
CO2	3	2	2	2	3	2
CO3	3	3	3	3	2	2
CO4	3	2	2	2	2	3
CO5	3	3	2	2	3	2
Weightage of course contributed to each PSO	15	12	11	11	12	12