

**LEARNING OUTCOMES BASED
CURRICULUM FRAMEWORK (LOCF) FOR
UNDERGRADUATE PROGRAMMES**

DEPARTMENT OF VISUAL COMMUNICATION



LOYOLA COLLEGE (AUTONOMOUS)

CHENNAI 600034

PREFACE

THE LOCF is a great opportunity to revisit the fundamental values and propositions with which the Visual Communication course is designed. The intrinsic nature of the course is simultaneously Art, Science, and Craft based. For instance, “Media, Culture and Society” is one of the hallmark courses developed by Department of Visual Communication, Loyola College, for the Media Studies Fraternity. The learning outcomes of Visual Communication course include active creation and deconstruction of media artefacts, despite its categorisation as “Theory”. The course is designed to give the students an integrated understanding of Psychology, Aesthetics and Television Production, even as early as the First Semester. The same is true of all other “theory” courses as well, such as Human Communication, Art & Aesthetics, Visual Studies, Development Communication, New Media Studies, Media Management and Media Laws and Ethics. The collective insight that our students apply from the fields of critical thinking, aesthetics, psychology, sociology, advertising, neuro-marketing, and visual methodologies in everyday classrooms, CIA tests and assignments... could very easily be translated into strong course outcomes. Anything lesser would not be doing justice to the huge practical load the students carry even for theory subjects, and the nature of the assignments. The hands-on, workshop modelled Practical courses remain the hallmark of the 31 year old Visual Communication Department. Ably handled by Professors and Technical Instructors, the learning outcomes of the Practical courses stand the test of rigorous analysis and evaluation. It would be right to classify the Visual Communication course as ‘Practical and Applied’ over ‘Practical and Theory’ in future. And this immense strength is seen justified in the course outcome by mapping within the Loyola Outcome Based Curriculum Framework. LOCF has been an opportunity to conduct the evaluations and to reaffirm the course design and delivery. More such evaluator frameworks, designed in the future, will help constantly to innovate, create and apply the latest in the fields of technology driven human storytelling.

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VISION AND MISSION OF LOYOLA COLLEGE

VISION

- Towards holistic formation of youth, grounded in excellence, through accompaniment to serve the humanity.

MISSION

- To provide inclusive education through an integral and holistic formative pedagogy.
- To promote skills that prepare them for the future.
- To kindle in young minds, the spirit of social and environmental justice with a blend of academic excellence and empathy.
- To stimulate critical and conscientious scholarship leading to meaningful and innovative human Capital.

CORE VALUES

- Cura Personalis
- Pursuit of Excellence
- Moral Rectitude
- Social Equity
- Fostering solidarity
- Global Vision
- Spiritual Quotient

VISION AND MISSION OF THE DEPARTMENT

VISION

Enhancing the Department as a globally acclaimed Institution for learning visual communication and animation related areas.

MISSION

1. To achieve the highest standards in imparting quality education in different spheres of media, thereby forming socially responsible media professionals.
2. To empower students and faculty members to develop meaningful and effective voices in the society

PROGRAMMING EDUCATIONAL OBJECTIVES -PEO

PEO 1	PROFESSIONAL AND TECHNICAL SKILL DEVELOPMENT To impart industry specific skills, develop creativity, knowledge to the students in media studies and to make them socially responsible and prudent citizens.
PEO 2	CORE COMPETENCY AND ACADEMIC EXCELLENCE To develop scope and enhance the core competencies in the chosen area of specialization and to provide access to quality education through the use of modern tools and techniques and to empower them with entrepreneurial skills.
PEO 3	LOCALLY AND GLOBALLY RELEVANT CURRICULUM To constantly strive to innovate, revise, update and upgrade the curriculum on par with the international standards and teaching methodologies to cater to the needs of the students and to make the teaching and learning relevant to the local and global context.
PEO 4	SOCIAL RESPONSIBILITY AND ENVIRONMENTAL SUSTAINABILITY To integrate social responsibility, concern towards the environment and create content for sustainable development into the curriculum of all media and communication specializations.
PEO 5	HOLISTIC DEVELOPMENT AND PROFESSIONALISM ETHICS To prioritize experiential learning through specialized and customized training and to understand the importance of life skills, holistic development, professional attitude, ethics, collaboration, critical thinking, accountability and multidisciplinary approach.
PEO 6	INCLUSIVE AND ENABLING LEARNING ENVIRONMENT To provide access to students, preferentially the underprivileged, an academic environment which is conducive to academic excellence, the urge of discovery, creativity, inventiveness, leadership and life-long learning.

PROGRAMMING OBJECTIVES - PO

PO 1	DISCIPLINARY KNOWLEDGE AND SKILL DEVELOPMENT Students will apply the inter-disciplinary knowledge acquired in classrooms and labs in real life situations and work environment. They will internalize the importance of arts that will enable them to become skilled professionals.
PO 2	REFLECTIVE THINKING AND EFFECTIVE COMMUNICATION Students will enhance their communication skills such as reading, writing, listening and speaking, visualising which will help them to express their ideas and views clearly and improve/acquire critical thinking.
PO 3	PROFESSIONALISM AND ETHICS Students will demonstrate the core competencies and professional ethics in their discipline through Analytical reasoning, Problem-solving, Research-related skills, Cooperation/Teamwork, Scientific reasoning and Reflective thinking and will emerge as entrepreneurs and become employable in various positions.
PO 4	SOCIAL SKILLS AND INCLUSIVITY Students will imbibe moral and social values in personal and social life leading to highly cultured and civilized personality and sensitized to gender, age, caste, religion, race, ethnicity and region and use education as a tool for equity, emancipation and empowerment of humanity.
PO 5	MEDIA EDUCATION AND ENVIRONMENT SUSTAINABILITY Students will understand socio-cultural, economic, political and media issues and will contribute towards the betterment of the human living environment and sustainable growth.

PO 6	SELF- DIRECTED AND LIFELONG LEARNING Through media and communication literacy, students will engage in self-paced and self-directed learning for personal development, professional accomplishment and social advancement.
PO 7	MULTICULTURAL COMPETENCE AND LEADERSHIP QUALITY Students will exhibit moral and ethical awareness/reasoning, Leadership readiness/qualities, Multicultural competence, diversity and become competent, committed, conscious, creative, and compassionate men and women for others.

PROGRAMMING SPECIFIC OUTCOMES (PSO)

(Department Of Visual Communication)

PSO 1	Understand the genesis, developments and components of communication at various levels and become a literate of communication through theoretical and practical knowledge.
PSO 2	Acquire knowledge and have hands-on experience of the basics of visual communication such as drawing, photography, cinema and digital media.
PSO 3	Enhance skills in writing, visual thinking through constant projects in graphic design, script writing for fiction and non-fiction and copywriting for advertising & marketing. Practice and learn by producing visuals for every medium of Visual communication.
PSO 4	Critique and analyse socio-political, economic, cultural and media structures; Deconstruct media texts and contexts using various media analysis tools and providing media alternatives for sustainable development. Be able to critically analyse and evaluate products of the Media.
PSO 5	Demonstrate leadership skills in applying media and communication theories and research methods with ethical and legal considerations.
PSO 6	Exhibit specialized skills by applying production strategies and professional ethics in creating photography, graphic art, television production, advertising and marketing with social relevance. Produce powerful content of the Media for the betterment of the society at large.
PSO 7	Build capacities in pitching, portfolio creation, entrepreneurship, professional & industrial collaborations, enabling them for internships, higher studies and placement both regionally and globally.

B.Sc. VISUAL COMMUNICATION COURSE STRUCTURE

PART	SEMESTER I	SEMESTER II	SEMESTER III	SEMESTER IV	SEMESTER V	Internship for 45 days commencing from the Christmas Holidays	SEMESTER VI	CREDITS	
I	G. Language (3h/3c)	G. Language (3h/3c)	G. Language (3h/3c)	G. Language (3h/3c)					12
II	General English (6h/3c)	General English (6h/3c)	General English (5h/3c)	General English (5h/3c)					12
III MC	Human Communication (4h/4c)	Drawing (5h/5c)	Photography (5h/5c)	Communication Theories (4h/4c)	Television Production (6h/6c)			Media Research Methods (6h/6c)	84
	Visual Literacy (5h/3c)	Media, Culture and Society (4h/4c)	Elements of Film (3h/3c)	Advertising (3h/3c)	Art & Aesthetics (6h/6c)			Media Management (6h/6c)	
	New Media (3h/3c)	Visual Narrative Methods (3h/3c)	Graphic Design (4h/4c)		Visual Analysis (6h/6c)			Media Laws and Ethics (6h/6c)	
					Development Communication (6h/6c)				
AR/ AO	Visual Art and Design offered to KK (SHIFT 1) (6h/3c)	Writing for Media offered to Tamil Dept (SHIFT 1) (6h/3c)	Photography (SHIFT 1 - Viscom offering to Kaushal)	Photography & Videography (SHIFT 1 Viscom offering to Kaushal) (5h/3c)					12
	Drawing for Animation offered to BMM (SHIFT 2) (6h/3c)	Photography & Videography offered to BMM (SHIFT 2) (6h/3c)	Art, Culture & Costume (SHIFT 2 - Viscom offering to BMM)	UI & UX DESIGN – (SHIFT 2 Viscom offering to BMM) (5h/3c)					
		Folklore & Traditional Media offered by Tamil Dept. (SHIFT 1) / Traditional Media offered by BMM (SHIFT 2) (6h/3c)		Media Entrepreneurship (BMM/Kaushal offering to Viscom) (5h/3c)					
ME				Major Elective – Design Basics (3h/2c)					12
MS				ES: Professional Photography (6h/6c) ES: Scriptwriting (6h/6c)	ES: Digital Filmmaking (6h/6c) ES: Digital Advertising and Marketing (6h/6c) MOOC/SSP			Integrated Media Skills (6h/6c) Internship (0h/3c) Project (6h/6c)	15 (MS&TP)
BT/AT /NME			Basic Photography (3h/2c)					4	
FC	FC (3/1)	FC (3/2), EVS	FC (2/1)	FC 2(1)				5	
CCA	CC	CCA(90/1)						1	
ORA			OR	OR (120/2)				2	
Hr/C	30h/22c	30h/(23+1c)	30/24c	30h(24+2c)	30h/30	30 days	30h/33c	180(159)	

Note : A theory paper shall have 4 to 7 contact hours and a practical session have 2 contact hours

LOYOLA COLLEGE (AUTONOMOUS), CHENNAI - 600 034

DEPARTMENT OF VISUAL COMMUNICATION

(2019 - Restructured Curriculum)

OVERALL COURSE STRUCTURE - 2019 - 2022

Sem	Subject Code	Subject Title	T/L	Category	II/W	Credits
I	UTL 1101	General Tamil-I	T/L	GL	3	3
	UFR 1101	French for Beginners - I				
	UOL 1101	Hindi Prose -I				
	UOL 1104	General Sanskrit-I				
I	UEL 1201	General English- I (Advanced)	T/L	GE	6	3
	UEL 1202	General English- I (Intermediate)				
	UEL 1203	General English- I (Basic)				
I	UVC 1501	Human Communication	T	MC	4	3
I	UVC 1502	Visual Literacy	L	MC	5	3
I	UVC 1503	New Media Studies	T	MC	3	3
I		Foundation Course	T/L	FC	3	1
II	UTL 2101	General Tamil-II	T/L	GL	3	3
	UFR 2101	French for Beginners – II				
	UOL 2101	Hindi Prose -II				
	UOL 2103	General Sanskrit-II				
II	UEL 2201	General English II(Advanced)	T/L	GE	6	3
	UEL 2202	General English II (Intermediate)				
	UEL 2203	General English II (Basic)				
II	UVC 2501	Drawing	L	MC	5	5
II	UVC 2502	Media Culture And Society	T	MC	4	4
II	UVC 2503	Visual Narrative Methods	L	MC	3	3
II		Foundation Course & EVS	T/L	FC	3	2
II		Cc (90hrs) [Non-Contact]		CC		1
III	UTL 3101	General Tamil-III	T/L	GL	3	3
	UFR 3101	French for Beginners - III				
	UOL 3101	Hindi Poetry -III				
	UOL 3102	General Sanskrit-III				
III	UEL 3201	General English III(Advanced)	T/L	GE	5	3
	UEL3201	General English III (Intermediate)				
	UEL 3203	General English III (Basic)				
III	UVC 3501	Photography	L	MC	5	5
III	UVC 3501	Elements Of Film	L	MC	3	3
III	UVC 3503	Graphic Design	L	MC	4	4
III		Foundation Course	T/L	FC	2	1

IV	UTL 4102 UFR 4101 UOL 4101 UOL 4102	General Tamil-IV French for Beginners – IV Hindi Poetry -IV General Sanskrit-IV	T/L	GL	3	3
IV	UEL 4201 UEL 4202 UEL 4203 UEL 4204 UEL 4205 UEL 4206 UEL 4207	Introduction to Technical Translation Soft skills for Professional Development Professional Content Writing English for Technical Writing English for Employability Skills Essential skills for group Communication Theatre Performance and Film Review	T/L	GE	5	3
IV	UVC 4501	Communication Theories	T	MC	3	3
IV	UVC 4502	Advertising	T	MC	3	3
IV	UVC 4601	Professional Photography	L	ME	6	6
IV	UVC 4602	Script Writing	L	ME	6	6
IV		Foundation Course	T/L	FC	2	1
IV		Out Reach (120hrs) [Non-Contact]			30	24 + 2
V	UVC 5501	Television Production	L	MC	6	6
V	UVC 5502	Art & Aesthetics	T	MC	6	6
V	UVC 5503	Visual Analysis	T	MC	6	6
V	UVC 5504	Development Communication	T	MC	6	6
V	UVC 5601	Digital Filmmaking	L	ME	6	6
V	UVC 5602	Digital Advertising And Marketing	L	ME	6	6
V		MOOC/SSP*				
VI	UVC 6501	Media Research Methods	T	MC	6	6
VI	UVC 6502	Media Management	T	MC	6	6
VI	UVC 6503	Media Laws & Ethics	T	MC	6	6
VI	UVC 6701	Integrated Media Skills	T	MS	6	6
VI	UVC 6705	Internship	P	MS	0	3
VI	UVC 6708	Project	P	MS	6	6

COURSES OFFERED TO OTHER DEPARMENTS

Sem	Subject Code	Subject Title	T/L	Category	II/W	Credits
I	UVC 1301	Visual Art And Design Offered To Kaushal Kendra (Shift I)	L	AR	6	3
I	UVC 1302	Drawing For Animation Offered To BMM (Shift II)	L	AR	6	3
II	UVC2301	Writing For Media Offered To Tamil (Shift I)	T	AR	6	3
II	UVC2302	Photography & Videography Offered To BMM (Shift II)	L	AR	6	3
III	UVC3401	Photography (Shift 1 - Viscom Offering To Kaushal)	T/L	AR	5	3
III	UVC3402	Art Culture & Costume (Shift 2 - Viscom Offering To BMM)	T/L	AR	5	3
III	UVC3801	Non Major Elective - Basic Photography (Other Department Students	T/L	NME	3	2
IV	UVC4401	Photography & Videography (Shift 1 Viscom Offering To Kaushal)	T/L	AO	5	3
IV	UVC4402	UI & UX Design – (Shift 2 Viscom Offering To BMM)	T/L	AO	5	3
IV	UVC4801	Non Major Elective - Design Basics	T/L	NME	3	2

G1 - General Language; GE- General English; MC - Major Core; ME - Major Elective; BT- BASIC TAMIL; AT - ADVANCED TAMIL; NME - Non-Major Elective; MS&TP - MAJOR SKILL & INTERNSHIP; PJ - PROJECT; AR - Allied Required; AO - Allied Optional; FC - Foundation Course; CC - Co-Curricular; OR - Outreach; MOOC/SSP* - Additional Credits

COURSE DESCRIPTOR

Course Code	UVC 1501
Course Title	Human Communication
Credits	03
Hours/Week	04
Category	MC
Semester	I
Regulation	2019
Course Overview	
<ol style="list-style-type: none"> 1. Human Communication is a subject highlighting the importance of communication in the student's day to day life. 2. The aim of the course is to give basic knowledge about the process, need, importance and application of different communication forms. 3. The different modules of the course will examine different areas of human communication which includes verbal and non-verbal communication, interpersonal, group communication, organisational communication and impact of communication. 4. In this course, we will also examine the barriers and the means of understanding oneself. 5. The other important aspects of human communication that will be discussed in the course includes: listening, relationship theories, workplace communication, impact of communication technology on culture, mass communication and human machine interaction. 	
Course Objectives	
<ol style="list-style-type: none"> 1. To understand the concepts and importance of communication, culture and inter-culture and the self in communication. 2. To understand the process of human communication, its principles and barriers how listening is important in human communication. 3. To understand the non-verbal communication, intrapersonal communication and relationship stages and theories. 4. To understand the impact of communication technology on self, culture and gender. 5. To apply the knowledge of human communication in resolving workplace conflict, managing public communication. 	
Prerequisites	Basic knowledge on communication and its means

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Communication: History, definitions, functions and types Forms, Benefits, and Myths of Human Communication. Nature Components and purposes. Eight postulates of communication. The Self in Communication. Self-Disclosure. Perception. Visual and other sensory perceptions. Impression Formation and Management. Culture and communication. Intercultural Communication.	05	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Human communication process: Brain and data processing. Principles of Verbal Messages. Disconfirmation and Confirmation. Elements, features and barriers. Attribution. Language and verbal interaction. Barriers. Principles of Conversation. Social Aspects. Listening. The Listening Process. Listening Barriers, Styles of Effective Listening. Listening, Culture, and Gender.	07	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	The Principles of Nonverbal Communication Importance. Functions and Universals. Body Communication. Facial Communication. Eye Communication. Space Communication. Artifactual Communication. Touch Communication. Paralanguage: The Vocal Channel. Silence .Time Communication. Smell Communication Body Communication. Culture and Nonverbal Communication.	07	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	Intrapersonal communication. Interpersonal communication and Group communication Relationship Stages; Contact, Involvement, Intimacy, Deterioration, Repair and Dissolution.	08	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K5

	Relationship Theories. Attraction Theory. Relationship Rules Theory. Relationship Dialectics Theory. Social Penetration Theory. Social Exchange Theory. Equity Theory. The Dark Side of Interpersonal Relationships Jealousy Relationship Violence Building and breaking relationships with the other and in Group. Relationship development and deterioration.		CO 5	
V	Small Group Communication. Organizational communication Organizational Messages. Organizational Relationships Workplace Communication. Interpersonal, Group, and Workplace Conflict and management public communication. Impact of communication technology on culture. Mass communication, Human Machine Interaction.	04	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4

Text Books

1. DeVito Joseph A [2000], Human Communication: The Basic Course, Harper & Row, London
2. Stephen W. Littlejohn& Karen A. Foss, [2010] Theories of Human Communication, Waveland Press, Inc., U.S.
3. Min-Sun Kim, [2002] Non-Western Perspectives on Human Communication: Implications for Theory and Practice, SAGE Publications, Inc., New Delhi.
4. Mark L. Knapp et al [2009] Nonverbal Communication in Human Interaction, Wadsworth Publishing, Boston, U.S.

Suggested Readings

1. Allen Pease – [2014] Body Language, Manjul Publishing House; New edition
2. Hedwig Lewis, [2000] Body Language, Response books, New Delhi
3. Agee K Warren, et al [1979] Introduction to Mass communication, Oxford and IBH Publishing Co., New Delhi.
4. Kincaid, Lawrence and Wilbur Schramm [1974] Fundamentals of Human Communication, East West Communication Institute, Honolulu.
5. Harry. C [1957] On Human Communication, John Wiley & Sons, New York.

6. Pearson, J. C., Nelson, P. E., Titsworth, S., & Harter, L. (2017). Human communication (p. 416). McGraw-Hill Education.
7. Johannesen, R. L., Valde, K. S., & Whedbee, K. E. (2008). Ethics in human communication. Waveland Press.
8. Adler, R. B., Rodman, G. R., & Sévigny, A. (2006). Understanding human communication (Vol. 10). Nueva York: Oxford University Press
9. Kim, M. S. (2002). Non-Western perspectives on human communication: Implications for theory and practice. Sage.
10. Littlejohn, S. W., & Foss, K. A. (2010). Theories of human communication. Waveland press.
11. Scott-Phillips, T. (2014). Speaking our minds: Why human communication is different, and how language evolved to make it special. Macmillan International Higher Education.
12. Acar, A. (2014). Culture and social media: An elementary textbook. Cambridge scholars publishing.
13. Beebe, S. A., Beebe, S. J., Redmond, M. V., & Salem-Wiseman, L. (2002). Interpersonal communication: Relating to others (p. 432). Boston: Allyn and Bacon.
14. Barnes, S. B. (2002). Computer-mediated communication: human to human communication across the Internet. Allyn and Bacon.
15. Stewart, J. R. (Ed.). (1990). Bridges not walls: A book about interpersonal communication (p. 560). McGraw-Hill.
16. Huber-Kriegler, M., Lázár, I., & Strange, J. (2003). Mirrors and windows: An intercultural communication textbook. Council of Europe.
17. Naagarazan, R. S. (2007). A textbook on professional ethics and human values. New Age International.
18. Mumby, D. K., & Stohl, C. (1996). Disciplining organizational communication studies. *Management Communication Quarterly*, 10(1), 50-72.
19. MEGARRY, T. (1999). *WG Runciman, The Social Animal*, London: HarperCollins, 1998,£ 14.99 (paperback£ 7.99), viii+ 230 pp.(ISBN 0-00-255862-9 hbk; 0-00-686382-5 pbk). *Sociology*, 33(3), 645-678.
20. Navarro, J., & Karlins, M. (2008). *What Every Body Is Saying: An Ex-FBI Agent's Guide to Speed-Reading People* Paperback.
21. Cialdini, R. B., & Cialdini, R. B. (2007). *Influence: The psychology of persuasion* (Vol. 55, p. 339). New York: Collins.
22. Voss, C., & Raz, T. (2016). *Never split the difference: Negotiating as if your life depended on it*. Random House.

Web Resources

1. <https://courses.aiu.edu>
2. <https://socialsci.libretexts.org>
3. <https://libguides.msjc.edu/>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To summarise the different types of human communication.	K1, K2
CO 2	To integrate and assess the verbal and non-verbal communication.	K3
CO 3	To examine and differentiate the communication process, features and theories.	K4
CO 4	To measure the importance and impact of communication in the context of face to face and human machine interaction.	K5
CO 5	To facilitate and generate effective communicators.	K6

Course Code	UVC 1502
Course Title	Visual Literacy
Credits	04
Hours/Week	05
Category	MC
Semester	I
Regulation	2019
Course Overview	
<p>Sense of seeing plays an important role in communication. To be a literate in Visual communication one must know how we see, what constitutes visuals, how visuals are constructed and communicated. This course aims at making one become literate in visual communication, learn to create and execute meaningful visuals to communicate for the good of the humanity.</p>	
Course Objectives	
<ol style="list-style-type: none"> 1. To understand the elements of visual communication. 2. To gain a greater understanding of perception and conception of visual vocabulary. 3. To acquire theoretical knowledge and understand the traits of visual language. 4. To develop visual sensitivity and improve the ability to use this language wisely and critically. 5. To deepen familiarity with the use of visual tools and improve the skill to use them for the promotion of social and environmental goals. 	
Prerequisites	Basic knowledge of Visual Media.

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of Visual Literacy: Definition and concepts of visual literacy; Visual environment - Art, Print, Film, TV and Public space; Impact of visual images -Visual Persuasion and Propaganda, Visual Stereotypes; Moral and Ethical issues	15	CO 1 CO 2 CO 3 CO4 CO5	K1, K2, K3, K4,K5

II	Visual Cues: Dot, Lines, Shapes, Forms, Texture, Colour; Perspective, Scale and Proportion; Composition and Visual-balance; Visual and Verbal relationships; Design considerations.	15	CO 1 CO 2 CO 3 CO4 CO5	K1, K2, K3, K4,K5,K6
III	Visual Theories: Basic visual concepts and Principles - Physiological aspect and perceptual aesthetics; Perceptual Theories - sensation and perception; organization and constancies; Gestalt Theory and constructivism.	15	CO 1 CO 2 CO 3 CO 4 CO5	K1, K2, K3, K4, K5, K6
IV	. Critical viewing skills: visual literacy eye - critically analysing visuals and designs; form, content and context; Meaning and message.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Visualization/Visual Thinking: Visual literacy concept applications; Visual building methods: exaggeration, distortion, stylization and realism to abstraction.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

Key Text Books and Reference

1. Moore David M., Dwyer Francis M. [1994], Visual Literacy: A spectrum of visual learning, Englewood Cliffs, New Jersey.
2. Judith Wilde Watson, [2000] Visual literacy: a conceptual approach to graphic problem solving,-Guptill.
3. Berger Arthur Asa, [2008]Seeing is Believing, McGraw Hill, New York, USA.
4. Joss A Smith Watson, [1999] The Pen & Ink Book: Materials and Techniques for Today's Artist –Guptill.
5. Robert W. Gill, [1981] Rendering with Pen & Ink, Thames & Hudson.Stan Smith, [1984] Anatomy, Perspective & Composition, Macdonald.
6. H. Kumar Vyas, Design and Environment, National Institute of design, Ahmadabad

Web Resources

1. <https://bit.ly/3FTwxRo>
2. <https://bit.ly/3mYIXip>
3. Perspective Drawing for Beginners – Youtube.com/watch?v=qq8S09tM18k
4. Colour Theory A beginner’s Guide – Youtube.com/watch?v=NBg3GjrcMFyc
5. <https://bit.ly/3n55ni3>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	Be knowledgeable of the visual environment, the power and the impact of visuals language.	K1, K2
CO 2	To imbibe by assessing visual cues and their characteristics.	K3
CO 3	To analyse and understand the theory behind the nuances of visual presentations.	K4
CO 4	To study visuals with a critical thinking.	K5
CO 5	To plan and create visuals for effective meaningful communication in the Media.	K6

Course Code	UVC 1503
Course Title	NEW MEDIA STUDIES
Credits	6
Hours/Week	6
Category	MC
Semester	I
Regulation	2019
Course Overview	
<ol style="list-style-type: none"> 1. Develop an understanding of complex information society; 2. Examine how the individual, society, and economic environments are changing with the emergence of new media and digital technologies 	
Course Objectives	
<ol style="list-style-type: none"> 1. To understand the core concepts of Digital Media 2. To study the emerging trends and new tools in online communication 	
Prerequisites	Course Materials

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Emergence of Digital Era-Technology, Society Information Super Highway- Digital Revolution-Network Society and Information Age-Social Media. Digital Divide- Knowledge Divide-Network Society- Information Society – Knowledge Society.	10	CO1	K1 & K2
II	Computer Mediated Communication (CMC)- different types of CMC- Communication through CMC- Mediated Society-Cyberspace Digital Deceptions - Digital Fandom; Machine Learning; AI, Human-machine interaction; Cybernetics. Cyber-psychological Perspectives.	10	CO 2	K3

III	Online communication tools (OCT)- Forming online identities-Anonymity, Pseudonymity, and Identity-Relating Online -Impersonal Communication. - Electronic Surveillance-Merits and De- merits of OCT -Forming Online Relationships-Self Presentation- Online Self Disclosure- privacy, Belonging, Social Comparison & Validation, Envy Online identity theft, Virtual Communities- Qualities of Virtual Communities – Netizenship.	10	CO 4	K5
IV	Digital media and Society: Social networking and social capital- Social Media; Digital Media Marketing and Advertising, Social Media Platforms - Scope and Possibilities - You Tube Channels & Monetization- Ethical Issues in new media	10	CO 3 CO 4 CO 5	K4 K5 K6
V	Digital Identities; Conspicuous Sociality; Internet Addiction Disorder; FOMO, FOBO, FODA, MOMO, FODO, etc.	10	CO 3 CO 5	K4 K6

Text Books :

1. Manuell Castells[2010], The Rise of the Network Society –Volume –I,2010,Blackwell Publication UK
2. Andrew F. Wood San Jose State University,[2005] Matthew J. Smith Online Communication, Linking Technology, Identity, and Culture, Lea's Communication Series, London
3. Manuell Castells[2010], The Rise of the Network Society –Volume –I,2010,Blackwell Publication UK
4. Publication UK

Suggested Readings

1. Manuell Castells[2010], The Rise of the Network Society --Volume -I,2010,Blackwell Publication UK

Web Resources :

1. <https://www.mediacollege.com>
2. www.videomaker.com

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO1	To understand core concepts of new media	K1 & K2
CO2	To differentiate the forms of communication in cyberspace	K3
CO3	To perceive the types of communication tools	K4
CO4	To develop the ability to create, produce and market the video content in online Platforms.	K5
CO5	To exhibit creative skills in the production of Television /Digital Video Production Programmes for YouTube, Video Streaming Apps	K6

Course Code	UVC 2501			
Course Title	DRAWING			
Credits	05			
Hours/Week	05			
Category	MC			
Semester	II			
Regulation	2019			
Course Overview				
<p>1. This course aims at training and developing the skills of drawing and painting. The candidate will get information on the materials and methods used to draw and paint, and the various style of art with reference to movements of art and great artists. On completion of the course the candidate will be able to differentiate the styles of art and develop his/her style by practice.</p>				
Course Objectives				
<p>1. To understand the nuances of art and master the techniques of drawing. 2. To acquire the knowledge to express ideas in the form of drawing and paintings. 3. To help understand the methods of painting based on schools of art.</p>				
Prerequisites	Knowledge of Visual Literacy.			
SYLLABUS				
Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of painting: Principle elements, colour, form, space, perspective, illusion, image, principles of design and composition.	6	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Tradition and gradual development of art: art movements in history; Visual reality and conceptual reality; development of ideas and concepts; Artist's views, expression based on aesthetical and philosophical views and of social and structural change.	9	CO 1 CO 2 CO 3	K1, K2, K3, K4

III	Media, materials and applications: Water colour, Wash method on paper and silk, Tempera and Gouache, Oil painting Alla prima and old master process, priming canvas, glazing and scumbling, types of oils, acrylic, pastel, relief and mixed media, encaustic wax, modern media, collage. Mural techniques, Fresco-secco and Buon Fresco; Brushes, canvas, paper, wood, silk, etc.	10	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	Types of paintings: Outdoor and indoor, Patronized art, art movements based paintings; Landscape, seascape, still life, thematic, realistic and abstract art.	20	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Portraiture study: human form, stick figures, manikins, anatomy, body measurement, head, hands, legs, clothed full figures, pastures and movement; Comparison with animals, birds and other creatures. Memory drawing, cartoons, caricature and animation	30	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5

Key Text Books and Reference

1. Brian Curtis, (2009) Drawing from Observation: An Introduction to Perceptual Drawing, McGraw-Hill.
2. Betty Edwards, (2012) Drawing on the Right Side of the Brain: The Definitive, Tarcher.
3. Betty Edwards, [2002] The New Drawing on the Right Side of the Brain Workbook: Guided Practice in the Five Basic Skills of Drawing, Tarcher / Putnam.
4. Betty Edwards, [2004] Color: A Course in Mastering the Art of Mixing Colors, Tarcher.

Suggest Readings

1. Gaspare De Fiore, [1983] Draw it! Paint it! Drawing Course, Eagle Mass Publications Ltd.
2. H. Gasser, [1968] How to Draw and Paint, Dell, New York.
3. Arthur L Guptill, [1984] Freehand Drawing – Self-taught, Watson Guptill Publications, New York.

4. JognDevane, [1988] Drawing and Painting – The Portrait, Tiger Books International, London.
5. Stansmith (Consultant Editor), [1986] How to Draw and Paint – Landscapes, The Figure, New Burlington Books, London.

Web Resources

1. Drawing portraits: <https://youtu.be/y86OprxJoYc>
2. <https://youtu.be/WVpTtawrCVM>
3. Realistic lips: <https://youtu.be/FoQxIgbTCNE>
4. Nose: <https://youtu.be/1aai4qPQBae>
5. Shade face: <https://youtu.be/CJwRNV5iHNc>
6. Heads to draw: <https://youtu.be/FUJZUZRmNUE>
7. People in perspective: <https://youtu.be/yIBgJgBvga8>
8. Landscape: <https://youtu.be/6xUcu8W6wxk>
9. Caricature: <https://youtu.be/qxKe6klFiE0>
10. Cartooning: <https://youtu.be/T52UiUtozA>
11. Cartoon: <https://youtu.be/61qUZgdH-aI>
12. Pen and ink for trees: <https://youtu.be/hw0EwL3SXWQ>
13. Story boards: <https://youtu.be/RQsvhq28sOI>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	Understand the methods of sketching, drawing and painting.	K1, K2
CO 2	Learn to use various materials for drawing and painting.	K3
CO 3	Compose still life, portraiture, landscapes and other art forms based on art movements.	K4
CO 4	Analyse art and practice to develop one's own style.	K5
CO 5	Create works of art with powerful content to impress and influence the society.	K6

Course Code	UVC 2502
Course Title	Media, Culture & Society
Credits	04
Hours/Week	04
Category	MC
Semester	II
Regulation	2019

Course Overview

1. MCS is an interdisciplinary subject integrating the fields of critical studies, sociology media literacy and media deconstruction.
2. The aim of the course is to give critical perspectives and tools about how the role of the media industry and how it permeates every aspect of human society.
3. The different modules of the course will examine various tools of media literacy and deconstruction: including tools from semiotics, psychoanalysis and critical studies.
4. In this course, we will examine various media platforms and how they permeate and influence individuals and social groups, based on an individual's exposure, proximity to media and social standing.
5. Students will next be able to raise questions about media programming and its impact from socio-cultural perspectives. And finally the course aims to instil critical reasoning about media globalisation, its effects from production to consumption and how it changes culture and society.

Course Objectives

1. To create media literate students and thereby a well-informed society that is a watchdog for democracy.
2. To introduce students to various sociological schools of thought and applying their tools in decoding media texts.
3. To enable students and their social circles to discuss media artefacts critically, easily identify agendas, structures and vested interests behind each medium.
4. To enable a level of media programming that is more conscious, holistic and inclusive in nature.

5. To generate a new generation of media entrepreneurs and professionals who will create alternate media paradigms that is holistic and inclusive of all sections of society.	
Prerequisites	Basic understanding of photography, camera angles and movements; visual literacy, elements and principles of design.

SYLLABUS				
Unit	Content	Hours	Cos	Cognitive Level
I	Media saturation. The manufacture and management of information. Why, How and How Not to study media. A theoretical framework for media education. The need for critical autonomy.	9	CO1	K1, K2
II	Media as the consciousness industry. Media ideology. Dominant and subordinate ideologies. Agenda Setting. Media and realism. Media and identity, cultural approach in studying the media.	9	CO3	K6
III	Media Audiences: Reception, Audience positioning. Subjectivity. Pleasure. Audience dynamics. Impact of media on society, ecological perspectives.	9	CO4	K6
VI	Alternate Media: Indian and global initiatives; social media for social change; Future of mass media: digital technologies, changing media, Issues of globalization.	10	CO5	K6

Text Books

1. Paul Hodkinson, [2010] Media, Culture and Society: An Introduction, SAGE Publications Ltd.
2. Neil Postman, [2005] Amusing Ourselves to Death: Public Discourse in the Age of Show Business, Penguin Books.
3. Peter L. Berger (1967) The Social Construction of Reality: A Treatise in the Sociology of Knowledge, Anchor.
4. Alvarado, Gutch and Wollen, [1987] Learning Media, Macmillan Education Ltd.
5. Len Masterman, [1985] Teaching the Media, Co-media Publishing Group, London.
6. Tim O'Sullivan and Brian Duttar, [2003] Studying the media- An introduction, Arnold, London.
7. Arthur Asa Berger, Media Analysis Techniques, Sage Publications, 6th Edition, USA.

Suggested Readings

1. Graeme Burton, [1989] Talking Television, Vikas Publishing House, New Delhi.
2. Sean McBride, [1982] Many Voices, One World, UNESCO, New Delhi.
2. David Barrat, [1986] Media Sociology, Tavistock Publications, London.
3. M.S.S. Pandian, [1992] The Image Trap, Sage Publications, New Delhi.
4. Chris Newhold and Oliver Boyd, [2002], The Media Book, Arnold, London.
5. Ciaran McCullagh, [2002] Media Power, Palgrave, London.
6. Nick Couldry, [2003] Media Rituals: A Critical Approach, London.
7. David Croteau, William Hoynes [2003] Media/Society: Industries, Images and Audiences, Sage Publications.

Web Resources

1. EuropeanfederationofJournalists.org
2. <https://bit.ly/2YYpbvb>
3. <https://bit.ly/3vk75j7>
4. <https://bit.ly/3j7YBqu>
5. <https://bit.ly/3n0gubR>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To examine and analyze their relationships with media using the key concepts from various theoretical schools of thought.	K1, K2
CO 2	To measure and reflect upon the impact of media using their own individual media usage patterns and of their family and friends.	K5
CO 3	To question the roles of media and to what extent citizens influence the media, or media influences them; and identify the beneficiaries of each narrative.	K6
CO 4	To decode and evaluate media structures and artefacts using historical, social, cultural and political contexts.	K6
CO 5	To empower students to construct democratic, ethical and critical media narratives across all mediums.	K6

Course Code	UVC 2503
Course Title	VISUAL NARRATIVE METHODS
Credits	03
Hours/Week	03
Category	MC
Semester	II
Regulation	2019
Course Overview	
<ol style="list-style-type: none"> 1. Visual Narrative Methodology is a subject on techniques and methodology for visual storytelling. 2. The aim of the course is to give knowledge on different approaches to visual narratives, visual grammar, visual language, and visual perception. 	
Course Objectives	
<ol style="list-style-type: none"> 1. To understand the language and grammar of visual storytelling. 2. To create visuals which are emotionally and conceptually engaging. 3. To apply visual techniques and approaches to narrate a visual story. 	
Prerequisites	No prerequisites

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Introduction to Visual Media - Visual Language, Types of Narratives, Narrative Theory and its elements, Form in Narrative, Psychology of Visual Perception	8	CO 1 CO 2 CO 3	K1, K2, K3
II	Visual Narrative - Understanding Traditional Narrative Media, Overview of framing, Basic Perspective, Basic Staging, Characters with Perspective, Terminologies in framing	8	CO 1 CO 2 CO 3	K1, K2, K3
III	Subjective and Objective Shot, Screen Direction, Shot Progression, Film Logic, Framing Devices, Cinematic Depth, Strong Composition, Visual Clarity, Tones, Dramatic Composition, Iconic Shapes, Use of Angles,	8	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

	Character Performance, Character Development & Design			
IV	Narrative representations, Conceptual representations, Clarity of Story through Characters, Camera Moves, Basic Animatic Assembly, Compositing in After Effects, Pitch Final Story, Staging and Blocking of Visuals	8	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5, K6
V	Visual Storytelling in Social Media, Modality, Designing models of reality, Strategy to Implementation in Business Storytelling, Real time marketing in this visual world.	8	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5,K6

Text Books

1. The Power of Visual Storytelling: How to Use Visuals, Videos, and Social Media to Market Your Brand, Ekaterina Walter and Jessica Gioglio, McGraw-Hill Education, 1st edition, 2014, 240 pp
2. Prepare to Board! Creating Story and Characters for Animated Features and Shorts, Nancy Beiman, 2nd Edition, 2012, 360 pp
3. Dream Worlds: Production Design for Animation, Hans Baker, Routledge; 1st edition, 2007, 220 pp
4. Reading Images - The Grammar of Visual Design, Gunther Kress. 2006, Routledge, 2nd Edition, 312 pp

Suggested Readings

1. Make Believe in Film and Fiction: Visual vs. Verbal Storytelling, Karl Krober, Palgrave Macmillan; 1st ed. 2006 edition, 228 pp
2. Story and Discourse: Narrative Structure in Fiction and Film, Seymour Chatman, Cornell University Press; Revised ed. Edition, 1980, 288 pp

Web Resources

1. <https://bit.ly/3IN0Fpy>
2. <https://www.linkedin.com/learning/>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand the concepts in visual narrative, grammar and language used in storytelling.	K1, K2
CO 2	To apply visual grammar to convey a narrative in visual form.	K3
CO 3	To explain the visualization techniques, grammar and language used to create narrative meaning.	K4
CO 4	To critically analyse and decide appropriate techniques in context of a narrative to create engaging socially relevant stories.	K5
CO 5	Plan and generate ideas to communicate effective original visual narratives.	K6

Course Code	UVC 3501
Course Title	Photography
Credits	5
Hours/Week	5
Category	MC
Semester	III
Regulation	2019
Course Overview	
<ol style="list-style-type: none"> 1. Basic Photography is an introductory course, covering the varied skills that lie behind photographic practice. 2. It is intended for students of all ages and, beginning at square one, and assumes that you have no theoretical knowledge of photography, or any scientific background. 3. The Course explains equipment and techniques, provides information on both analogue and digital photography: materials and processes, shooting and image manipulation. 4. The importance of visual content and meaning in photographs is also discussed with reference to many significant contemporary and historical photographers. 	
Course Objectives	
<ol style="list-style-type: none"> 1. Demonstrate knowledge of the camera main controls and their functions. 2. To understand what is important in making high quality photographs. 3. To create images with total sharpness and differences between cameras of different formats. 4. To demonstrate how lighting can be used to express chosen aspects such as texture, form, depth, detail and mood. 5. To understand the equipment and general preparations needed before processing any kind of film. 6. To create and understand the essentials of digital post-production, from hardware to software and from input to output. 	
Prerequisite	Access to a camera; film based SLR (single-lens- reflex or DSLR (digital single-lens-reflex) cameras are preferred but not required.

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of Photography. History of photography. History of Camera. Definition - Concept and terminologies in camera. Working of a D/SLR camera	12	CO1,C O2,CO3 ,	K1,K2,K3,K4
II	Types of camera, Structure, Features of the camera, Lens and its Types. Understanding Of Exposure. Aperture, Shutter & ISO Correlation. Depth of Field	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
III	Study on Lighting. Indoor Lighting Techniques. Equipment used. Light Measuring Devices. Props and Elements to support lighting. Outdoor Lighting. Understanding Kelvin values. Colour and Lighting. Colour theory	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
IV	Aesthetics: Composition and styles of photography. Various Framing Techniques	18	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5,K6
V	Film Developing and Printing Process. Digital Photography: Types & Functions of Sensor, Menus and Options in DSLR and Digital Photography Colour management & Post Production.	16	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5, K6

Text Books				
<ol style="list-style-type: none"> 1. London, B., Stone, J., Upton, J. (2011). Photography. United Kingdom: Prentice Hall. 2. Barrett, T. (2012). Criticizing Photographs. United Kingdom: McGraw-Hill Education. 3. Hirsch, R. (2017). Seizing the Light: A Social & Aesthetic History of Photography. United States: Taylor & Francis. 4. Northrup, T. (2014). Tony Northrup's DSLR Book: How to Create Stunning Digital Photography. United States: Mason Press. 				
Suggested Readings				
<ol style="list-style-type: none"> 1. Streek, T., Turvey, R., Haines, G. H. (1991). Learn Photography. United Kingdom: Treasure. 2. Smith, R. S., Langford, M., Fox, A. (2015). Langford's Basic Photography: The Guide for Serious Photographers. United Kingdom: Focal Press. 3. Hedgecoe, J. (2005). The Book of Photography. United Kingdom: DK Pub. 				
Web Resources				
<ol style="list-style-type: none"> 1. https://bit.ly/3aKOovO 2. https://bit.ly/3INRFRh 3. https://bit.ly/3DRuwUi 4. https://bit.ly/3vIGKS3 5. https://bit.ly/3FTyFIS 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand, interpret and enjoy photography from past to present within a local as well as global context	K1, K2
CO 2	To identify ideas and issues, and develop and use a basic vocabulary when participating in critical dialogue about photography with others	K3
CO 3	To create photographic work that is personally significant & fulfilling, understanding how any photographs are contextualized in contemporary and historical photographic issues, genres and concerns.	K4
CO 4	To create and interpret any photographic image through the lens of both the artist and the viewer's own personal, social and cultural filters.	K5
CO 5	To Navigate challenges & opportunities of working in a community-based photographic environment.	K6

Course Code	UVC 3502
Course Title	Elements Of Film
Credits	3
Hours/Week	3
Category	MC
Semester	III
Regulation	2019
<p>Course Overview</p> <ol style="list-style-type: none"> 1. Elements of Film is a basis for understanding the craft of Film Making Process 2. The aim of the course is to give basic knowledge about the structure and function of Film as an art, science and as an Industry. 3. The different modules of the course will examine different studies such as Aesthetics of Film, Production Process, Technical Studies and its functions and application in the Industry 4. In this course, we will also examine the grammars of different departments such as Cinematography, Editing & Sound 5. The course also focuses on Documentary Films, Different Types, Making process and Narrative and Technical Aspects of producing documentary 	
<p>Course Objectives</p> <ol style="list-style-type: none"> 1. To understand the film as a medium and its working process. 2. To understand how the craft is constructed to effectively achieve the desired final Film. 3. To understand the different concepts and to appreciate the different film movements that existed in different periods of history. 4. To apply the knowledge of Film Making Process and to Critically Analyse the film by using various perspectives 	
Prerequisites	Exposure to different kinds of Films

SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Film as an experience, entertainment, commodity, communication medium: a brief overview of film industry, with special reference to Tamil Nadu and India; Matters of philosophy, aesthetics, and their application to films. Films in relation to ethics, morality and aesthetics.	10	CO 1 CO4	K1,K2,K5
II	Film production process - a detailed overview. Understanding the functioning of industry. Brief comparison of industry functioning in various parts of the country. Preproduction, production and post-production process & various departments involved in it.	14	CO 2 CO 3	K3,K4
III	Technical Studies: Camera & its functioning - The Shot: characteristics, types,; scene and sequence. Camera angles and movements, performance, settings, props, costume, lighting, Editing, Different types of editing. Importance of editing grammar. Sound Mixing & Sound Design, SFX	14	CO 2 CO 3 CO 4	K3,K4,K5
IV	Film concepts and film movements - Great auteur from Hollywood, Europe, Russia, Asia and India. Mise-en-scene, montage, cinematic codes, conventions, film form and narrative structure – Genre forms – documentary and animation forms	14	CO 1 CO 4 CO 5	K1,K2,K5,K6

V	Documentary: Comparison between films & Documentary. Importance of documentary making in contemporary society. Different Narrative Techniques of documentary. Technical aspects of producing a Documentary.	14	CO 1 CO 2 CO 3 CO 5	K1,K2,K3,K4,K6
Text Books				
<ol style="list-style-type: none"> 1. Film Art – An Introduction, Bordwell K & Thomson K, McGraw-Hill,2010. 2. Film as Social Practice, Turner G, Routledge, London, 2006. 3. The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher and Edward Pincus, Plume, 2013. 				
Suggested Readings				
<ol style="list-style-type: none"> 1. Film Theory and Criticism, Mast S and Cohen M ed Oxford, OUP,New Delhi 1985. 2. Movies and Methods, Vols. I and II Nichols, B ed University of California Press 1985. 3. Indian Film Barnow and Krishnaswamy S New York, OUP, New Delhi. 1990. 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	Cos Descriptions	Cognitive Level
CO 1	To understand the film as various forms from experience, commodity, medium with special reference to regional film forms.	K1, K2
CO 2	To acquire knowledge on Different fields within films and to focus & Specialise on the area of interest.	K3
CO 3	To Apply the technical knowledge in various Production Process and be able to effectively create a film.	K4
CO 4	To Critically Analyse and Evaluate films through the prism of different viewpoints by understanding different film concepts and film movements.	K5
CO 5	To Create Documentary Films by attributing as an important Non Fiction category of Film making and apply its Narrative & Technical aspects to produce a Documentary Film.	K6

Course Code	UVC 3503
Course Title	Graphic Design
Credits	04
Hours/Week	04
Category	MC
Semester	III
Regulation	2019
Course Overview	
<ol style="list-style-type: none"> 1. Graphic design course aims at clarifying what design is, the meaning of design elements and the principles applied in the creation of powerful designs. 2. The course imparts knowledge on Typography and Printing processes which help to make the right choice of font for the right design output. 3. Students will think creatively, practice various designs with visual elements, learn to be spontaneous and gain confidence to design for the media. 	
Course Objective	
<ol style="list-style-type: none"> 1. To help understand and learn graphic design principles. 2. To create awareness of typefaces and make the best use of them. 3. To be knowledgeable of the print medium and make the best use of the print medium. 4. To conceptualize ideas in graphic form and creatively produce designs. 	
Prerequisites	Basic knowledge of Visual Communication

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Design-definition, language of design – process of designing-Elements of design ; applications of geometrical forms- two dimensional and three dimensional, volume and mass, texture, pattern, black and white, colour, space, movement, colour and space, form and space, visual structure.	12	CO 1 CO 2 CO 3	K1, K2, K3, K4

II	Principles of design – balance, contrast, harmony, rhythm, proportion, emphasis, scale and unity. Visual center of design; space; formal and informal balance; scale-size, shape contrast; rhythm & movement; layout principles: rule of thirds, grids; proportion-the golden mean and the unity of layout elements; basic design applications.	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5, K6
III	Typography – Classification of groups and subgroups, families, fonts: serifs, sans serifs, hand formed and specialized; craft of typography- point system, selection and use of fonts -type specification, copy fitting and spacing; calligraphy.	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, K6
IV	Graphic reproduction - elements of printing- basic production steps - fundamentals of letterpress, lithography, offset, gravure, flexography, screen-printing - colour separation, reproduction and registration - computerized prints - dot-matrix, jet, electrostatic and laser; papers and inks for printing.	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6
V	Message presentation from concept to visual; process of design; problem identifying; preliminaries refinement, analysis decision making and implementation; design as purposeful, informational visual language and creativity; thumbnails-roughs-comprehensives-print designs	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

Key Text Books and Reference

1. Timothy Samara, [2007] Design Elements: A Graphic Style Manual Rockport Publishers.
2. Bryony Gomez-Palacio, [2011] Graphic Design, Reference: A Visual Guide to the Language, Applications, and History of Graphic Design, Rockport Publisher.
3. Wendell. C. Crow, [1986] Communication Graphics, Prentice-hall, Englewood Cliffs, N.J.
4. Peter Bridgewater, [1987] An Introduction to Graphic Design, Chartwell Books, N.J.
5. Russell N. Baird, [1987] The Graphic Communication, Holt, Rinehart and Winston, Canada.
6. Jerry Palmer & MacDodson, [1995] Design and Aesthetics, Routledge, London.
7. David Bann, [1985] The Print Production Hand Book, Macdonald & Co (Publisher) Ltd, London.

Web Resources

1. What is graphic design? <https://youtu.be/YqQx75OPRa0>
2. Colour: https://youtu.be/_2LLXnUdUIc
3. Typography: <https://youtu.be/sByzHoiYFX0>
4. layout and composition in graphic design: <https://youtu.be/a5KYIHNKQB8>
5. logo design ideas: <https://youtu.be/Z5-ewrDyFH8>

Course Outcomes (COs) and Cognitive Level Mapping

COs	Cos Description	Cognitive Level
CO 1	Knowledge of the fundamentals and approaches of Graphic Design.	K1, K2
CO 2	Apply the principles of design in all visual creations.	K3
CO 3	Demonstrate skilful use of typeface and printing methods.	K4
CO 4	Analyse problems of designing and find solution.	K5
CO 5	Innovate and design competently from concept to implementation of the design for the Media.	K6

Course Code	UVC 4501
Course Title	Communication Theories
Credits	3
Hours/Week	3
Category	MC
Semester	IV
Regulation	2019

Course Overview

1. Communication theories are very essential to understand the communication process.
2. Help to understand and analyse the functions of media
3. Deals with the role of media on society
4. Politics and communication are dealt
5. Psychology and communication on media

Course Objectives

1. To expose students to classical and contemporary theories of communication
2. To prepare students to examine the validity of theories in this dissertation projects

Prerequisites	Human Communication New Media Studies
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SYLLABUS

Unit	Content	Hrs	Cos	Cognitive Level
I	Communication and Psychology: Balance theory, Congruity theory and Dissonancetheory, Educational communication and basic theories of learning, Bandura's Social learning theory, Diffusion of innovation - KAP, AIETA, AIDA; persuasion and attitudinal and behavioral changes.	15	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Communication and politics: Political communication and its effects in democracies;public opinion, propaganda	15	CO 1 CO 2 CO 3	K1, K2, K3, K4

	and war, priming, framing, stereotyping, structuring reality, manufacturing consent, violence against media persons.			
III	Communication and culture: Cultural effects of mass media, entertainment effects of mass media, cultivation theory, media and violence, gender and media, children and media, expatriates and their media.	15	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	Communication and language: Linguistic approach to communication, media genres and texts, news narratives, semiotics, problems and prospects of visual language.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Globalization and mass communication: Issues in global media governance, transnational media ownership and media corporates, media imperialism, impact of technology on international communication, new media, and future of mass communication.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4
Text Books				
<ol style="list-style-type: none"> 1. Stephen W. Littlejohn & Karen A Foss, [2009] Encyclopaedia of Communication Theory, Sage Publications, California. 2. Thussu, Daya [2010] International Communication: A Reader, Routledge, New York. 3. McQuail, Dennis, [2000] McQuail's Mass Communication Theory, Sage Publications, London. 4. Williams, Kevin, Understanding Media Theory, OUP, London. 				
Suggested Readings				
<ol style="list-style-type: none"> 1. Wilbur Schramm, [1971] The Process and Effects of Mass Communication, University of Illinois, U.S. 2. -24 3. Wilbur Schramm, [1973] Men, Messages and Media, Harper & Row Publishers, New York. 3. Joseph Klapper [1960], The Effects of Mass Communication, Free Press, U.S. 4. Stanley J. Baran & Dennis K. Davis, [2010] Mass Communication Theory: Foundations, Ferment and Future, Wadsworth Publishing, U.S 				
Web Resources				
<ol style="list-style-type: none"> 1. https://www.communicationtheory.org 				

2. <https://www.communicationstudies.com>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand communication and politics	K1, K2
CO 2	To integrate and assess communication and culture	K3
CO 3	To analyse communication process and the use of language	K4
CO 4	To explain the role of culture on communication	K5
CO 5	To construct and simulate the role of various media and communication in groups	K6

Course Code	UVC 4502
Course Title	ADVERTISING
Credits	3
Hours/Week	3
Category	MC
Semester	IV
Regulation	2019

Course Overview

- The Advertising program prepares students with the knowledge, skills, and experience for an exciting career in the advertising industry.
- Students can work at an agency, research, or production firm, or within a media company; the course will help to choose the path that best suits individual skill set.
- Students will gain experience as an account manager to production artist
- Students manage real accounts and deliver both strategic and creative recommendations to achieve client goals.

Course Objectives:

- To introduce to the world of advertising and the process undertaken by ad agencies
- To help Students learn about the pitch process, how to identify objectives for an ad campaign, and the methods that can be used for deploying an advertising message. Use of 4 Ps to blend to create the desired impact.
- To know the main methods for managing media and how to use SWOT analysis to solve problems.
- To understand about marketing a product or service, and the benefits of electronic and print ads.
- To help the students learn to participate in a group setting as they must work in teams in their business careers

Prerequisites

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Introduction to Advertising: Definition of Advertising, History of Indian Advertising. Role of Advertising in the Product Life Cycle (PLC), Agency-Client Relationship; Creative Pitch -	8	CO1 & CO2	K1& K2

	Agency compensation-Agency accreditation. Types of Advertising: Commercial, Non-commercial, Primary demand and Selective Demand, Classified and Display advertising, Comparative advertising, Co-operative advertising, Political Advertising.			
II	Marketing Concepts and Evolution (Exchange, Production, Product, Selling and Marketing), Fundamental Nature of rural market, Understanding the Rural Mind and buying process. Social Marketing: Definition of social marketing, need, objectives and publics 6 P's of a social marketing program	8	CO1, CO2 & CO3	K1, K2&K3
III	Role of creativity in advertising- Determining the message theme / major selling idea -Introduction to Unique Selling Proposition (USP) - 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.	8	CO1, CO2, CO3	K1, K2 &K3
IV	The Creative Brief- Setting communication and/or Sales Objectives for the ad/ad campaign. Methods of setting ad budget- media planning and buying- media objectives-Factors to be considered in media planning and media vehicle. Developing media strategy with media mix and media scheduling strategies	8	CO1, CO4 &CO5	K1, K2 ,K4, and K5

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	7	CO1	K1 and K2
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Text Books:

1. George E. Belch & Michael A. Belch, Advertising and Promotion: An Integrated Marketing Communications Perspective, 10th Edition, McGraw-Hill Irwin. Textbook or digital versions are available
2. Arens, W., Weigold, M., & Arens, C. (2014). Contemporary advertising: And integrated marketing communications (14th ed.). Columbus, OH: McGraw-Hill Higher Education.
3. Brierley, S. (2005). The advertising handbook. Routledge.
4. Cialdini, R. B., & Cialdini, R. B. (2007). Influence: The psychology of persuasion (Vol. 55, p. 339). New York: Collins.
5. Vonk, N., & Kestin, J. (2005). Pick me: breaking into advertising and staying there. John Wiley & Sons.
6. Griffin, W. G., & Morrison, D. (2010). The creative process illustrated: How advertising's big ideas are born. Simon and Schuster.
7. Iezzi, T. (2010). The Idea writers: copywriting in a new media and marketing era. Macmillan.

Suggested Readings

1. Reynolds, G. (2011). Presentation Zen: Simple ideas on presentation design and delivery. New Riders.
2. Neumeier, M. (2006). ZAG: the# 1 strategy of high-performance brands. Pearson Education.
3. Hansson, D. H., & Fried, J. (2010). ReWork: Change the Way You Work Forever. Random House.
4. Gustafson, R. (1998). Hey Whipple Squeeze This: A Guide to Creating Great Ads. Journalism & Mass Communication Educator, 53(3), 93.
5. CLAUDE. HOPKINS. (1966). My Life in Advertising and Scientific Advertising. MCGRAW-HILL EDUCATION.
6. Ries, A., & Trout, J. (2001). Positioning: The battle for your mind. McGraw Hill.

7. Collins, J. C., & Porras, J. I. (2005). *Built to last: Successful habits of visionary companies*. Random House.
8. Ogilvy, D. (2013). *Ogilvy on advertising*. Vintage.
9. Gladwell, M. (2006). *The tipping point: How little things can make a big difference*. Little, Brown.
10. Neumeier, M. (2005). *The Brand Gap: Revised Edition*. Peachpit Press.
11. Godin, S. (2010). *Linchpin: Are you indispensable? How to drive your career and create a remarkable future*. Hachette UK.
12. Solis, B. (2010). *Engage: The complete guide for brands and businesses to build, cultivate, and measure success in the new web*. John Wiley & Sons.
13. Heath, C., & Heath, D. (2007). *Made to stick: Why some ideas survive and others die*. Random House.
14. Steel, J. (2006). *Perfect pitch: the art of selling ideas and winning new business*. John Wiley & Sons.
15. Solomon, R. (2016). *The Art of Client Service: The Classic Guide, Updated for Today's Marketers and Advertisers*. John Wiley & Sons.
16. Brennan, B. (2009). *Why she buys: The new strategy for reaching the world's most powerful consumers*. Currency.
17. Schwartz, B. (2004, January). *The paradox of choice: Why more is less*. New York: Ecco.
18. Hogshead, S. (2010). *Fascinate*. HarperCollins.
19. Lindstrom, M. (2010). *Buy ology: Truth and lies about why we buy*. Currency.
20. Goldstein, N. J., Martin, S. J., & Cialdini, R. (2008). *Yes!: 50 scientifically proven ways to be persuasive*. Simon and Schuster.
21. Barry, P. (2016). *The advertising concept book: Think now, design later (Third)*. Thames & Hudson.
22. Doctoroff, T. (2014). *Twitter is not a strategy: Rediscovering the art of brand marketing*. St. Martin's Press.

Web Resources

1. www.afaqs.com
2. www.exchange4media.com
3. www.pitchonnet.com
4. www.newmediastudies.com
5. www.medianewsline.com
6. www.indiantelevision.com
7. www.televisionpoint.com
8. www.ourmedia.org
9. www.brandchannel.com

10. www.campaignindia.in
11. www.brandrepublic.com
12. www.adsoftheworld.com
13. www.mediasoon.com
14. www.ofcomwatch.co.uk
15. www.asci.co.in

Magazines/Journals:

Advertising Age

Brand Reporter

Brand Equity (Economic Times)

Campaign

International Journal of Advertising Pitch

Course Outcomes (COs) and Cognitive Level Mapping

Cos	CO Description	Cognitive Level
CO 1	To identify and differentiate various platforms in Advertising.	K1, K2
CO 2	To classify and recognise audience and market segmentation.	K1, K2
CO 3	To demonstrate to work in advertising agencies and to actively take part in the key role of each department.	K3
CO 4	To Illustrate and Plan advertising message to multi-cultural audience	K4 & K5
CO 5	To develop and recommend on planning and production of brand and social campaigns	K5 & K6

Course Code	UVC 4601			
Course Title	Professional Photography			
Credits	3			
Hours/Week	6			
Category	ME			
Semester	IV			
Regulation	2019			
Course Overview				
<ol style="list-style-type: none"> 1. Professional Photography is the Specialisation Module. 2. The aim of the course is to give a specific understanding on the different genres in Photography. 3. The different modules of the course will examine different studies such as Preparation Phase, Technical Departments and Specific Craft involved in different genres. 4. In this course, we will also examine the grammars of different departments such as lighting and composition techniques. 5. The course also focuses on other elements such as principles of Staging & Blocking. 				
Course Objectives				
<ol style="list-style-type: none"> 1. To introduce advanced knowledge in photography. 2. Introduction to Photography Genre, and its functioning and other technical information. 3. To enable students to understand the concept and techniques behind photography as a career. 				
Prerequisites	Basic DSLR Camera for this course period			
SYLLABUS				
Unit	Content	Hours	Cos	Cognitive Level
I	Photography - Equipment & Techniques, Camera lenses, ISO, Aperture, Shutter speed, working of camera, Lighting Techniques & Composition	12	CO1 CO 2	K1 K2 K3
II	Introduction to Fashion, Advertising, Food, Product & Special effects photography–Basics on Advertising & fashion. Setting up, Theme, Background, Model styling, costumes, Accessories, Set	15	CO1 CO 2	K1 K2 K3

	Design & Art Work, Lighting for various elements and Retouching.			
III	Other Branches of professional photography–Industrial Photography, Fashion Photography, Wildlife Photography, Photography in Travel & Tourism, Journalistic Photography, Wedding Photography, Sports Photography, Still photography in Cinema & Other Branches.	15	CO1 CO2 CO3	K1 K2 K3 K4
IV	Fundamentals of Photography, Growth of Photography, Study of Key Personalities and Inventions, Photography and its impact on culture and society. Effect of Photography in other fields. Effects of new advancement in professional photography. Industrial visit to different fields in photography and Interaction.	18	CO2 CO3 CO4	K3 K4 K5
V	Business of Photography - Selling Photos on galleries. Online marketing–Stock images. Creating Brand value – Selling at the right market & Pricing of Photography – Social Media as a business Platform	18	CO5	K6
Text Books				
<ol style="list-style-type: none"> 1. Professional Advertising Photography Dave Saunders Mere Hurst Press 1988 Ed 2 2. Advertising Photography Alain Solomon American Photographic Publishing and Imprint of Watson Guptill Publication, NY 1987 Ed 2 				
Suggested Readings				
<ol style="list-style-type: none"> 1. The Thames-Hudson Manuel of Professional Photography John Constantine and Julia 2. Valice Thames-Hudson, London. 1983 Vol 4 3. Industrial Photography Jack Newbart Am Photo, Watson Guptill 4. Publications, New York. 1989 Vol 1 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To comprehend the specialisation in photography & understand the specific departments	K1, K2
CO 2	To apply and compare the various genres of photography and understand the uniqueness of each department	K3
CO 3	To critically analyse different lighting composition setups on the need based and effectively be able to develop an aesthetic lighting system	K4
CO 4	To be able to evaluate and process the outcome through various levels of editing attributes in post-production process	K5
CO 5	To be able to market and build a proper clientele	K6

Course Code	UVC 4602
Course Title	Script Writing
Credits	6
Hours/Week	6
Category	ME
Semester	IV
Regulation	2019

Course Overview

1. Script writing is the foundation craft of Film Making Process
2. The aim of the course is to give detailed view of the writing process particularly for films
3. The different modules of the course will examine different studies such as Visual Language, Film Structure, Characters Field of Play and others
4. In this course, we will also examine the grammars of different departments such as Cinematography, Editing & Sound and its visualisation for the screenplay
5. The course also focuses on other formats of scripts, Story boards and other preproduction paper works

Course Objectives

1. To understand the uniqueness of screenplay as a Visual Writing process
2. To understand the Film medium to effectively write content for it
3. To understand the different concepts and to appreciate the different film styles that existed in different periods of history.
4. To extent the focus on other pro production materials such as storyboard pitching the story, Scheduling, Casting and others.

Prerequisites	Basic Reading and Writing Skills
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Syllabus

Unit	Content	Hours	Cos	Cognitive Level
I	Scriptwriting as a creative enterprise – Ideation Process, Brainstorming Creative thinking – Creativity process – stages in the craft of script writing – basic story idea, narrative synopsis outline.	12	CO1 CO 2	K1 K2 K3
II	Narrative structure: beginning-middle-end, Syd Field’s Paradigm, conflict, development, climax and denouement –	15	CO1 CO 2	K1 K2 K3

	story, storyline, plot, and treatment – principles of suspense and surprise. Three point and Two point structures.			
III	Characterization–character biography– tags–stereotyping–two-dimensional versus three- dimensional characters – guiding principles for evolving effective and credible characters.	15	CO1 CO2 CO3	K3 K4
IV	Understanding form of cinema. Film Movements. Selective narrative techniques–point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter. Scene breakdown, Drafting Process and full-fledged script.	18	CO2 CO3 CO4	K3 K4 K5
V	Different Film Genres. Film and TV script formats, storyboards, Copyrights, software for scripting. Pitching the story, Scheduling, Casting, and preparations for the shoot.	18	CO5	K6

Text Books

1. Screenplay: The Foundations of Screenwriting Revised edition, Syd Field, Delta, 2005
2. The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age. Steven Ascher and Edward Pincus, Plume, 2013
3. Alternative Scriptwriting: Rewriting the Hollywood Formula Focal Press Ken Dancyger Focal Press 2006.
4. Story: Substance, Structure, Style, and the Principles of Screenwriting, Robert Mckee, Harper Collins, U.S. 2010

Suggested Readings

1. Save the Cat, Blake Snyder, Michael Wiese Productions. U.S. 2005
2. Thirai Kathi Ezhuthuvathu Eppadi, Sujatha, Uyirmmmai Pathippagam, 2016
3. Workbook on Screenplay Writing in Tamil, Sujatha, Uyirmmmai Pathippagam, 2016

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand and deconstruct the narrative structure and effectively comprehend the Ideation process	K1, K2
CO 2	To apply various techniques of Narrative to tell a visual story effectively	K3
CO 3	To critically analyse different characters, situations, field of plays and justify its usage in the narrative.	K4
CO 4	To able to develop different plotlines that determines the plot points in the narrative.	K5
CO 5	To be able to construct narrative form by using various models and to create a full-fledged Script for the Film	K6

Course Code	UVC 5501			
Course Title	TELEVISION PRODUCTION			
Credits	6			
Hours/Week	6			
Category	MC			
Semester	V			
Regulation	2019			
Course Overview :				
1. The course train students in the production of both fiction and non-fiction content.				
Course Objectives :				
1. To understand the nuances of Television medium.				
2. To develop overall creative skills in the production of Television Programmes				
3. To create and distribute video content in Digital Platforms				
Prerequisites	Video Camera/DSLR/Handycam Desktop/Laptop with Editing Software, Internet Connection			
SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Understanding TV medium; Video formats - VHS, U-Matic, Beta; Digital formats, Camcorders, HD, 4K, Smart TV -Understanding Digital Platforms- Video Streaming OTTs [Over the Top] – Binge Watching-Future of Television-Video Production approaches.	10	CO1	K1 & K2
II	Preproduction: scheduling, budgeting, breakdown of scripts, Storytelling- Budgeting- Contracts, Teamwork and work ethics. Grammar of Production –Production- Post Production-Streaming-Live Telecast - Outdoor Broadcasting[OB]- Departmentalization in TV channels-	15	CO 2	K3

	Production House-OTT Content Distributors			
III	Introduction to basic camera operations-Shots-Angles-Camera Movements- Lighting and Sound - natural and artificial lighting, dramatic effect and special effect lighting; three point, four point lighting, LED Lights-high key and low-key lighting. Basics of Sound recording, microphones, sound manipulation.	20	CO 4	K5
IV	Single Camera and Multi-Camera Production. Basics of Editing- Introduction to Video Editing Software-Production: Posting voice and music. Adding special effects. Editing - Grammar of editing, Transitions, Editing the visual, editing the sound track.	20	CO 3 CO 4 CO 5	K4 K5 K6
V	Different genres in Television and Video Streaming OTT- Streaming-YouTube Revenue Model -Snack Video Production-OTT Content Creation-Pilot Projects- Technical and Legal issues in Production	15	CO 3 CO 5	K4 K6

Text Books :

1. Television Production Handbook, Zettle Herbert Wordsworth (2014) Vol Ed 12

Suggested Readings :

1. Studio Television Production and Directing: Concepts, Equipment, and Procedures, Andrew Hicks Utterback, CRC Press, 2015, 2

Web Resources :

1. <https://www.mediacollege.com>
2. www.videomaker.com

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO1	To understand concepts for different types of genres in TVP	K1 & K2
CO2	To recognize and differentiate the stages of production in television and video streaming OTT Platforms.	K3
CO3	To perceive and practice the managerial technical and legal issues in programme production.	K4
CO4	To develop the ability to create, produce and market the video content in online Platforms.	K5
CO5	To exhibit creative skills in the production of Television /Digital Video Production Programmes for YouTube, Video Streaming Apps	K6

Course Code	UVC 5502
Course Title	Art and Aesthetics
Credits	06
Hours/Week	06
Category	MC
Semester	V
Regulation	2019

Course Overview

1. Art and Aesthetics is an interdisciplinary subject integrating philosophy and art history.
2. The aim of the course is to provide a fundamental understanding about aesthetics and major periods in art history.
3. The different modules of the course will examine the philosophical approaches to eastern and western aesthetics and analysis of the works of art and architecture within contextual and cultural frameworks
4. Stylistic development in the works of art and architecture and the role of artists within political, social and cultural contexts will also be explored.

Course Objectives

1. To understand the fundamental concepts of aesthetics and its complexity.
2. To understand the eastern and western philosophical approaches to aesthetics. .
3. Analyse works of art in relevance to factors involved in social and cultural context.
4. To apply aesthetic approaches and interpret works of art and architecture.
5. To understand the evolution of art over time.

Prerequisites None

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Introduction to Aesthetics: Philosophy of art or philosophy of beauty; Objectivism vs. subjectivism; Aesthetic Experience, aesthetic attitude, aesthetic judgment, aesthetic object, aesthetic emotion, aesthetic pleasure, aesthetic qualities, aesthetic value, aesthetic concepts; Expression versus expressiveness, Evolutionary aesthetics.	15	CO 1 CO 2	K1, K2, K3,

II	Eastern Aesthetics: Tamil aesthetics: Agam, Puram, Thina; Basics of Abhinaya, Bhava, Rasa, Dhvani, Riti and Alankara (Natya Shastra), Six limbs of Indian paintings (shadanga); Indian Iconography (Chitrasutra) and architecture (Silpasastra). Indian paintings: Mural (Ajantha, Ellora, Bagh, Vijayanagar, Siitanavasal) and Miniatures (Pala, Mughal, Rajasthani, Pahari, Deccan), Raja Ravi Varma, Bengal School, A.K. Coomaraswamy and Stella kramkrisch contributions to Indian art; Chinese aesthetics - six Chinese canons; Japanese aesthetics.	15	CO 1 CO 2 CO 3	K1, K2, K3,
III	Western Aesthetics: Greek - Plato (Mimesis, the Arts and Unity of Values); Aristotle (Catharsis); Clive bell (Formalism); Panofsky (Iconology); Croce (intuition); Baumgarten (Aesthetica); Tolstoy (everyday expressivism); Immanuel Kant (The Four Moments); George Dickie (The Myth of the Aesthetic Attitude); John Dewey (Aesthetic Qualities); Edward Bullough (Psychical Distance);	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6
IV	Aesthetics in Arts: The unity of form and content – Literary arts; Nietzsche (the Birth of Tragedy) - Performing Arts; Architecture as An Art; Representation and artistic value – Visual Art; pleasure, emotion and Music – Music Art; Experimental art and the avant-garde, Art for Art’s sake; ‘Intentional fallacy’ (Monroe C. Beardsley); Aesthetics of Nature; film as an art – Cinema.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5, K6

V	Art Movements: Pre-historic art, Greek, Romanesque, Early Christian art, Byzantine, Gothic, Renaissance, Mannerist, Baroque, Romanticism, Realism, Impressionism, Post-impressionism, Pointillism, Symbolism, Fauvism, Cubism, Rocco, Expressionism, Futurism, Dadaism, Surrealism, Abstract expressionism, Op, Pop, Minimal, German Expressionism, Installation, Street art, , De Stijl	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5
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Text Books

1. Gardner Helen, (2012) Art through the Ages: A Global History, Volume I and II, Wadsworth Publishing.
2. Robert Stecker, (2010) Aesthetics and the Philosophy of Art: An Introduction (Elements of Philosophy) Rowman & Littlefield Publishers.
3. Yuri Borev, (1985) Aesthetics, Progress Publications, Moscow.
4. Rama Coomaraswamy (Editor), (2003) The Essential Ananda K. Coomaraswamy, World Wisdom Publisher.

Suggested Readings

1. Arnold Hanser, (1982), Social History of Art, Routledge and Kegan Paul, London.
2. Ernst Fischer, (1963), The Necessity of Art, penguin Books, U.K.
3. Nihranjan Ray (1974), An Approach to Indian Art, Publishing Bureau Punjab University.
4. Compilation, (1990), Aestheticians, publications Division, Government of India.

Web Resources

1. <https://bit.ly/3n3IA66>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To demonstrate an understanding of the fundamental aesthetic concepts and history of art.	K1, K2
CO 2	To apply aesthetic ideas to understand and appreciate contemporary and classical art.	K3
CO 3	To analyse, distinguish and synthesize the main arguments of eastern and western aesthetic approaches to art.	K4
CO 4	To engage with art, artists, and foundational thinkers critically, develop original arguments and alternative positions.	K5
CO 5	Adapt and articulate sustaining arguments for alternative solutions for contextual issues and problems in art and aesthetics; express their understanding in a clear, precise and accessible terms as well as incorporate in their art.	K6

Course Code	UVC 5503
Course Title	Visual Analysis
Credits	6
Hours/Week	6
Category	MC
Semester	V
Regulation	2019

Course Overview

1. This course will introduce students to some of the fundamental theories, histories, methods and practices of visual methods. By considering different models and case studies related to using visual methods at different stages of the research process (data collection, interpretation, analysis, representation, performance), students will be able to explicitly reflect on the theories and practices of visual methods that will inform their own research practices.

Course Objectives

1. To help understand and interpret media texts effectively.
2. To critically look at visuals and learn to apply visual analysis tools.
3. Demonstrate the ability to think critically about a variety of visual art.
4. Demonstrate skills in visual analysis
5. Verify creativity and productivity in the visual media.
6. Demonstrate an understanding of contemporary theories related to the perception and interpretation of visual images

Prerequisites

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Visual Text and meanings. The six perceptions of visual Image. Personal, Historical, Technical, Ethical, Cultural, Critical Perspectives. Critical Discourse Analysis.	14	CO1,CO3,CO4	K1, K2,K4,K5
II	Basic concepts of Marxist social Analysis. Class nature of media. Marxist approach to	16	CO1, CO2, CO3, CO4	K1, K2,K3,K4, K5

	media texts. Hegemony. Althusser Ideology. Base and superstructure.			
III	Semiotic approach. Media as text. Signs. Codes. Denotation and connotation. Syntagmatic and paradigmatic analysis. Social semiotics, Visual Semiotics.	16	CO1, CO2, CO3, CO4	K1, K2,K3,K4, K5
IV	Psychoanalytic approach to media. Freud and Lacan. Basic concepts. Gaze. Repression. Desire. Construction of subject.	16	CO1, CO2, CO3, CO4	K1, K2,K3,K4, K5
V	Gender perspectives. Feminist Approach. Postmodern approach. Post-Colonial approach, Gender Perspectives in Movies.	16	CO1, CO2, CO3, CO4	K1, K2,K3,K4, K5

Text Books

1. Media Analysis Techniques. Berger Arthur Asa Sage Publication, 2012, London.
2. Visual Methodologies, Gillian Rose, Routledge, 2011

Suggested Readings

1. Visual Communication: Images with Messages, Paul Martin Lester, Thomson, U.K. 2002.

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To identify and describe media texts with different perspectives	K1, K2
CO 2	To perceive and apply any media text with contemporary critical theories	K3
CO 3	To distinguish and investigate the media text and its audience.	K4
CO 4	To construct and produce media text with gender sensitivity	K5
CO 5	To Critique and Demonstrate the media messages using contemporary theories	K6

Course Code	UVC 5504
Course Title	Development Communication
Credits	06
Hours/Week	06
Category	MC
Semester	V
Regulation	2019

Course Overview

1. To make the students be in tune with the growing importance of Communication in the development process at the regional, national and global levels and acquire skills to effectively employ communication technology for social change.

Course Objectives

1. To understand the nature and potential of communication for holistic social development. To acquire skills in development communication, and to use it for social change

Prerequisites

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Development Communication-a brief outline. Shifting Horizons. Mainstream Development Discourse. Information Capitalism. Participatory Communication. Holistic social development; Empowerment of the people.	14	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Evolution of the Theory and practice of Development Communication- International and Indian models. Millennium Development Goals	12	CO 1 CO 2 CO 3	K1, K2, K3, K4

III	Media and Mediation. Participatory Engagement. Critical perspectives on Communication and Development: Dominant paradigm of development, modernization approach. Information and communication technologies for rural development.	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	Communication for Social change- role of a communicator in the process of social change. Inclusive Society. Community- centric intervention. Folk forms and Third theatre. Alternative media for social change. Using social networks for change, Strategy for social campaigns.	13	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	Development organizations- national and International; Resources for development- funding agencies; Development as career.	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4

Text Books:

1. Dipankar Sinha (2013), Development Communication, Orient Blackswan Pvt. Ltd., New Delhi.
2. Emile G. Mc Anny(2012), Saving the World: A Brief History of Communication for Development and Social Change, University of Illinois Press.
3. Jan Servaes., (2008), Communication for Development and Social Change, Sage Publications Pvt. Ltd.

4. Alfonso Gumucio-Dagron (Ed) & Thomas Tufte (Ed)(2006), Communication for Social Change

Anthology: Historical and Contemporary Readings, Communication for Social Change, Consortium, Inc, New Jersey, U.S.

5. Karin Gwinn Wilkins (2000), Redeveloping Communication for Social Change, Rowman & Littlefield

Publishers.

6. Wendy Quarry (2009), Communication for another Development: Listening Before Telling

(Development Matters), Zed Books.

7. Mohan J. Dutta (2011), Communicating Social Change: Development: Structure, Culture, and Agency,

Communication Series, Routledge.

Suggested Readings

1. Srinivas R.Melkote, (2000), Communication for Development in the Third World, Sage Publications.

2. Maglaland Demetrio, (1976), From the Village to the Medium - An Experience in Development

Communication, Communication for Asia, Philippines.

3. Desmond A. D'Abreo, (1990), Voice of the People - Communication for Social Change, Culture and

Communication, Madras.

4. Sadanand Menon & Shirly, (2000), Perspectives in Development Communication.

5. Augusto Boal, (2000), Theatre of the Oppressed, Pluto Press.

6. Durga Das Mukhopadhyay, (1994), Folk Arts and Social Communication, Publication Division, New

Delhi.

Web Resources

1. <https://bit.ly/3C1OR8w>

2. <https://loksabhatv.nic.in/>

Course Outcomes (COs) and Cognitive Level Mapping

COs	COs Description	Cognitive Level
CO 1	To understand Development communication and integrate the potential of participatory communication for holistic Social development.	K1, K2
CO 2	To acquire skills to practice development communication for social change.	K3
CO 3	To analyze and identify the policies, resources and funding organisations for development.	K4
CO 4	To plan and organize social campaign for creating awareness.	K5
CO 5	To create and evaluate the IEC materials to achieve rural Development.	K6

Course Code	UVC 5601
Course Title	Digital Filmmaking
Credits	6
Hours/Week	6
Category	ME
Semester	V
Regulation	2019 - 2022

Course Overview:

1. Digital Filmmaking aims to broadly cover the filmmaking process from the writing to the marketing and distribution Process
2. From the Planning phase of production to the Final Production Phase

Course Objectives:

1. To introduce the knowledge of Production Process as a whole
2. To enable the students the concept and techniques behind the different departments in production process
3. The course also focuses on elements such as Videography, Editing & Audiography principles of Staging & Blocking

Prerequisites	Basic Camera and Computer with decent configuration
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SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	History of Cinema & Understanding Cinema from technical perspective: Different Film Movements, Development of Classical Indian & Hollywood Cinema. History of Global Films, including European Film (1930-present).Origin of Classical Narrative Cinema-Soundless film. Contemporary Digital Cinema.	15	CO1 CO 2	K1 K2 K3
II	Preproduction Process: Ideation Process, Research, Understanding the structure of	15	CO1 CO 2	K1 K2 K3

	screenplay, Scripting, Script writing Software, drafting Process, Film Grammar, Budgeting, Pitching the story, Scheduling, Casting, and other preparations for the shoot.			
III	Production Process: Role of the Director, Shooting, Directing the actors, directing the camera and working with the crew. Understanding Cinematography. Current Trends in Digital Formats & Cameras Used, Blocking and Staging of a camera. Working with sound department on set. Live sound Recording. Executing the production.	20	CO1 CO2 CO3	K1 K2 K3 K4
IV	Digitizing Process: Basic Editing Methodology. Grammar of editing. Editing Process. Use of VFX, Colour Correction, Sound Editing, Sound Mixing, Dubbing, Rendering Master Print.	10	CO2 CO3 CO4	K3 K4 K5
V	Digital Film Marketing & Distribution. Ways of Film Distribution. Understanding the Film Market. Promotion and Marketing of Films. Digital Promotions. Digital Market Sales & Foreign Sales. Scope for online sales for independent films & Film festival Marketing.	15	CO5	K6

Text Books:

1. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher and Edward Pincus, Penguin USA, 2013.5th Ed
2. On Directing Film, David Mamet Penguin Books, 1992, Reprint Edition

<p>3. Filmmaking: From Script through Distribution, Benjamin Pollack, Amazon Media EU & US. 2010 1st Ed</p> <p>4. Digital Filmmaking: An Introduction, Pete Shaner, Mercury Learning & Information, U.S. 2011, 1st Edition</p>
<p>Suggested Readings:</p> <p>1. In the Blink of an Eye, Walter Murch Barnes & Noble, U.S., 1995 2nd Ed</p> <p>2. The Name of this Book is Dogme 95, Richard T Kelly Faber & Faber Film 2011 1st Ed</p> <p>3. Rebel without a Crew, Robert Rodriguez, Penguin, U.S. 1996 1st Ed</p>
<p>Web Resources:</p> <p>https://nofilmschool.com/</p> <p>https://www.studiobinder.com/</p> <p>https://www.slantmagazine.com/</p> <p>https://thefilmstage.com/</p>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	Recall fundamental concepts and Historical Understanding of theories in acquiring skills for Digital Storytelling.	K1, K2
CO 2	Demonstrate the Understanding of Preproduction Process by Organizing and Executing the Planning Phase of the Production.	K3
CO 3	Develop and Construct the Production Process by applying the Planned Process for execution.	K4
CO 4	Function as the final phase of the Production Process by bringing in all the elements together from its inception.	K5
CO 5	Create a complete project from Pre-Production to Post Production and formulate strategies for Promotion and Distribution.	K6

Course Code	UVC 5602
Course Title	Digital Advertising & Marketing
Credits	6
Hours/Week	6
Category	ME
Semester	V
Regulation	2019

Course Overview

1. This course aims to provide students with a hands-on experience in conducting a complete 360-degree online campaign for a social brand.
2. The aim of this experience is to make every student a brand director using social and digital tools.
3. Crafting a media strategy for a social initiative is trickier than a regular business client, hence this experience will stand high value in a student's brand management repertoire.
4. Finally, a Loyola Viscomite needs to not only stand on par with the highest industry standards in terms of digital marketing and advertising, but also use those skills to enable small businesses, ethical entrepreneurs and social innovators.

Course Objectives

1. The Students will be conducting digital campaigns for NGOs, either individually or in teams.
2. The class will begin to appreciate how successful digital campaigns are tailor made and constantly tweaked to suit client needs.
3. To handhold students as they use their digital expertise to enable lesser known social and ethical initiatives on social media using digital tools.
4. To help students learn digital tools and apply them appropriately, including free analytics.
5. To help students understand consumer mindsets, neuromarketing, virality, and engage with alternatives to the Google Suite.

Prerequisites

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Branding Basics (Image, Identity Prism, Architecture, Positioning); Branding, Gaps, Maps, Audit, Engagement & Equity. Strengthening Web	14	CO1	K1, K2, K3, K4

	Presence; Landing Pages; Blogs & Microblogging; Optimizing Website UX and Design. Rebranding.			
II	Evolution of Marketing; Marketing Maps; 8Ps, 7Cs; Chasm Theory, AID+LIRA, Converting Business Goals into Marketing Goals; Media & Channel Mix; Content Marketing; Mobile Marketing, Direct & OTT Marketing.	12		K1, K2, K3, K4
III	The Digital Consumer Mindset; Consumer Evolution; Loyalty Journeys; Online and Real-time Communities; Consumer Funnel; Self-Service Options; Influencer Marketing; Customer Advocacy. Neuromarketing.	14		K5,K6
IV	How do Search Engines Work? On-Site SEO, Off-Site SEO, Technical SEO; Web Content with target keywords; link building campaign; SEO Audit; Create, execute and optimize campaign using Google Ads; Display Ads.	12		K5,K6
V	Google Analytics & Alternatives; CAC and Predicting Virality; Revisiting the A&M Campaign with metrics.	14		K6

Text Books

1. Lindstorm Martin, “Buy.olog: How everything we believe about why we buy is Wrong”, Random House Business Books, Vol 2, 2010.
2. Al Ries and Laura Ries, “The 22 Immutable Laws of Branding”, Profile Books Ltd, Vol 2, 1994.
3. Godin, Seth: “Tribes – We need you to lead Us”.

Suggested Readings:

1. Winters, Arthur A and Milton, Shirley F: The Creative Connection, Vol 1, Fairchild Publications, 1982.
2. Valladares, June A, “The Craft of Copywriting”, Response Books, New Delhi, 2000.

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	Identify successful digital marketing strategies that NGOs and social initiatives have applied and draft branding strategies for their client.	K1, K2, K3
CO 2	Create content for the requirements and within the limitations of the client using the appropriate pitch, tone, USP, influencers, and standpoints.	K3, K6
CO 3	Construct engaging digital journeys for the consumer across multiple platforms.	K4, K6
CO 4	Curate and promote relevant content that works on mindsets, interventions, perspectives related to social issues in a creative way online.	K5, K6
CO 5	Conduct online events and fundraisers via social and digital media. To strategically engage with social happenings and employ social listening, in order to create voices for these social brands.	K6

Course Code	UVC 6501
Course Title	Media Research Methods
Credits	06
Hours/Week	06
Category	MC
Semester	VI
Regulation	2019
<p>Course Overview</p> <ol style="list-style-type: none"> 1. Media Research Methods is a subject on analysis and interpretation of media content as well as understanding the effects of media on the social and psychological effects of the target audience. 2. The aim of the course is to provide the tools needed to perform critically engaged, theoretically informed research using methods. 3. The different modules of the course will examine major approaches to Media Research, including elements, ethics, sampling, data analysis and research applications, including those for newspapers and magazines, electronic media, advertising, Internet and public relations. 4. The other aspects of Media Research Methods that will be discussed in the course includes: conducting surveys, public opinion polls, advertising and public relation campaigns. 	
<p>Course Objectives</p> <ol style="list-style-type: none"> 1. Develop a research question or problem and formulate a hypothesis. 2. Identify existing body of literature appropriate to their topic and develop a research design. 3. Identify appropriate research methodologies and use them in research. 4. Practice research ethics in research. 5. Collect, interpret, and critique data to resolve a research question or evaluate a design and communicate research findings. 	
Prerequisites	Knowledge about media and intellectual curiosity.

SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Meaning of Research, Methods of Knowing, Process of Research, Research Problem, Research Design, Sampling, Hypothesis. Internal and External Validity, Independent and Dependent variable, Qualitative and Quantitative research, Reliability and validity, Levels of measurement, Unit of Analysis, Research Ethics.	15	CO 1 CO 2 CO 3	K1, K2, K3,
II	Qualitative Research – Data analysis, Field Observations, Focus groups, Interviews, Case studies, Ethnography; Content Analysis – Uses and Limitations, Steps in Content Analysis, Reliability and Validity, Content Analysis and Internet; Survey Research – Descriptive and analytical survey, Constructing Questions and Questionnaire, Collecting Survey Data, Achieving Reasonable Response Rate; Longitudinal Research – Types, Panel studies and Design, Analysing causation, Longitudinal Research on the Internet; Experimental Research – Advantages and Disadvantages, Conducting Experimental Research, Experimental Design, Field Experiment, Online Experiment	15	CO 1 CO 2 CO 3	K1, K2, K3,
III	Introduction to Statistics – Descriptive statistics, Sample Distribution, Data Transformation; Hypothesis Testing – Research Questions and Hypotheses, Testing Hypotheses for Statistical Significance; Basic Statistical Procedure – History of Small –Sample Statistics, Non Parametric Statistics, Parametric Statistics	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6
IV	Print Media – Types of Print Media Research, Print Media Research and the Internet; Electronic Media – Background, Ratings Research, Non Rating Research; Advertising – Copy Testing, Media	15	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K5, K6

	Research, Campaign Assessment Research, Qualitative Techniques in Advertising Research.		CO 5	
V	Public Relations - Types of Public Relations Research, Research in Public Relations Process; Internet – Research and the Internet, Internet Data Collection Approaches, Advantages and Disadvantages, Practical and Ethical Considerations, Future of Internet Research, Internet Research Companies.	15	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, K6

Text Books

1. Wimmer Roger D, Dominick Joseph R Mass Media Research: An Introduction, 2004, 10th edition, Thompson, New York
2. Judith Bell, Doing Your Research Project, 1999, 7th Edition, Open University Press
3. C.R. Kothari, Research Methodology 1996, 4th Edition, Wishwa Prakashan
4. G.K. Parthasarthy, Electronic Media & Communication Research Methods, 2008, 1st Edition, Authors Press
5. Arthur Asa Berger, Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, 2015, 4th Edition, SAGE Publications

Suggested Readings

1. Anders Hansen & David Machin, Media and Communication Research Methods, 2018, 2nd Edition, Red Globe Press
2. Bonnie S. Brennen, Qualitative Research Methods for Media Studies, 2013, 1st Edition, Routledge
3. Arthur Asa Berger, Media Analysis Techniques, 2018, 6th Edition, SAGE Publications
4. Barrie Gunter, Media Research Methods: Measuring Audiences, Reactions and Impact, 1999, 1st Edition, SAGE Publications

Web Resources

1. <https://bit.ly/2YYqytx>
2. <https://bit.ly/2Z0eyZ3>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand and comprehend the foundational concepts of research and research process.	K1, K2
CO 2	To apply disciplinary knowledge and research skills to address problems within and across disciplines.	K3
CO 3	To analyse data and synthesize findings.	K4
CO 4	To evaluate a research design and defend ethical issues associated with research.	K5
CO 5	To plan a research and communicate research results clearly, comprehensively and credibly.	K6

Course Code	UVC 6502
Course Title	Media Management
Credits	04
Hours/Week	04
Category	MC
Semester	VI
Regulation	2019

Course Overview:

1. The course train students in the production and critiquing of digital filmmaking

Course Objectives:

1. To understand the nuances of film technologies
2. To develop overall creative skills in the production of films and critiquing
3. To create and distribute video content and enter into online competitions

Prerequisites	Video Camera/DSLR/Handycam Desktop/Laptop with Editing Software, Internet Connection
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SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Understanding Four Basic functions of a manager, why crucial Salient features of Management in Artha Shastra Challenges for any management, Globalization or workforce Profile of a Media Manager in a Industry	10	CO1	K1 & K2
II	Five suggestions from Robbins for Indian Film Industry Discuss. The business of business is business Acquiring, maintaining and developing the work force	10	CO 2	K3

	Breakdown of a film script and related paper works			
III	<p>If your channel is stopped, what is your course of action</p> <p>Mission statements and comparison</p> <p>How does India contribute to media: money power or human power?</p> <p>Promote a product or service</p>	10	CO 4	K5
IV	<p>Gender and leadership in South Indian Media Industry</p> <p>New tech in film</p> <p>Four parameters that affect film scheduling</p> <p>Conflicts and conflicts management skills</p> <p>Management by Objectives or Manipulation by objectives?</p> <p>Equity theory of Motivation to film industry</p> <p>Film ‘ the corporation’</p>	10	CO 3 CO 5	K4 K5 K6
V	<p>Film ‘ the corporation’</p> <p>Nine activities or steps involved in the HRM Process</p> <p>JB Priestley on Filmmaking as trade</p> <p>In what way India can contribute to Management thought</p> <p>Rules of corporate Governance</p> <p>What is SW SW SW?: Basic approach</p> <p>Creating innovative content</p> <p>Four propositions of research in MM</p> <p>Details of eco-system in Media industry</p> <p>Effective ways of media management</p> <p>Contemporary approach to MM</p>	10	CO 3 CO 5	K4 K6

Suggested Readings

1. Media Management: a handbook by 18UVC Batch
2. Kautalya's Arthasashtra
3. Corporate Chanakya by Radhakrishna Pillai
4. Media Management: Strategy, Business Models and Case Studies Textbook by Bernd W. Wirtz
5. Handbook of Media Management and Economics Edited By Alan B. Albarran, Bozena I. Mierzejewska, Jaemin Jung.
6. "How to read a film" by James Monaco, Oxford University Press, 2000

Web Resources

1. <https://www.rogerebert.com/>,
2. <https://www.imdb.com/>,
3. <https://www.rottentomatoes.com/>
4. <https://www.metacritic.com/>
5. For Online Film Contest: <https://www.myrodereel.com/>
6. One Min short films: <https://1-minutefilmcompetition.org/>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO1	To understand Kautalyas's Arthasasthra and Media Management	K1 & K2
CO2	To compare vision and Mission statements of Corporate Companies	K3
CO3	To assess Media Planning, Strategy and Functions	K4
CO4	To develop skills to manage Channels and Conflict Management	K5
CO5	To exhibit skills in Media Management: Contemporary Approach to Corporate Governance	K6

Course Code	UVC 6503
Course Title	Media Laws and Ethics
Credits	6
Hours/Week	6
Category	MC
Semester	VI
Regulation	2019
Course Overview	
<p>Students will learn about their legal rights and obligations. The course will educate students on how to publish information without violating defamation and invasion of privacy, how to gather information to avoid legal and/or ethical trouble and how to deal with subpoenas. We will also examine how to navigate the digital space of contemporary journalism and focusing on Fair Use, and other laws, policies and best practices in the use of photographs, trademarks, film clips and other copyrighted works. This is a rapidly changing and complex legal environment for journalists, publicists and other creative entrepreneurs. This is not a course to prepare you to practice law but how to see the fuzzy and the bright lines and when to call on legal help. Our goal is to keep you and your employer out of trouble.</p>	
Course Objectives	
<ol style="list-style-type: none"> 1. To enable students to understand the various laws governing the media in the Indian context. 2. To understand the ethical principles and imbibe the spirit behind the media laws. 3. Recognize best contemporary ethical and professional practices in the digital space, as dictated by legal standards. 4. Define basic legal terminology. 5. Explain the workings of the civil and criminal justice system. 6. Articulate and defend legal rights and ethical values practices and responsibilities under Indian law. 7. Properly use copyrighted works and trademarks. 	
Prerequisites	
SYLLABUS	

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	History of media law in India. Indian Constitution. Fundamental rights. Directive principles of state policy. Reasonable restrictions, Emergency provisions. Amendments, Parliamentary privileges. Freedom of media in India	12	CO1,CO2,CO3,	K1,K2,K3,K4
II	Defamation. Libel and Slander. IPC and Criminal Procedure Code. Official Secrets Act. Contempt of Court Act. The press and registration of books Act Press Council Act Working journalists and other Newspaper Employees (condition and service) and Miscellaneous provisions Act. Landmark Cases.	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
III	The monopolies And Restrictive Trade Practices Act. Drugs and Magic remedies (Objectionable Advertisements) Act. The Prasar Bharati (Broadcasting Corporation of India) Act. The cable Television networks Act. Broadcasting Services Regulation Bill. Cinematograph Act and board of Censors. Cases related to cases.	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
IV	Intellectual Property Rights WTO. The Designs ACT. Trade and Merchandise Marks Act. The Patents Act. The Copyright Act. Information	18	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5,K6

	Technology Act Indecent Representation of Women (Prohibition) Act and rules. The Children Act. The Young Persons (Harmful Publications) Act , other regulations and guidelines. Case related to these acts.			
V	Media ethics. Ethics Vs Law. Code of ethics in print media .Code for commercial Advertising in AIR and Doordarshan. Advertisement Standard Council of India’s code of ethics. Broadcasting ethics. Principles of Self-Regulation. Issues related to privacy, national security, sex and nudity, neutrality, objectivity, depiction of women and children, depiction of violence etc. sting operations. Corrigendum	16	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5, K6

Text Books

1. Patrick L. (Lee) Pleasance [2008] Media Ethics: Key Principles for Responsible Practice, SAGE Publications, Inc.
2. Philip Wilkins Lee Paterson [2008] Media Ethics: Issues and Cases McGraw-Hill Higher Education.
3. Durga Doss Basu, [2000] Press Laws, Central Law Book Agency, Delhi.
4. Barua , Vidisha. [2002] Press and Media Law Manual, Universal Law Publishing Co , New Delhi.
5. Neelamalar, [2010] Media law and ethics, PHI Learning , new Delhi.

Suggested Readings

1. Kiran R.N., [2000] Philosophies of Communication and Media Ethics, B.R. Publishing Corp., New Delhi.
2. Bhaskar Rao N., G.N.S. Ragavan, [1996] Social Effects of Mass Media in India, Gyan Publishing House, New Delhi.
3. Ray Eldon, Hiebert Carol, [1988] Impact of Mass Media, Longman, New York.

4. Universal's Press [2010] Media & Telecommunication Law, Universal Law Publishing Company, New Delhi.
Web Resources
1. http://india.gov/acts.php

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To list and explain different types of media laws in India and the world and the legal frameworks, provisions, privileges and restrictions to the media field.	K1, K2
CO 2	To apply and determine the codes of ethics and freedom of media related to creativity and expression.	K3
CO 3	To differentiate & analyze media as a system of interrelated forces, including historical foundations, technological advances, economic dynamics, regulatory constraints, and ethical concerns.	K4
CO 4	To create awareness about the different acts and case studies related to Print, Broadcast, New Media, OTT and Advertising.	K5
CO 5	To Evaluate the changing trends in media legal framework.	K6

Course Code	UVC 6701
Course Title	Integrated Media Skills
Credits	6
Hours/Week	6
Category	MS
Semester	VI
Regulation	2019
Course Overview	
1. Integrated media skill is a comprehensive paper	

2. The aim of the course is to reinforce and refresh what is so far studied
3. The different modules of the course will examine different studies such as Visual Language, Film Structure, Characters Field of Play and others
4. In this course, we will also examine the grammars of different departments of various media and production house
5. The course also focuses on other formats of scripts, Story boards and other preproduction paper works

Course Objectives

1. To understand the uniqueness of media studies and apply
2. To understand the media and produce media content accordingly
3. To understand the concept of media campaign
4. To apply the concept studied to produce e content.

Prerequisites **Basic Reading and Writing Skills**

SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Evolution of Communication methods and skills. Essentials of Human communication. Process of communication. Communication models and theories. Effective Communication skills for leadership and marketing and mobilization.	12	CO1 CO 2	K1 K2 K3
II	Understanding elements and language of visual communication. Sound, lighting, colour, composition, angles, editing, graphics etc. Art and aesthetics of visual communication, visual codes and generation of meaning: Gestalt Principles, memory & association. Semiotics of visual elements, appreciation of art and media productions.	15	CO1 CO 2	K1 K2 K3
III	The need to develop critical skills of communication and media. Understanding socio, political,	15	CO1 CO2 CO3	K3 K4

	economic and cultural constructs and conditions in media: Mainstream, social, Digital and alternative media. Interpreting media from different school of thought: Marxian, feminist, Aesthetic, semiotic, cultural perspective.			
IV	Campaign strategies and communication skills. Campaign styles: social, development campaigns: For the development of community, state and country. Communication as a weapon of marginalized communities. Government and development agencies and their communication, media interventions for development. Measuring the effectiveness of the campaigns by the government and non-government agencies. Raising resources for development communication and campaign activities.	18	CO2 CO3 CO4	K3 K4 K5
V	Media research: Need, scope, methods research in commercials production and advertisements. Research in development interventions, Baseline, End line studies. Process documentations and concurrent monitoring of communication and media interventions. Assessing the effectiveness of communication campaigns.	18	CO5	K6
Text Books				
<ol style="list-style-type: none"> 1. Human Communications Joseph DeVito Pearson 2018 2. Media Analysis technique , Arthur Asa Berger Sage publications 2018 3. Media Research methods Wimmer and Dominick Focal press 2018 4. Electronic Media Management Peter K, Pringle and Michael F Star Focal Press 2006 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To recall and understand the basics studied in previous semesters.	K1, K2
CO 2	To apply various techniques of campaign learnt	K3
CO 3	To critically analyse different characters, situations, field of plays and justify its usage.	K4
CO 4	To able to develop media content.	K5
CO 5	To be able to analyse media content and apply theories studied earlier	K6

Course Code	UVC 1301
Course Title	Visual Art And Design
Credits	6
Hours/Week	06
Category	AR
Semester	I
Regulation	2019

Course Overview

1. Visual art and design is an essential subject to understand the basics of design and art forms.
2. The aim of the course is to give basic knowledge about the structure and function of the language of visuals.
3. The different modules of the course will examine different aspects of design application at various print and audio visual platforms. It aims to understand the verbal and nonverbal signs.
4. In this course, we will also examine the methods to communicate merely through visuals even to a person who cannot read and write.
5. The other important aspects of this subject include the usage of letters with visuals, colour psychology that has a huge impact on the human brain and the impact of visuals to create social awareness.

Course Objectives

1. To understand the structures and purposes of basic elements that is required to design a visual
2. To understand how to apply a particular design in a larger format to convey an information.
3. To understand the various principles of design and typography and its history.
4. To apply the knowledge designs with appropriate colour knowledge and typography on design collaterals.

Prerequisites

Basic knowledge on drawing and designs

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
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I	Drawing board, paper, pencil, charcoal, pastel, colour, visual effects and uses of water, poster & oil colours. Elements of design - dot, line, shape, value/tone, texture, space, colour, free flowing designs, geometric designs.	21	CO1,CO2	K1, K2,K3,K4,K5.
II	. Principles of design balance - symmetrical or asymmetrical, repetition / rhythm, focus / emphasis / dominance, unity / harmony, scale, proportion, contrast, movement, depth, gestalt principle	18	CO3, CO4, CO5	K4,K5,K6
III	Colour theory and composition relationship between value and hue, colour systems and the colour wheel, theories of colour relationships/harmonies: monochromatic, analogous, complementary, split complementary, picture plane, closed & open composition, and positive & negative space.	15	CO1, CO3,CO4, CO5,CO6.	K1,k2,k3,k4,k5,k6
IV	Typography and application in design. Typography and its power for expressive qualities, to explore the aesthetical aspects of colour, form and the expressionistic quality of letter form, copy based advertisements from magazines, understanding of letter forms, spacing, words, mechanical and optical spacing, grid system lettering and typography, construction of a san – serif font, serif font, parts of the letter, assignments based on optical	15	CO1,CO2, CO3,CO4 CO5,	K1,K2,K3,K4,K5,K6

	spacing and mechanical spacing, expressive typography			
V	<p>Introduction to graphic design to discuss the visual communication process from the history to present, relation between society and graphic design, practical exercises on form and text.</p> <p>Graphic design: different stages of simplification of design, to design a symbol or a logo with specific objective. different aspects of letter form, design visiting cards, letter heads, envelop design, greetings, invitation cards etc.</p>	9	CO1, CO2, CO3, CO4, CO5	K1,K2,K3,K6

Text Books

1. Computer Graphics and Multimedia - http://www.academia.edu/6709255/LECTURE_NOTES_on_Computer_Graphics_and_Multimedia_Table_of_Contents
2. Graphic Design - <http://www.slideshare.net/AfshanKirmani/an-introduction-to-graphic-design-presentation>
3. Multimedia - <http://www.slideshare.net/kenshin1017/introduction-to-multimedia-4663053>
4. Elements & Principles of Design - <http://teaching.ellenmueller.com/drawing-i/resources/elements-principles-of-2d-design/>
5. Design Principles - http://www.design-skills.org/design_principles_guidelines.html

Suggested Readings

1. Rawson, Philip, "Design, Prentice Hall, 1987.
2. Bryson, Norman, Ann Holly, Michael, Moxey, Keith, "Visual Theory: Painting and Interpretation," Harper Collins, 1991.
3. Rose Gillian, "Visual Methodologies, "Sage, 2006.
4. Sturken, Marita, "The Practices of Looking," OUP, 2009.
5. Cooper, Alan et.al, "About Face: The Essentials of Interaction Design," Wiley, 2007.

Web Resources

1. <https://youtu.be/x0smq5ljlf4>
2. <https://youtu.be/sByzHoiYFX0>
3. <https://youtu.be/a5KYIHnkQB8>
4. <https://youtu.be/Tbqa-LB5Fx8>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand and recall the origin, development and differentiation of different visuals through the usage of different visual elements and to use it in their living environment	K1, K2
CO 2	To integrate and assess the usage of different mediums (like paints pencils and pens) to convey appropriate visual meaning.	K3
CO 3	To analyse and differentiate the different principles of design and how each could convey the right meaning when applied in pictorial forms	K4
CO 4	To explain the role of designs and typography in the current world through the social media, both print and audio visual	K5
CO 5	To convey the importance of graphic design to communicate for development of the society through a vast understanding of the design process and colour psychology.	K6

Course Code	UVC 1302
Course Title	Drawing for Animation
Credits	03
Hours/Week	06
Category	AR
Semester	I
Regulation	2019
<p>Course Overview</p> <ol style="list-style-type: none"> 1. Drawing for Animation is a subject on the basics of animation character design and principles of drawing. 2. The aim of the course is to give knowledge about principles of drawing, animation character development, composition and background design. 3. The different modules of the course will examine the visual balance, different types of shading, perspective, background layouts, colour theory and character types. 4. In this course, we will also learn the different body types and foreshortening, attitudes, emotions and expressions. 	
<p>Course Objectives</p> <ol style="list-style-type: none"> 1. To develop both perceptual and drawing skills. 2. To use colours effectively in character and background design. 3. To design expressive animation characters based on mood, social or psychological content 4. To show analytical understanding of how elements of art interact. 5. To develop aesthetically appealing presentation for their drawings. 	
Prerequisites	Basic knowledge on Drawing

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Dot, line, shapes, space, colour, form, texture; depth, perspective, size and proportion, Movement; Composition and visual-balance; Free hand Drawing: Basic Characters drawn in Basic shapes - Manipulating basic shapes - Light source from various angles - Gradation, Highlight, Medium light, medium dark, dark, and shadow; still life - Basic pencil grips.	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5, K6
II	Basic Perspective Drawings - How to draw Shapes, Buildings and Figures in 1 point, 2 point and 3 point perspectives, Worm's Eye View, Bird's Eye View; Objects in perspective, Animals in perspective, Human forms in perspective, Outdoor study, layout staging	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5, K6
III	Perspective, Setting, Mood -Different types of shading, Line, Tone – Composition Balance, Rhythm, Priority of interest Principles of good space division, overlay and underlay. Basic Background Drawings Landscape, Seascape, - BG Layouts.	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, K6
IV	Animation Character Design, Background, and Prop design; Cartoon and Comic drawing; Animals, Birds, Monsters, Robots, Fantasy characters, Caricaturing	12	CO 1 CO 2 CO 3 CO 4 CO 5	K4, K5, K6
V	Animation Actions & Movements, facial expressions, attitude, Animals, Birds, Monsters, Robots, Fantasy characters. Including emotions, actions	12	CO 1 CO 2 CO 3 CO 4 CO 5	K4, K5, K6
Text Books				
1. Preston Blair, Cartoon Animation, 1994, Publisher, Walter Foster Publishing, 224 pp				

2. Tom Bancroft, *Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels*, 2006, Watson-Guptill; First edition, 144 pp
3. Peter Parr, *Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook*, 2018, Bloomsbury Academic, Reprint edition, 352 pp
4. Scott Robertson, *How To Draw: Drawing And Sketching Objects And Environments From Your Imagination*, 2013, Design studio Press; 1st edition, 208 pp
5. Joe Murray, *Creating Animated Cartoons with Character: A Guide to Developing and Producing Your Own Series for TV, the Web, and Short Film*, 2010, Watson-Guptill, 240 pp

Suggested Readings

1. Kit Laybourne, *The Animation Book: A Complete Guide to Animated Filmmaking--From Flip-Books to Sound Cartoons to 3- D Animation*, 1998, Three Rivers Press, 448 pp
2. Eric Goldberg, *Character Animation Crash Course*, 2008, Silman-James Press, 218 pp
3. Nancy Beiman, *Animated Performance: Bringing Imaginary Animal, Human and Fantasy Characters to Life*, 2017, Bloomsbury Visual Arts, 241 pp
4. Don Hahn, *Drawn to Life: 20 Golden Years of Disney Master Classes: Volume 1: The Walt Stanchfield Lectures*, 2009, Routledge; 1st edition, 404 pp
5. Tony White, *Animation from Pencils to Pixels: Classical Techniques for the Digital Animator*, 2006, Routledge 1st Edition, 499 pp

Web Resources

1. <https://animationresources.org/animation/>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To demonstrate the basic principles of drawing, animation character design and background layouts.	K1, K2
CO 2	To apply the understanding of drawing principles to create cartoon backgrounds and demonstrate the ability to create basic animation characters.	K3
CO 3	Illustrate animation characters in perspective and demonstrate the ability to compose it in a background.	K4
CO 4	Create animation characters with different attitudes, emotions and expressions.	K5
CO 5	Synthesize the drawing principles and create animation characters and background layouts with perspective using original, individual approach by applying technical and artistic skills in a consistent style.	K6

Course Code	UVC 2301
Course Title	Writing for Media
Credits	3
Hours/Week	6
Category	AR
Semester	II
Regulation	2019

Course Overview

1. This course introduces what is art of writing articles.
2. It will give different elements and style of writing
3. It teaches various forms of writing
4. It will enable the students to learn how to write for different media
5. It also teaches the editing techniques and writing for social media

Course Objectives

1. To make students understand the elements of writing for media
2. To learn about different styles of writing
3. To learn different types of writing.
4. To learn the art of editing the articles for publication.
5. To train them in the present industrial media standards of work flow

Prerequisites

SYLLABUS

Unit	Content	Hours	COs	Cognitive Level
I	Elements of writing, elements of style in writing and type of compositions.	20	CO1 CO2	K1, K2
II	Types of writing-Frictional and Non-frictional, rules of grammar and usage	23	CO1 CO2	K3
III	Types of media writing, Characteristics of print and broadcast media writing	22	CO2 CO3	K4
IV	Principles of editing and techniques of rewriting	15	CO4	K5

V	Writing for new media - internet and mobile media	15	CO5	K6
Text Books				
<ol style="list-style-type: none"> 1. Milnor Hyde, Grant, Newspaper Editing - A manual for Editors, Copyreaders and students of Newspaper Desk Work, Gebert Press,2008. 2. Rudin, Richard Ibbotson, Trevor, Introduction to Journalism: Essential Techniques and Background Knowledge, Focal Press, 2003. 				
Suggested Readings				
<ol style="list-style-type: none"> 1. Wilson Neal Robert, Editorials and Editorial Writing, Nabu Press, 2010. 2. Westley Bruce, News Editing, Houghton Mifflin,1980. 3. Strunk, William Jr. Elements of Style, W.P Humphrey, 1918. 4. Swan, Michael, Practical English usage, Oxford University Press,2005 				
Web Resources				
<ol style="list-style-type: none"> 1. https://bit.ly/3n00yGO 2. https://www.academia.edu 3. https://bit.ly/3BLdhDg 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To be able to understand the different element of writing.	K1, K2
CO 2	To apply various techniques of writing articles	K3
CO 3	To critically analyse the different kinds and forms of writing.	K4
CO 4	To develop the skills for writing articles for different media	K5
CO 5	To be able to identity issues and create a sense of writing on different areas	K6

Course Code	UVC 2302			
Course Title	Photography & Videography			
Credits	3			
Hours/Week	6			
Category	AR			
Semester	II			
Regulation	2019			
Course Overview				
<ol style="list-style-type: none"> 1. Photography & Videography is the foundation craft for Audio Visual medium. 2. The aim of the course is to give an effective understanding on the visual medium . 3. The different modules of the course will examine different studies such as historical perspectives, technical elements, Processing and Delivery. 4. In this course, we will also examine the grammars of different departments such as lighting and composition techniques. 5. The course also focuses on other elements such as videography principles of Staging & Blocking. 				
Course Objectives				
<ol style="list-style-type: none"> 1. To introduce basic knowledge in photography. 2. Introduction to Camera, and its functioning and other technical information. 3. To enable students to understand the concept and techniques behind photography. 4. History of photography and some of the best photographers and case studies. 5. Course briefs about Framing and conditions suitable to capture best images. 				
Prerequisites	Basic DSLR Camera for this course period			
SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Photography History: Introduction to Photography - History and evolution. Contemporary Photographers, Early pioneers and experiments – Joseph Nicephore Niepce, Louis Daguerre and Eadweard Muybridge	12	CO1 CO 2	K1 K2 K3
II	Photography Basics: Differences between analog and digital photography, Analog and digital cameras. parts of analog and	15	CO1 CO 2	K1 K2 K3

	digital cameras, Camera - structure and function of camera. Exposure – focusing, aperture, shutter speed. Depth of field. Types of Films and film speeds.			
III	Lighting & Composition Techniques: Characteristics of light, Spectrum. Types of cameras - Lenses and their function. Types of lenses and their use. Characteristics of lens, lens speed, covering power and other features. Lighting techniques, Types of lighting - indoor and outdoor - sources of studio lighting - Electronic flash and artificial lights, Light meters, filters, flash modes and color temperature. Different kinds of film 'T' or B&W and color photography. Elements of composition, framing, rule of third, decisive movement, metering, white balance and exposure modes.	15	CO1 CO2 CO3	K1 K2 K3 K4
IV	Photo Editing & Image Processing: Stages in Analog and digital processing, grains and pixels, silver halides and sensors, film and file formats, ASA/DIN and JPEG/Raw. Image editing techniques using Photoshop. Photography Paper - developing and printing Accessories used in photography Digital photography, optical system, power system, memory storage, and resolution. Portfolio on different themes, Art photography, Commercial photography, Photo Journalism.	18	CO2 CO3 CO4	K3 K4 K5
V	Video / Audio Editing: Sound Basics- Film Sound appreciation, Sound Track analysis. Editing Basics Fragmentation Juxtaposition: Frame, Shot, Sequence, Scene Time, Pace, Rhythm Mise-en-scène	18	CO5	K6

	Montage. Practical Voice Over Exercise – Learning basic editing software and primary editing on available/given materials (silent rushes)			
Text Books				
<ol style="list-style-type: none"> 1. The Photographer's Eye (2007): Composition and Design for better photography... by Michael 2. Freeman. 3. Bordwell and Thompson, Film art: An introduction (2010) 4. Bill Nichols, Movies & Methods (1992) 				
Suggested Readings				
<ol style="list-style-type: none"> 1. J. J. Langford, Basic Photography. (2015) , Routledge; 10 editions 2. Joseph V. Mascelli, Five Cs of Cinematography (1998), Silman-James Press,U.S. 				

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To recognise and comprehend the origins of photography & videography as a craft and its significance	K1, K2
CO 2	To apply and compare the transition of medium from analog to digital	K3
CO 3	To critically analyse different lighting composition setups on the need based and effectively be able to develop an aesthetic lighting system	K4
CO 4	To be able to evaluate and process the outcome through various levels of editing attributes	K5
CO 5	To be able to construct and produce a desired visual work and be able to market it effectively.	K6

Course Code	UVC 3401
Course Title	Photography
Credits	5
Hours/Week	5
Category	MC
Semester	III
Regulation	2019
<p>Course Overview</p> <ol style="list-style-type: none"> 1. Basic Photography is an introductory course, covering the varied skills that lie behind photographic practice. 2. It is intended for students of all ages and, beginning at square one, and assumes that you have no theoretical knowledge of photography, or any scientific background. 3. The Course explains equipment and techniques, provides information on both analogue and digital photography: materials and processes, shooting and image manipulation. 4. The importance of visual content and meaning in photographs is also discussed with reference to many significant contemporary and historical photographers. 	
<p>Course Objectives</p> <ol style="list-style-type: none"> 1. Demonstrate knowledge of the camera main controls and their functions. 2. To understand what is important in making high quality photographs. 3. To create images with total sharpness and differences between cameras of different formats. 4. To demonstrate how lighting can be used to express chosen aspects such as texture, form, depth, detail and mood. 5. To understand the equipment and general preparations needed before processing any kind of film. 6. To create and understand the essentials of digital post-production, from hardware to software and from input to output. 	
Prerequisites	Access to a camera; film based SLR (single-lens- reflex or DSLR (digital single-lens-reflex) cameras are preferred but not required.

SYLLABUS

Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of Photography. History of photography. History of Camera. Definition - Concept and terminologies in camera. Working of a D/SLR camera	12	CO1,CO2,CO3,	K1,K2,K3,K4
II	Types of camera, Structure, Features of the camera, Lens and its Types. Understanding Of Exposure. Aperture, Shutter & ISO Correlation. Depth of Field	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
III	Study on Lighting. Indoor Lighting Techniques. Equipment used. Light Measuring Devices. Props and Elements to support lighting. Outdoor Lighting. Understanding Kelvin values. Colour and Lighting. Colour theory	16	CO1, CO2, CO3, CO4	K1,K2, K3,K4, K5
IV	Aesthetics: Composition and styles of photography. Various Framing Techniques	18	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5,K6
V	Film Developing and Printing Process. Digital Photography: Types & Functions of Sensor, Menus and Options in DSLR and Digital Photography Colour management & Post Production.	16	CO1, CO2, CO3, CO4, CO5	K1,K2, K3,K4, K5, K6

Text Books

1. London, B., Stone, J., Upton, J. (2011). Photography. United Kingdom: Prentice Hall.
2. Barrett, T. (2012). Criticizing Photographs. United Kingdom: McGraw-Hill Education.

3. Hirsch, R. (2017). *Seizing the Light: A Social & Aesthetic History of Photography*. United States: Taylor & Francis.
4. Northrup, T. (2014). *Tony Northrup's DSLR Book: How to Create Stunning Digital Photography*. United States: Mason Press.

Suggested Readings

1. Streek, T., Turvey, R., Haines, G. H. (1991). *Learn Photography*. United Kingdom: Treasure.
2. Smith, R. S., Langford, M., Fox, A. (2015). *Langford's Basic Photography: The Guide for Serious Photographers*. United Kingdom: Focal Press.
3. Hedgecoe, J. (2005). *The Book of Photography*. United Kingdom: DK Pub.

Web Resources

1. <https://bit.ly/3aKOovO>
2. <https://bit.ly/3INRFRh>
3. <https://bit.ly/3DRuwUi>
4. <https://bit.ly/3vIGKS3>
5. <https://bit.ly/3FTyFIS>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand, interpret and enjoy photography from past to present within a local as well as global context	K1, K2
CO 2	To identify ideas and issues, and develop and use a basic vocabulary when participating in critical dialogue about photography with others	K3
CO 3	To create photographic work that is personally significant & fulfilling, understanding how any photographs are contextualized in contemporary and historical photographic issues, genres and concerns.	K4
CO 4	To create and interpret any photographic image through the lens of both the artist and the viewer's own personal, social and cultural filters.	K5
CO 5	To Navigate challenges & opportunities of working in a community-based photographic environment.	K6

Course Code	UVC 3402
Course Title	Art, Culture, Costume and Personal Adornment History.
Credits	3
Hours/Week	5
Category	AO
Semester	III
Regulation	2019
<p>Course Overview</p> <ol style="list-style-type: none"> 1. Art, Culture, Costume and Personal Adornment History is a subject that helps students to understand various art forms, costumes and culture. 2. The aim of the course is to give basic knowledge about the process, need, importance and application of different cultures in India and abroad. 3. The different modules of the course will examine different forms of art, and costumes pertaining to a particular culture. 4. In this course, we will also examine the variations in culture. 5. The other important aspects of Art, Culture, Costume and Personal Adornment History include understanding different types of performing and non performing arts, the culture of different places and their costumes and accessories that they would be using. 	
<p>Course Objectives</p> <ol style="list-style-type: none"> 1. To understand the importance of art, culture and inter-culture and the self in a particular region 2. To understand the process of various forms of creating art and how culture dictates art forms. 3. To understand the development of art forms, colours and regional costume outlook. 4. To understand the impact of culture on art and costumes. 5. To apply the knowledge of Art, Culture, Costume and Personal Adornment History 6. In animation 	
Prerequisites	Basic knowledge on art and culture

SYLLABUS				
Unit	Content	Hours	Cos	Cognitive Level
I	What is art? What is the various form of art? Differentiation between applied arts, useful arts, industrial art and modern art. Material and environmental consciousness in art The role of Joy and play in enhancing life experience and its connection with art. The role of aesthetics in daily life. Visual manifestation of the concept of beauty, Images of a cultural vocabulary as seen in costume, artifact, masks, paintings, architecture, crafts	05	CO 1 CO 2 CO 3	K1, K2, K3, K4
II	Sociological base to art making ,Commentary and politics as a form of expression, The role of the artist as an agent of change in society, Relationship of color, form and texture to the subject, Ability of art to evoke a centering of the individual/group, Our own ability to evoke our own core center to develop a form	07	CO 1 CO 2 CO 3	K1, K2, K3, K4
III	Indian art, culture and costumes. A historical study of south and north Indian temples, Culture, paintings and costumes.	07	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
IV	art, culture and costumes of Egypt, Rome and Greece medieval and renaissance periods	08	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K5
V	The modern era - 19th, 20th and 21st centuries. Current trends and Future challenges	04	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4
Text Books				
<ol style="list-style-type: none"> 1. 20000 Years of Fashion: The History of Costume and Personal AdornmentFrancois Harry N. Abrams Boucher 2. Art through the Ages Helen Wadsworth edition (10th Gardner Publishing Co Inc; August 1995) 				

3. Ancient Roshan alkazi National 2011 abridged, reprint
Suggested Readings
1. Cultural Basham,A.L. Oxford2003 illustrated
Web Resources
1. https://bit.ly/3n03IKw
2. https://bit.ly/2Z4gQX9
3. https://bit.ly/3n4C7Yu

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To summarise the different types of art forms and costumes	K1, K2
CO 2	To integrate and assess the different cultures around the world	K3
CO 3	To examine and differentiate the art forms , costumes and cultures.	K4
CO 4	To measure the importance and impact of culture in the context of adorning oneself.	K5
CO 5	To facilitate and generate appealing art forms and costumes.	K6

Course Code	UVC 3801			
Course Title	BASIC PHOTOGRAPHY			
Credits	3			
Hours/Week	3			
Category	NME			
Semester	III			
Regulation	2019			
Course Overview				
<ol style="list-style-type: none"> 1. Photography is the foundation craft for Visual medium. 2. The aim of the course is to give an effective understanding on the visual medium . 3. The different modules of the course will examine different studies such as historical perspectives, technical elements, Processing and Delivery. 4. In this course, we will also examine the grammars of different departments such as lighting and composition techniques. 5. The course also focuses on other elements such as composition principles of Staging & Blocking. 				
Course Objectives				
<ol style="list-style-type: none"> 1. To introduce basic knowledge in photography. 2. Introduction to Camera, and its functioning and other technical information. 3. To enable students to understand the concept and techniques behind photography. 4. History of photography and some of the best photographers and case studies. 5. Course briefs about Framing and conditions suitable to capture best images. 				
Prerequisites	Basic DSLR Camera for this course period			
SYLLABUS				
Unit	Content	Hours	Cos	Cognitive Level
I	Fundamentals of Photography. History of photography. History of Camera. Definition - Concept and terminologies in camera. Working of a D/SLR	12	CO1 CO 2	K1 K2 K3
II	Types of camera, Structure, Features of the camera, Lens and its Types. Understanding of Exposure. Aperture, Shutter & ISO Correlation. Depth of Field	15	CO1 CO 2	K1 K2 K3

III	Study on Lighting. Indoor Lighting Techniques. Equipment used. Light Measuring Devices. Props and Elements to support lighting. Outdoor Lighting. Understanding Kelvin values. Colour and Lighting. Colour theory	15	CO1 CO2 CO3	K1 K2 K3 K4
IV	Photo Editing & Image Processing: Stages in Analogy and digital processing, grains and pixels, silver halides and sensors, film and file formats, ASA/DIN and JPEG/Raw. Image editing techniques using Photoshop.	18	CO2 CO3 CO4	K3 K4 K5
V	Film Developing and Printing Process. Digital Photography: Types & Functions of Sensor, Menus and Options in DSLR and Digital Photography Colour management & Post Production. HOURS: 15	18	CO5	K6

Text Books

1. Photography Barbara London Jim Stone John
2. Criticizing Photographs: An Introduction to Understanding Images Terry Barrett McGraw-Hill 2005 3
3. Seizing the Light: A Social History of Photography Robert Hirsch McGraw-Hill 2008 3

Suggested Readings

1. DSLR Book: How to Create Stunning Digital Photography Tony Northrup Mason Press 2012
2. Learning Photography George Haines Hamlyn Publishing Group 1992

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To recognise and comprehend the origins of photography as a craft and its significance	K1, K2
CO 2	To apply and compare the transition of medium from analog to digital	K3
CO 3	To critically analyse different lighting composition setups on the need based and effectively be able to develop an aesthetic lighting system	K4
CO 4	To be able to evaluate and process the outcome through various levels of editing attributes	K5
CO 5	To be able to construct and produce a desired visual work and be able to market it effectively.	K6

Course Code	UVC 4401			
Course Title	Photography & Videography			
Credits	3			
Hours/Week	6			
Category	AO			
Semester	IV			
Regulation	2019			
Course Overview				
<ol style="list-style-type: none"> 1. Photography & Videography is the foundation craft for Audio Visual medium. 2. The aim of the course is to give an effective understanding on the visual medium . 3. The different modules of the course will examine different studies such as historical perspectives, technical elements, Processing and Delivery. 4. In this course, we will also examine the grammars of different departments such as lighting and composition techniques. 5. The course also focuses on other elements such as videography principles of Staging & Blocking. 				
Course Objectives				
<ol style="list-style-type: none"> 1. To introduce basic knowledge in photography. 2. Introduction to Camera, and its functioning and other technical information. 3. To enable students to understand the concept and techniques behind photography. 4. History of photography and some of the best photographers and case studies. 5. Course briefs about Framing and conditions suitable to capture best images. 				
Prerequisites	Basic DSLR Camera for this course period			
SYLLABUS				
Unit	Content	Hours	COs	Cognitive Level
I	Photography History: Introduction to Photography - History and evolution. Contemporary Photographers, Early pioneers and experiments – Joseph NicephoreNiepce, Louis Daguerre and Eadweard Muybridge	12	CO1 CO 2	K1 K2 K3
II	Photography Basics: Differences between analog and digital photography, Analog and digital cameras. parts of analog and digital cameras, Camera -	15	CO1 CO 2	K1 K2 K3

	structure and function of camera. Exposure – focusing, aperture, shutter speed. Depth of field. Types of Films and film speeds.			
III	Lighting & Composition Techniques: Characteristics of light, Spectrum. Types of cameras - Lenses and their function. Types of lenses and their use. Characteristics of lens, lens speed, covering power and other features. Lighting techniques, Types of lighting - indoor and outdoor - sources of studio lighting - Electronic flash and artificial lights, Light meters, filters, flash modes and color temperature. Different kinds of film 'T' or B& W and color photography. Elements of composition, framing, rule of third, decisive movement, metering, white balance and exposure modes.	15	CO1 CO2 CO3	K1 K2 K3 K4
IV	Photo Editing & Image Processing: Stages in Analog and digital processing, grains and pixels, silver halides and sensors, film and file formats, ASA/DIN and JPEG/Raw. Image editing techniques using Photoshop. Photography Paper - developing and printing Accessories used in photography Digital photography, optical system, power system, memory storage, and resolution. Portfolio on different themes, Art photography, Commercial photography, Photo Journalism.	18	CO2 CO3 CO4	K3 K4 K5
V	Video / Audio Editing: Sound Basics- Film Sound appreciation, Sound Track analysis. Editing Basics Fragmentation Juxtaposition: Frame, Shot, Sequence, Scene Time, Pace, Rhythm Mise-en-scène Montage. Practical Voice Over Exercise – Learning basic editing software and primary editing on available/given materials (silent rushes)	18	CO5	K6

Text Books

1. The Photographer's Eye (2007): Composition and Design for better photography... by Michael
2. Freeman.

3. Bordwell and Thompson, Film art: An introduction (2010) 4. Bill Nichols, Movies & Methods (1992)
Suggested Readings 1. J. J. Langford, Basic Photography. (2015) , Routledge; 10 editions 2. Joseph V. Mascelli, Five Cs of Cinematography (1998), Silman-James Press,U.S.

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To recognise and comprehend the origins of photography & videography as a craft and its significance	K1, K2
CO 2	To apply and compare the transition of medium from analog to digital	K3
CO 3	To critically analyse different lighting composition setups on the need based and effectively be able to develop an aesthetic lighting system	K4
CO 4	To be able to evaluate and process the outcome though various levels of editing attributes	K5
CO 5	To be able to construct and produce a desired visual work and be able to market it effectively.	K6

Course Code	UVC 4402			
Course Title	UI & UX Design			
Credits	03			
Hours/Week	06			
Category	AO			
Semester	IV			
Regulation	2019			
Course Overview				
<ol style="list-style-type: none"> 1. To provide students with the knowledge of user- centered design, user -centered methods in design, graphic design on screens, simulation and prototyping techniques, usability testing methods, interface technologies and user centered design in corporate perspective. 2. The students will be given exposure to wireframing and Prototyping software in the various UI/UX Design tools. 				
Course Objectives				
<ol style="list-style-type: none"> 1. To Understand User Experience and its process. 2. To understand the definition and principles of UI/UX Design in order to design with intention. 3. To understand the various components, Tools and methods of UX. 4. To understand relation between interaction design and users expectations. 5. To create design elements according to the target audience. 				
Prerequisites	<ol style="list-style-type: none"> 1. Laptop/desktop 2. Softwares: Adobe XD, Figma 			
SYLLABUS				
UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Introduction to UI and UX design: User Interface Vs. User Experience, Wireframe, Resolution, Existing UI kits, working with text, basic colors in wireframe, free icons, Adding footers, Lorem Ipsum, new pages, Artboards, Prototyping, adding interactivity, popup modal.	12	CO 1 CO 2 CO 3	K1, K2, K3,

II	Stylish UI Kit - Buttons, loading bars, Scrollbars, Fields, Rating, loading icons, tag icon, Search bars, Dropdown, Playback , Pagination, Picture Slider, Newsletter Sign up, Radial loading Bar, Pricing Table, Navigation bar, Radial Progress bars, Sliders, Log in, Rating, Newsletter Sign up, Tabs	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5
III	Group and symbol Navigation - Working with groups, Isolation mode, symbols usage, video navigation, repeat grids, Time saving, Navigation tricks, Video player	12	CO 1 CO 2 CO 3	K1, K2, K3, K4, K5
IV	Color Theory and Typography – Understanding the mood of your color palette, combining colors, Tools for designing color, color resources, Introduction to Typography, Type Origin and use, Serif type Family, Sans Serif type Family, Choosing Typography, Combining Fonts.	12	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5
V	UI and UX Design – Design for Mobile phone Mockup, IOS and Android importance and differences, Mobile APP and website design, Placeholder content and plugins, Assest panel, Voice interactions, User Testing, Exporting.	12	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5

Text Books

1. Donald A.Norman, The design of everyday things, Currency Doubleday press, 2015
2. Jesse James Garrett, "THE ELEMENTS of USER EXPERIENCE", PHI, 2011.

Suggested Readings

1. Shneiderman, Ben, and Catherine Plaisant , "Designing the User Interface: Strategies for Effective Human-Computer Interaction",4th ed.Addison Wesley, 2014.
2. Alan Cooper, Robar Riemann and Drave Cronin, About face 3, The essentials of interaction design, 1998

Web Resources

1. <https://bit.ly/3AJ9DIM>
2. <https://bit.ly/3DNKUVx>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	To understand the differences between usability and user experience	K1, K2
CO 2	To apply suitable methods to create UI from UX	K3
CO 3	To analyse and define key terms related to user interfaces and user interface design and implementation	K4
CO 4	To evaluate professional efficiency in UI through a series of practical assignments.	K5
CO 5	To create the industry-standard tools and specific project deliverables in UI/UX.	K6

Course Code	UVC 4801
Course Title	DESIGN BASICS
Credits	03
Hours/Week	03
Category	NME
Semester	IV
Regulation	2019

Course Overview

1. This course aims at creating the basic understanding of design and the principles of design. The importance of typography and of the different
2. Printing processes will be highlighted. The knowledge gained will help the students make the right choice of font and create the right design output.
3. Students will be able to think creatively, practice various designs with visual elements and learn to be spontaneous. Thus, will pave way to become confident designers and produce meaningful design for the media.

Course Objectives

1. To help understand and learn graphic design principles and process.
2. To understand the use of typography and the print medium.
3. To conceptualize ideas in graphic form and creatively produce designs.

Prerequisites	Basic knowledge of Visual Media
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SYLLABUS

UNIT	CONTENT	HOURS	COs	COGNITIVE LEVEL
I	Design-definition, language of design –process of designing-Elements of design – line; applications of geometrical forms- two dimensional and three dimensional, volume and mass, texture, pattern, black and white, colour, space, movement, colour and space, form and space, visual structure.	9	CO 1 CO 2 CO 3	K1, K2, K3, K4

II	Principles of design – balance, contrast, harmony, rhythm, proportion, emphasis, scale and unity. Visual center of design; space; formal and informal balance; scale-size, shape contrast; rhythm & movement; layout principles: rule of thirds, grids; proportion-the golden mean and the unity of layout elements; basic design applications.	9	CO 1 CO 2 CO 3	K1, K2, K3, K4,k5,k6
III	Typography –classification groups and subgroups, families, fonts: serifs, sans serifs, hand formed and specialized; craft of typography-point system, selection and use of fonts -type specification, copy fitting and spacing; calligraphy.	9	CO 1 CO 2 CO 3 CO 4	K1, K2, K3, K4, K5, k6
IV	Graphic reproduction - elements of printing-basic production steps - fundamentals of letterpress, lithography, offset, gravure, flexography, screen-printing - colour separation, reproduction and registration - computerized prints - dot-matrix, jet, electrostatic and laser; papers and inks for printing.	9	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, k4, K5, k6
V	Message presentation from concept to visual; process of design; problem identifying; preliminaries refinement, analysis decision making and implementation; design as purposeful, informational visual language and creativity; thumbnails-roughs-comprehensives-print designs	9	CO 1 CO 2 CO 3 CO 4 CO 5	K1, K2, K3, K4, K5, k6

Key Text Books and Reference

1. Timothy Samara, [2007] Design Elements: A Graphic Style Manual Rockport Publishers.

2. Bryony Gomez-Palacio, [2011] Graphic Design, Reference: A Visual Guide to the Language, Applications, and History of Graphic Design, Rockport Publisher.
3. Wendell. C. Crow, [1986] Communication Graphics, Prentice-hall, Englewood Cliffs, N.J.
4. Peter Bridgewater, [1987] An Introduction to Graphic Design, Chartwell Books, N.J.
5. Russell N. Baird, [1987] The Graphic Communication, Holt, Rinehart and Winston, Canada.
6. Jerry Palmer & MacDodson, [1995] Design and Aesthetics, Routledge, London.
7. David Bann, [1985] The Print Production Hand Book, Macdonald & Co (Publisher) Ltd, London.

Suggested Readings

Web Resources

1. What is graphic design? <https://youtu.be/YqQx75OPRa0>
2. Colour: https://youtu.be/_2LLXnUdUIc
3. Typography: <https://youtu.be/sByzHoiYFX0>
4. layout and composition in graphic design: <https://youtu.be/a5KYIHnkQB8>
5. logo design ideas: <https://youtu.be/Z5-ewrDyFH8>

Course Outcomes (COs) and Cognitive Level Mapping

COs	CO Description	Cognitive Level
CO 1	have clear knowledge of the basics of design	K1, K2
CO 2	Think creatively with visual elements and Typefaces	K3
CO 3	Show better understanding of printing technology	K4
CO 4	Analyse problems in design and find solutions	K5
CO 5	Creatively think of layouts for Visual Media	K6

**COGNITIVE LEVEL (CL) AND COURSE OUTCOME (CO) BASED CIA
QUESTION PAPER FORMAT (UG/PG)**

SECTION		Q. NO	COGNITIVE LEVEL (CL)				
			K1	K2	K3	K4	K5
A	(6 x 1 = 6) Answer ALL	1	+				
		2	+				
		3	+				
		4		+			
		5		+			
		6		+			
B	(1 x 5 = 5) Answer 1 out of 2	7			+		
		8			+		
C	(1 x 5 = 5) Answer 1 out of 2	9				+	
		10				+	
D	(2 x 7 = 14) Answer 2 out of 4	11					+
		12					+
		13					+
		14					+
No. of CL based Questions with Max. marks			3 (3)	3 (3)	1 (5)	1 (5)	2 (14)
No. of CO based Questions with Max. marks			CO 1		CO 2	CO 3	CO
			6(6)		1 (5)	1 (5)	2 (14)

**COGNITIVE LEVEL (CL) AND COURSE OUTCOME (CO) BASED CIA QUESTION PAPER FORMAT
FOR VISCOM, MM ANIMATION, 3D ANIMATION, DIGITAL JOURNALISM LAB COURSES (UG/PG)**

SECTION		Q. NO	COGNITIVE LEVEL (CL)					
			K1	K2	K3	K4	K5	K6
A	20	1	+					
		2		+				
B	20	3			+			
C	20	4				+		
		5					+	
D	40	6					+	
No. of CL based Questions with Max. marks			1 (10)	1 (10)	1 (20)	1 (10)	1 (10)	1 (40)
No. of CO based Questions with Max. marks			CO 1		CO 2	CO 3, CO 4		CO 5
			2 (20)		1 (20)	2 (20)		1 (40)

LOYOLA COLLEGE (AUTONOMOUS), CHENNAI 60034
B.Sc. VISUAL COMMUNICATION / BMM ANIMATION,
FIRST CONTINUOUS ASSESSMENT TEST, SEPTEMBER, 2021
VC1502 VISUAL LITERACY

B.Sc. VISUAL COMMUNICATION

22.09.2021

Time: 09.00 A.M to 12.00 P.M/ 01.30 P.M to 04.30 P.M

Max. Marks: 50

SECTION A			
Define the following:		(5X2=10 Marks)	
1	Shape	K1	CO1
2	Texture	K1	CO1
3	Profile	K2	CO1
4	3D	K2	CO1
5	Tone	K2	CO1
SECTION B			
Answer the following:		(10Marks)	
6	What are the different eye views? Give examples.	K3	CO2
SECTION C			
Answer the following:		(20 Marks)	
7	Construct and draw scenery with various visual elements.	K4	CO3
8	Describe in detail the purpose and need of the visual elements used in the scenery.	K5	CO4
SECTION D			
Compilation of regular exercises.		(10 Marks)	
9	Submission of regular works assigned weekly.	K6	CO5

LOYOLA COLLEGE (AUTONOMOUS), CHENNAI 60034

Department of Visual Communication

FIRST CONTINUOUS ASSESSMENT TEST, JULY, 2021

UVC 1501 Human Communication

Time : 3 Hours

Maximum : 30 Marks

I BSc Visual Communication

Date

Answer ALL the questions.

S. No.	SECTION – A		
1. Fill in the Blanks		(3X1=3 Marks)	
a.	_____ are not just passive absorbers of messages; they receive the message and respond to them.	K1	C01
b.	_____ objective is to build a firm's corporate image, reputation, and name-awareness among the general public or within an industry	K1	
c.	Media comes from a _____ Word	K1	
2. Define the Following		(3X1= Marks)	
a.	Non- verbal communication	K2	C01
b.	Mass communication	K2	
c.	Perception	K2	

SECTION – B

Answer any ONE of the following in 150 words (1 x 6 = 6 Marks)

3.	Outline the Scope of communication in today's digital age	K3	C02
4..	Relate how non-verbal communication are used in our daily life		
SECTION C			
Answer any ONE of the following in 150 words (1 x 6 = 6 Marks)			
5.	Explain the importance of feedback in communication	K4	C03

6.	Illustrate Berlo's model of communication		
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SECTION – D

Answer any ONE of the following in 100 words (1 x 12 = 12 Marks)

16.	Analyze how an image in an media have an impact on you .In our real life the people who we encounter are not a as glamorous and gorgeous people as we see in media	K5	C04
17.	In this digital age, Face-to-Face communication have gone down drastically then we used to? Why or why not?	K6	C05

**COGNITIVE LEVEL (CL) AND COURSE OUTCOME (CO) BASED END SEMESTER EXAMINATION QUESTION PAPER
FORMAT (UG)**

SECTION		Q. NO	COGNITIVE LEVEL (CL)				
			K1	K2	K3	K4	K5
A	(6 x 5 = 30) Answer ALL	1	+				
		2	+				
		3	+				
		4		+			
		5		+			
		6		+			
B	(3 x 5 = 15) Answer 3 out of 5	7			+		
		8			+		
		9			+		
		10			+		
		11			+		
C	(3 x 5 = 15) Answer 3 out of 5	12				+	
		13				+	
		14				+	

		15				+	
		16				+	
D	(2 x 20 = 40) Answer 2 out of 4	17					+
		18					+
		19					+
		20					+
No. of CL based Questions with Max. marks			3 (15)	3 (15)	3 (15)	3 (15)	2 (40)
No. of CO based Questions with Max. marks			CO 1		CO 2	CO 3	CO 4
			6 (30)		3 (15)	3 (15)	2 (40)

LOYOLA COLLEGE (Autonomous), Chennai
DEPARTMENT OF VISUAL COMMUNICATION
END SEMESTER EXAMINATIONS, NOVEMBER – 2021
UVC1501 HUMAN COMMUNICATION (MC)

I BSC

Time : 3 Hours

Maximum : 100 Marks

DATE:

S. No.	SECTION – A		
1.	Fill in the Blanks	10X1=10 Marks	
1.	This comes from the environment and keeps the message from being heard or understood. Who am I ?	K1	C01
2.	_____ there must be an "effect" if communication takes place	K1	C01
3.	_____ developed this model while trying to know what happens to “information bits” as they travel from the source to the receiver in telephone communication.	K1	C01
4.	The search engine Google revolutionized online advertising by emphasizing contextually relevant, unobtrusive ads intended to help, rather than inundate, users. This led to _____	K1	C01
5.	_____ is paid and not free	K1	C01
6.	The _____ is a mediator between the advertisers and the mass media	K1	C01
7.	Media content has limited impact on _____ because it is only play or just entertainment.	K1	C01
8.	_____ the practice of getting media coverage for the client.	K1	C01
9.	_____ The generation of more or less automatic responses to given symbols	K1	C01

10.	The core of media's information function is performed by the media content called _____	K1	C01
2.	Define the following	10X1=10 Marks	
a)	Semaphoric Communication	K2	C01
b)	SMCR	K2	C01
c)	Proxemics	K2	C01
d)	Formal Groups	K2	C01
e)	Grapevine	K2	C01
f)	Decoding	K2	C01
g)	Perception	K2	C01
h)	Sender	K2	C01
i)	Equity Theory	K2	C01
j)	Feedback	K2	C01

SECTION – B

Answer any TWO of the following in 250 words (2 x 10 = 20 Marks)

3.	Identify and explain what it takes for good communication to take place	K3	C02
4.	Determine various factors that influence the elements of the communication process.	K3	
5.	Explain the feature of mass communication	K3	C02
6.	Illustrate the characteristics of mass communication	K3	

SECTION C

Answer any TWO of the following in 150 words (2X 10 = 20 Marks)

7.	Distinguish between formal and informal communication	K4	C03
8.	Classify how to overcome cultural differences using. Berlo's model of communication operates on the SMCR	K4	
9.	Correlate the importance and need of interpersonal communication	K4	C03

10.	Analyze the importance of eye-contact in human communication	K4	
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SECTION – D (2 x 20 = 40 Marks)

Answer any TWO of the following in 250 words

11.	“Mass media have pervasive effects on our personal and social life”.- Enumerate the statement	K5	C04
12.	Human communication is interpersonal, it is purposive and it is a process - What do you understand by process	K5	C04
13.	Communication through mechanical devices like telephone or television is a best example for this model - Explain the model	K6	C05
14.	“Mass communication is filtered communication”- Illustrate	K6	C05

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**COGNITIVE LEVEL (CL) AND COURSE OUTCOME (CO) BASED
SEMESTER QUESTION PAPER FORMAT FOR VISCOM / MULTIMEDIA LAB COURSES (UG/PG)**

SECTION		Q. NO	COGNITIVE LEVEL (CL)					
			K1	K2	K3	K4	K5	K6
A	(2x 10 = 20)	1	+					
		2		+				
B	(1 x 20 = 20)	3			+			
C	(2 x 10 = 20)	4 - 5				+		
						+		
D	(1 x 40 = 40)	6					+	
No. of CL based Questions with			1(10)	1(10)	1(20)	1 (10)	1 (10)	1 (40)
No. of CO based Questions with			CO 1		CO 2	CO 3, CO 4		CO
			2 (20)		1 (20)	2 (20)		1 (40)

LOYOLA COLLEGE (AUTONOMOUS), CHENNAI – 600 034

B.Sc. VISUAL COMMUNICATION

SEMESTER PRACTICAL EXAMINATION – NOV. 2021

VC1502 VISUAL LITERACY

B.Sc. VISUAL COMMUNICATION

10.11.2021

Time : 01.30pm to 04.30pm

Max. Marks : 100

SECTION A			
Give Short answers for the following:			(10X2=20
1	Dot	K1	CO1
2	Line	K1	CO1
3	Shape	K1	CO1
4	Shade	K1	CO1
5	Tone	K1	CO1
6	Vanishing Point	K2	CO1
7	Foreshortening	K2	CO1
8	Worm's eye view	K2	CO1
9	Perception	K2	CO1
10	Middle ground	K2	CO1
SECTION B			
Answer ONE of the following:			(1x20=20
11	Attempt a two point perspective visual of a village festival.	K3	CO2
12	Sketch and complete the still life in colours of your choice.	K3	CO2
SECTION C			
Answer the following:			(2x10=20 Marks)
13	Explain in detail two visual cues with example.	K4	CO3
14	Discuss on the elements used in creating the visual by you for Section B.	K5	CO4
SECTION D			
Final Project/Record work Submission:			(40
15	Submission of the record done for Visual Literacy.	K6	CO5

COMPONENT III ASSESSMENTS AND RUBRICS

Mini Project

The project work is part of the curriculum to impart research skills. It is optional for UG and mandatory for PG students. Students are to select a staff of the department as their research guide. Students select a research problem relevant to society and environment. The project report of UG with Reflective Visual Journal (RVJ) and Dissertation of PG students will be evaluated by external examiners as the student presents the work in viva voce.

Rubrics for evaluation

S. No	Criteria	Max. Marks
1.	Planning (Brainstorming to Pre-production) - RVJ	30
2.	Rough work and execution – RVJ	10
3.	Production and completion	40
4.	Presentation & VIVA	20

Seminar/Assignment

Seminars are optional to UG and mandatory to PG. Topics for the seminar are suggested by the course teacher and the students are encouraged to collective exhaustive information on the chosen topic, arrange them in order and make a presentation. They are expected to use visual aids, models, tools for the presentation and circulate relevant literature to the students.

Rubrics for evaluation

S. No	Criteria	Max. Marks
1.	Topic introduction	10
2.	Collection of literature (primary, secondary and tertiary)	10
3.	Presentation methodology	20
4.	Articulation and Communication skills	10
5.	Time management	10
6.	Discussion and Interaction	20
7.	Summary and Conclusion	20

Internship/Field visit

Internship allows the students to gain hands on experience in the industry environment. The internship is for a period of minimum 15 days during the Christmas Vacation. The UG students are sent to the industries/organization the department has signed a MOU with. The PG students are permitted to select the industry/organization of their choice.

Rubrics for evaluation of Internship

S. No	Criteria	Max. Marks
1.	Industry/Organization profile	10
2.	Thrust areas and specialization	10
3.	Internship module and participation	20
4.	Expertise of the industry/organization	10
5.	Regularity and hands on training	10
6.	Presentation/Demonstration	20
7.	Report writing	20