

SACRED HEART COLLEGE (AUTONOMOUS), THEVARA
KOCHI, KERALA, 682013



Syllabus of Courses

Under the discipline

Visual Communication

(For Undergraduate (Honours) Degree Programmes)

Introduced from 2024-25 admissions onwards.

Prepared by

Board of Studies in Department of Cinema and Television

Sacred Heart College Thevara, Kochi.

**BOARD OF STUDIES IN DEPARTMENT OF CINEMA AND TELEVISION
SACRED HEART COLLEGE (AUTONOMOUS), THEVARA,
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1. INTRODUCTION

The National Education Policy (NEP) 2020 envisages the revision of the Choice Based Credit System (CBCS) for instilling innovation and flexibility. It emphasises on promoting interdisciplinary studies, introducing new subjects, and providing flexibility in courses and fresh opportunities for students. It also envisages setting up of facilitative norms for issues, such as credit transfer, equivalence etc., and a criterion-based grading system that assesses student achievement based on the learning goals for each programme.

The NEP document suggests several transformative initiatives in higher education. These include:

- Introduction of holistic and multidisciplinary undergraduate education that would help develop all capacities of human beings - intellectual, aesthetic, social, physical, emotional, ethical, and moral - in an integrated manner; soft skills, such as complex problem solving, critical thinking, creative thinking, communication skills; and rigorous specialization in a chosen field (s) of learning.
- Adoption of flexible curricular structures to enable creative combinations of disciplinary areas for study in multidisciplinary contexts in addition to rigorous specialization in a subject
- Undergraduate degree programmes of either 3 or 4-year duration.
- The students are getting a chance to determine his/her own semester-wise academic load and will be allowed to learn at his/her pace, to the extent possible.
- Increase in the number of choices of courses available to students and the students are getting an opportunity to choose the courses of their interest from all disciplines.

Multidisciplinary and holistic education with emphasizes on research, skill development and higher order thinking,

- Promotion of innovation and employability of the student.
- Flexibility for the students to move from one institution to another as per their choice.
- Flexibility to switch to alternative modes of learning (offline, ODL, and online learning, and hybrid modes of learning).

Honours Programs offered by

SH School of Communication, Sacred Heart College (Autonomous)

SH School of Communication offers 4 Honours programs – BA Animation and Graphic Design, BA Animation and Visual Effects, BA Mass Communication and Journalism and BA Visual Communication.

SH School of Communication (SHSC) is committed to providing a stimulating and rigorous learning environment for undergraduate students pursuing degrees in Journalism and Mass Communication, Animation and Graphic Design, Animation and Visual Effects, and Visual Communication. The academic policies are designed to foster dynamic learning in Media Arts that cultivate an inclusive academic temper in graduates. We believe in the power of education to equip students with the knowledge, skills, attitude and ethical grounding necessary for successful careers in the ever-evolving media and communication landscape.

Teaching Philosophy

The faculty members here employ a blend of teaching methods that cater to diverse learning styles and foster critical thinking, problem-solving, and creative expression. Our approach emphasizes:

- **Active and Participatory Learning:** Students actively participate in lectures, discussions, workshops, experience based and collaborative projects.
- **Personalised Attention and Mentoring:** Student hand holding, and mentorship opportunities ensure personalised guidance and support for students.
- **Technology Integration:** We leverage technology to enhance learning experiences, utilizing industry-standard software and online resources.
- **Academia- Industry Interface:** Professionals from the media and communication industries are invited for guest lectures and workshops, bridging the gap between theory and practice.

Learning Outcomes

Our undergraduate programs aim to equip students with the following core learning outcomes:

- **Discipline-Specific Knowledge:** Students gain a strong foundation in the theoretical and practical aspects of their chosen field through analytical and scientific methods of learning.
- **Effective Communication and Leadership Skills:** Effective written, oral, and visual communication skills are fostered across all programs from day one along with practical training to form a strong set of leadership skills.
- **Critical Thinking and Problem-Solving:** Students develop the ability to analyse complex information, identify problems, and propose innovative solutions to be change makers in their chosen paths.
- **Networking, Collaboration and Lifelong Learning:** Graduates possess the skills to utilize relevant technologies as well as concepts for their chosen career paths. They are

handheld to network and collaborate for the continuous betterment of their profession. Networking and collaboration in systematic manner along with application of lifelong learning form an organic support system for them to face challenges.

- **Social, Moral and Ethical Consciousness and Responsible Citizenship:** We emphasize the social, moral and ethical implications of communication practices and the importance of adhering to citizen's responsibilities that encompass a wide range of concerns including environment protection, civic responsibilities, social equality, inclusivity and justice in moulding a better world for all.

Highlights of Honours Programs offered by SHSC.

1. Signature Areas

Animation

- Focus on industry-standard software: Our curriculum emphasizes hands-on training with industry-standard 2D and 3D animation software like Maya.
- Storytelling through animation: We cultivate strong storytelling skills alongside technical expertise, enabling students to create impactful and engaging animations.
- Specialization options: Students can choose to specialize in areas like character animation, visual effects, or motion graphics.

Graphic Design

- Emphasis on design thinking: We integrate design thinking methodology into the curriculum, equipping students to solve problems creatively and visually.
- User experience (UX) design focus: Our program recognizes the growing importance of UX design, offering courses in user interface (UI) design, interaction design, and information architecture.
- Interdisciplinary approach: We encourage collaboration with other departments, such as Animation and Cinema & Television, for projects that integrate various creative disciplines.

Visual Communication

- Film, TV and New media production from concept to completion: Students gain hands-on experience in all stages of filmmaking, from scriptwriting and directing to cinematography and editing.
- Focus on narrative storytelling: We emphasize the power of visual storytelling, developing students' ability to create compelling narratives for the screen.
- Exposure to diverse filmmaking styles: Our curriculum explores various filmmaking styles, including documentary, fiction, and experimental film.

Journalism and Mass Communication

- Convergence journalism: Our program prepares students for the converged media landscape, teaching them to work across multiple platforms like print, broadcast, and digital media.

- **Data journalism skills:** We equip students with essential skills in data analysis, visualization, and storytelling to create impactful data-driven journalism.
- **Ethical considerations in media:** We emphasize the ethical principles of journalism, ensuring responsible and accurate reporting practices.

2. Cross disciplinary learning

All SHSC programs encourage collaboration with relevant departments within School of Communication and other campuses of the college, fostering a cross-disciplinary learning environment. Additionally, we explore potential collaborations with other academic/ professional/ social organisations.

3. Industry Collaborations

- **Guest lectures and workshops:** Industry professionals are invited to deliver guest lectures and workshops, providing students with insights into current trends and career opportunities. We will be continuing all programs that have been held in the previous year and design niche events for this purpose in 2024-25.
- **Internship opportunities:** We actively cultivate internship partnerships with media and communication companies, allowing students to gain practical experience in real-world settings.
- **Eminent artists and professionals as advisory boards:** Advisory boards composed of eminent artists and well-known media professionals provide guidance on curriculum development and ensures our programs remain aligned with the discipline and industry needs.

4. Special Needs and Requirements for Research and Innovation

SHSC recognizes the importance of fostering a culture of research and innovation.

We offer research mentorship: Faculty members mentor students interested in pursuing independent research projects.

- **Support participation in conferences and competitions:** SHSC encourages students to participate in research conferences and design competitions to showcase their work and gain recognition.

5. Entrepreneurial Edge

SHSC aims to empower students to develop their entrepreneurial spirit:

- **Courses in entrepreneurship:** Offer elective courses in entrepreneurship, business management, and creative industries marketing.
- **Incubation support:** Provide guidance and support to students interested in launching their own creative businesses.
- **Networking opportunities:** Connect students with industry professionals and potential investors to help them develop their entrepreneurial ventures.

Outcome Based Education (OBE)

Undergraduate courses in Visual Communication follow the Outcome-based Education (OBE) framework. OBE is a system where all the parts and aspects of education are focused on the outcomes of the course. The students take up courses with a certain goal of developing skills or gaining knowledge and they have to complete the goal by end of the course. Outcome-based education affirms teachers as facilitators, rather than lecturers. In this model, teachers guide the students and encourage them to develop their knowledge and skills. The undergraduate courses at the Department of Cinema and Television, Sacred Heart College (Autonomous), Thevara provides a learning approach in which students develop analytical ability and critical thinking and research acumen over different situations.

Programme Outcomes:

The Undergraduate Programme Outcomes (POs) are as follows:

PO 1: Critical thinking and Analytical reasoning

- Critical thinking guides the assessment and judgment of information, while analytical reasoning involves specific methods for analysis and conclusion drawing. It includes the ability to assess evidence, identify assumptions, formulate coherent arguments, understand complex relationships, and evaluate practices and theories critically. Additionally, critical sensibility involves self-awareness and reflection on personal and societal experiences.

PO 2: Scientific reasoning and Problem solving.

- Capacity to interpret and draw conclusions from data, critically evaluate ideas and evidence with an open-minded perspective; ability to apply learned competencies to solve unfamiliar problems and apply knowledge to real-life situations, avoiding mere replication of curriculum content.

PO 3: Effective communication and leadership skill

- Proficiency in expressing thoughts verbally and non-verbally, utilizing appropriate communication media. Confidently sharing ideas, active listening, analytical reading and writing and presenting complex information clearly to diverse groups. Effective teamwork and leadership skills, including setting direction, inspiring vision, building and motivating teams, and guiding them efficiently towards common goals.

PO 4: Social consciousness and responsible citizenship

- Social consciousness involves an empathetic and informed perspective, extending beyond personal concerns to embrace a responsibility for the collective good in nation-building. It includes reflecting on the impact of research on conventional practices and a clear understanding of societal needs for inclusive and sustainable development. Responsible

citizens contribute positively through civic engagement, environmental stewardship, and a commitment to social justice, abiding by laws and working for the advancement of society.

PO 5: Equity, Inclusiveness and Sustainability

- Promoting equity, inclusiveness, sustainability, and diversity appreciation. Developing ethical and moral reasoning with values of unity, secularism, and national integration for dignified citizenship. Understanding and appreciating diversity, managing differences, and using an inclusive approach. Emphasizing creating environments where diverse individuals feel valued, addressing present needs without compromising future generations' ability to meet their own needs, considering environmental, economic, and social factors.

PO 6: Moral and Ethical Reasoning

- Possessing the capacity to embody moral and ethical values in personal conduct, articulating positions and arguments on ethical matters from diverse perspectives, and consistently applying ethical practices in all endeavours. Proficient in recognizing and addressing ethical issues pertinent to one's work, steadfastly steering clear of any unethical behaviour.

PO 7: Networking and Collaboration

- Cultivating networking skills in education entails establishing meaningful professional connections and relationships among educators, administrators, and stakeholders. It also involves fostering cooperative efforts among individuals, institutions, and research organizations within the educational realm. These practices are indispensable for nurturing a supportive, innovative, and dynamic learning environment.

PO 8: Lifelong Learning

- Cultivating the ability to continually acquire knowledge and skills, including the art of "learning how to learn," becomes paramount for lifelong learning. This self-paced and self-directed approach serves personal development, aligns with economic, social, and cultural objectives, and facilitates adaptation to evolving workplace demands through skill development and reskilling. It equips individuals with competencies and insights, allowing them to adeptly respond to society's changing landscape and enhance their overall quality of life. Lifelong learning extends beyond formal education, embracing diverse informal and non-traditional learning experiences.

2. REGULATIONS FOR UNDERGRADUATE (HONOURS) DEGREE PROGRAMMES

PREAMBLE

Sacred Heart College (Autonomous), Thevara, Kochi is a grant-in-aid private college affiliated to Mahatma Gandhi University, Kottayam, Kerala. The College was established in 1944 as a higher educational institute for men on the basis of the minority rights. It started admitting girls in 1975 and currently serves all sections of the society without any discrimination of caste or creed.

The College was granted Autonomous Status by the University Grants Commission (UGC) in 2014.

Vision and Mission of the Institution

The vision of the College aims at the formation of holistic individuals who would champion the cause of justice, love, truth and peace. To this effect, Sacred Heart College envisions the **“Fashioning of an enlightened society founded on a relentless pursuit of excellence, a secular outlook on life, a thirst for moral values as well as an unflinching faith in God.”** It seeks the creation of a world, guided by divine wisdom, governed by moral principles, inclusive by secular outlook and united by the principle of equity.

The Mission of the Institution is to provide an environment that.

- **facilitates the holistic development of the individual.**
- **enables the students to play a vital role in the nation-building process and contribute to the progress of humanity.**
- **disseminates knowledge even beyond the academia.**
- **instils in the students a feel for the frontier disciplines, and**
- **cultivates a concern for the environment.**

by setting lofty standards in the ever-evolving teacher-learner interface.

Framing of the Regulations

As part of the implementation of the National Education Policy 2020 (NEP 2020), the University Grants Commission (UGC) has issued the Curriculum and Credit Framework for Undergraduate Programmes 2023 (CCFUP) which would provide a flexible choice-based credit system, multidisciplinary approach, multiple entry and exit options, and establish three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).

The Kerala Higher Education Reforms Commission has recommended a comprehensive reform in the undergraduate curriculum for the 2023-24 academic year, adopting 4-year undergraduate programs to bring Kerala's undergraduate education at par with well acclaimed universities across the globe.

The Kerala State Curriculum Committee for Higher Education has been constituted and have proposed a model Kerala State Higher Education Curriculum Framework (KSHECF) for Undergraduate Education.

Further, an Academic Committee and various sub committees were constituted for the implementation of the Regulations. The Academic Committee submitted the draft regulations on 15-03-2024, namely: **THE SACRED HEART COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {SHC-UGP (Honours)}** under the New Curriculum and Credit Framework, 2024.

REGULATIONS

Short Title and Commencement

- i. These Regulations may be called THE SACRED HEART COLLEGE (AUTONOMOUS) UNDERGRADUATE PROGRAMMES (HONOURS) REGULATIONS, 2024 {SHC-UGP (Honours)} under the New Curriculum and Credit Framework 2024.
- ii. These Regulations will come into effect from the academic year 2024-2025 and will have prospective effect.

Scope and Application

- iii. These Regulations shall apply to all Undergraduate programmes under various Faculties conducted by THE SACRED HEART COLLEGE (AUTONOMOUS) for the admissions commencing in the academic year 2024-2025.
- iv. Every programme conducted under the SHC-UGP shall be monitored by an SHC-UGP Academic Committee comprising members nominated by the principal.

Definitions

Unless used in a context otherwise specified,

- i. College means THE SACRED HEART COLLEGE (Autonomous), a grant-in-aid private college affiliated to Mahatma Gandhi University, Kottayam, Kerala.
- ii. 'University' means the MAHATMA GANDHI University which is the affiliating University of Sacred Heart College (Autonomous).
- iii. FYUGP means Four Year Undergraduate Programme.
- iv. Academic Year: Two consecutive (one odd and one even) semesters followed by a vacation in one academic year.
- v. Academic Coordinator/Nodal Officer: Academic Coordinator/Nodal Officer is a faculty nominated by the college council to co-ordinate the effective conduct of the FYUGP including Continuous Comprehensive Assessment (CCA) undertaken by various departments within the college. She/ he/ they shall be the convenor for the College level Academic Committee.
- vi. Academic Week: A unit of five working days in which the distribution of work is organized, with at least five contact hours of one-hour duration on each day.
- vii. Academic Credit: A unit by which the course work is measured. It determines the number of hours of instructions required per week in a semester. It is defined both in terms of student efforts and teacher's efforts. A course which includes one hour of lecture or tutorial or minimum 2 hours of lab work/ practical work/ field work per week is given one credit hour. Accordingly, one credit is equivalent to one hour of lecture or tutorial or two hours of lab work/ practical work/ field work/ practicum and learner engagement in terms of course related activities (such as seminars preparation, submitting assignments, group discussion, recognized club-related activities etc.) per week. Generally, a one credit course in a semester

- should be designed for 15 hours Lecture/ tutorials or 30 hours of practical/ field work/ practicum and 30 hours learner engagement.
- viii. Academic Bank of Credits (ABC): An academic service mechanism as a digital/ virtual entity established and managed by Government of India to facilitate the learner to become its academic account holder and facilitating seamless learner mobility, between or within degree-granting Higher Education Institutions (HEIs) through a formal system of credit recognition, credit accumulation, credit transfers and credit redemption to promote distributed and flexible process of teaching and learning. This will facilitate the learner to choose their own learning path to attain a Degree/ Diploma/ Certificate, working on the principle of multiple entry and exit, keeping to the doctrine of anytime, anywhere, and any level of learning.
 - ix. Credit Accumulation: The facility created by ABC in the Academic Credit Bank Account (ABA) opened by the learner across the country in order to transfer and consolidate the credits earned by them by undergoing courses in any of the eligible HEIs.
 - x. Credit Recognition: The credits earned through eligible/ partnering HEIs and transferred directly to the ABC by the HEIs concerned.
 - xi. Credit Redemption: The process of commuting the accrued credits in the ABC of the learner for the purpose of fulfilling the credits requirements for the award of various degrees. Total credits necessary to fulfil the criteria to get a degree shall be debited and deleted from the account concerned upon collecting a degree by the learner.
 - xii. Credit Transfer: The mechanism by which the eligible HEIs registered with ABC are able to receive or provide prescribed credits to individual's registered with ABA in adherence to the UGC credit norms for the course(s) registered by the learner in any HEIs within India.
 - xiii. Credit Cap: Maximum number of credits that a student can take per semester, which is restricted to 30.
 - xiv. Continuous Comprehensive Assessment (CCA): The mechanism of evaluating the learner by the course faculty at the institutional level.
 - xv. End Semester Evaluation (ESE): The mechanism of evaluating the learner at the end of each semester.
 - xvi. Audit Course: a course that the learner can register without earning credits, and is not mandatory for completing the SHC-UGP. The student has the option not to take part in the CCA and ESE of the Audit Course. If the student has 75% attendance in an Audit Course, he/she/they is eligible for a pass in that course, without any credit (zero-credit).
 - xvii. Courses: refer to the papers which are taught and evaluated within a programme, which include lectures, tutorials, laboratory work, studio activity, field work, project work, vocational training, viva, seminars, term papers, presentations, assignments, self-study, group discussion, internship, etc., or a combination of some of these elements.
 - xviii. Choice Based Credit System (CBCS) means the system wherein students have the option to select courses from the prescribed list of courses.
 - xix. College-level Academic Committee: Is a committee constituted for the FYUGP at the college level comprising the Principal as the Chairperson, the Academic Co-ordinator/ Nodal Officer as its convenor.
 - xx. Academic Co-ordinator/ Nodal Officer: A senior faculty member nominated by the college council.
 - xxi. Course Faculty: A faculty member nominated by the Head of the Department shall be in charge of offering a particular course in a particular semester of FYUGP.
 - xxii. Department means any teaching department in a college offering a course of study approved by the College as per the regulations of the college and it includes a Department, Centre, or School of Teaching and Research conducted directly by the College.
 - xxiii. Board of Studies (BoS) means the academic body duly constituted to frame the syllabus of each department.

- xxiv. Senior Faculty Advisor (SFA) is a faculty nominated by a Department Council to co-ordinate all the necessary work related to FYUGP undertaken in that department, including the continuous comprehensive assessment.
- xxv. Department Council means the body of all teachers of a department in a college.
- xxvi. Faculty Adviser (FA) means a teacher from the parent department nominated by the Department Council to advise students in academic matters.
- xxvii. Graduate Attributes means the qualities and characteristics to be obtained by the graduates of a programme of study at the College, which include the learning outcomes related to the disciplinary areas in the chosen field of learning and generic learning outcomes. The College will specify graduate attributes for its programmes.
- xxviii. Programme means the entire duration of the educational process including the evaluation leading to the award of a degree.
- xxix. Programme Pathway: Combination of courses that can be chosen by a student that give options to pursue interesting and unconventional combinations of courses drawn from different disciplinary areas, like the sciences and the social sciences/ humanities. The pathways could be in terms of major- minor options with different complementary/ allied disciplines.
- xxx. Regulatory Body means University Grants Commission (UGC), All India Council for Technical Education (AICTE), National Assessment and Accreditation Council (NAAC) and National Board of Accreditation (NBA) etc.
- xxxi. Signature Courses: Signature courses are the specialized Discipline Specific Elective courses or skill-based courses designed and offered by the regular/ ad hoc/ visiting/ emeritus/ adjunct faculty member of a particular college with the prior recommendation of the BoS and the approval of Academic Council of the College.
- xxxii. Letter Grade or simply 'Grade' in a course is a letter symbol (O, A+, A, B+, B, C, P, F, and Ab). Grade shall mean the prescribed alphabetical grade awarded to a student based on their performance in various examinations. The Letter grade that corresponds to a range of CGPA.
- xxxiii. Grade Point: Each letter grade is assigned a 'Grade point' (G) which is an integer indicating the numerical equivalent of the broad level of performance of a student in each course. Grade Point means point given to a letter grade on 10-point scale.
- xxxiv. Semester Grade Point Average (SGPA) is the value obtained by dividing the sum of credit points obtained by a student in the various courses taken in a semester by the total number of credits in that semester. SGPA shall be rounded off to two decimal places. SGPA determines the overall performance of a student at the end of a semester.
- xxxv. Credit Point (P) of a course is the value obtained by multiplying the grade point (G) by the credit (C) of the course: $P = G \times C$
- xxxvi. Cumulative Grade Point Average (CGPA) is the value obtained by dividing the sum of credit points in all the semesters earned by the student for the entire programme by the total number of credits in the entire programme and shall be rounded off to two decimal places.
- xxxvii. Grade Card means the printed record of students' performance, awarded to them.
- xxxviii. Words and expressions used and not defined in this regulation, but defined in the Mahatma Gandhi University Act and Statutes, being the Act and Statutes of Sacred Heart College (Autonomous)'s affiliating University shall have the meaning assigned to them in the Act and Statutes.

Features and Objectives of SHC-UGP

The features and objectives of the SHC-UGP shall be:

- i. The features, meaning, and purpose of FYUGP shall be as stipulated by the UGC and as adapted by the Kerala State Higher Education Curriculum Framework (KSHECF) for undergraduate education.

- ii. The practice of lateral entry of students to various semesters exists, but an exit with a Degree shall be awarded only upon successful completion of 133 credits as per the conditions stipulated in this regulation.
- iii. FYUGP shall have three Broad Pathways, (a) 3-year UG Degree, (b) 4-year UG Degree (Honours), and (c) 4-year UG Degree (Honours with Research).
- iv. Students who choose to exit after 3 years shall be awarded UG Degree in their respective Discipline/ Disciplines after the successful completion of the required minimum Courses with 133 credits.
- v. A 4-year UG Degree (Honours) in the Discipline/ Disciplines shall be awarded to those who complete the FYUGP with a specific number of Courses with 177 credits including 8 credits from a graduate project/ dissertation in their major discipline.
- vi. Students who acquire minimum 75% in their graduation (upto 6th semester) are eligible for Honours with Research Programme. However if necessary, College may conduct screening test for the honours with research programme in accordance with College Regulations from time to time.
- vii. 4-year UG Degree (Honours with Research): Students who aspire to pursue research as a career may opt for 4-year UG Degree Honours with Research stream under FYUGP with a specific number of Courses with 177 credits including 12 credits from a research project in their major discipline.
- viii. The recognized research departments or departments with at least two faculty members having PhD shall offer the Honours with Research programme. Minimum 2 students (mentees) should be allotted to a faculty member (Mentor).
- ix. Students who have chosen the honours with research stream shall do their entire fourth year under the mentorship of a mentor.
- x. The mentor shall prescribe suitable advanced level/capstone level courses for a minimum of 20 credits to be taken within the institutions along with the courses on research methodology, research ethics, and research topic-specific courses for a minimum of 12 credits which may be obtained either within the institution or from other recognized institutions, including online and blended modes.
- xi. Students who have opted for the honours with research should successfully complete a research project under the guidance of the mentor and should submit a research report for evaluation. They need to defend successfully the research project to obtain 12 credits under a faculty member of the College. The research shall be in the Major/ allied discipline.
- xii. The research outcomes of their project work may be published in peer-reviewed journals or presented at conferences or seminars or patented.
- xiii. The proposed FYUGP curriculum comprises Three Broad Parts: a) Foundation Components, b) Discipline Specific Pathway components (Major/ Minor), and c) Discipline Specific Capstone Components.
- xiv. The Foundation component of the FYUGP shall consist of a Set of General Foundation Courses and a Set of Discipline Specific Foundation Courses.
- xv. General Foundation Courses shall be grouped into 4 major baskets as Ability Enhancement Courses (AEC), Skill Enhancement Courses (SEC), Value Addition Courses (VAC), and Multi-Disciplinary Courses (MDC).
- xvi. Ability Enhancement Courses shall be designed specifically to achieve competency in English, other languages as per the student's choice with special emphasis on language and communication skills.
- xvii. English or other language courses shall be designed to enable the students to acquire and demonstrate the core linguistic skills, including critical reading, academic and expository writing skills as well as the cultural and intellectual heritage of the language chosen. Separate courses will be designed for Science, Humanities and Commerce streams.

- xviii. Multi-Disciplinary Courses (MDC) shall be so designed as to enable the students to broaden their intellectual experience by understanding the conceptual foundations of Science, Social Sciences, Humanities, and Liberal Arts. Students shall not be eligible to take the MDC in the same discipline that they have studied during their +2. Third semester MDC can be Kerala specific content.
- xix. Skill Enhancement Courses (SEC) shall be designed to enhance 21st century workplace skills such as creativity, critical thinking, communication, and collaboration.
- xx. Discipline Specific Courses shall include Discipline Specific Pathway Courses, both Major and Minor streams, enabling students to gain basic knowledge in the chosen discipline.
- xxi. Discipline Specific Foundation Courses shall focus on foundational theories, concepts, perspectives, principles, methods, and critical thinking essential for taking up advanced/ Capstone Courses. Practical courses shall be included in discipline specific foundation courses.
- xxii. The curriculum of the SEC should be designed in a manner that at the end of year- 1, year-2, year-3, and year-4 students are able to meet the level descriptors for levels 5, 6, 7, and 8 of the UGC Guidelines on National Skills Qualifications Framework (NSQF). The detailed descriptors of the NSQF levels is provided as **Appendix I** below.
- xxiii. Value Addition Courses (VAC) shall be so designed as to empower the students with personality development, perspective building, and self-awareness.
- xxiv. Discipline Specific Pathway Components (Major/ Minor) shall provide the students with an opportunity to pursue in-depth study of a particular subject or discipline and develop competency in that chosen area, which includes Discipline Specific Core (DSC) courses and Discipline Specific Elective (DSE) courses as Major and Minor courses.
- xxv. Major components consist of three types: Discipline Specific Core or the Discipline Specific Elective Courses, and the research /laboratory/ fieldwork.
- xxvi. Minor Courses can be selected from any discipline that may supplement or complement the Major Courses.
- xxvii. Students who complete a sufficient number of Courses in a discipline or an interdisciplinary area of study other than their chosen Major shall qualify for a Minor in that discipline or in a chosen interdisciplinary area of study.
- xxviii. Major Components shall be the main focus of study. By selecting a Major, the student shall be provided with an opportunity to pursue an in-depth study of a particular discipline.
- xxix. Each Board of Studies (BoS) shall identify specific Courses or baskets of Courses towards Minor Course credits. Students shall have the option to choose Courses from disciplinary/ interdisciplinary minors and skill-based courses related to a chosen programme.
- xxx. Students can opt for a change of Major at the end of the second semester to any Minor discipline studied among the foundation level courses. Students also can opt for a change of Major at the end of the second semester to any MDC.
- xxxi. Students should opt their 5th and 6th semester VAC and SEC from their Major disciplines only.
- xxxii. Course cum Credits Certificate: After the successful completion of a semester as proof for re-entry to another institution this certificate is essential. This will help the learner for preserving the credits in the Academic Bank of Credits.
- xxxiii. The Advanced Level/ Capstone Level Courses shall be designed in such a manner as to enable students to demonstrate their cumulative knowledge in their main field of study, which shall include advanced thematic specialization or internships or community engagement or services, vocational or professional training, or other kinds of work experience.

- xxxiv. Advanced/ Capstone level Major Specialization shall include Courses focused on a specific area of study attached to a specific Major, which could be an Elective Course. They shall include research methodology as well.
- xxxv. The student has the option to register for and attend a course without taking part in the CCA and ESE of that course. Such a course is called the Audit Course. If the student has 75% attendance in an Audit Course, he/she/they is/are eligible for a pass in that course, without any credit (zero-credit). The Audit Course will be recorded in the final grade card of the student.
- xxxvi. All students shall undergo Summer Internship or Apprenticeship in a Firm, Industry or Organization; or Training in labs with faculty and researchers or other Higher Education Institutions (HEIs) or Research Institutions. The College will adhere to the guidelines on internship published by the University.
- xxxvii. Students will be provided the opportunities for internships with local industries, business organizations, agriculture, health and allied sectors, Local Government institutions (such as panchayats, municipalities), State Planning Board, State Councils/ Boards, Research Institutions, Research Labs, Library, elected representatives to the parliament/ state assembly/ panchayat, media organizations, artists, crafts persons etc. These opportunities will enable the students to actively engage with the practical aspects of their learning and to improve their employability.
- xxxviii. The College will provide opportunities for field-based learning/minor projects enabling them to understand the different socio-economic and development-related issues in rural and urban settings. The College will provide the students with opportunities for Community engagement and services, exposing them to socio-economic issues to facilitate theoretical learning in real-life contexts.
- xxxix. Additional Credits will be awarded for those who actively participating in Social Activities, which may include participation in National Service Scheme (NSS), Sports and Games, Arts, participation in College union related activities (for respective elected/ nominated members), National Cadet Corps (NCC), adult education/ literacy initiatives, mentoring school students, and engaging in similar social service organizations that deemed appropriate to the College.
- xl. Grace marks shall be awarded to a student for meritorious achievements in co-curricular activities (in Sports/ Arts/ NSS/ NCC etc.). Such a benefit is applicable in the same academic year spreading over two semesters, in which the said meritorious achievements are earned. The Academic Council will decide from time to time the eligibility and other rules of awarding the grace marks.
- xli. Options will be made available for students to earn credit by completing quality- assured remote learning modes, including Online programmes offered on the Study Webs of Active-Learning for Young Aspiring Minds (SWAYAM) or other Online Educational Platforms approved by the competent body/university from time to time.
- xl.ii. Students shall be entitled to gain credits from courses offered by other recognized institutions directly as well as through distance learning.
- xl.iii. For the effective operation of the FYUGP, a system of flexible academic transaction timings shall be implemented for the students and teachers.

Eligibility for Admission and Reservation of Seats

- i. The eligibility for admissions and reservation of seats for various FYUG Degree Programmes shall be in accordance with the norms/ rules made by the Government/ University from time to time.

- ii. No student shall be eligible for admission to FYUG Degree Programmes in any of the disciplines unless he/she/they has successfully completed the examination conducted by a Board/University at the +2 level of schooling or its equivalent.
- iii. Students shall be admitted and enrolled in the respective programmes solely based on the availability of the academic and physical facilities within the institution. The College shall provide all students with a brochure detailing the Courses offered by the various departments under the various Programmes and the number of seats sanctioned by the University for each Programme.
- iv. During the time of admission each student may be provided with a unique higher education student ID which may be linked with the Aadhar number of the student so that this ID can be transferred if required to other higher education institutions as well.
- v. The students at the end of second semester may be permitted to change their major programme of study to any course/ institution/ university across the state. Based on the availability of seats and other facilities, the students may be permitted to opt any discipline which he/she/they had studied during the first two semesters as Discipline Specific Foundation courses/ Multidisciplinary Foundation courses. If ranking is required it will be in the order of the highest-grade points secured in the discipline to which the switching of Major is sought.
- vi. Students shall be allowed to change their major programmes, if required, to a maximum of 10% of the sanctioned strength of that particular programmes depending upon the academic and infrastructural facilities available in the Institution.
- vii. Depending upon the availability of academic and infrastructural facilities, the College may also admit a certain number of students who are registered for particular programmes in each semester by transfer method, if required, from other Institutions subject to conditions as may be issued by the University.
- viii. A student who has already successfully completed a First-Degree Programme and is desirous of and academically capable of pursuing another First-Degree Programme may also be admitted with the prior approval of the University as per the conditions regarding programme requirements specified by the University.
- ix. A Student can also be admitted for an additional major/ second major/ additional minor and on completion of the required credits he/she/they can be awarded a second major/ additional major/ minor. He/she/they may be exempted from minor pathway and general foundation course requirement.
- x. The College can also enroll students in certain courses as per their choice depending upon the availability of infrastructure and other academic facilities from other recognized HEIs who are already registered for a particular programme there either through regular/ online/ distance mode irrespective of the nature of programme (Govt./ Aided/ Self- finance/ Autonomous). On successful completion of the course the credits may be transferred through the Academic Bank of Credit.

Academic Monitoring and Student Support

The academic monitoring and student support shall be in the following manner, namely.

- i. The College shall appoint a Senior Faculty member as Academic Co-ordinator/ Nodal officer for the smooth conduct of FYUGP.
- ii. Advisory System: There shall be one Senior Faculty Advisor (SFA) for each department and one Faculty Advisor (FA) for 20 to 30 students of the class to provide advice in all relevant matters. The Head of the Department, in consultation with the SFA, shall assign FA for each student.

- iii. The documents regarding all academic activities of students in a class shall be kept under the custody of the FA/ SFA.
- iv. All requests/ applications from a student or parent to higher offices are to be forwarded/ recommended by FA/ SFA.
- v. Students shall first approach their FA/ SFA for all kinds of advice, clarifications, and permissions on academic matters.
- vi. It is the official responsibility of the institution to provide the required guidance, clarifications, and advice to the students and parents strictly based on the prevailing academic regulations.
- vii. The SFA shall arrange separate or combined meetings with FA, faculty members, parents, and students as and when required and discuss the academic progress of students.
- viii. The FA/ SFA shall also offer guidance and help to solve the issues on academic and non-academic matters, including personal issues of the students.
- ix. Regular advisory meetings shall be convened immediately after the commencement of the semester and immediately after announcing the marks of the Continuous Comprehensive Assessment (CCA).
- x. The CCA related results shall be displayed on the department notice board/ other official digital platforms of the college at least for two working days.
 - a. Any concern raised by the students regarding CCA shall be looked into in the combined meetings of advisors, HOD, course faculty, and the students concerned.
 - b. If the concerns are not resolved at the advisor's level, the same can be referred to the properly constituted college-level grievance redressal committees as per the existing UGC/ University/ Government norms.
 - c. The Principal/ HOD shall ensure the proper redressal of the concerns raised by the students regarding CCA.
 - d. If the students raise further concerns about the issue, the principal shall refer the issue to the appropriate authorities with proper documents and minutes of all the committees.
- xi. The FA/ SFA shall be the custodian of the minutes and action taken reports of the advisory meetings. The SFA shall get the minutes and action taken reports of advisory meetings approved by the Head of Department and the Principal.
- xii. The Principal shall inform/forward all regulations, guidelines, communications, announcements, etc. regarding student academic and other matters to the HODs/ SFA for information and timely action.
- xiii. It shall be the official responsibility of the Principal to extend the required administrative and financial support to the HODs, SFAs and FAs to arrange necessary orientation programmes for students regarding student counselling, the prevailing norms, regulations, guidelines and procedures on all academic and other related matters.
- xiv. An integrated educational planning and administration software will be made available by the College to manage the academic information of all students including student admissions and registration, managing students' personal and academic information, course registrations, attendance management, all process related to assessments including regular & online examinations, grading, publishing of results, supplementary examinations, LMS, stakeholders' feedback, etc.
- xv. Faculty, staff, students, and parents shall be allowed to access this software system over a highly secure authenticated mechanism from within the campus.

Course Registration

- i. Each department shall publish well in advance the relevant details of courses offered, such as the name, academic level, expected outcomes, time slot, and course faculty members.
- ii. Students shall be allowed to visit and interact with respective faculty members during the first week of each semester, to gather more information about the courses and the availability of seats.
- iii. Based on consultations and advice from the faculty adviser, each student shall complete course registration within one week from the commencement of each semester.
- iv. The number of credits that a student can take in a semester is governed by the provisions in these Regulations, subject to a minimum of 16 and a maximum of 30 Credits.
- v. A student can opt out of a Course or Courses registered, subject to the minimum Credit/Course requirement, if he/she/they feels that he/she/they has registered for more Courses than he/she/they can handle, within 30 days from the commencement of the semester.
- vi. The college shall publish a list of the students registered for each course including audit course, if any, along with the chosen Programmes, repeat/ reappearance courses, if any.
- vii. The higher education institutions shall admit candidates not only for programmes, but also for courses.

Re-admission and Scheme Migration

- i. Students who opt out before the completion of the third year shall be provided with a 'Course cum Credits Certificate' after the successful completion of a semester as proof for re-entry to another institution.
- ii. Students who have successfully completed a particular programme pathway may be permitted to take an additional minor or second major.
- iii. Those students who are opting for a second major are eligible for getting certain credit transfer/ credit exemption from their previous minor programs of study, subject to the prior recommendation of the BoS that, those credits are relevant for the present major programme of study.

Duration of Programme, Credits, Requirements and Options

- i. Students will be offered the opportunity to take breaks during the programme and resume after the break, but the total duration for completing the FYUG programme shall not exceed 7 years.
- ii. Students who wish to complete the undergraduate programmes faster may do so by completing different courses equivalent to the required number of credits and fulfilling all other requirements in N-1 semesters, where N is the number of semesters in the FYUGP.
- iii. Provided further that the students may complete the undergraduate programme in slower pace, they may pursue the three years or six semester programmes in 4 to 5 years (8 to 10 semesters), and four years, or eight semester programme in 5 to 6 years (10 to 12 semesters) without obtaining readmission.
- iv. For students who crossed 6 semesters at a slower space, the requirement of 16 credits per semester from the institutions where they enrolled may be relaxed.

Credit Structure

The proposed number of credits per course and the credit distribution of them for the FYUG Programmes are given below:

- i. An academic year shall consist of 200 working days; one semester consists of 90 working days; and an academic year consists of two semesters.
- ii. Ten working days in a semester shall be used for extracurricular activities. One semester consists of 18 weeks with 5 working days per week. In each semester, 15 days (3 weeks) should be kept aside for End Semester Evaluation (ESE) and CCA.
- iii. The maximum number of available weeks for curriculum transactions should be fixed at 15 in each semester. A minimum of 5 teaching or tutorial hours could be made available for a day in a 5-day week.
- iv. A course that includes one hour of lecture/ tutorial or two hours of lab work/ practical work/ field work/ practicum per week is given one credit hour.
- v. One credit in a semester should be designed for 15 hours of lectures/ tutorials or 30 hours of lab work/ practical work/ field work/ practicum and 30 hours of learner engagement in terms of course-related activities such as seminar preparation, submitting assignments, etc.
- vi. A one-credit seminar or internship or studio activities or field work/ projects or community engagement and service will have two-hour engagements per week (30 hours of engagement per semester).
- vii. A course can have a combination of lecture credits, tutorial credits, and practicum credits.
- viii. Minimum credit for one Course should be 2 (Two), and the maximum credit should be 4 (Four).
- ix. All Discipline Specific Major/ Minor Courses shall be of 4 (Four) credits.
- x. For all Discipline Specific Major/ Minor Courses, there may be practical/ practicum of two or four hours per week.
- xi. All Courses under the Multi-Disciplinary, Ability Enhancement, Value Addition and Skill Enhancement categories are of 3 credits.
- xii. Summer Internship, Apprenticeship, Community outreach activities, etc. may require sixty hours (or as appropriate) of engagement for acquiring one credit.
- xiii. A student shall be able to opt for a certain number of extra credits over and above the requirements for the award of a degree.
- xiv. Maximum number of credits that a student can earn per semester shall be restricted to 30. Hence, a student shall have the option of acquiring credits to a maximum of 180 credits for a 6-semester UG programmes and 240 credits for a 4-year (8-semester) programmes.
- xv. Each faculty member shall offer a maximum of 16 credits per semester. However those who are offering both practical and theory courses shall offer a maximum of 12-16 credits per semester.
- xvi. For a four-credit theory course, 60 hours of lecture/ tutorial class shall be assured as a mandatory requirement for the completion of that course.

Course Structure of the SHC-UGP Programme

The SHC-UGP consists of the following categories of courses and the minimum credit requirements for pathway option-one shall be as follows.

Sl. No.	Categorization of Courses for all Programme	Minimum Number of Credit Required	
1.	Major	68	88
2.	Minor	24	24+12*
3.	Multi-Disciplinary Courses (MDC)	9	9
4.	Skill Enhancement Courses (SEC)	9	9
5.	Ability Enhancement Courses (AEC)	12	12
6.	Value Addition Courses (VAC)	9	9
7.	Summer Internship, field-based learning etc.	2	2
8.	Research Project / Dissertation		12/8**

* The students can acquire advanced/ capstone level courses with 12 credits from their DSC/ DSE/ Minor courses depending up on their pathway choice. The Minor courses can be of level 300 or above.

** The students pursuing the 4-year honours with research have to complete a project with 12 credits and for the 4-year honours degree students have to complete a project with 8 credits and DSC/ DSE capstone/ advanced level course in the 8th semester.

- i. 20% syllabus of each course will be prepared by the teacher as 'Teacher Specific Content' and will be evaluated under CCA.
- ii. In case of MDC, SEC, VAC courses coming under 3rd & 4th semester, college should make necessary arrangements to give adequate preference to courses designed by language departments. MDC in the 3rd semester can be Kerala Specific Content.

Academic Levels of Pathway Courses

Semester	Difficulty level	Nature of Course
1 & 2	100-199	Foundation-level or introductory courses
3 & 4	200-299	Intermediate level courses
5 & 6	300-399	Higher level courses
7 & 8	400-499	Advanced/Capstone level courses

Signature Courses

- i. With a prior recommendation of BoS and the approval of academic council, each faculty member can design and offer at least one signature course in every semester, which may be offered as DSE /SEC/ VAC.

- ii. The College will publish a list of signature courses in DSE/ SEC/ VAC offered by the faculty members with a prior recommendation of BoS and the approval of academic council.
- iii. The College may empanel distinguished individuals who have excelled in their field of specialization like science and technology, industry, commerce, social research, media, literature, fine arts, civil services etc. as adjunct faculty as per the UGC guidelines with the approval of the College. With a prior recommendation of BoS and the approval of academic council, the adjunct faculty can offer SEC/VAC as signature course.
- iv. Ad hoc/ Guest faculty/ Visiting faculty/ Visiting Scholars can also offer DSE/ SEC/ VAC as signature courses with a prior recommendation of BoS and the approval of academic council.
- v. The faculty concerned may design the particular course and it should be forwarded to the concerned BoS after the approval of the Academic Committees formed as part of this regulations.
- vi. The examinations and evaluation of the signature courses designed by the faculty shall be conducted by the faculty themselves and an external expert faculty chosen by the college from a panel of experts submitted by the faculty and recommend by the BoS concerned.

Programme Pathways and Curriculum Structure

Students who have joined for any programme under these regulations shall have the option to choose the following pathways for their UG degree and Honours programme.

- i. **Degree with single Major:** A student pursuing the FYUG programme in a specific discipline shall be awarded a Major degree if he secures at least 50% of the total credits in the specific discipline required for the award of the Degree in that Discipline. Example: Physics Major/ Economics Major/ Commerce Major
- ii. **Degree Major with Minor:** If a student pursuing the FYUG Programme is awarded a Major Degree in a particular discipline, he/she/they are eligible to be awarded a Minor in another discipline of his choice, if he earns a minimum of 32 credits (approximately 25% of credit required for the three-year programme) from 8 pathway courses in that discipline. Example: Physics Major with Chemistry Minor/ Chemistry Major with English Minor/ Commerce Major with Economics Minor/ English Major with Functional English Minor/ Hindi Major with Malayalam Minor etc.
- iii. **Major with Multiple Disciplines of Study:** This pathway is recommended for students who wish to develop core competencies in multiple disciplines of study. In this case, the credits for the minor pathway shall be distributed among the constituent disciplines/ subjects. If a student pursuing FYUG Degree Programme is awarded a major Degree in a particular discipline, he/she/they are eligible to get mentioned his core competencies in other disciplines of his choice if he has earned 12 credits from the pathway courses of that discipline. Example: Physics Major with Minors in Chemistry and Mathematics, Economics Major with Minors in History and English, Commerce Major with Minors in Economics and Statistics.
- iv. **Interdisciplinary Major:** For these programme pathways, the credits for the major and minor pathways shall be distributed among the constituent disciplines/subjects to attain core competence in the interdisciplinary programme. Example: Econometrics Major, Global Studies Major, Biostatistics Major.

- v. **Multi-Disciplinary Major:** For multidisciplinary major pathways, the credits for the major and minor pathways will be distributed among the broad disciplines such as Life Sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc. Example: Life Science, Data Science, Nano Science.
- vi. **Degree with Double Major:** A student who secures a minimum of 50% credits from the first major will be awarded a second major in another discipline if he could secure 40% of credit from that discipline for the 3-year/ 4-year UG degree to be awarded a double major degree. Example: Physics and Chemistry Major, Economics and History Major, Economics and History Major, Commerce and Management Major.

Pathway Option 1 - Degree Major or Major with Multiple Disciplines of Study

Course Components	Semester				Internship of 2 Credits	No. of Courses			Remarks	Semester		Total	
	1	2	3	4		5#	6#	Total		7	8		
DSC A (4 Credit /Course)	1(P)	1(P)	3 (2P)	3 (2P)		5	4	17	7 Out of 17 can be opted as DSE	3	2	22	
DSC B & C (4 Credit /Course)	2(P)	2(P)	1(P) (B or C)	1(P) (C or B)				6			3		9
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*					3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.				3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English)1 (OL)	1 (English)1 (OL)						4					4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*			1**	1**	3	*Recommended that the course may be offered by the English Department ** From DSC Aonly			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*				1**	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department ** From DSC Aonly			3
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours													12/8 (1 DSC /DSE for Honours)
Total Courses	6	6	6	6			6	6	36		6	2+1	
Total Credits	21	21	22	22	2	23	22		Total Credits 133	24	20	Total Credits 177	
Total Hours per Week	25	25	25	25		25	25		Exit option available	25	25		

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester.

Pathway Option 2 - Major with Minor

Course Components	No. of Courses				Internship of 2 Credits	No. of Courses			Remarks	No. of Courses		Total	
	Semester 1	Semester 2	Semester 3	Semester 4		Semester 5#	Semester 6#	Total		Semester 7	Semester 8		
DSC A (4 Credit /Course)	1(P)	1(P)	3 (2P)	3 (2P)	Internship of 2 Credits	4	3	15	7 Out of 15 can be opted as DSE	3	2	20	
DSC B (4 Credit /Course)	2(P)	2(P)	1(P)	1(P)		1	1	8	1 Out of 8 can be opted as DSE	3		11	
Multidisciplinary Courses (MDC)/ (3 Credit /Course)	1(P)	1(P)	1*					3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.			3	
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English)1 (OL)	1 (English)1 (OL)						4				4	
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*		1**	1**	3	*Recommended that the course may be offered by the English Department ** From DSC A only			3	
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*			1**	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department ** From DSC Aonly			3	
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours												12/8 (1 DSC/ DSE for Honours)	
Total Courses	6	6	6	6			6	6	36		6	2+1	
Total Credits	21	21	22	22	2	23	22		Total Credits 133	24	20	Total Credits 177	
Total Hours per Week	25	25	25	25		25	25		Exit option available	25	25		

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester

Pathway Option 3 - Double Major

Course Components	No. of Courses											Total	
	Semester 1	Semester 2	Semester 3	Semester 4	Internship of 2 Credits	Semester 5#	Semester 6#	Total	Remarks	Semester 7	Semester 8		Total
DSC A (4 Credit /Course)	1(P)	1 (P)	2(2P)	2(1P)			4	3	13	7 Out of 13 can be opted as DSE	3	2	18
DSC B (4 Credit /Course)	2(P)	2(P)	2(1P)	2(2P)			1	1	10	2 Out of 10 can be opted as DSE	3		13
Multidisciplinary Courses (MDC) (3 Credit /Course)	1(P)	1(P)	1*						3	*Recommended that the course offered be related to Indian Knowledge Systems or allied areas.			3
Ability Enhancement Courses (AEC) (3 Credit /Course)	1 (English)1 (OL)	1 (English)1 (OL)							4				4
Skill Enhancement Courses (SEC) (3 Credit /Course)				1*			1	1	3	*Recommended that the course may be offered by the English Department			3
Value Addition Courses (VAC) (3 Credit /Course)			1*	1*				1	3	*Recommended that one VAC be offered by the English Department and one by Other Languages Department			3
Project/ Dissertation 12 credits for Honours with Research & 8 for Honours												12/8 (1 DSC/ DSE for Honours)	
Total Courses	6	6	6	6			6	6	36		6	2+1	
Total Credits	21	21	22	22		2	23	22		Total Credits 133	24	20	Total Credits 177
Total Hours per Week	25	25	25	25		25	25		Exit option available	25	25		

BoS can include 2 practical courses in 5th semester and 3 practical courses in 6th semester in any of the 6 courses distributed in each semester.

Note: In all the above 3 tables “(P)” means courses with practical

Course Structure of Various Pathways based on Credit Requirements

The FYUG Programmes consist of the following categories of courses and the minimum credit requirements for each of them shall be as follows:

Table 1: FYUGP Course Structure – Major with Minors

Sl. No.	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	Major	68	88
2	Minor/ Minors	24	24+12*
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project / Dissertation		12**
	Total Credits	133	177

* Students can acquire 12 credits from their DSC/ DSE- Minor courses (300-399 level) depending upon their pathway choice.

** Students pursuing a four-year Honours degree are required to complete an 8-credit project as well as one capstone course from their chosen pathway, either DSC or DSE (400-499 level).

Table 2: FYUGP Course Structure – Double Major

Sl. No.	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	First Major	52	72
2	Second Major	40	52
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project/(8 Credit project + 1 capstone course)		12
	Total Credits	133	177

Table 3: FYUGP Course Structure – Multidisciplinary

Sl. No.	Categorization of courses for all Programmes	Minimum number of credits required	
		3-year UG	4-year UG
1	Multidisciplinary Major	52	72
2	Multidisciplinary Minors	40	52
3	Multi-disciplinary Courses (MDC)	9	9
4	Skill Enhancement Courses (SEC)	9	9
5	Ability Enhancement Course (AEC)	12	12
6	Value Addition Courses (VAC)	9	9
7	Summer Internship, field-based learning etc.	2	2
8	Project / (8 Credit project + 1 capstone course)		12
	Total Credits	133	177

Guidelines for Acquiring Credit from Other Institutions/Online/Distance Mode

- i. A student shall register to a minimum of 16 credit per semester from the college/ department where he/she/they officially admitted for a particular programme. However, students enrolled for a particular programme in one institution can simultaneously enroll for additional credits from other HEIs within the University or outside University subject to a maximum of 30 credits per semester including the 16 institutional credits.
- ii. The College shall publish a list of courses that are open for admission for students from other institutions well in advance before the commencement of each semester.
- iii. Each BoS shall prepare and publish a list of online courses at different levels before the commencement of each semester offered in various online educational platforms recognized by the Academic Council of the college, which can be opted by the students for acquiring additional credits.
- iv. BoS shall prepare and publish a list of allied/ relevant pathway courses before the commencement of each semester offered by other Board of Studies that can be considered as pathway course for major/ minor for their disciplines at different levels.
- v. At the end of each semester the college will include the credit acquired by the student through online courses in their semester grade card subject to a maximum of 30 credits.

Attendance

- i. A student shall be permitted to register for the end-semester evaluation of a specific course to acquire the credits only if he has completed 75% of the prescribed classroom activities in physical, online, or blended modes, including any makeup activities as specified by the course faculty of that course.
- ii. A student is eligible for attendance as per the existing university and government orders which includes participation in a meeting, or events organized by the college or the university, a regularly scheduled curricular or extracurricular activity prescribed by the college or the university. Due to unavoidable or other legitimate circumstances such as illness, injury, family emergency, care-related responsibilities, bad or severe weather conditions, academic or career-related interviews students are eligible for authorized absence. Apart from this, all other eligible leaves such as maternity leave, and menstrual leave shall also be treated as authorized absences.
- iii. The condonation facility can be availed as per the university norms.

Workload

- i. The workload of a faculty who offers only lecture courses during an academic year shall be 32 credits.
- ii. The workload of a faculty offering both practical courses and theory courses may be between 24-32 credits per academic year.
- iii. An academic year shall consist of two semesters.
- iv. To protect the existing language workload, college should make necessary arrangements to give adequate preference to those courses designed by language departments coming under MDC, SEC and VAC of 3rd & 4th semester. It is recommended that the MDC offered in the third semester shall be based on Indian Knowledge Systems or Nation-specific topics and may be offered by the Other Languages department or any other department as may be seen fit. Additionally, the SEC in the fourth semester may be offered by the English Department and of the VACs in the third and fourth semesters, one may be offered by the Other Languages Department and the other may be offered by the English Department. These recommendations may be modified as per the recommendations of the SHC-UGP Academic Monitoring Committee.
- v. Programme wise workload calculation will be as per the FYUGP workload ordinance 2024.
- vi. The teachers given the administrative responsibilities in the department and college level may give a relaxation in their workload as specified in the UGC regulations 2018.

Credit Transfer and Credit Accumulation

- i. The college will establish a digital storage (DIGILOCKER) of academic credits for the credit accumulation and transfer in line with ABC.
- ii. The validity of credits earned shall be for a maximum period of seven (7) years or as specified in the university/ UGC regulations. The students shall be required to earn at least 50% of the credits from the College.
- iii. Students shall be required to earn the required number of credits as per any of the pathway structure specified in this regulation for the award of the degree.

Outcome Based Approach

The curriculum will be designed based on Outcome Based Education (OBE) practices. The Graduate Attributes (GA) and Programme Outcomes (PO) will be defined and specified in the syllabus of each programme.

Assessment and Evaluation

- i.** The assessment shall be a combination of Continuous Comprehensive Assessment (CCA) and an End Semester Evaluation (ESE).
- ii.** 30% weightage shall be given for CCA. The remaining 70% weight shall be for the ESE.
- iii.** Teacher Specific Content will be evaluated under CCA.
- iv.** CCA will have two subcomponents Formative Assessment (FA) and Summative Assessment (SA). Each of these components will have equal weightage and to be conducted by the course faculty/ course coordinator offering the course.
- v.** FA refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, module or course. FA is to encourage students to build on their strengths rather than fixate or dwell on their deficits. FA can help to clarify and calibrate learning expectations for both students. FA will help students become more aware of their learning needs, strengths, and interests so they can take greater responsibility over their own educational growth. FA will be prerogative of the course faculty/ course coordinator based on specific requirement of the student.
- vi.** Suggestive methods of FA are as follows: (anyone or in combinations as decided by the course faculty/ course coordinator)
 - a. Practical assignment
 - b. Observation of practical skills
 - c. Viva voce.
 - d. Quiz
 - e. Interview
 - f. Oral presentations
 - g. Computerized adaptive testing
 - h. In-class discussions
 - i. Group tutorial work.
 - j. Reflection writing assignments.
 - k. Home assignments
 - l. Self and peer Assessments
 - m. Any other method as may be required for specific course/ student by the course faculty/ course coordinator.
- vii.** Summative Assessments (SA) are used to evaluate student learning, skill acquisition, and academic achievement at the conclusion of a defined instructional period- typically at the end of a project, unit, module, course or semester. SA may be a class tests, assignments, or project, used to determine whether students have learned what they were expected to learn. It will be based

- on evidence, collected using single or multiple ways of assessment. The systematically collected evidences should be kept in record by course faculty/ course coordinator and the marks should be displayed on the college notice board/ other official digital platforms of the college before the end semester examinations.
- viii. The method of SA will be as follows: (any one as decided by the course faculty/ course coordinator)
 - a. Written test
 - b. Open book test
 - c. Laboratory report
 - d. Problem based assignments.
 - e. Individual project report
 - f. Case study report
 - g. Team project report
 - h. Literature survey
 - i. Standardized test
 - j. Any other pedagogic approach specifically designed for a particular course by the course faculty/ course coordinator.
 - ix. A student may repeat SA only if for any compulsive reason due to which the student could not attend the assessment.
 - x. The prerogative of arranging a CCA lies with the course faculty/ course coordinator with the approval of SHC-UGP Academic Committee based on justified reasons.
 - xi. The course faculty/ course coordinator shall be responsible for evaluating all the components of CCA. However, the college may involve any other person (External or Internal) for evaluation of any or all the components as decided by the Principal/Controller of Examinations from time to time in case any grievances are raised.
 - xii. Written tests shall be precisely designed using a variety of tools and processes (e.g., constructed responses, open-ended items, multiple-choice), and the students should be informed about the evaluation modalities before the commencement of the course.
 - xiii. The course faculty may provide options for students to improve their performance through continuous assessment mechanism.
 - xiv. There shall be theory and practical examinations at the end of each semester.
 - xv. Regarding evaluation, one credit may be evaluated for 25 marks in a semester; thus, a 4-credit course will be evaluated for 100 marks; 3-credit courses for 75 marks and 2-credit courses for 50 marks.
 - xvi. All examinations will be conducted by the College and will be evaluated at the College itself.
 - xvii. Individual Learning Plans (ILPs) and/ or specific assessment arrangements may be put in place for differently abled students. Suitable evaluation strategies including technology assisted examinations/ alternate examination strategies will be designed and implemented for differently abled students.

Practical Examination

- i. The end semester practical examination will be conducted and evaluated by the institution.
- ii. There shall be a CCA for practical courses conducted by the course faculty/ course coordinator.
- iii. The scheme of evaluation of practical courses will be as given below:

Components for the Evaluation of Practical Courses	Weightage
CCA of practical/practicum.	30%
ESE of practical/practicum.	70%

- iv. Those who have completed the CCA alone will be permitted to appear for the ESE.
- v. For grievance redressal purpose, the university shall have the right to call for all the records of CCA.
- vi. Duration of Examination: Questions shall be set as per the defined Outcome. The duration of the examinations shall be as follows.

Mode	Time (in Hours)
Written Examination	2
Multiple Choice	1.5
Open Book	2
Any Other Mode	2

Evaluation of Project/Dissertation

The evaluation of project work shall be CCA with 30% and ESE 70%. The scheme of evaluation of the Project is given below:

Project type	Maximum Marks	CCA	ESE
Research Project of Honours with Research (12 credits)	200	60	140
Project of Honours (8 credits)	100	30	70

Evaluation of Internship

The evaluation of internship shall be done by a committee constituted by the Department Council. The scheme of CCA and ESE is given below:

Components of Evaluation of Internship	Weightage	Marks for Internship2 Credits/ 50 Marks
CCA	30%	15
ESE	70%	35

The department council may decide any mode for the completion of the Internship. If in case evaluation is not specified in any of the selected internship programme,

institution can adopt a proper evaluation method as per the weightage specified in the table above.

Letter Grades and Grade Points

Mark system is followed for evaluating each question. For each course in the semester, letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below,

- i. The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester. The SGPA is based on the grades of the current term, while the Cumulative Grade Point Average (CGPA) is based on the grades in all courses taken after joining the programme of study.
- ii. Based on the marks obtained, the weighted grade point will be mentioned in the student's grade cards.

Letter Grade	Grade Point	Percentage of Marks (Both Internal & External Marks put together)	Class
O (Outstanding)	10	95% and above	First Class with Distinction
A+ (Excellent)	9	85% and above but below 95%	
A (Very good)	8	75% and above but below 85%	
B+ (Good)	7	65% and above but below 75%	First Class
B (Above average)	6	55% and above but below 65%	
C (Average)	5	45% and above but below 55%	Second Class
P (Pass)	4	35% and above below 45% Aggregate (external and internal put together) with a minimum of 30% in external	Third Class
F (Fail)	0	Below an aggregate of 35% or below 30% in external evaluation	Fail
Ab (Absent)	0		Fail

- iii. When students take audit courses, they may be given pass (P) or fail (F) grade without any credits.

Computation of SGPA and CGPA

The following method is recommended to compute the Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA):

- iv. The SGPA is the ratio of the sum of the product of the number of credits with the grade points scored by a student in all the courses taken by a student and the sum of the number of credits of all the courses undergone by a student in the semester, i.e.

$$\text{SGPA (Si)} = \frac{\sum(C_i \times G_i)}{\sum C_i}$$

Where S_i is the SGPA in the i^{th} semester, C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course.

$$\text{SGPA} = \frac{\text{Sum of the credit points of all courses in a semester}}{\text{Total Credits in that Semester}}$$

Illustration – Computation of SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	DSC A	4	A	8	4 x 8 = 32
I	DSC B	4	B+	7	4 x 7 = 28
I	DSC C	4	B	6	4 x 6 = 24
I	MDC	3	B	6	3 x 6 = 18
I	AEC 1	3	O	10	3 x 10 = 30
I	AEC 2	3	C	5	3 x 5 = 15
	Total	21			147
SGPA					147/21 = 7

The CGPA is also calculated in the same manner considering all the courses undergone by a student over all the semesters of a programme, i.e.

$$\text{CGPA} = \frac{\text{Sum of the credit points of all courses in six or eight semesters}}{\text{Total Credits in Six (133) or Eight (177) semesters}}$$

- v. The SGPA and CGPA shall be rounded off to 2 decimal points and reported in the transcripts.

Implementation and Monitoring of SHC-UGP

- i. The implementation and monitoring of SHC-UGP will be carried out by duly appointed bodies/committees of the college such as the Academic Council, the various Boards of Studies and the Academic Monitoring Committee.

ii. Academic Council

Among its other functions, the Academic Council of the College shall:

- i. Scrutinize and approve all the proposals submitted by the Board of Studies of each Department with regard to the SHC-UGP details such as, academic pathways, allowed syllabi enrichment/ updating, details of elective courses, Online courses, blended teaching, courses offering to the students of other HEIs, panel of examiners, summative and formative evaluation tools proposed by the course faculty concerned, new courses and syllabus proposed by the faculty members as signature courses etc.
- ii. The Academic Council can differ on any proposal, and it shall have the right to return the matter for reconsideration to the Board of Studies concerned or reject it, after giving sufficient reasons to do so.
- iii. Undertake the scrutiny of all documents related to Teacher Specific Content.

- iv. Recommend to the College Governing Council for starting innovative programmes using the flexibility and holistic nature of the SHC-UGP curriculum framework.

iii. Board of Studies

Among its other functions, the Board of Studies of each Department shall:

- i. Prepare teacher specific content of syllabi for various courses keeping in view the objectives of the SHC-UGP and submit the same for the approval of the Academic Council.
- ii. Scrutinize the signature course content and its evaluation techniques.
- iii. Suggest methodologies for innovative teaching and evaluation techniques.
- iv. Suggest panel of examiners to the Office of the Controller of Examinations.
- v. Coordinate research, teaching, extension and other academic activities in the department.

iv. SHC-UGP Academic Monitoring Committee

The SHC-UGP Academic Monitoring Committee shall be constituted under the Chairmanship of the Principal, with the Academic Coordinator as the Convenor, shall be entrusted to oversee the implementation and monitoring of the SHC-UGP programme.

- i. The Academic Monitoring Committee will collect and whet the proposals submitted by the Board of Studies of each Department with regard to the SHC-UGP and duly forward them to the Academic Council.
- ii. It will oversee and coordinate the activities undertaken for the successful implementation of SHC-UGP in the College and will function as an advisory body in such matters.

Power to Remove Difficulties

If any difficulty arises in giving effect to the provisions of these Regulations, the Principal may by order make such provisions which appears to him/her to be necessary or expedient for removing the difficulty. Every order made under this rule shall be subject to ratification by the appropriate authorities.

Modifications to the Regulations

Notwithstanding anything contained in these Regulations, any amendments or modifications issued or notified by the University Grants Commission or the State Government or the Mahatma Gandhi University from time to time, shall be incorporated into these Regulations by the appropriate regulatory bodies of the College and shall constitute an integral part thereof.

BA(Honours)VISUAL COMMUNICATION
SEMESTER-WISE COURSE DISTRIBUTION PER WEEK
PATHWAY: DOUBLE MAJOR -Visual Communication and Cinema

SEM	COURSE	COURSE CODE	COURSE NAME	COURSE STREAM	LEVEL	CREDIT	HRS/ WEEK		
							L	T	P
I	DSC A-01	24UVICDSC101	Communicating through Visuals	Visual Comm	100-199	4	1	2	2
	DSC B-01	24UVICDSC102	Introduction to Visual Language	Visual Comm	100-199	4	1	2	2
	DSC B-02	24UVICDSC103	Art of Photography	Cinema	100-199	4	1	2	2
	AEC ENG-01		English I		-	3	3		
	AEC OL-01		Language I		-	3	3		
	MDC 01				100-199	3	1	1	2
Total						21	10	7	8
II	DSC A-02	24UVICDSC104	Visual Design Fundamentals	Visual Comm	100-199	4	1	2	2
	DSC B-03	24UVICDSC105	Craft of Capturing Image	Cinema	100-199	4	1	2	2
	DSC B-04	24UVICDSC106	Elements of Screenwriting	Cinema	100-199	4	1	2	2
	AEC ENG-02		English II		-	3	3		
	AEC-OL-02		Language II		-	3	3		
	MDC 02				100-199	3	1	1	2
Total						21	10	7	8
III	DSE A-01	24UVICDSE201	UI/UX Design Fundamentals	Visual Comm	200-299	4	2	1	2
		24UVICDSE202	Fundamentals of Animation and Visual Effects			4	1	2	2
	DSC A-03	24UVICDSC201	Principles of Video and Audio Editing	Visual Comm	200-299	4	1	2	2
	DSC B-05	24UVICDSC202	Art of Scriptwriting	Cinema	200-299	4	1	2	2
	DSC B-06	24UVICDSC203	Art of Direction	Cinema	200-299	4	1	2	2
	MDC 03				200-299	3	1	1	2
	VAC-01	24UVICVAC201	Mobile Filmmaking		200-299	3	1	1	2
Total						22	7	9	12
IV	DSE A-02	24UVICDSE203	Web Designing.	Visual Comm	200-299	4	1	2	2
		24UVICDSE204	Concepts of Ad filmmaking			4	1	2	2
	DSE A-03	24UVICDSE205	Techniques of Sound Design	Visual Comm	200-299	4	1	2	2
		24UVICDSE206	Techniques of Video Editing			4	1	2	2
	DSC B-07	24UVICDSC204	Camera Dynamics & Moulding with Light	Cinema	200-299	4	1	2	2
	DSC B-08	24UVICDSC205	Structure of Film and Analysis	Cinema	200-299	4	1	2	2
	VAC 02	24UVICVAC202	Single Camera Production		200-299	3	1	1	2
SEC 01	24UVICSEC201	Costume Design and Make up		-	3	1	1	2	
	24UVICSEC202	Clay Modelling and Water Colour							
Total						22	6	10	12
Internship of 2 Credits									
V	DSC A-04	24UVICDSC301	Textual Elements of Design: Fonts, Typography, and Spacing	Visual Comm	300-399	4	1	2	2
	DSC A-05	24UVICDSC302	Ethics for Media Professional	Visual Comm	300-399	4	1	2	2
	DSC A-06	24UVICDSC303	Television News and Programme Production	Visual Comm	300-399	4	1	2	2
	DEC A-04	24UVICDSE301	Digital Journalism	Visual Comm	300-399	4	1		2

		24UVICDSE302	Entrepreneurship in Media					2	
	DSE B-01	24UVICDSE303	Evolution of Indian Cinema	Cinema	300-399	4	1	2	2
		24UVICDSE304	Global Film Landscape						
	SEC 02	24UVICSEC301	Folly and Dubbing Techniques in Audio Production		-	3	1	1	2
					Total	23	6	11	12
VI	DSE A-05	24UVICDSE305	Photo- Journalism	Visual Comm	300-399	4	1	2	2
		24UVICDSE306	Research Methodology for Media Arts						
	DSE A-06	24UVICDSE307	Special Effects and Miniatures for Visual Media	Visual Comm	300-399	4	1	2	2
		24UVICDSE308	Music for Cinema						
	DSE A-07	24UVICDSE309	Print and Digital Elements of Design: Branding and User Experience	Visual Comm	300-399	4	1	2	2
		24UVICDSE310	Chroma Key Techniques and Studio Floor						
	DSE B-02	24UVICDSE311	Fiction Film Production	Cinema	300-399	4	1	2	2
		24UVICDSE312	Non-Fiction Filmmaking						
	VAC 03	24UVICVAC301	Short Film Making for Social Awareness		300-399	3	1	1	2
SEC 03	24UVICSEC302	Colour Grading in Digital Era			3	1	1	2	
					Total	22	6	10	12
TOTAL CREDIT – 133 *Exit option available									
VII	DSC A-07	24UVICDSC401	Acting through the eyes of a Director.	Visual Comm	400-499	4	1	2	2
	DSC A-08	24UVICDSC402	Media Management and Strategic Communication	Visual Comm	400-499	4	1	2	2
	DSC A-09	24UVICDSC403	Virtual and Augmented Reality in Multi-camera Productions	Visual Comm	400-499	4	1	2	2
	DSC B-09	24UVICDSC404	Craft of Direction	Cinema	400-499	4	1	2	2
	DSC B-10	24UVICDSC405	Production Design	Cinema	400-499	4	1	2	2
	DSC B-11	24UVICDSC406	Culture, Media, and Audience	Cinema	400-499	4	1	2	2
						Total	24	6	12
VIII	DSC A-10	24UVICDSC407	Contemporary Media Theories	Visual Comm	400-499	4	1	4	
	DSC A-11	24UVICDSC408	Practice Based Research Methodology for Media Arts	Visual Comm	400-499	4	1	1	2
	DSE for Honours	24UVICDSE401	AI for visual Media Production		400-499				
24UVICDSE402		OTT Production		400-499					
					Total	20	2	5	11
TOTAL CREDIT- 177									

2.LIST OF DISCIPLINE SPECIFIC COURSES

SL NO	COURSE	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 100 - 199					
1	DSC A-01	24UVICDSC101	Communicating through Visuals	4	5
2	DSC B-01	24UVICDSC102	Introduction to Visual Language	4	5
3	DSC B-02	24UVICDSC103	Art of Photography	4	5
4	DSC A-02	24UVICDSC104	Visual Design Fundamentals	4	5
5	DSC B-03	24UVICDSC105	Craft of Capturing Image	4	5
6	DSC B-04	24UVICDSC106	Elements of Screenwriting	4	5
LEVEL 200 - 299					
7	DSC A-03	24UVICDSC201	Principles of Video and Audio Editing	4	5
8	DSC B-05	24UVICDSC202	Art of Scriptwriting	4	5
9	DSC B-06	24UVICDSC203	Art of Direction	4	5
10	DSC B-07	24UVICDSC204	Camera Dynamics & Moulding with Light	4	5
11	DSC B-08	24UVICDSC205	Structure of Film and Analysis	4	5
LEVEL 300 - 399					
12	DSC A-04	24UVICDSC301	Textual Elements of Design: Fonts, Typography, and Spacing	4	5
13	DSC A-05	24UVICDSC302	Ethics for Media Professional	4	5
14	DSC A-06	24UVICDSC303	Television News and Programme Production	4	5
LEVEL 400 - 499					
15	DSC A-7	24UVICDSC401	Acting through the eyes of a Director.	4	5
16	DSC A-8	24UVICDSC402	Media Management and Strategic Communication	4	5
17	DSC A-9	24UVICDSC403	Virtual and Augmented Reality in Multi-camera Productions	4	5
18	DSC B-9	24UVICDSC404	Craft of Direction	4	5
19	DSC B-10	24UVICDSC405	Production Design	4	5
20	DSC B-11	24UVICDSC406	Culture, Media, and Audience	4	5
21	DSC A-10	24UVICDSC407	Contemporary Media Theories	4	5
22	DSC A-11	24UVICDSC408	Practice Based Research Methodology for Media	4	5

COURSE 01

Discipline/Programme	Visual Communication
Semester	1
Type of Course	DSC
Course Code	24UVICDSC101
Course Title	Communicating Through Visuals
Course Level	100-199
Course Summary	This comprehensive course equips you with the foundational knowledge and practical skills to create impactful visual communication. Throughout the course, you'll explore the psychology behind how we perceive images, delve into design principles, and master the tools to bring your ideas to life.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Examine the impact of visual communication and its underlying principles.	An	PO 1 & PO 3
2	Apply design principles and elements to create visually compelling compositions	A	PO 2 & PO 3
3	Learn Basics of Design process, Graphic design & pair them for optimal visual communication.	A	PO 2 & PO 8
4	Operate a camera and understand fundamental photographic concepts like exposure and depth of field.	A	PO 2 & PO 3
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Fundamentals of visual communication		15	
	1.1	The Power of Images: Composition of Images-Visual Language; Symbols and metaphors used in images -Colour psychology and theory (some aspects)	4	1
	1.2	Elements of Visual Design: Line, Shapes, Colour, Texture, Space, Value, Form	3	1
	1.3	Principles Of Design: Balance, contrast, emphasis, proportion, hierarchy, repetition, rhythm, pattern, white space, movement, variety & unity	4	1
	1.4	Visual Perception: Visual Pathway, Light and Colour Perception, Gestalt psychology principles	4	1
2	Introduction to Design		15	
	2.1	Design Software: Raster vs. Vector Graphics -Getting started with Canva - basic functionalities of Photoshop	3	2
	2.2	Design Evolution: Various stages of design process-problem identification, search for solution, refinement, analysis, decision making, implementation	4	2
	2.3	Basics of Graphic Design: Definition, Elements of GD, Design process-research, a source of concept, the process of developing ideas-verbal, visual, combination & thematic	4	2
	2.4	Practicum- design execution, and presentation.	4	2
3	Basics of Photography		15	
	3.1	Introduction to Photography: History of photography, Photography in Visual communication, Parts of camera, experiencing the equipment.	4	3
	3.2	Exposure Triangle: Aperture, Shutter speed, ISO, Depth Of field	4	3
	3.3	Camera – Types of cameras, lenses, Filters, Equipment	4	3

	3.4	Types of photography: Portrait photography, candid photography, sports photography, wildlife & Nature, street photography, Food photography, Fashion photography	3	3
4	Practical (30 hours)		30	
	4.1	Create Brochures, flyers, visiting card & social media post for a brand and publish it	15	4
	4.2	Create a digital album showcasing different styles of photography	15	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Dabner., USA., Graphic Design School., Thames and Hudson Ltd; Seventh edition 2020
2. Rudolf Arnheim., USA., Art and Visual Perception – A Psychology of the Creative Eye 50th Anniversary., University of California Press,2004.
3. AVA Heller .,China. The Psychology of Color, Central Compilation & Translation Press 2013
4. Efthimia Bilissi , Langford, United Kingdom, Langford's Advanced Photography: The guide for aspiring photographers Routledge; 2011
5. Tom Porter , Sue Goodman ,Manual of Graphic Techniques 3: For Architects, Graphic Designers, & Artists,1983

COURSE 02

Discipline/Programme	Visual Communication
Semester	1
Type of Course	DSC
Course Code	24UVICDSC102
Course Title	Introduction to Visual Language
Course Level	100-199
Course Summary	The course integrates both theoretical concepts and practical exercises to develop students' visual literacy skills.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Classify the basics of cinematography to enhance the grasp of visual storytelling.	U	PO 2 & PO 8
2	Explain composition elements and staging to create visually compelling scenes in cinematography.	U	PO 1 & PO 3
3	Demonstrate the significance of continuity in filmmaking, for visual coherence in editing.	U	PO 2 & PO 3
4	Compile theoretical knowledge by engaging in practical projects	C	PO 2 & PO 8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Basic building blocks of visual language		15	
	1.1	Different Shot Type Families: Extended Family of Basic Shots	3	1
	1.2	The Two-Shot: Frame Composition with Two People, The Profile Two-Shot, The Over-the-Shoulder Two-Shot.	3	1
	1.3	Camera Angles: High, low, Dutch Angle, Eye level, Birds eye view, Worms Eye View	4	1
	1.4	Camera Movements: Pan, Tilt, Zoom, Tracking, Dolly, Following Shot, Pedestal	5	1
2	The Art of Composition		15	
	2.1	Visual Framing Elements: Head room, look room, Horizontal line, Diagonal Lines	3	2
	2.2	The Depth of Film Space: Foreground/Middle ground/Background, Capture Photos & Videos focusing on Depth.	5	2
	2.3	Types of composition: simplification, filling the frame, rule of third, Horizontal or vertical, framing, colour, contrast, leading lines, Balance etc	4	2
	2.4	Staging: Types of Staging	4	2
3	Pre-thinking the editing process		15	
	3.1	Continuity, Action Continuity, Continuity of screen direction	6	3
	3.2	The Imaginary Line—The 180 Degree Rule, Jumping the line, 30-degree rule, Matching Shots, Eye Line Match	4	3
	3.3	Montage –Types of Montage	4	3
4	Visual language practices		30	
	4.1	Storytelling: Storytelling through photos with the different shots and angles	6	4
	4.2	Make a 30 sec videos with the various composition techniques	6	4
	4.3	Do a continuity exercise regarding the topics learned	6	4
	4.4	Make a dialogue scene by applying 180 degree & 30-degree rule	6	4

	4.5	Recreate any of your favourite film scene	6	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c)In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Roy Thompson., Grammar of the Shot., Focal Press; 1st edition,1998
2. Joseph V. Mascelli ,The Five Cs of Cinematography: Motion Picture Filming Techniques., Silman-James Press, 1998.
3. Nicholas T. Proferes, India. Film Directing Fundamentals: See Your Film Before Shooting., Routledge; M.M. Mukhi & Sons - Mumbai ,4th edition 2017.
4. Christopher J. Bowen (Author), Roy Thompson (Author)., United Kingdom., GRAMMAR OF THE EDIT, 4TH EDN., Routledge; 4th edition July 2017.

COURSE 03

Discipline/Programme	Visual Communication
Semester	1
Type of Course	DSC
Course Code	24UVICDSC103
Course Title	Art of Photography
Course Level	100-199
Course Summary	This course is designed to understand the history and fundamentals of photography. At the end of the course student should be able to understand and use a professional still camera. This course will equip the student with essential skills to take stunning photographs.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Go through the historical timeline of photography and its major breakthroughs	U	PO1 & PO8
2	Function the key components of a camera and their functions. Master fundamental camera settings and exposure control.	An	PO2 & PO3
3	Examine the different lenses and their applications	An	PO2 & PO8
4	Compose photographs which demonstrating individual progress and expression (Photobook)	C	PO3, PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Timeline of photography		15	
	1.1	Evaluation of photography: camera obscure, early image-making techniques, First photograph, Camera, and human eye.	3	1
	1.2	History of film: Spectral sensitivity, Black and white photograph, Introduction of colour photography	3	1
	1.3	Different film formats: 8mm,16mm,35mm, medium format, large format, Different film speeds	4	1
	1.4	Camera Types: View camera, TLR, SLR, Range finder, Point and shoot, Instant camera	5	1
2	Camera and its Functions		8	
	2.1	Digital photography: lens, Image sensor, Recording medium	2	2
	2.2	Exposure triangle: Understanding Aperture, Shutter speed and ISO	4	2
	2.3	Shooting modes: Aperture Priority, Shutter Priority, Program Priority, Manual Priority	2	2
3	Different lenses and their applications		22	
	3.1	Lens Classification: Wide, Normal and Telephoto lens. Variable focal length lens, Prime lens, Macro lens, Special Purpose lens	15	3
	3.2	Focusing Basics: Minimum focusing distance, focal plane, auto and manual focus, Continuous and track focusing	4	3
	3.3	Purpose build lens: Portrait lens, Wild photography lens, Macro lens	3	3
4	Practical		30	
	4.1	Photobook: Create a photography book using different techniques and Knowledge accrued through this course	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) Photographers d) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Bryan Peterson - Understanding Exposure ,1990
2. Bryan Peterson - Learning to See Creatively ,1988
3. Peter K. Burian, Robert Caputo - National Geographic Photography Field Guide,1999
4. Richard Bradly - Mastering Lighting & Flash Photography ,2021
5. Christopher Grey - Master Lighting Guide for Portrait Photographers,2004
6. Jim Owens - Video Production Handbook 7th Edition,2023
7. Blain Brown - Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition,2021
8. Vasuki Belavadi-Video Production ,2013
9. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques,1998
10. Ian Failes- Masters of FX ,2015

COURSE 04

Discipline/Programme	Visual Communication
Semester	2
Type of Course	DSC
Course Code	24UVICDSC104
Course Title	Visual Design Fundamentals
Course Level	100-199
Course Summary	This course is an introduction to the fundamental principles and practices of visual design. Students will gain a strong foundation in visual grammar, exploring key elements, composition, colour theory, typography, and basic design software. Through lectures, discussions, hands-on exercises, and projects, students will develop the skills to create clear, compelling, and visually engaging designs. `
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Analyse the elements and principles of composition in design.	An	PO1
2	Utilize colour theory to create effective colour palettes and evoke emotions.	A	PO3
3	Students will gain the skills necessary to create and edit both vector and raster graphics for various design projects.	E	PO1& PO3
4	Develop a design process for tackling challenges.	C	PO1 &PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Visual Design		15	
	1.1	Visual Design: Design as Process - effective designs in Communication	3	1
	1.2	Design Elements: Point, Line, Shape, Form, Space, Value, Texture, Colour	4	1
	1.3	Principles - Hierarchy, Balance, Emphasis, Rhythm, Contrast	8	1
2	Visual & typography Theories		15	
	2.1	Understanding Visual Composition: Gestalt's Laws of Visual Perception - Visual Compositional Theories	5	2
	2.2	Typography - Introduction - Basic Anatomy of a Letterform - Type Classification, selection and mixing typefaces	5	2
	2.3	Essentials of Design: Hierarchy, Readability, and Layout	5	2
3	Introduction to Vector Graphics Software		15	
	3.1	Adobe Illustrator-Vector graphics; exploring selection tools, drawing tools, layers,	5	3
	3.2	Mastering Design Tools: The Pen tool, transformations/distortions, type tools	5	3
	3.3	Path and Shape Editing: Modifying paths and shapes. Hands-on illustration, Photo tracing.	5	3
4	Introduction to raster Graphics Software		30	
	4.1	Photoshop-Raster graphics; Image correction and using tools-clone and healing brush tools	5	4
	4.2	File Handling Essentials: Working with text and vector shapes in PSD, File formats, Digital imaging- file formats, scanning, resizing and resembling, saving.	5	4
	4.3	Image Enhancement Techniques: Image correction. working with Layers and the Adjustments Panel, Masking, vibrance and saturation, using curves and levels, colour correction.	10	4
	4.4	Image manipulation: Smart objects, Non-destructive Transformations with a Smart Object, Filters; Type tool, Blending modes, Grid, Creative composition.	10	4
5	Teacher specific course components			

<p>Teaching and Learning Approach</p>	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
<p>Assessment Types</p>	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual. Project report/Team project report. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Ellen Lupton, *Graphic Design: The New Basics*, Princeton Architectural Press; 2nd edition 2015
2. Ellen Lupton, *Thinking with Type*, Princeton Architectural Press; 2nd edition,2006.
3. Josef Albers, *Interaction of Colour*, Yale University Press; Anniversary edition,2013
4. Johannes Itten, *The Colour Wheel: A Practical Guide for Designers and Artists*
5. Robin Williams *The Non-Designer's Design Book*, Peach pit Press Publications; 4th edition,2014
6. Robin Williams, *The Non-Designer's Type Book*, Peach pit Press; 2nd edition ,2005
7. Adobe Creative Team *Adobe Photoshop Classroom in a Book (series)*, Pearson; 1st edition,2021
8. Adobe Creative *The Illustrator Classroom in a Book (series)*, Adobe Press; 2023

COURSE 05

Discipline/Programme	Visual Communication
Semester	2
Type of Course	DSC
Course Code	24UVICDSC105
Course Title	Craft of Capturing Image
Course Level	100-199
Course Summary	This basic photography course introduces fundamental concepts and skills essential for capturing compelling images. Covering topics such as camera operation, composition techniques, and basic editing, participants will gain a solid foundation in photography.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Summarize the frame and composition rules	U	PO1, PO2 & PO8
2	Experiment with different types of lights and Basic Lighting techniques.	An	PO1 & PO2
3	Creating and maintaining a professional workflow	An	PO3, PO7 & PO8
4	Build a Photography record book which demonstrates individual progress and expression.	C	PO1, PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Composition		15	
	1.1	Basic composition rules: Rule of thirds, leading lines, symmetry	3	1
	1.2	Framing and balance: framing in photography, understanding balance and visual weight, analyse sample images	3	1
	1.3	Depth and Perspective: depth of field and its impact on composition, exploring perspective and its role in creating dynamic compositions, Practical exercises on depth and perspective	4	1
	1.4	Light and Composition: The relationship between light and composition, exploring different lighting conditions and their effects on composition, Practical exercises on utilizing light for effective composition	5	1
2	Lighting in Photography		15	
	2.1	Introduction to Lighting in Photography: Importance of lighting in photography, Types of light sources: natural light, artificial light, Explanation of key lighting terms: intensity, colour temperature, direction	4	2
	2.2	Basic lighting setups: three-point lighting, Rembrandt lighting, butterfly lighting etc. Demonstration and practice of each lighting technique Group exercises to apply lighting techniques to portraits and still life	6	2
	2.3	Portrait lighting styles: broad lighting, short lighting, split lighting, The role of lighting in portrait composition, Practical portrait sessions with different lighting setups	5	2
3	Photography Workflow		15	
	3.1	Introduction to Photography Workflow: Overview of the photography workflow from capture to final output, the importance of a structured workflow for efficiency and organization, Discussion on the key stages: capture, import, culling, editing, and export	5	3
	3.2	File Formats and Compression: Explanation of common file formats: JPEG, RAW, TIFF, PNG, Pros and cons of each file format Understanding compression and its impact on image quality	5	3
	3.3	Importing, Editing and Post-production: Demonstration of file import process into software (e.g., Adobe Lightroom), Creating an organized file structure for	5	3

		easy access and management. Overview of basic editing tools in photo editing software Demonstration of common editing tasks: exposure adjustments, colour correction, cropping Explanation of export settings for different purposes (web, print, social media) Understanding resolution and resizing		
4	Project		30	
	4.1	Photobook: Create a Portrait photography assignment (softcopy) using different studio lighting techniques	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written Test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Bryan Peterson - Understanding Exposure,1990
2. Bryan Peterson - Learning to See Creatively ,1988
3. Peter K. Burian,Robert Caputo - National Geographic Photography Field Guide ,1999
4. Richard Bradley - Mastering Lighting & Flash Photography ,2021
5. Christopher Grey - Master Lighting Guide for Portrait Photographers, 2004
6. Jim Owens - Video Production Handbook 7th Edition,2023
7. Blain Brown - Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition,2021
8. Vasuki Belavadi-Video Production,2013
9. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques,1998
10. Ian Failes- Masters of FX ,2015

COURSE 06

Discipline/Programme	Visual Communication
Semester	2
Type of Course	DSC
Course Code	24UVICDSC106
Course Title	Elements of Screenwriting
Course Level	100-199
Course Summary	Elements of Screenwriting" is a comprehensive exploration of the fundamental components that contribute to the art and craft of writing for the screen. This course is designed to equip students with the essential skills and knowledge necessary to develop compelling narratives for film and television.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Build a content for visual storytelling	C	PO1 & PO 4
2	Explain the format for scripting	U	PO 3
3	Explain the different structures of the story	U	PO 3
4	Construct a script	C	PO 3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Pre- Scripting /Path to Script		15	
	1.1	Concept for Script writing: Observation, creativity, technical knowledge	3	1
	1.2	Processing of Content: Think Laterally, Define the Problem, Importance of Research	3	1
	1.3	Writing for Fiction Films: Synopsis, Plot, Treatment	4	1
	1.4	Characters: Characterization, Character Biography, Protagonist and Antagonist, Sub-Characters	5	1
2	Format of the Script		8	
	2.1	Film Structure: Shot, Scene, Sequence	3	2
	2.2	Format: Scene, Action, Character Names, Dialogue, Parentheticals, Reaction Shot, Transitions	5	2
3	Structure of the Story		22	
	3.1	Classical Three-act Structure: Beginning, Middle, End	5	3
	3.2	Five Act- Structure: Exposition, Complication, Crisis, Climax, Resolution	5	3
	3.3	Conflict: Internal Conflict and External Conflict, Action, and Activity	5	3
	3.4	Dialogue: Dialogue Functions, Dialogue Continuity, Dialogue Realism	4	3
	3.5	Non-Fiction Scripting: Documentary, Selection and Research, Pre-Shoot, Post- Shoot script, Paper Edit	3	3
4	Project		30	
	4.1	Practicum: Create a story and develop it to a screenplay for a 15-minute program	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses e) writing synopsis, treatment, script d) In-class Presentations and analysis, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

- 1.Syd Field, The Foundations of Script Writing, rev. ed. Delta,2005
2. Jack Foster, How to get Ideas, McGraw Hill / Europe, Middle East & Africa,1996
3. Anthony Friedman, Writing for Visual Media, Routledge,2001
4. Steve Wetton, Writing TV Scripts, Viva books,2005
5. Edward De Bono, Lateral Thinking, Penguin Life,1970

COURSE 07

Discipline/Programme	Visual Communication
Semester	3
Type of Course	DSC
Course Code	24UVICDSC201
Course Title	Principles of Video & Audio Editing
Course Level	200-299
Course Summary	The Principles of Video & Audio Editing course is designed to provide students with a comprehensive understanding of the fundamental concepts and techniques involved in editing both video and audio content. Through a combination of theoretical lectures, hands-on exercises, and practical projects, students will gain the skills necessary to create professional-quality video and audio productions.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Demonstrate of Video and Audio Editing Software	U	PO1
2	Explain the fundamental editing techniques	U	PO1
3	develop skills to synchronize audio and video elements	C	PO1
4	Build a portfolio Development	C	PO1
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Video & Audio Editing		15	
	1.1	Definition and importance of video and audio editing: Storytelling, Captivating Audience Attention, Technical Improvement, Creative Expression	3	1
	1.2	Historical overview of editing in film and audio production: Early Cinematic Editing (Late 19th Century - Early 20th Century, The Birth of Continuity Editing (1910s - 1920s), montage and types of montage	7	1
	1.3	Visual Grammar: Shots, Scene, Sequence Camera angle, Lens angle, Camera Distance, Camera height, Camera Movement, Frame, Depth of Field, Camera movement, Principles of visual Grammar, 180° rule	5	1
2	Basics of Video Editing		30	
	2.1	Transitions and effects: Colour correction and grading, Working with keyframes for animation and motion graphics,	15	2
	2.2	Non-linear Editing System (NLE): Motion Graphics and Visual Effects, Multi-camera Editing, Advanced Transitions, Organization and Workflow	15	2
3	Advanced Video Editing Techniques		15	
	3.1	Transitions and effects: Colour correction and grading, Working with keyframes for animation and motion graphics,	7	3
	3.2	Non-linear Editing System (NLE): Motion Graphics and Visual Effects, Multi-camera Editing, Advanced Transitions, Organization and Workflow	8	3
4	Introduction to Audio Editing		15	
	4.1	Basics of audio editing software. (e.g., Audacity, Adobe Audition, Understanding the audio interface and tools)	4	4
	4.2	Importing and organizing: Audio files, Basic audio editing techniques (cutting, trimming, splitting, and joining audio clips)	6	4
	4.3	Equalization and frequency: Adjustments Noise reduction and restoration Applying audio effects and filters, Mixing and mastering audio tracks	5	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Walter Murch, In the Blink of an Eye ,1992
2. Karel Reisz and Gavin Milla, The Technique of Film Editing ,1953
3. Gael Chadler, Cut by Cut: Editing Your Film or Video,2004
4. Justin Chang, The Art of Film Editing ,2011
5. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques,1998
6. Ian Failes- Masters of FX ,2015
7. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects,2019

COURSE 08

Discipline/Programme	Visual Communication
Semester	3
Type of Course	DSC
Course Code	24UVICDSC202
Course Title	Art of Scriptwriting
Course Level	200-299
Course Summary	This course explores both the historical and theoretical foundations of writing captivating narratives for film. It details the evolution of film scripting, various approaches to fiction film writing, and essential elements like plot structure, character development, and the visual storytelling power of montage and mise-en-scene. Emphasis will be placed on understanding classical, minimalist, and anti-plot narrative design, equipping learners with a comprehensive understanding of storytelling strategies in contemporary filmmaking.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the film scripting and its evolution through comprehensive and historical approach	U	PO1
2	Asses and interpreting film scripts.	E	PO, PO3
3	Distinguish and apply classical, minimalist, and anti-plot structures in their own creative writing	An	PO, PO3
4	Create drafts and revise them into an original short film script, showcasing understanding of the learned concepts.	C	PO, PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Foundations of Script writing		15	
	1.1	Development of narrative structure from silent film to sound film era.	3	1
	1.2	Influence of key movements and figures on film scripting throughout film history	3	1
	1.3	Key film language terminology and basic concepts of filmmaking, script formats and conventions.	4	1
	1.4	Elements for constructing strong story structure, including Character, plot and conflict.	5	1
2	Approaches to Fiction Film Writing		15	
	2.1	Various film genres and their unique storytelling conventions	2	2
	2.2	Classical plot structure -three act/ five act structure- and its application in scriptwriting.	3	2
	2.3	Minimalist plot design, focusing on the power of suggestion and subtext in storytelling.	2	2
	2.4	Anti-plot structures, exploring experimental narrative forms and their use in contemporary cinema.	2	2
	2.5	Selected Case Studies on In-depth analysis of scripts representing each narrative design approach	6	2
3	Character Development and Plot Construction		15	
	3.1	Compelling Characters: Techniques for creating characters with depth and complexity- Character's Need Vs. Want.	5	3
	3.2	Character backstory, motivations, unique voices, and dialogue reflecting character personalities, desires, and flaws.	3	3
	3.3	Captivating Plots: Strong central conflict and thematic exploration within the chosen narrative design.	4	3
	3.4	Sub plots, Plot points, and pacing - designing emotional arcs - Emotional graph	3	3
4	The Language of Film: Montage and Mise-en-Scène		30	
	4.1	Visual Storytelling: Analysis of elements in mise-en-scène for scripting	10	4

	4.2	Visual Storytelling: Analysis of elements in montage for scripting	10	4
	4.3	Writing a scene involving the basic visual grammar of Montage and Mise-en-scene	10	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) writing synopsis, treatment, script d) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Field, Syd, Screenplay: the foundations of screenwriting. Bantam Dell A Division of Random House, Inc, 2005
2. Snyder, Blake, Save the Cat. Michael Wiese Productions, 2009
3. McDonald, Bryan, Invisible Ink, The Under structure of Story 2003-2005
4. Field, Syd. A personal journey through four decades of Modern film, Delta Trade Paperbacks,2001
5. Campbell Joseph, Hero with a thousand Faces. New World Library, 2008

Suggested Reading:

Egri, Lajos. (1923). The Art of Dramatic Writing, Its basis in the creative interpretation of Human Emotions. Simon and Schuster.

Cooper, Pat & Dancyger, Ken. (2005). Writing the Short Film. Elsevier Focal Press.

McKee, Robert. (1997) Story: Substance, Structure, Style, and Principles of Screenwriting. Regan Books.

COURSE 9

Discipline/Programme	Visual Communication
Semester	3
Type of Course	DSC
Course Code	24UVICDSC203
Course Title	Art of Direction
Course Level	200-299
Course Summary	"The Art of Direction" is a course designed for the students to learn the craft of visual storytelling. Through a combination of theoretical lectures and practical workshops, students will gain an in-depth understanding of the directorial process from start to finish.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the duties of director	U	PO 3 & PO 4
2	Choose the environment, camera, and actor	E	PO 3 & PO 7
3	Evaluate the script, pre-production, Postproduction and Distribution	E	PO 1 & PO 2
4	Create a film with a group	C	PO1, PO3 & PO 4
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	The Director		15	
	1.1	Role and Responsibilities: Know the vision, Cinema as a Director's Art - Director and the Script – Observer to Storyteller – Planning the visual design.	3	1
	1.2	Stages of Filmmaking: Pre-Production, Production, Post-Production,	3	1
	1.3	Mise-en-Scene: setting, figures, props & costumes, light & shadow, colour, perspective relations, and performance.	4	1
	1.4	Montage: Metric, Rhythmic, Tonal, over tonal and Intellectual	5	1
2	Staging and Blocking		8	
	2.1	The lines: Relationship with the Camera and Object - Imaginary line, 30° Rule, 180° Rule -	2	2
	2.2	Camera Dynamics: Camera Positions, Camera Angles, Camera Levels	2	2
	2.3	Continuity: Prop and costume continuity, Acting continuity, Time continuity, Plot continuity, Camera, and audio continuity.	2	2
	2.4	Actor's Movement: Interaction with environment, Position, and movement of actor	2	2
3	The Direction		22	
	3.1	Choosing a Story: Interest, Genre, Audience, Stigma	3	3
	3.2	The Script: Strength and Weakness, how its Work, Collaboration with Writer, Producer and Others	4	3
	3.3	Preparing for Production: Production Design, Budgeting, Assigning different areas	5	3
	3.4	Postproduction: Editing, Sound, Colouring,	5	3
	3.5	Distribution: Censoring, Converting different Format, Screening	5	3
4	The Language of Film: Montage and Mise-en-Scène		30	
	4.1	Make 2-3 Minute Film and Screen it, as group work with given subjects.	30	4

5	Teacher specific course components
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Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty</p> <hr/> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. David Mamet, On Directing Film, PENGUIN USA,1992
2. Jack Foster, How to get Ideas, McGraw Hill / Europe, Middle East & Africa,1996
3. Sidney Lumet, Making Movies, Vintage Books,1996
4. The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age, Steven Ascher and Edward Pincus, Plume,2012
5. Michael Rabinger and Mick Hurbis-Cherrier, Directing: Film Techniques & Aesthetics, Routledge, Fifth Edition, 2013

COURSE 10

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSC
Course Code	24UVICDSC204
Course Title	Camera Dynamics & Moulding with Light
Course Level	200-299
Course Summary	This course is designed to cover basic video camera movements and the usage of lights to enhance a scene. This is obtained by a comprehensive and practical approach.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Examine the camera movements	An	PO1
2	Function Tracking, dolly, and Steadicam shots	An	PO1, PO2 & PO8
3	Examine Lighting Fundamentals	An	PO1, PO2 & PO8
4	Develop a plan and execute the plan for scene	C	PO3, PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Camera Movements		15	
	1.1	Shot Composition: Rule of thirds, Framing techniques, Visual balance	3	1
	1.2	Basic movements: Static shots, Panning and Tilting shots, Using the above shots in the context of film production	7	1
	1.3	Lens and its Dynamics: zooming techniques in camera, Utilizing various lenses to evoke distinct moods in a scene	5	1
2	Advanced Camera Movements		15	
	2.1	Types of Tracking Shots: Dolly Shots and Tracking shots	5	2
	2.2	Steadicam shots: Shots using gimbal and cation camera	5	2
	2.3	Using movement to enhance storytelling: Create a scene using Steadicam and tracking shots	5	2
3	Lighting for Video Production		15	
	3.1	Introduction to Lighting in Video Production: Overview of lighting fixtures (tungsten, fluorescent, LED). Soft-boxes, diffusers, and reflectors. Light stands and grip equipment	4	3
	3.2	Colour Temperature and White Balance: Colour spectrum, White balancing for camera, Using colour- gels for creative effects.	4	3
	3.3	Three-Point Lighting Setup: Key light: Purpose and placement. Fill light: Fill and balance shadows. Backlight/Rim light: Adding depth and separation in a scene.	4	3
	3.4	Interview lighting: Studio lighting for interview, 2-point lighting	3	3
4	Project		30	
	4.1	Create a 3-minute short film using the techniques learned	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Jim Owens - Video Production Handbook 7th Edition,2023
2. Blain Brown - Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition,2021
3. Vasuki Belavadi-VIDEO PRODUCTION,2013
4. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques,1998
5. Ian Failes- Masters of FX ,2015
6. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects ,2019
7. Senal Dharmasiri - Artificial Intelligence for Video Editing: Volume 1,2019
8. Zemelak Goraga -AI and ML Technological Solutions for the Film Industry - 25 January,2024

COURSE 11

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSC
Course Code	24UVICDSC205
Course Title	Structure of Film and Analysis
Course Level	200-299
Course Summary	This course helps students to reach advanced levels of cognition regarding Film as an art form and its nuanced areas of creation with respect to genre, narrative structure, and theoretical frame.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Deconstruct the structure of a fiction film to identify its aesthetic and technical qualities	An	PO1, PO3& PO5
2	Develop creative sensibilities to evaluate film as a collaborative art practice	E	PO1, PO3& PO5
3	Apply genre conventions to the narrative to study audience expectations	An	PO1, PO3& PO5
4	Create a film analysis based on narrative structure, emotional graph, genre conventions and film theory	C	PO1, PO3& PO5
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Deconstructing the Narrative Engine		15	
	1.1	Story vs. Plot: Underlying story of a film and its cinematic presentation (plot)	2	1
	1.2	Character Arcs and Conflicts: Character development, motivations, and the conflicts that drive the narrative.	5	1
	1.3	Emotional Graph: Emotional journey of characters in the film, considering acts, sequences, and scenes.	3	1
	1.4	Building Tension and Resolution: The mechanics of anticipation, suspense, surprise, and their culmination in the climax and resolution.	5	1
2	Technology as Storytelling Tools		15	
	2.1	Cinematography and Editing: How camera angles, shot composition, and editing techniques shape meaning and emotional response.	4	2
	2.2	Sound Design: The role of sound design (dialogue, effects, music) in creating the atmosphere and influencing emotions.	5	2
	2.3	Visual Storytelling: How filmmakers use elements like lighting, color, and set design to tell a story visually.	3	2
	2.4	The Collaborative Art of Filmmaking: The creative contributions of key personnel (editor, art director, music director, etc.) and their impact on the film's overall impact.	3	2
3	Film as Art & Theoretical Frameworks		15	
	3.1	Film's Place in the Arts: Film as a unique art form, exploring its relationship with other artistic disciplines (literature, painting, music) and its capacity to evoke emotions.	3	3
	3.2	Genre Deconstruction: The concept of genre, its conventions, and subversions, and how genre influences audience expectations.	4	3
	3.3	Introduction to Film Theory: Major film theories (Auteur, Semiotics, Psychoanalysis, Marxist, Feminist) and how they offer different approaches to film analysis.	8	3
4	Unveiling the Layers: Film Analysis Methods		30	
	4.1	Analytical Tools: Various film analysis methods like: Semiotic Analysis, Narrative Structure Analysis Contextual Analysis, Mise-en-scene Analysis Sociological Analysis	10	4

	4.2	Macro vs. Micro Analysis: The difference between analysing the film as a whole and focusing on specific scenes or elements.	10	4
	4.3	Crafting Film Analysis Essays: Clear, concise, and well-supported film analysis essays, incorporating emotional response and chosen film theories.	10	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Monaco James, How to Read a Film 30th Ann Ed P: Movies, Media, and Beyond. Oxford University Press Inc,2009
2. Knight Arthur, The Liveliest Art. Signet.
3. Eisenstein Sergi, Film Sense. Faber & Faber 1986
4. Eisenstein, Sergi. Film Form: Essays in Film Theory (Harvest Book). Mariner Books,2014
5. Wollen, Peter. Signs and Meaning in the Cinema (BFI Silver). Palgrave Macmillan,2013
6. Sitney, Adams P, Film Culture Reader. US: Cooper Square Publisher Inc,2000
7. Nilsen, Vladimir, Cinema as a Graphic Art. Hill & Wang Pub,1972
8. Ascher, Steven, & Pincus, Edward, The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition. Plume,2012
9. Rabiger, Michael & Hurbis-Cherrier, Mick, Directing: Film Techniques and Aesthetics. Routledge,2020
10. Katz, Ephraim & Nolen, Ronald Dean. The Film Encyclopaedia: The Complete Guide to Film and the Film Industry. Collins Reference,2013
11. Elder, Robert K. The Film That Changed My Life: 30 Directors on Their Epiphanies in the Dark. Chicago Review Press,2011
12. Duncan, Paul, Alfred Hitchcock: The Complete Films. Taschen America Llc,2019

COURSE 12

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSC
Course Code	24UVICDSC301
Course Title	Textual Elements of Design: Fonts, Typography, and Spacing
Course Level	300-399
Course Summary	Mastering the textual elements of design is essential for any designer aiming to create compelling and effective visual communication. This course delves deep into the intricate world of fonts, typography, and spacing, providing learners with the knowledge and skills needed to create captivating designs across various mediums
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain Principles of Typography	An	PO1 & PO8
2	Select Colour and Contrast (fonts and design)	E	PO2 & PO3
3	Propose Typography in Web Design, Print Design	E	PO3 & PO7
4	Build designs for print materials with typography	C	PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction and History of typography		15	
	1.1	Introduction to typography: History and evolution of typography, Importance of typography in design	3	1
	1.2	Anatomy of Fonts: Understanding font families and styles Regular, and decorative fonts, Typeface classifications	4	1
	1.3	Typography in Practice: Pairing fonts effectively Choosing fonts for different contexts (web, print, branding) Practical exercises on font selection	8	1
2	Principles of Typography		8	
	2.1	Typography Hierarchy: Understanding hierarchy in typography, Importance of font size, weight, and style. Creating visual hierarchy using typography	3	2
	2.2	Kerning, Tracking, and Leading: Definition and importance of kerning, tracking, and leading, Practical exercises on adjusting spacing for readability and aesthetics	3	2
	2.3	Alignment and Layout: Importance of alignment in typography, exploring different alignment options (left, right, centre, justified), Layout principles for effective typography design	3	2
3	Colour and Contrast in typography		22	
	3.1	Typographic Colour and Contrast: Understanding colour theory in typography, Creating contrast for emphasis. Practical exercises on using colour effectively with text	4	3
	3.2	Responsive Typography: Adapting typography for different screen sizes, Techniques for responsive typography design. Tools and resources for responsive typography	4	3
	3.3	Special Effects and Typography Trends: Exploring special effects like drop shadows, outlines, and textures. Current typography trends and their applications, Critique and analysis of contemporary typography designs.	4	3
	3.4	Typography in Web Design: Best practices for typography in web design, Typography tools and resources for web designers, Case studies and examples of effective web typography	4	3

	3.5	Typography in Print Design: Considerations for typography in print media, Typography techniques for print layouts	5	3
4	Project		30	
	4.1	Design print materials with typography involves careful consideration of various elements to ensure readability, visual appeal, and effective communication.	30	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. David Mamet, *On Directing Film*, PENGUIN USA,1992
2. Jack Foster, *How to get Ideas*, McGraw Hill / Europe, Middle East & Africa,1996
3. Sidney Lumet, *Making Movies*, Vintage Books,1996
4. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*, Steven Ascher and Edward Pincus, Plume,2012
5. Michael Rabinger and Mick Hurbis-Cherrier, *Directing: Film Techniques & Aesthetics*, Routledge, Fifth Edition, 2013

COURSE 13

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSC
Course Code	24UVICDSC302
Course Title	Ethics for Media Professional
Course Level	300-399
Course Summary	The course “Ethics for Media Professionals” helps students to Explore ethical dilemmas faced by media practitioners. Analyze case studies, codes of conduct, and industry standards. Foster critical thinking and decision-making skills to navigate ethical challenges in media practice.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Remember and Understand Indian media laws and regulations in comparison with those of other nations	U	PO1
2	Understand, evaluate, and analyse how media policies and regulations enable or constrain effective media environments	U	PO2, PO3, PO4
3	Understand and evaluate the rights and responsibilities of media practitioners in the execution of their duties	U	PO3, PO4
4	Analyse the problems and limitations of applying old media laws in new media environments	An	PO1, PO2, PO4
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Ethics: Basics		15	
	1.1	Ethics – Branches of Ethics	3	1
	1.2	Mass Media and the shape of the Human Moral Environment	2	1
	1.3	Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, Animation etc	7	1
	1.4	Overview of Codes and Regulations in India	3	
2	Media Education		15	
	2.1	OBJECTIVES and Skills of Media Education: Key Concepts	3	2
	2.2	Media Scenario: Present Trends	2	2
	2.3	Media Impact in Society: Information Dissemination, Socialization and Cultural Transmission, Social Change and Mobilization	5	2
	2.4	Social and Psychological impacts of Media: Socialization and Identity Formation, Emotional and Psychological Well-being, Media Literacy and Critical Thinking, Ethical and Regulatory Considerations	5	2
3	Indian Constitution		15	
	3.1	Salient features	2	3
	3.2	Fundamental Rights and Duties	6	3
	3.3	Directive Principles. Freedom of Press & Parliamentary Privileges.	4	3
	3.4	Hierarchy of Courts, (Civil and Criminal), Cognizable & Non-Cognizable cases, Anticipatory bail, Bailable & Non Bailable offences, defamation, sedition, types of writs.	3	3
4	Labour Management and Laws		30	
	4.1	Labour Laws: Based on Indian Constitution- Fundamental Rights, Right to Work, Equality before Law	7	4
	4.2	Labour Management: Right to Collective Bargaining, Right to Strike, Protection against Exploitation, Directive Principles of State Policy, Protection of Minority Interests	6	4

	4.3	The use of child artists and animal: The provisions and limitation	6	4
	4.4	Video and Audio piracy, Information Technology Bill, Cyber Laws: Censorship Guidelines, Press Accreditation Rules etc	6	4
	4.5	The Cinematograph Act of 1952, Contempt of Court Act, Consumer Protection Act. Right to Information Act 2005- Intellectual Property Right.	5	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Christians, Clifford G., et al. *Media Ethics: Cases and Moral Reasoning*. Routledge, 2017.
2. Ward, Stephen J. A., and Herman Wasserman, editors. *Media Ethics beyond Borders: A Global Perspective*. Routledge, 2018.
3. Kieran, Matthew, and Joseph M. Schwartz, editors. *Ethics and Journalism*. Sage Publications, 2015.
4. Borden, Sandra L., and Carl Hausman. *The Handbook of Media Ethics*. Routledge, 2019.
5. Kovach, Bill, and Tom Rosenstiel. *The Elements of Journalism: What Newspeople Should Know and the Public Should Expect*. Crown Publishing Group, 2021.
6. Singer, Jane B., and David Domingo. *Participatory Journalism: Guarding Open Gates at Online Newspapers*. Wiley-Blackwell, 2011.
7. Gross, Larry, et al. *Media Making: Mass Media in a Popular Culture*. Sage Publications, 2015.
8. McQuail, Denis. *McQuail's Reader in Mass Communication Theory*. Sage Publications, 2002.
9. Reich, Zvi. *Media Ethics and Social Change*. Palgrave Macmillan, 2016.
10. Gordon, Jeffrey D., and Susan J. Ross, editors. *The Ethics of Journalism: Individual, Institutional and Cultural Influences*. Routledge, 2017.

COURSE 14

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSC
Course Code	24UVICDSC303
Course Title	Television News and Programme Production
Course Level	300-399
Course Summary	The course "Television News and Programme Production" is designed to provide students with a comprehensive understanding of the television industry, specifically focusing on the production of news and other television programs.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Classify the News	U	PO 1
2	Examine different television programmes	An	PO 1
3	Choose different Production methods	C	PO1, PO2 & PO3
4	Compose different programmes and news stories	C	PO1,PO3,PO4,PO5 &PO6
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	News		15	
	1.1	What is News: Definition of News, news structure, News Editor; Producer; TV Correspondents; Techniques of TV News writing: Writing for video, reference visuals to words,	5	1
	1.2	Programme Production: Outdoor and Indoor, Single camera and multi-camera	5	1
	1.3	Writing for television programmes: research, production script and visualization	5	1
2	Television News Programmes		20	
	2.1	Camera techniques; Piece to camera and voice over	3	2
	2.2	Television news editing: planning, production, and compilation of news programmes	5	2
	2.3	Interview techniques: Research, question patterns	6	2
	2.4	News writing: writing lead-in/intro to news packages; headlines writing, teasers and promos.	6	2
3	Television Production		10	
	3.1	Visualizing news: ENG; DSNG, OB VAN, MOJO	6	3
	3.2	Reporting: investigative reporting; business reporting; sports reporting; human interest stories.	4	3
4	Practicum		30	
	4.1	Practicum: Create a story and develop it to a screenplay for a 15-minute program	15	4
	4.2	Publish 3 three news stories	15	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) writing synopsis, treatment, script d) In-class Presentations and analysis, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Tony Verla, Global Television, How to Create Effective Television for the Future, Routledge,1993, eBook Published22 December 2023
2. John Riber, Writing and Producing for Television and Film, SAGE India; First Edition 15 July 2015
3. Ivor Yorke, Television Journalism, Focal Press; 4th edition,2000
4. Horace Newcomb, Television: A Critical Review, OUP USA,2006

COURSE 15

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC401
Course Title	Acting Through the Eyes of A Director
Course Level	400-499
Course Summary	This course Acting from the Directorial perspective makes students explore acting techniques through the lens of a director's vision. This course helps them to Analyze character development, scene interpretation, and actor-director collaboration and also develop practical skills in performance interpretation and execution for stage and screen.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Making a basic understanding of different types of acting.	U	PO1, & PO3
2	Understand the basic techniques of acting for camera	U	PO1, & PO2
3	Developing the skill of acting for different types of scripts	U	PO1, PO3, & PO6
4	Make students to showcase their skills in presenting and performing before the camera	C	PO 6& PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Understanding the basics of Acting		15	
	1.1	Overview of the course objectives and expectations: Understanding the Actor's Process, Character development, Scene analysis...	3	1
	1.2	Understanding the role of the director in shaping performances: The Role of a Director, Basic Directing Techniques	5	1
	1.3	Understanding the differences between stage and screen acting: Effective Communication, Real world Application	3	1
	1.4	Understanding of the importance of camera: Awareness and framing, understanding different acting styles	4	1
2	Acting Techniques for Camera		15	
	2.1	Exploring methods for building characters in alignment with the director's vision: Character Development Processes, Understanding the Director's Vision, Aligning Character Traits with Directorial Goals	3	2
	2.2	Techniques for maintaining eye contact with the camera Understanding the Importance of Eye Contact: Establishing Connection with the Audience, Practicing Natural and Engaging Eye Contact, Adjusting Eye Contact for Emotional Impact, Overcoming Camera Shyness and Nervousness, Maintaining Focus and Presence on Camera	4	2
	2.3	Camera Shots: Understanding different camera angles and shots	4	2
	2.4	Tips for conducting on-camera interviews: Creating a Comfortable Interview Environment, Active Listening and Follow-Up Questions, Adapting to Interviewee's Communication Style, Managing Time and Flow of the Interview, Handling Difficult or Sensitive Topics	4	2
3	Working with Scripts		15	

	3.1	Methods for accessing emotions and building characters: Emotional Recall and Memory Techniques, Method Acting Approaches, Character Analysis and Backstory Exploration, Physicality and Sensory Exercises, Improvisation and Role-playing	3	3
	3.2	Understanding the rehearsal process and the director's approach to blocking: Rehearsal Planning and Preparation, Director's Vision and Conceptualization, Script Analysis and Character Exploration, Collaborative Rehearsal Techniques	4	3
	3.3	Techniques for creating compelling characters on screen: Physicality and Gesture Studies, Voice and Speech Characterization, Embracing Character Flaws and Complexity, Subtext and Internal Conflict Exploration, Relationships and Interactions with Other Characters	4	3
	3.4	Understanding script analysis and interpretation for the camera: Analysing Dialogue and Character Voice, Theme and Motif Exploration, Tone and Mood Considerations, Symbolism and Visual Imagery, Directorial Vision Alignment	4	3
	Final project		30	
4	4.1	Exploring different directorial styles and their impact on performance: Understanding Directorial Approaches, Traditional vs. Modern Directing Styles, Auteur vs. Collaborative Directing, Exploring Genre-Specific Directing Techniques, Impact of Directing on Actor Performance	15	4
	4.2	Final project presentation	15	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Meisner, Sanford. Sanford Meisner on Acting. Vintage, 1987.
2. Hagen, Uta. Respect for Acting. Wiley, 1973.
3. Stanislavski, Konstantin. An Actor Prepares. Routledge, 1989.
4. Mamet, David. True and False: Heresy and Common Sense for the Actor. Vintage, 1998.
5. Chekhov, Michael. On the Technique of Acting. Harper Perennial, 1991.
6. Bogart, Anne, and Tina Landau. The Viewpoints Book: A Practical Guide to Viewpoints and Composition. Theatre Communications Group, 2004.
7. LaBute, Neil. The Shape of Things. Faber & Faber, 2002.
8. Adler, Stella. The Technique of Acting. Bantam, 1988.
9. Grotowski, Jerzy. Towards a Poor Theatre. Routledge, 2002.
10. Bogart, Anne. A Director Prepares: Seven Essays on Art and Theatre. Routledge, 2001.

COURSE 16

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC402
Course Title	Media Management and Strategic Communication
Course Level	400-499
Course Summary	The course "Media Management and Strategic Communication" is designed to provide students with a comprehensive understanding of the media industry, as well as the principles and strategies of effective communication. This course focuses on the management and strategic aspects of media organizations, as well as the planning and execution of communication strategies.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the basics of media ownership and managing of media	U	PO3, PO4, PO5 & PO7
2	Compare the structure of the different types of media organisations and their economics	An	PO3, PO4, PO5 & PO7
3	Examine the importance of strategic communication in media and society	An	PO3, PO4, PO5 & PO7
4	Recommend solutions for basic communication issues in an organization	E	PO3, PO4, PO5 & PO7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Management		15	
	1.1	Management: Meaning, Nature, Scope, Objectives & Function of Management; Definition & Concept,	3	1
	1.2	Ownership of different media: Definition & Concept; Licensing & Franchising;	3	1
	1.3	Rules & Regulations: Monopolies, Oligopolies, Conglomerates, Mergers, & Acquisitions	3	1
	1.4	Media ownership: Sole Proprietorship, Partnership, Private Limited Company, Public Limited Companies, Trusts, Cooperatives, Religious Institutions & Franchises	6	1
2	Media Organization		15	
	2.1	Functions of Media Organization: Organizing, Leading, Communicating, Coordinating, Controlling	4	2
	2.2	Planning: Scheduling, Budgeting, Production, Monitoring, Distribution & Documentation	4	2
	2.3	Structure of different media organisations - General management, finance, circulation (sales promotion – including pricing and price – war aspect); advertising (marketing), personnel management, apex bodies: DAVP, INS and ABC.	4	2
	2.4	Economics of print, electronic and digital media - Legal and financial aspects of media management; capital costs, production costs, commercial polity, advertising and sales strategy, production schedule and process, evaluation, budget control, costing, tax, Labour laws and PR for building and sustaining business and audience; FDI, economics of film production	3	2
3	Strategic Management communication		15	
	3.1	Strategic communication: systematic planning, realization of information flow, communication, media development,	2	3
	3.2	Levels: macro (societal), meso (organizational) and micro (communication)	4	3
	3.3	Role and functions of Strategic Communication in a contemporary society, strategic communication as a global phenomenon	4	3
	3.4	Strategic Communication activities in business, sports, tourism and entertainment.	2	3
	3.5	Strategic Communication practice in the worlds of managing competition and conflict	3	3

4	Project		30	
	4.1	Utilizing written, spoken, and visual techniques to reach selected audience – leaflet, brochure, posture, reels and other videos, podcasts	15	4
	4.2	Concept of Public Relations and Corporate Communication	15	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1. Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p>
	<p>2. End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Alan B. Albarran, Management of Electronic Media, Wadsworth, USA, 2010
2. Alan B. Albarran, The Media Economy, Routledge, New York, 2010
3. George Sylvie, Media Management: A Casebook Approach, Lawrence Erlbaum Associates, USA, 2009
4. Lucy Keung, Strategic Management in the Media, Sage Publications, New

COURSE 17

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC403
Course Title	Virtual and Augmented Reality in Multi-camera Productions
Course Level	400-499
Course Summary	This course provides a foundational understanding of virtual reality (VR) and augmented reality (AR) technologies in the context of multi-camera productions. Over four modules, students will explore the principles, tools, and techniques for creating immersive experiences using VR and AR in a multi-camera setup. From basic concepts to practical applications, this course serves as a primer for anyone interested in leveraging these cutting-edge technologies in their productions
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	History and fundamentals of AR and VR technology	U	PO1 & PO8
2	Planning for the Shoot: Pre-production Planning for VR/AR Productions, Crew management, floor requirement, software calibration	An	PO2, PO3 & PO7
3	Hardware setup: Camera Setup and Capture Techniques, Formats, shutter speed, exposure matching and calibration	An	PO2, PO3 & PO8
4	Create a video with minimum of one-minute duration - studio production using AR/VR technology (group project)	C	PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Understanding VR and AR Technologies		15	
	1.1	Understanding AR and VR: Overview of virtual reality (VR) and augmented reality (AR)	5	1
	1.2	Usages of AR and VR: Virtual reality (VR) and augmented reality (AR) concepts and technologies	5	1
	1.3	Why we need AR and VR: Differentiating between VR and AR applications	5	1
2	Pre-production Planning for VR/AR Productions		15	
	2.1	Introduction to VR/AR Hardware: Usage of Camera and Headset in the AR/VR concept	5	2
	2.2	Creating a story for VR/AR: Scripting and storyboarding techniques for immersive experiences	5	2
	2.3	AR/VR in multi-cam Production: Considerations for integrating VR/AR into multi-camera productions, Planning camera setups and choreographing movements for optimal VR/AR capture	5	2
3	Camera Setup and Capture Techniques		15	
	3.1	Multi-Cam Rigs: Setting up multi-camera rigs for VR/AR capture	5	3
	3.2	synchronized filming in AR/VR: Techniques for synchronized filming with multiple cameras	5	3
	3.3	Best Practices for Shooting floor: Practical tips for lighting, audio capture, and directing in VR/AR environments	5	3
4	Project		30	
	4.1	Create a one-minute studio production using AR/VR technology (group project)	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. The role of vr/ar technology in film industry: Meien li
(<https://uw.pressbooks.pub/cat2/chapter/12-the-merging-of-vr-ar-films-to-the-cinema-industry/>)
2. Bernhard Jung (Editor), Paul Grimm (Editor), Ralf Doerner (Editor), Wolfgang Broll (Editor) - Virtual and Augmented Reality (Vr/Ar): Foundations and Methods of Extended Realities-2022
3. Brinkmann, Ron. The Art and Science of Digital Compositing. Morgan Kaufmann, 2008
4. Sawicki, Mark. Filming the Fantastic: A Guide to Visual Effects Cinematography. Routledge, 2012
5. Glintenkamp, Pamela. Industrial Light & Magic: The Art of Innovation. Harry N. Abrams, 2011
6. Taylor, Angie. Design Essentials for the Motion Media Artist. Routledge, 2010
7. Smith, Daniel L. Nuke Codex: Nodes within Nodes. Dasssle Publishing, 2021
8. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques -1998
9. Ian Failes- Masters of FX - 2015
10. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects – 2019

COURSE 18

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC404
Course Title	Craft of Direction
Course Level	400-499
Course Summary	This is an immersive course designed for the students to hone their skills in the art and technique of film direction. The course allows students to explore various aspects of directing and gain insights from industry professionals.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the duties of director	U	PO1&PO3
2	Explain about the environment, camera, and actor	U	PO3,PO5 &PO7
3	Asses the script, pre-production, Postproduction and Distribution	E	PO3, PO5 & PO7
4	Construct a film	C	PO3, PO5 & PO7
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Developing a Directorial Vision		15	
	1.1	Vision of the Director: what you want to say, how you want to say it, why you want to say it	4	1
	1.2	Script Analyse: Analyse the script, understand the subtext, characters, thematic elements	4	1
	1.3	Style: visual style, a tone, a theme, and a genre	3	1
	1.4	Story: Find a story	4	1
2	Dialogue and Mise-en-Scene		16	
	2.1	Dialogue Exercise: Characterize, Conflict, Subtext, Theme and Motifs, Foreshadowing, Tone and Mood, Cultural and Historical content, Character Relationship, Resolution	9	2
	2.2	Prepare a Mise-en-scene: Single Shot and Break down, Setting, Props, Costume and Make-up, Lighting, Colour, Composition, Actor's Performance	7	2
3	Scene Construction		14	
	3.1	Elements of Scene: Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location – Sequence – the meaning of events recreated.	7	3
	3.2	Sound: BGM, Sound Effects	7	3
4	Project		30	
	4.1	Direct a 10-minute film	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) writing synopsis, treatment, script e) In-class Presentations and analysis, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. David Mamet, On Directing Film, PENGUIN USA,1992
2. Jack Foster, How to get Ideas, McGraw Hill / Europe, Middle East & Africa,1996
3. Sidney Lumet, Making Movies, Vintage Books,1996
4. The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age, even Ascher and Edward Pincus, Plume,2012
5. Michael Rabinger and Mick Hurbis-Cherrier, Directing: Film Techniques & Aesthetics, Routledge, Fifth Edition, 2013

COURSE 19

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC405
Course Title	Production Design
Course Level	400-499
Course Summary	This course explores the art and craft of production design, focusing on the visual storytelling that brings a script to life. Through lectures, discussions, screenings, and practical exercises, students will develop the skills necessary to create compelling and cohesive visual concepts for film, television, and other media.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the fundamentals of production design	U	PO 1
2	learn the essentials of set design, location management, and effective teamwork in production.	U	PO 2
3	learn how costume design defines characters and how to work with hair and makeup teams for cohesive looks.	U	PO 2
4	Create an Ad film specially focused on Art direction Area	C	PO 2
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Foundations of Production Design		15	
	1.1	Introduction to Production Design: Definition and history of production design - The role of the production designer in the filmmaking process - Collaboration with the director and other creative teams	3	1
	1.2	Visual Storytelling: The power of visuals in storytelling - Analysing film and television for design elements - Using colour, light, and composition to convey mood and meaning.	4	1
	1.3	Script Analysis and Research: Breaking down a script for visual design elements - Researching historical periods, genres, and locations - Identifying the visual tone and style of the production	4	1
	1.4	Design Tools and Techniques: Sketching and drawing for production design - Using digital tools for concept art and “model-making” - Creating mood boards and storyboards	4	1
2	Sets and Locations		15	
	2.1	Set Design Principles: Design considerations for different types of sets - Creating practical and functional sets - Integrating set design with the story and budget	4	2
	2.2	Location Scouting and Management: Identifying and selecting appropriate locations - Securing permits and managing logistics - Adapting existing locations to fit the production needs	3	2
	2.3	Props and Set Dressing: The importance of props in storytelling - Sourcing and designing props - Set dressing techniques to create atmosphere	4	2
	2.4	Collaboration with Set Construction and Decoration Crews: Communication and collaboration with set builders, decorators, and other craftspeople - Understanding construction techniques and materials - Creating detailed set plans and specifications	4	2
3	Costume Design and Character Development		15	
	3.1	Costume Design Fundamentals: The role of costume design in character development and storytelling - Historical and contemporary costume research	5	3

		- Collaboration with the costume designer and wardrobe team		
	3.2	Defining Character Through Costume: Analysing characters and their personalities through costume choices - Using colour, silhouette, and texture to create visual impact - Creating costume sketches and presentations	5	3
	3.3	Period Costume Design: Researching historical clothing and trends - Adapting historical dress for the screen - Sourcing and tailoring costumes for period productions	5	3
	3.4	Collaboration with Hair and Makeup Teams: Working with hair and makeup artists to create cohesive character looks - Understanding the impact of hairstyle and makeup on storytelling	5	3
	Filming for Miniature		30	
4	4.1	Apply the foundations of production design to create a visually compelling 1-minute Ad Film for a Brand.	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Barnwell., Production Design for Screen: Visual Storytelling in Film and Television., Bloomsbury Visual Arts,2017
2. RIZZO., THE ART DIRECTION HANDBOOK FOR FILM & TELEVISION 2ND EDITION., Routledge; Second edition ,2014
3. Clancy., Designing Costume for Stage and Screen., Batsford,2014

COURSE 20

Discipline/Programme	Visual Communication
Semester	7
Type of Course	DSC
Course Code	24UVICDSC406
Course Title	Culture, Media and Audience
Course Level	400-499
Course Summary	This undergraduate course explores the dynamic intersection of culture, media, and audience in today's globalized world. It will delve into contemporary theories of spectatorship, analyse the impact of digital media on cultural formations, and critically examine how emerging trends in capitalism, religion, caste, and patriarchy shape media consumption and production.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop a critical understanding of the complex relationship between culture, media, and audience.	E	PO1, PO3& PO5
2	Analyse the role of contemporary media theories in interpreting audience engagement	An	PO1, PO3& PO5
3	Evaluate the influence of digital media on cultural identity and expression.	E	PO1, PO3& PO5
4	Critically examine how social structures like capitalism, religion, caste, and patriarchy are reflected and challenged in media content.	E	PO1, PO3& PO5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Culture, Media, and Audience: Theoretical Frameworks		15	
	1.1	Introduction to Key Concepts: Culture, Media, and Audience	5	1
	1.2	Contemporary Theories of Spectatorship: The active audience and audience agency -Psychoanalytic and feminist perspectives -Cultural studies approaches	7	1
	1.3	Case Studies: Analysing Audience Reception of Media Texts	3	1
2	Digital Media and Globalized Culture		15	
	2.1	The Rise of Digital Media: Platforms, Practices, and Impact	4	2
	2.2	Digital Culture and Identity Formation: Online communities and self-representation	5	2
	2.3	Globalization and Glocalization: Media's role in shaping cultural flows	3	2
	2.4	The Digital Divide: Access, Equity, and Power Dynamics	3	
3	Capitalism, Religion, Caste, and Patriarchy in Media		15	
	3.1	Media and Capitalism: Political economy, advertising, and consumerism	3	3
	3.2	Religion and Media: Representation, contestation, and social influence	4	3
	3.3	Caste and Media: Representation, marginalization, and resistance	4	
	3.4	Patriarchy and Media: Gender stereotypes, representation of women, and feminist critiques	4	
4	Emerging Trends and the Future		30	
	4.1	Artificial Intelligence, Big Data, and the Future of Media	7	4
	4.2	Audience Agency and Participatory Culture in the Digital Age	7	4
	4.3	Media and Social Movements: Communication strategies and activism	7	4
	4.4	Media Literacy and Responsible Consumption Practices	9	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

Sample Assignments:

1. Weekly short response essays applying theoretical concepts to media examples.
2. Group project: Analysing a chosen digital media platform and its role in shaping cultural identity or consumption patterns.
3. Class presentations on group projects
4. Individual research paper proposals focusing on a specific aspect of the media's relationship with capitalism, religion, caste, or patriarchy.
5. Final research paper analysing a chosen topic related to the course themes.

Readings:

Sardar, Ziauddin & Van Loon, Borin. (2006) *Introducing Media Studies*. Icon Books

Selected articles on audience theory

Case studies of specific media texts and audience reception

Articles on digital media and globalization

Case studies of digital media platforms and their cultural impact

References:

1. McQuail, Denis & Deuze, Mark. *McQuail's Media & Mass Communication Theory*. Sage Publications India Ltd, 2023
2. Herman, Edward S. & Chomsky, Noam. *Manufacturing Consent: The Political Economy of Mass Media*. London: The Bodely Head, 2008
3. Downing, John. D.H. *Internationalizing Media Theory: Transition, Power, Culture: 14* (Media Culture & Society Series). Sage Publications Ltd, 1996
4. Collins, Richard E., (Ed), Curran, James (Ed), Garnham, Nicholas (Ed), Scannell, Paddy (Ed), Schlesinger, Philip (Ed), Sparks, Colin (Ed). *Media, Culture and Society, A Critical Reader*. Sage Publications Pvt Ltd.1986

COURSE 21

Discipline/Programme	Visual Communication
Semester	8
Type of Course	DSC
Course Code	24UVICDSC407
Course Title	Contemporary Media Theories
Course Level	400-499
Course Summary	Contemporary Media Theories" is an academic course designed to explore and analyse the various theoretical frameworks and perspectives that have emerged in recent years to understand the complex world of modern media.
Lecture/Tutorial/Practical Hours	15/60/--
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Appraise the key concepts of media communications theory	An	PO3
2	Correlate the major media theories to understand media industries, images, messages, audiences, influences, and technologies	An	PO1, PO3& PO5
3	Think and write critically about specific questions and problems related to contemporary media	E	PO1, PO3& PO5
4	Hypothesise mass media's influence on society in shaping perceptions and behaviours.	E	PO1, PO3& PO5
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to theories		15	
	1.1	Era of Mass Society and culture till 1965 - relevance, connection to culture, literature	4	1
	1.2	Normative theories- Four Theories of the Press, Social Responsibility Theory, Development media theory	4	1
	1.3	Propaganda and propaganda theory - Origin and meaning of Propaganda, Hypodermic Needle/Magic bullet, Harold Lasswell	4	1
	1.4	Scientific perspectives to limited effects - Paul Lazarsfeld-Two step flow, Carl Hovland and Attitude Change theory	3	
2	Various Schools		15	
	2.1	Various Schools - Toronto school (McLuhan), Birmingham School (Stuart Hall), Frankfurt School - Theodor Adorno and Max Horkheimer,	8	2
	2.2	Raymond Williams- Technological Determinism, Harold Innis- Bias of Communication	7	2
3	Media and Identity		5	
	3.1	Feminism/Racism/ethnicity/age/disability etc Caste/class/tribal/queer representations (India examples)	5	3
4	New Media		30	
	4.1	New Media and the Age of AI - New media, Henry Jenkins- Participatory culture, Internet as Public sphere-Habermas to X (twitter), McLuhan's concept of Global village in the age of social media, OTT platforms and AI	15	4
	4.2	Uses and Gratification in the age of Internet and social media	5	4
	4.3	Mass media and the effects research paradigm	15	4
	4.4	Theories on media effects - Media effects and behaviour, Media effect theories and the argument against media effect theories, Agenda Setting Theory, Cultivation Theory	5	4
	4.5	Politics and Media studies-media bias, media decency, media consolidation.	5	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References

1. Dennis quail, Mass communication theory-, SAGE, 2005
2. Stanley J Baran and Dennis K. Davis, Mass communication theory: foundations, ferment and future - Wadsworth Publishing Co Inc; 7th edition,2013
3. Stanley J. Baran, Introduction to mass communication: media literacy and culture, McGraw-Hill Education; 8th edition,2014
4. Meenakshi Gigi Durham and Douglas M Kellner, Media and cultural studies- Wiley–Blackwell; Annotated edition,2001
5. - Christian Fuchs, social media: a critical introduction, SAGE Publications Ltd; Third edition,2021
6. B. K. Ahuja, Mass Media Communication - Theory and Practice, Saurabh Publishing House ,2010
7. Em Griffin ,A First Look at Communication Theory, 11th Edition

COURSE 22

Discipline/Programme	Visual Communication
Semester	8
Type of Course	DSC
Course Code	24UVICDSC408
Course Title	Practice Based Research Methodology for Media Arts
Course Level	400-499
Course Summary	<p>This course introduces undergraduate students to the exciting world of practice-based research in the field of Media Arts. Through a combination of studio practice, critical analysis, and written reflection, students will learn to utilise their creative practice as a means of research inquiry. This is a capstone course to enable a fourth-year student in FYUG media programme to identify content for media production, mould the research problem from the content, prepare a research proposal and pursue quality research using media production as a tool in implementing research aims. This course would empower the student to delve deep into research and create media production as a result of the research methodology.</p>
Lecture/Tutorial/Practical Hours	15/15/30
Credits	4
Prerequisite, if any	6th semester course - Research Methodology for Media Arts

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Define and explain the concept of practice-based research in visual arts.	U	PO1, PO2& PO3
2	Recognize the pertinent research problem, necessitating investigation through the practice-based research paradigm and develop a research question relevant to any Media Art practice and utilise it as a tool for exploration and knowledge creation.	C	PO1 to PO8
3	Conduct exploratory investigations utilising diverse methodologies and materials and recording the same via detailed documentation of sketches, annotations, photographic evidence, and supplementary modalities, within the context of practice-based research in any media art and critically analyse the artistic practice.	C	PO1 to PO8
4	Articulate the research findings through a written report and materialising the research outcomes into an artefact concomitantly with the written exposition, thereby resolving the research problem within the ambit of practice-based research.	C	PO1 to PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Practise based Research in Media		15	
	1.1	Introduction to key concepts in practice based/led/as research: Major facets of research.	5	1
	1.2	Practice based research and relevant methodological perspectives.	5	1
	1.3	Need for research in practice of media; Challenges, in creating content for media research, and role of practice based/led/as research in developing knowledge base in Media.	3	1
	1.4	Political, social, and cultural implications of research while creating content.	2	1
2	Initiation to Practise Based Research (PBR) and Practise Based Research Methodology (PBRM)		15	

	2.1	Introduction to research methodology: Overview and Stages of PBRM	2	2
	2.2	PBRM: Main components, examples and case studies to explain the components.	3	2
	2.3	Design research methodology and PBRM for media arts.	3	2
	2.4	Forming the research question and defining the research problem for Graphic Design - Setting up research design - Importance of Secondary data - Formation of Research Proposal	7	2
	Descriptive and Prescriptive Study		15	
3	3.1	Descriptive study - Types of descriptive study; Processes for descriptive study; real-time and retrospective research methods for data collection such as protocol analysis, questionnaire surveys, interviews.	3	3
	3.2	Quantitative and qualitative data collection and analysis.	5	3
	3.3	Types of prescriptive study; Processes for prescriptive study, Types of support evaluation. Processes in evaluating a design support, and associated evaluation study research methods, Types and structures of research documentation.	3	3
	3.4	Application of various methodological intervention in PBRM - Comparison of PBRM with other methodologies	4	3
	Practice-led- Research Practice-based inquiry		15	
4	4.1	Practice-led- Research Practice-based inquiry: a) Case study analysis b) Ethnographic research c) Participatory action research d) Critical discourse analysis e) Phenomenological inquiry	12	4
	4.2	Planning and documenting media content design iterations - Artefact production - Evaluation of iterations - Report writing	3	4
	Preparing Exegesis		30	
5	5.1	Planning and documenting media content design interactions Scripting, Pre-Production, Production, Postproduction Evaluation of iterations based on output	10	1 to 4
	5.2	Finalising the media content according to the research processes and evaluation of iterations and documenting the stages of output based on descriptive and prescriptive methods.	10	1 to 4

	5.3	Approaches and guidelines for documenting and reporting research processes and outcomes.	10	1 to 4
6	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Barrett, Estelle and Bolt, Barbara. Practice as Research: An Introduction to Creative Research in the Arts. Intellect Books. 2014
2. Smith, Hazel and Dean, Roger T. Practice-led Research, Research-led Practice in the Creative Arts. University of Edinburgh Press.2009
3. Pink, Sarah. Doing Visual Ethnography. Fourth Edition. Sage Publications Ltd. 2007.
4. Murray, Janet H. Hamlet on the Holodeck: The Future of Narrative in Cyberspace. Free Press (Filmmaking/Multimedia focus), 1997
5. Meggs, Philip B., and Rob Pill. Meggs; History of Graphic Design. 5th Edition. John Wiley & Sons (Graphic Design focus), 2016
6. Denzin, Norman K., and Lincoln, Yvonna S. The Landscape of Qualitative Research. Sage Publications Ltd, 2017
7. Balachandran Nair, S. B. Embedding Indian Transcendental Philosophy in Indian Cinematic Practice. United Kingdom: University of Central Lancashire. 2020.
8. Koutsourakis, Angelos and Mark Steven (Ed). The Cinema of Theodor Angelopoulos. United Kingdom: Edinburgh University Press. 2015

Suggested books:

- Doing Research in Design by Christopher Crouch, Jane Pearce
- Research Design: Qualitative, Quantitative, and Mixed Methods Approaches & quote; by John W. Creswell and J. David Creswell
- The SAGE Handbook of Qualitative Research edited by Norman K. Denzin and Yvonna S. Lincoln
- Visual Methodologies: An Introduction to Researching with Visual Materials by Gillian Rose
- Design Research: Methods and Perspectives by Brenda Laurel
- The Design of Everyday Things by Don Norman
- Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students by Ellen Lupton
- Reflective Practice: Writing and Professional Development & quote; by Gillie E J Bolton Sand Russel Delderfield
- The Reflective Practitioner: How Professionals Think in Action by Donald A. Schön
- Knudsen, Erik (2018) Finding the Personal Voice In Filmmaking. Palgrave Macmillan, London.
- De Jong, Wilma, Rothwell, Jerry and Knudsen, Erik orchid icon (2011) Creative Documentary: theory and practice.
- Killer Images: Documentary Film, Memory and the Performance of Violence. (2013). United Kingdom: Columbia University Press.
- Practice-led Research, Research-led Practice in the Creative Arts. (2009). Germany:

Edinburgh University Press.

- Sullivan, G. (2005). *Art Practice as Research: Inquiry in the Visual Arts*. Norway: SAGE Publications.

Articles:

- Design as Inquiry: Exploring Design as a Philosophical Medium by Björn Franke (available online)
- The Value of Design Research by Brigitte Borja de Mozota and Louise Valentine (available online)
- Explaining Design Research by Terry Irwin (available online)
- Practice-based research: A guide by Linda Candy (available online)
- Practice-Based Research in the Creative Arts Foundations and Futures from the Front Line by Linda Candy and Ernest Edmonds
- Practice-based Design Research by Laurene Vaughan and Jocelyn Bailey (available online)
- Knudsen, Erik (2022) Feelings. In: *A to Z of Creative Writing Methods*. Research in Creative Writing. Bloomsbury Publishing, Melbourne, Australia.

3.LIST OF DISCIPLINE SPECIFIC ELECTIVE COURSES

SL NO	COURSE	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 200 - 299					
1	DSE A-01	24UVICDSE201	UI/UX Design Fundamentals	4	5
2		24UVICDSE202	Fundamentals of Animation and Visual Effects	4	5
3	DSE A-02	24UVICDSE203	Web Designing.	4	5
4		24UVICDSE204	Concepts of Ad filmmaking	4	5
5	DSE A-03	24UVICDSE205	Techniques of Sound Design	4	5
6		24UVICDSE206	Techniques of Video Editing	4	5
LEVEL 300 - 399					
7	DSE A-04	24UVICDSE301	Digital Journalism	4	5
8		24UVICDSE302	Entrepreneurship in Media	4	5
9	DSE B-01	24UVICDSE303	Evolution of Indian Cinema	4	5
10		24UVICDSE304	Global Film Landscape	4	5
11	DSE A-05	24UVICDSE305	Photo- Journalism	4	5
12		24UVICDSE306	Research Methodology for Media Arts	4	5
13	DSE A-06	24UVICDSE307	Special Effects and Miniatures for Visual Media	4	5
14		24UVICDSE308	Music for Cinema	4	5
15	DSE A-07	24UVICDSE309	Print and Digital Elements of Design: Branding and User Experience	4	5
16		24UVICDSE310	Chroma Key Techniques and Studio Floor	4	5
17	DSE B-02	24UVICDSE311	Fiction Film Production	4	5
18		24UVICDSE312	Non-Fiction Filmmaking	4	5
LEVEL 400 - 499					
19	DSE for Honours	24UVICDSE401	AI for visual Media Production	4	5
20		24UVICDSE402	OTT Production	4	5

COURSE 1

Discipline/Programme	Visual Communication
Semester	3
Type of Course	DSE
Course Code	24UVICDSE201
Course Title	UI/UX Design Fundamentals
Course Level	200-299
Course Summary	This course delves into the core principles and practices of user interface (UI) and user experience (UX) design. Undergraduates will explore the user-centered design process, research methodologies, interaction design principles, visual design fundamentals, and information architecture. Through lectures, discussions, workshops, and projects, students will develop the skills to design intuitive, usable, and aesthetically pleasing user interfaces for digital products
Lecture/Tutorial/Practical Hours	30/15/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Apply user-centred design principles throughout the design process.	A	PO1, PO2, PO3
2	Conduct user research to understand user needs and behaviours.	A	PO1, PO2, PO3
3	Develop user personas and scenarios to inform design decisions.	C	PO1, PO2, PO3
4	Design effective information architecture for clear content organization.	C	PO1, PO2, PO3
5	Apply user-centred design principles throughout the design process.	A	PO1, PO2, PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to UI/UX Design		18	
	1.1	What is UI/UX Design?	2	1
	1.2	User-Centered Design Process	3	1
	1.3	User Research Methods - (e.g., surveys, interviews, usability testing)	4	1
	1.4	User Personas & Scenarios	2	1
	1.5	Introduction to UI Design Principles	2	1
	1.6	Introduction to UX Design Principles	2	1
	1.7	Introduction to Design Software	3	1
2	Information Architecture & Interaction Design		19	
	2.1	Information Architecture Fundamentals	3	2
	2.2	Site mapping & Content Organization	3	2
	2.3	Interaction Design Principles	4	2
	2.4	Wireframing & Prototyping	4	2
	2.5	Design Patterns & UI Components	2	2
	2.6	Design for Different Devices	3	2
3	Visual Design for UI		18	
	3.1	Visual Design Fundamentals.	3	3
	3.2	Colour Theory & Application.	3	3
	3.3	Typography for User Interfaces.	3	3
	3.4	Visual Hierarchy & Layout.	3	3
	3.5	Design Systems & Consistency.	3	3
	3.6	Accessibility in UI Design.	3	3
4	Putting It All Together & The Future of UI/UX		20	
	4.1	Usability Testing & Design Iteration	5	4

	4.2	UI/UX Design Ethics & Considerations	2	4
	4.3	Case Studies & Industry Trends	3	4
	4.4	Project Development & Refinement	6	4
	4.5	Final Project Presentations & Critique	4	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, record, any other method as may be required for specific course by the course faculty.</p> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Steve Krug, Don't Make Me Think, Revisited: A Common-Sense Approach to Web Usability, New Riders; 3rd edition,2014.
2. Don Norman, The Design of Everyday Things, Basic Books; 2nd edition 2013
3. Alan Cooper About Face: The Essentials of Interaction Design, Wiley; 4th edition ,2014
4. Dan Saffer, Micro interactions: Designing with Small Details, O'Reilly Media; 1st edition 2013.
5. Steve D. Patton, Interviewing Users: How to Uncover Compelling Insights, Rosenfeld Media; First Edition ,2013
6. Louis Rosenfeld, Information Architecture for the World Wide Web, O'Reilly Media; 3rd edition,2007
7. Peter Morville and Lisa Rosenfeld, Wireframing Web Sites: Principles and Practice, O'Reilly Media, Inc,2015
8. The Interaction Design Foundation <https://www.interaction-design.org/>
9. Gavin Ambrose and Andy Harris, Visual Design for Dummies
10. William Lidwell, Jill Butler, and Kristina, Holden Universal Principles of Design, Rockport Publishers; 2nd edition,2010
Jason Santa Maria, On Web Typography, Adams Media,2015

COURSE 2

Discipline/Programme	Visual Communication
Semester	3
Type of Course	DSE
Course Code	24UVICDSE202
Course Title	Fundamentals of Animation and Visual Effects
Course Level	200-299
Course Summary	This course provides an in-depth exploration of the principles, techniques, and tools used in animation and visual effects (VFX)
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the principles and theories underlying animation and visual effects.	U	PO 1& PO3
2	Develop practical skills in creating animations and visual effects sequences.	C	PO 1& PO3
3	Analyze and critique animations and visual effects in media productions.	An	PO 1& PO3
4	Adapt creative problem-solving techniques to animation and VFX challenges	C	PO 1& PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Animation and Visual Effects		15	
	1.1	Introduction to Animation and VFX: Prehistoric attempts, optical toys, and basic types of animation, Introduction to VFX	8	1
	1.2	Animation Principles: Nine Old Men, 12 Principles and examples.	7	1
2	Different types of Animations		15	
	2.1	Introduction to 2D animation: Cel animation, famous studios, works and animators	8	2
	2.2	Introduction to 3D Animation: Production pipeline, famous studios, and their works	7	2
3	Different types of Animations		15	
	3.1	Introduction to VFX Special effects and VFX, history of VFX	7	3
	3.2	VFX Techniques: Techniques of green screen, motion capture, compositing, integration of VFX into live action footage	8	3
4	Project		30	
	4.1	Project: Do a project with Animation and VFX	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Williams, Richard. The Animator's Survival Kit. Faber and Faber, 2002.
2. Derakhshani, Dariush. Introducing Autodesk Maya 2019. Sybex, 2018.
3. Thomas, Frank, and Ollie Johnston. The Illusion of Life: Disney Animation. Disney Editions, 1995.
4. Williams, Richard. The Animator's Survival Kit. Faber and Faber, 2009.
5. Goldberg, Eric. Character Animation Crash Course! Silman-James Press, 2008.

COURSE 3

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSE
Course Code	24UVICDSE203
Course Title	Web Designing
Course Level	200-299
Course Summary	This course covers different skills and techniques that help to develop a website. Students will acquire in-depth skills and knowledge required to design and develop responsive and user-friendly websites. The course covers HTML, CSS, and foundational JavaScript techniques.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Interpret the function of Hypertext Markup Language (HTML) in Web communications and design a static webpage by applying HTML elements.	U	PO1, PO2& PO3
2	Creating interactive web pages using html and style sheets	C	PO1, PO2& PO3
3	Apply CSS for styling and layout purposes, utilizing selectors, properties, and values effectively.	A	PO1, PO2& PO3
4	Design responsive websites that adapt to various screen sizes using media queries.	C	PO1, PO2& PO3
5	Interpret the function of Hypertext Markup Language (HTML) in Web communications and design a static webpage by applying HTML elements.	U	PO1, PO2& PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Web Fundamentals		15	
	1.1	The internet: Introduction- internet defined-the fundamental concepts of the Internet, web server, DNS (Domain Name System), domain name registration, IP Address, Web Protocols -web Browsers-Domain names, Basic principles involved in developing a web site, Qualities of a good website.	3	1
	1.2	Introduction to HTML: Introduction to web programming. Structure and syntax. HTML Basic Formatting Tags, attributes, and elements.	1	1
	1.3	Coding Links: Absolute & Relative URLs: Anchor tags & hrefs, Linking to other websites. Linking to pages within a website. Adding images, and other functions	3	1
	1.4	Forms and interactive elements for user input and data collection. Importance and usage of semantic elements.	4	1
	1.5	Final Project Presentations & Critique	4	1
2	Cascading Style Sheets (CSS)		15	
	2.1	Introduction to CSS: CSS Syntax, CSS selectors and properties. Use CSS selectors and specificity for effective styling.	3	2
	2.2	Styling html pages: Fonts, colours, sizes, alignment etc. Working with backgrounds and borders	3	2
	2.3	Basic page formatting: Box model, positioning, display property. Introduction to Flexbox and Grid layout.	4	2
	2.4	Semantic Elements & Validating HTML: The header, nav, aside, & footer elements. Understanding articles & sections. Checking for errors: validating your code	5	2
	2.5	Introduction to CSS: CSS Syntax, CSS selectors and properties. Use CSS selectors and specificity for effective styling.	3	2
3	Advanced web coding using HTML5 & CSS3		15	
	3.1	Utilize CSS Flexbox and Grid for advanced layout options.	5	3

	3.2	Intro to animation, transition,	4	3
	3.3	Explore the unique layouts in accordance with content, purpose, device, user etc.	4	3
	3.4	Debug and troubleshoot common CSS issues.	2	3
	Design and develop a responsive website		30	
4	4.1	JavaScript fundamentals for enhancing interactions. DOM manipulation: Accessing and modifying HTML elements using JavaScript.	10	4
	4.2	Event handling: Responding to user interactions like clicks, mouse movements, etc. Control flow: Conditional statements (if/else) and loops (for, while)	5	4
	4.3	Creating website: Integrate HTML, CSS and JavaScript fundamentals to create a responsive and visually appealing website.	12	4
	4.4	Optimize web content for performance and accessibility. Validating website. Explore current trends and emerging technologies in web design. Explore the profound impact of AI on web development.	3	4
	Teacher specific course components			
5				

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required, for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Ethan Marcotte Responsive Web Design, A Book Apart,2011
2. Jon Duckett, HTML and CSS: Design and Build Websites, Wiley; 1st edition ,2011.
3. Mark Myers, A Smarter Way to Learn JavaScript, B00H1W9I6C,2013

Suggested Readings:

Online resources and tutorials

1. W3Schools <https://www.w3schools.com/>
2. Tutorial Republic <https://www.tutorialrepublic.com/>
3. MDN Web Docs (<https://developer.mozilla.org/>)
4. Web.dev (<https://web.dev/learn/design>)

COURSE 4

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSE
Course Code	24UVICDSE204
Course Title	Concepts of Ad filmmaking
Course Level	200-299
Course Summary	The course "Concepts of Ad Filmmaking" provides students with a comprehensive understanding of the creative and technical aspects of creating advertisements through film. The course is designed to equip students with the skills and knowledge necessary to produce compelling and effective ad films.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand about advertisement	U	PO1, PO3, PO4 & PO6
2	Understand about different types of Advertisement	U	PO1, PO3, PO4 & PO6
3	Understand about the making of advertisement	U	PO1, PO3, PO4 & PO6
4	Create an advertisement	C	PO1, PO3, PO4 & PO6
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to advertising		15	
	1.1	Definition and types: AMA definition and analysis, structure and functioning of an advertising agency	4	1
	1.2	Tool of communication: advertising as a process of communication, Marketing Communication, AIDA	4	1
	1.3	Appeals: Rational appeals, Emotional appeals, Moral appeals, Audience	3	1
	1.4	Structure: Drawing Conclusion, Repetition, One-versus-two-sided Communication	4	1
2	Tone and content reading		15	
	2.1	Types: Consumer, corporate industrial, retail, co-operative and public service advertising	3	2
	2.2	Campaign: Campaign Planning - Overview of Campaign Planning: Situation Analysis, Advertising objectives	5	2
	2.3	Production: Budget, Media Types and Vehicles, content and execution	6	2
	2.4	Ad Copy: Headline, Body Copy, Call to Action, Visuals, Slogans/Tag lines, Brand Identity, Benefits and Features, Social Proof	6	2
3	Creative aspects of advertising		10	
	3.1	Stages in the Creative Process: Brainstorming, Creation of Advertising Messages - Message Strategy, How to Say	6	3
	3.4	Media Planning: Advertising Production in Print, Radio, Television and Online Media - Pre- production, production, and post-production of Advertising	4	3
4	Creative aspects of advertising		30	
	4.1	Make Product advertisement	15	4
	4.2	Make a public service advertisement	15	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, record, any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Otto Kleppner, Fundamentals of Advertising, Prentice Hall,1996
2. Sen Gupta, Brand Positioning, Tata McGraw Hill, 2005
3. Hart The Practice of Advertising, Routledge,2000
4. Marickel De; Mooiji Advertising Worldwide (2nd Ed.)
5. Chunawala & K.C.Setthia Foundations of Advertising Theory And Practice Himalaya Publishing House,2003
- 6.PW Burton Advertising Copywriting, Cambridge University Press,1996.
7. Borden & Marshall, Advertising Management, Prentice Hall,1959
8. Berman Margo, The Copywriter’s Toolkit, Wiley, 2012
9. Bonnie L Drewniany, Creative Strategy in Advertising, Wadsworth Publishing,2013
10. Burtenshaw, Ken Et.A, The Fundamentals of Creative Advertising, AVA Publishing 2011

COURSE 5

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSE
Course Code	24UVICDSE205
Course Title	Techniques of Sound Design
Course Level	200-299
Course Summary	Techniques of Sound Design is an introductory course designed to provide students with a comprehensive understanding of the fundamental principles and practical applications of sound design across various mediums including film, television, video games, and multimedia projects. This course explores the creative and technical aspects of sound design, emphasizing the essential techniques and tools used in the creation and manipulation of audio elements to enhance storytelling and create immersive experiences.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understanding of Sound Principles	U	PO1, PO2, PO3
2	Proficiency with Sound Equipment	U	PO1, PO2, PO3
3	Sound Editing and Mixing Skills	An	PO1, PO2, PO3
4	Creative Sound Design Techniques	C	PO1, PO2, PO3
5	Understanding of Sound Principles	U	PO1, PO2, PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Sound Design		15	
	1.1	Definition and importance of sound design: historical overview of sound design in different media, Role of a sound designer in various industries	2	1
	1.2	Basics of sound waves and frequency: Understanding amplitude, pitch, and timbre Characteristics of different types of sound waves	3	1
	1.3	Recording equipment: (microphones, preamps, etc.), Introduction to Digital Audio Workstations (DAWs) exploration of popular sound design software tools	5	1
	1.4	Principles of Foley sound design: foley recording techniques, Hands-on exercises in creating realistic Foley effects.	5	1
	1.5	Definition and importance of sound design: historical overview of sound design in different media, Role of a sound designer in various industries	2	1
2	Introduction to Sound Design		20	
	2.1	Sound Editing and Mixing: Cleaning up audio, mastering	10	2
	2.2	Introduction to sound synthesis: Creating custom sound effects using synthesis, Integration of synthesized sounds in different media.	10	2
3	Music Composition for Media		10	
	3.1	Music theory for sound designers: Techniques for composing music for films, games, and other media. Collaboration between sound designers and composers	5	3
	3.2	Hands-on project: Work applying learned techniques, Feedback and guidance on individual projects, Collaboration on a final group project	5	3
Industry Trends and Emerging Technologies			30	

4	4.1	Exploration of current trends in sound design: Introduction to emerging technologies in the field, field recording	10	4
	4.2	Career opportunities and challenges in the industry, Presentation of final projects	10	4
	4.3	Portfolio development and showcasing of individual work, Discussion of career paths and opportunities in sound design	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, record, any other method as may be required, for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

- 1.David Sonnenschein, Sound design,2001
- 2.Alessandro Cipriai& Murigo Giri, Electronic Music and Sound design, 2014
- 3.Bob McCarthy, Sound System: Design and Optimization,2006
- 4.Tim Harrison, sound design for films,2021

COURSE 6

Discipline/Programme	Visual Communication
Semester	4
Type of Course	DSE
Course Code	24UVICDSE206
Course Title	Techniques of Video Editing
Course Level	200-299
Course Summary	The Techniques of Video Editing course provides students with comprehensive knowledge and practical skills in the art and science of editing video content. Through a combination of theoretical lectures, hands-on exercises, and project-based learning, students will gain proficiency in various techniques used to manipulate raw footage into cohesive and visually engaging videos.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Analysis of Film Editing in Cinema	Analysing	PO1, PO2 & PO3
2	Understanding Editing Principle	Understand	PO1, PO2 & PO3
3	Proficiency in Editing Software	Understand	PO1, PO2 & PO3
4	Industry Standards and Ethics and Portfolio	Create	PO1, PO2 & PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Video Editing		15	
	1.1	Video editing and its importance. Historical perspective of video editing, Understanding the role of a video editor,	2	1
	1.2	Introduction to video editing software: (e.g., Adobe Premiere Pro, Final Cut Pro, DaVinci Resolve) Basic interface navigation and settings.	4	1
	1.3	Understanding different shots, scene, sequence, different camera angle, continuity, Rule of six	3	1
	1.4	Different cuts in Editing: Straight Cut, Jump Cut, Cut-In, Cutaway, Crosscut (Parallel Editing), Match Cut, Wipe, L-Cut and J-Cut. Montage, Cut to Music (Music Video Cut): Shot-Reverse-Shot	6	1
2	Fundamental Editing Techniques		15	
	2.1	Importing and organizing files: footage, editing discipline, Create Folder, library, new project	7	2
	2.2	Basic video editing terminology. Cutting, trimming, and splitting clips, adding, and managing transitions, understanding the timeline, and editing workflow	8	2
3	Fundamental Editing Techniques		15	
	3.1	Working with multiple tracks and layers: Applying video and audio effects, Colour correction and grading, Slow motion and time manipulation, Working with text and graphics	7	3
	3.2	Keyframing for animation: motion Audio editing and mixing, copy and paste effects, Green screen (chroma key) editing, Multi-camera editing	8	3
4	Workflow Optimization and Output		30	
	4.1	Collaborative video editing projects: feedback and critique sessions, refining editing skills through practical application, troubleshooting common editing issues.	10	4
	4.2	Media management and organization: Exporting and rendering settings	10	4

	4.3	Different video formats and resolutions: Optimizing workflow for efficiency, final project submission and presentation	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Walter Murch, In the Blink of an Eye,1992
2. Karel Reisz and Gavin Millar, The Technique of Film Editing,1953
- 3.Ralph Rosenblum and Robert, When the Shooting Stops, the Editing Begins,1979
- 4 Christopher J. Bowen and Roy Thompson, Grammar of the Edit, 2017
- 5 Gael Chandler, Cut by Cut: Editing Your Film or Video, 2004

COURSE 7

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSE
Course Code	24UVICDSE301
Course Title	Digital Journalism
Course Level	300-399
Course Summary	This course delves into the fascinating evolution of journalism, from its roots in the printing press to the dynamic world of digital news. Students explore the fundamental principles of digital journalism, the impact of social media on news gathering and distribution, and various approaches to crafting engaging content for online platforms. Through lectures, discussions, workshops, and practical projects, students gain the skills necessary to thrive in this ever-evolving field.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the historical progression of journalism from traditional forms to the digital age	U	PO 1 & PO 8
2	Examine the core principles of digital journalism, utilizing multimedia elements for compelling storytelling	An	PO 1 & PO 3
3	Select engaging digital news content and effective writing techniques for online platforms	A	PO 1 & PO 3
4	Adapt social media platforms effectively for newsgathering, audience interaction, and content promotion, recognizing ethical considerations in this digital space	C	PO 6 & PO 7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	History of Journalism		15	
	1.1	From Printing Press to the Digital Age: evolution of journalism - rise of broadcast journalism - emergence of the internet and its transformative effect on journalism	5	1
	1.2	The Changing Role of Journalists: journalist's role: from gatekeeper to curator - rise of citizen journalism - importance of verification and fact-checking -	5	1
	1.3	Ethics and Law in Journalism: Core journalistic principles, Adapting ethical codes to the digital environment - Legal considerations in online journalism (e.g., libel, defamation)	5	1
2	Introduction to Digital Journalism		15	
	2.1	Introduction to Digital Journalism: Digital Newsroom, Web Browsers: An Introduction, Newspaper Websites: International & National, News Portals & Their Presentations, News Websites of Major Electronic Media Houses, Independent News Websites, News Agencies and Their Web Portals – Methods of News Delivering – Its Important Components	5	2
	2.2	Role of Browsers and Plug-Ins: Searching: Tips & Tools for Better Search in Digital Era for Journalists	5	2
	2.3	Web Page Based Sources - General Reference Sources, Wikis, Specialized Sources for Journalists	5	2
3	Approach to Digital Journalism		30	
	3.1	Approach to Digital Journalism: Writing in Digital World, Digital Reporting Techniques, Using Multimedia Components- Text, Graphics, Audio, Video & Animation Together into News	10	3
	3.2	Content Generation: Writing: Blog and Social Platforms, Do's & Don'ts During Traditional Journalism Versus the Multimedia Mindset, E-Journals, E-Zines, Online Magazines, Webzine Conferences, Webinars, Video Conferencing, Blogging	10	3
	3.3	Mobile Journalism (Mojo): Tools & Operating Systems, Convergence & Citizen Journalism. Apps for Digital Journalists, Virtual Communities, how to Work in a Fast-Paced Digital Media Landscape	10	3

	Social media in Journalism	15		
4	4.1	Social Media Platforms: Historical Overview, Citizen & Collaborative Journalism. Social Networking & Collaboration Through WhatsApp, Snap Chat, Skype etc.	5	4
	4.2	Profiling And Social Media: Facebook, LinkedIn, Tweeter, Instagram, Flicker etc.,	5	4
	4.3	Video And Audio Social Sharing: YouTube, Sound Cloud etc	5	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1. Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis, any other method as may be required for specific course by the course faculty.
	2. End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Rey G Rosales, The Elements of Online Journalism, iUniverse, U.S, 2006
2. Jim Foust, Online Journalism: Principles and Practices of News for the Web, Routledge, 2011
3. Tapas Ray, Online Journalism, Cambridge University Press, 2011

COURSE 8

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSE
Course Code	24UVICDSE302
Course Title	Entrepreneurship in Media
Course Level	300-399
Course Summary	This course equips you with the knowledge and skills you need. Explore the landscape of media entrepreneurship, discover sustainable business models, and learn essential marketing, financial, and planning skills to navigate your entrepreneurial journey successfully.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Comprehend the landscape of media entrepreneurship and its relevance to visual communication professionals.	U	PO1 & PO8
2	Identify different business models and revenue streams in the media industry.	U	PO1 & PO2
3	Develop critical thinking and problem-solving skills for navigating entrepreneurial challenges.	U	PO1 & PO8
4	Use essential skills in business planning, marketing, and financial management.	A	PO2 & PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Media Entrepreneurship & Financing		15	
	1.1	Media Entrepreneurship: Definition and scope of media entrepreneurship - Trends and drivers of media entrepreneurship in the digital age	3	1
	1.2	Media Landscape: Impact on Careers: The changing media landscape and its impact on career paths - Case studies of successful media entrepreneurs and ventures	4	1
	1.3	Analysis tools for media businesses: financial statements - valuation methods, and risk assessment.	4	1
	1.4	Understanding the Media Business: Overview of the media landscape and its diverse platforms (TV, radio, print, digital, etc.) - Financial drivers of media businesses: revenue streams, cost structures, and profitability models - Roles of key stakeholders in media financing: investors, lenders, creditors, and sponsors.	4	1
2	Business Models and Revenue Streams		15	
	2.1	Different Business models: Exploring different business models in the media industry (subscription, advertising, freemium, etc.)	4	2
	2.2	revenue streams for various media formats: Identifying and analyzing revenue streams for various media formats (online, print, broadcast, etc.)	4	2
	2.3	Financing Your Media Venture: Understanding crowdfunding and other alternative funding sources - Case studies of successful business models in different media sectors	4	2
	2.4	Monetizing Your Content: Exploring licensing and syndication as revenue streams for content creators - Examining the evolving role of government funding and public media models.	3	2
3	Developing Launching & Managing your media venture		15	

	3.1	From Idea to Action: Generating, validating, and refining media business ideas -Conducting market research and identifying target audiences	5	3
	3.2	Launching Your Vision: Understanding intellectual property rights and legal considerations - Developing a compelling pitch deck and presentation skills - Creating a business plan and financial projections.	5	3
	3.3	Building Your Media Empire: Building a strong team and establishing business partnerships - Utilizing marketing and communication strategies for outreach and branding - Managing finances, operations, and risk	5	3
	Emerging Media Financing & Financial Management for Media Businesses		30	
4	4.1	Business Plan: Students would create a detailed business plan outlining their media venture, including the mission statement, target audience, unique value proposition, revenue model, marketing strategy, and financial projections.	10	4
	4.2	Creative Concept: Depending on the nature of the media venture (e.g., digital media platform, production company, content creation agency), students may be required to develop a creative concept or content strategy that aligns with their business objectives.	10	4
	4.3	Pitch Presentation: Students would prepare and deliver a pitch presentation summarizing their business plan, highlighting key elements such as the market opportunity, competitive advantage, revenue model, and growth strategy.	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required. for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

Assignment

Media Entrepreneur Profile & Industry Analysis (Individual Assignment):

- Choose a successful media entrepreneur (past or present) who inspires you.
- Research their background, identify the media sector(s) they operate in, and analyze the specific business models they employ.
- Discuss the trends and drivers that contributed to their success in the digital age.
- Write a report (3-4 pages) showcasing your findings and insights.

References:

1. Jeff Jarvis, *The Media Entrepreneur: Skills and Strategies for Starting and Succeeding in the Digital Age*
2. Jay Conrad Levinson *Guerrilla Marketing for Artists & Musicians*, Morgan James Pub 2005
3. John V. Pavlus, *The Business of Media*
4. Douglas K. Davis, *Financial Management for Media Companies*
5. Michael K. Moses, *Investing in Digital Media*
6. John N. Capporella , *The Advertising Handbook*
7. Alex Blumberg, *Talking Startup*
8. Laura Vanderkam, *Crowdfunding for Beginners*
9. William H. Zisk *Risk Management for Media Companies*
10. John W. Berry, *Media Law for the Entertainment Industry*

COURSE 9

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSE
Course Code	24UVICDSE303
Course Title	Evolution of Indian Cinema
Course Level	300-399
Course Summary	This course explores the rich history and continuous evolution of Indian cinema, focusing on its origin, development, aesthetics, and global impact. Learners will gain a comprehensive understanding of Indian film culture, its artistic and commercial aspects, and its influence on both local and global audiences.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Examine the historical development of Indian cinema from the silent era to the present day	A	PO1, PO3 &PO8
2	Analyse the aesthetic and narrative features of Indian films from various eras and regional industries.	An	PO1, PO3 &PO8
3	Discover the impact of social, political, and economic factors on Indian filmmaking.	An	PO1, PO3 &PO8
4	Assess the global influence of Indian cinema on international audiences and pop culture.	E	PO1, PO3 &PO8

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Beginnings and Foundations		15	
	1.1	Introduction to Indian Cinema - Indian Art, culture, politics and economics pre and post origin of cinema in India	5	1
	1.2	Early Experiments - 1896-1920s - Dadasaheb Phalke and the Birth of Narrative Cinema - The pre independence efforts	3	1
	1.3	Emergence of Studio System and Genre Films - Transition from silent to sound film: Aesthetics, Visual Storytelling, and Social Commentary	4	1
	1.4	Directors - V.Santharam, Bimal Roy, Guru Dutt, Mehboob Khan, Hrishikesh Mukherjee and other important directors from regional industries	3	1
2	Expansion and Diversification		15	
	2.1	Origin and Development of Hindi Cinema during pre- and post-independence, Globalisation and Digital revolution	5	2
	2.2	Rise of Regional Cinemas: Tamil, Telugu, Malayalam, Bengali, and Others	5	2
	2.3	Socio-political Context and its Reflection in Films - Independence Movement, Partition, and other socio-political transformations	5	2
3	Changing Landscape and New Voices		15	
	3.1	Emergence of Parallel Cinema: In Hindi and other regional languages 1960s-1980s	4	3
	3.2	Neo-Realism, Social Realism, and Authorial Cinema: Satyajith Ray - Ritwik Ghatak - Adoor Gopalakrishnan - G.Aravindan - Mani Kaul - Aparna Sen -Rituparno Ghosh	5	3
	3.3	New Wave Cinema Movements and their Impact on Storytelling and Aesthetics	4	3
	3.4	Parallel Cinema and its Contribution to Experimentation and Social Commentary	2	3
4	Beyond Borders and New Horizons		30	
	4.1	Globalisation, Commercialization of Bollywood in the 1990s and Rise of Blockbuster Entertainment	5	4

	4.2	Technological Advancements: Digital Filmmaking and Visual Effects	3	4
	4.3	New Age Cinema and Experimental Filmmaking in the 21st Century	4	4
	4.4	The Global influence and recognition of Indian Cinema and its Impact on International Audiences and Pop Culture	3	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Barnouw, Eric & Krishnaswamy S. (1980). Indian Film, rev. ed. New Delhi: Oxford University Press.
2. Rajadhyaksha, Ashish (Ed), & Willemen, Paul (Ed) (1999) Encyclopedia of Indian Cinema, Routledge.
3. Bose, Mihir, (2006). Bollywood, A History; The History Press Ltd.
4. Garga, B.D, (2012). Silent Cinema in India: A Pictorial Journey. Harper Collins.
5. Saran, Renu. (2012). History of Indian Cinema. Diamond Books

COURSE 10

Discipline/Programme	Visual Communication
Semester	5
Type of Course	DSE
Course Code	24UVICDSE304
Course Title	Global Film Landscape
Course Level	300-399
Course Summary	This undergraduate course is a comprehensive exploration of the global film landscape. We will delve into contemporary discourses in cinema, analyse international best practices in filmmaking, navigate the complexities of the global film market, and examine the evolving relationship between technology, aesthetics, changing philosophies, and new trends in spectatorship.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop a critical understanding of the diverse range of film productions across the globe.	E	PO1, PO3 &PO5
2	Analyze the impact of social, political, and economic factors on filmmaking practices.	An	PO1, PO3 &PO5
3	Evaluate the role of technology in the production, distribution, and consumption of cinema.	E	PO1, PO3 &PO5
4	Develop an informed perspective on contemporary film movements and trends.	E	PO1, PO3 &PO5
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to the Global Film Landscape		15	
	1.1	Contemporary Discourses in Cinema: Global vs. Hollywood: Defining global cinema	3	1
	1.2	Contemporary Discourses in Cinema: Postcolonial Cinema: Representation and resistance	3	1
	1.3	Contemporary Discourses in Cinema: Transnational Cinema: Flows, networks, and hybridity	3	1
	1.4	International Best Practices in Filmmaking: a) Case studies of renowned filmmakers from diverse regions b) Exploring national filmmaking styles and genres Analysing the impact of film festivals and awards	6	1
2	The Global Film Market		15	
	2.1	Economic Forces Shaping Global Cinema: Hollywood dominance and independent film movements	3	2
	2.2	Economic Forces Shaping Global Cinema: Distribution channels and exhibition platforms	2	2
	2.3	Economic Forces Shaping Global Cinema: The rise of streaming services	2	2
	2.4	The Politics of Film Production and Distribution: a) Censorship and government regulations b) Co-productions and international collaborations c) The impact of globalization on film industries	8	2
3	Technology, Aesthetics, and Changing Philosophies		15	
	3.1	The Impact of Technology on Filmmaking: Digital filmmaking and its consequences Visual effects and the rise of spectacle New media technologies and audience engagement	5	3
	3.2	Aesthetics and Film Styles in a Global Context: Introduction	2	3

	3.3	Aesthetics and Film Styles in a Global Context: Exploring regional film aesthetics and their evolution -Asia/ India/ South India/ Kerala	5	3
	3.4	Aesthetics and Film Styles in a Global Context: The relationship between technology and visual storytelling	2	3
	3.5	Aesthetics and Film Styles in a Global Context: Changing philosophies in film narrative and representation	1	3
	New Trends in Spectatorship		30	
4	4.1	Evolving Audience Experiences: The rise of online film communities and platforms, Participatory and interactive cinema, The changing demographics of film audiences	7	4
	4.2	The Future of Global Cinema: Emerging trends in film production and distribution	7	4
	4.3	The Future of Global Cinema: The impact of virtual reality and other new technologies	7	4
	4.4	The Future of Global Cinema: The globalization of film culture and its challenges	9	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1. Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required, for specific course by the course faculty.
	2. End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

Assignments include:

- Weekly film analysis of a film from a designated region
- Class participation in discussions on contemporary film discourses
- Research paper focusing on a specific aspect of the global film market.
- Class presentation on the chosen research topic
- Final research paper focusing on the impact of technology and/or aesthetics on a specific film movement or national cinema.

References:

1. Monaco, James. How to Read a Film 30th Ann Ed P: Movies, Media, and Beyond. Oxford University Press Inc.2009
2. Wollen, Peter.Signs and Meaning in the Cinema (BFI Silver). Palgrave Macmillan.2013
3. Sitney, Adams P Film Culture Reader. US: Cooper Square Publisher Inc.2000
4. Ascher, Steven, & Pincus, Edward. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age: Fifth Edition. Plume.2012
5. Katz, Ephraim & Nolen, Ronald Dean. The Film Encyclopaedia : The Complete Guide to Film and the Film Industry. Collins Reference.2013
6. Bergan, Ronald.Dk Eyewitness Companions Film. Dk Pub.2006
7. Williams, Linda & Gledhill, Christine. Reinventing Film Studies. Hodder Education,2000
8. Partha Sarathy V, The Global Film Industry: Trends and Cases. ICFAI University Press,2006
9. Gopalan, Lalitha, Cinemas Dark and Slow in Digital India. Orient Black Swan Pvt Ltd,2010
10. Johnston, Omar, Entertainment without Boundaries: The global reach of Film Industries. Kindle2023

Suggested Viewing/Reading:

- Films showcasing diverse technological and aesthetic approaches as well as films from various regions shall be chosen from the film list prepared for the academic programme.
- Articles on the aesthetics, economics and politics of global cinema
- Case studies of specific film markets
- Articles on contemporary film movements and trends

COURSE 11

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE305
Course Title	Photo- Journalism
Course Level	300-399
Course Summary	This course introduces the fundamental principles and practices of photojournalism. Through a combination of lectures, discussions, critiques, and practical assignments, students will gain a strong foundation in visual storytelling, camera operation, ethical considerations, and the ever-evolving photojournalistic landscape.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the history and core principles of photojournalism.	U	PO 1 & PO 8
2	Master the technical aspects of photography for storytelling.	A	PO 2 & PO 8
3	Develop a critical eye for composition, lighting, and framing.	U	PO 2 & PO 8
4	Create compelling photojournalistic stories through practical assignments.	C	PO 2 & PO 8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Photojournalism		15	
	1.1	History and Ethics of Photojournalism: Defining photojournalism - Ethical considerations - iconic photojournalistic images	5	1
	1.2	The Photojournalist's Role: Qualities and skills - Research, planning photo stories - Working with editors - understanding news cycles	5	1
	1.3	Visual Storytelling: power of a single image: composition, framing, and visual impact. Storytelling through sequences: creating a narrative flow - Capturing emotions and human experiences	5	1
2	Technical Skills for Photojournalism		15	
	2.1	Camera Operation and Settings: Understanding camera functions: aperture, shutter speed, ISO, and their effects. Lens selection: wide angle, telephoto, prime lenses, and their applications. Metering and exposure control for various lighting conditions	5	2
	2.2	Lighting and Composition Techniques: Utilizing natural light and working with artificial sources. Rule of thirds, leading lines, negative space, and other compositional elements. Capturing decisive moments and anticipating action.	5	2
	2.3	Basic Photo Editing for Photojournalism: Selecting and importing images for editing. Non-destructive adjustments: cropping, exposure correction, white balance. Maintaining image integrity and ethical editing practices.	5	2
3	Genres and Applications of Photojournalism		15	
	3.1	News and Current Events Photography: Capturing breaking news and documenting ongoing stories. Working with tight deadlines and fast-paced environments.	5	3

		Importance of accuracy and objectivity in reporting news visually.		
	3.2	Feature Photography and In-Depth Stories: Exploring social issues, human experiences, and cultural events. Developing a long-term project and conducting research. Creating a photo essay that tells a compelling story.	5	3
	3.3	Documentary Photography and Social Change: Utilizing photography to raise awareness and advocate for change. Understanding long-term documentary projects and social impact. Ethical considerations in portraying sensitive subjects.	5	3
	Photojournalism in Practice		30	
4	4.1	Practicum: Students will develop a photojournalistic project proposal focusing on a specific theme, event, or issue of their choice. The project will involve planning, shooting, editing, and presenting a series of photographs that tell a compelling story.	30	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. John Szarkowski. Looking at Photographs: 100 Pictures from the Collection of The Museum of Modern Art,2009
2. Kenneth Kobre. Photojournalism: The Professionals' Approach Focal Press; 4th edition,2000

COURSE 12

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE306
Course Title	Research Methodology for Media Arts
Course Level	300-399
Course Summary	The course equips a student with the foundational skills and knowledge to conduct impactful research projects in the field of media arts. Through a combination of methods, the student will develop the ability to formulate compelling research questions, master research methodologies, operationalize key concepts, navigate the research process, employ social analysis and Write effective research reports.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Define concepts and perspectives in media research	U	PO 1, PO 2, PO6, PO8
2	Develop a focused research question, hypothesis, and craft a research proposal outlining research design, methods and justification.	C	PO1, PO2, PO3, PO6, PO8
3	Select appropriate data collection methods for specific, research questions, collect and analyse the data, and write a report based on the research process, observations and inference of analysis.	C	PO 2 & PO 8
4	Create innovative projects in Design and Practice based, Research in Media Arts	C	PO 2 & PO 8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Research in Media		17	
	1.1	Concept of Research: Meaning and significance of Research, Validity and Reliability	4	1
	1.2	Research perspectives: Social Analysis and Objectivity in Media Arts Research	5	1
	1.3	Types of Research: Historical and Analytical, Quantitative and Qualitative, Empirical and Normative	5	1
	1.4	Conduct of Research: Identifying research gaps, initiative and innovation	3	1
	1.5	Ethics in Research: Ethical considerations, professional best practices and plagiarism	2	1
2	Overview of Research Methodology		17	
	2.1	Defining key terms in research methodology: Methodology, Problem, Question, Hypothesis, Design, Methods, Analysis and Limitations	2	2
	2.2	a) Levels of measurement: Categorising measurement of data and appropriate ways of analysis - Nominal, Ordinal, Interval and Ratio. b) Operationalisation of Idea: Concept, Working Definition, Measurement Indicators, Measurement Tools	3	2
	2.3	Research Design: Experimental and exploratory. research designs	4	2
	2.4	Preparing research proposal: Selection of the topic, Review of literature, identifying objectives of the Study, Preparing Research Questions	5	2
	2.5	Research Question and Hypothesis formation: a) Research questions from the research problem and the knowledge gap addressed. b) Tentative prediction about the relationship between variables tested through research.	3	2
	Data Collection and Analysis		20	
	3.1	Sources of Data: Primary, Secondary and Tertiary	3	3

3	3.2	Methods of collecting data: Observation, Survey, Experiment, Interview, Focus groups and Case study method	3	3
	3.3	Types of Sampling: Probability and Non-probability	3	3
	3.4	Data collection: Role of library and Internet	2	3
	3.5	Validation and analysis of Data: organising, cleaning, and analysing to identify patterns, trends, or relationships relevant to research questions and hypotheses.	6	3
	3.6	Writing research report: Format of the report and Style of referencing and Bibliography.	3	3
4	Design Research and Practice based Research in Media		6	
	4.1	Design Research: Core principles, Stages and methods	3	4
	4.2	Practice based research in media: Practice -led, Practice Based and Practise as Research in various. media arts	3	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Alan Bryman, Social Research Methods, London: OUP,2018
2. B A Prasad Sharma and P. Satyanarayan. Ed, Research Methods in Social Sciences, New Delhi: Sterling 1983
3. Bridget Somek and Cathy Lewin, Research Methods in the Social Sciences, New Delhi: Sage 2005
4. B.N Ghosh, Scientific Method and Social Research, New Delhi: Sterling,1984
5. C. R Kothari, Research Methodology: Methods and Techniques. New Delhi: New Age International,2004
6. Gary King et al. Designing Social Inquiry; Scientific Interference in Social Research, Princeton: Princeton University Press,1994
7. John W Cresswell amp; J David Cresswell, Research Design, New Delhi: Sage,2017
8. S P Gupta, Statistical Methods, New Delhi: Sultan Chand & Sons,2012
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10. Zina O' Leary, The Essential Guide to Doing Your Research, Project, New Delhi: Sage, 2010
11. Visocky O'Grady, Jennifer and Visocky O'Grady, Kenneth, A designer's research manual : succeed in design by knowing your 2017
12. client and what they really need. Rockport Publishers, an imprint of The Quarto Group: USA.
13. Bestley, Russell and Noble, Ian (2005) Visual Research: An Introduction to Research in Graphic Design, AVA Publishing SA.
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15. Lulkowska, Agata, Practice - Based Research for Filmmakers, Routledge, 2024

COURSE 13

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE307
Course Title	Special Effects and Miniatures for Visual Media
Course Level	300-399
Course Summary	Upon completion of this course, participants will possess a comprehensive understanding of special effects and miniatures in cinema. They will have acquired practical skills in creating and implementing visual effects, particularly with miniatures, and will be equipped to contribute creatively to filmmaking projects that involve a combination of practical and digital effects.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Classify Special Effects and types of special effects	An	PO1 & PO2
2	Explain miniature in film and how to build a miniature	E	PO2, PO3 & PO8
3	Combine special effects into visuals	C	PO2, PO3 & PO8
4	Create Plan and Executing a miniature shoot	C	PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction To visual effects		15	
	1.1	Overview of special effects in video production: Historical evolution and key milestones, Importance of special effects in storytelling.	5	1
	1.2	Types of visual effects: Practical effects vs. digital effects, Categories of special effects (visual, practical, mechanical).	5	1
	1.3	Research and analyse: Evaluate well known examples from World cinema and its use of miniatures	5	1
2	Miniature making and filming		15	
	2.1	Miniatures in world Cinema: Role of miniatures in filmmaking. Historical context and development. Advantages and limitations of using miniatures.	5	2
	2.2	Making a Miniature: Materials and tools for miniature construction. Step-by-step guide to building miniatures.	5	2
	2.3	Filming Miniature: do a demo shoot on studio floor with an already made miniature Camera Settings (Frame rate, Aperture), Lighting considerations for miniature sets. Overcoming scale challenges. Special Lenses for Miniature shooting	5	2
3	Introduction to Digital Effects in Miniature Shoots		15	
	3.1	Role of Digital effects in Miniature: Enhancing miniature scenes using Digital effects, Importance of a seamless integration between practical and digital effects	4	3
	3.2	Planning for Digital effects: Understanding the script and identifying scenes suitable for digital effects. Setting up green screens on miniature sets. Incorporating practical elements that aid in digital effects (e.g., markers, reference objects).	5	3
	3.3	Introduction to Computer Graphics:	6	3

		Introduction to digital compositing software. Step-by-step guide to integrating digital effects into miniature footage. Layering techniques, masking, and keying.		
4	Filming for Miniature		30	
	4.1	Create a Miniature and implement the techniques studied during the course and film the miniature	30	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, record, any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

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2. Bryan Peterson, Learning to See Creatively,1988
3. Peter K. Burian, Robert Caputo - National Geographic Photography Field Guide ,1999
4. Richard Bradly, Mastering Lighting & Flash Photography,2021
5. Christopher Grey, Master Lighting Guide for Portrait Photographers,2004
6. Jim Owens, Video Production Handbook 7th Edition,2023
7. Blain Brown, Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition,2021
8. Vasuki Belavadi, Video Production ,2013
9. Joseph Rogers PhD, Five C's of Cinematography: Motion Picture Filming Techniques,1998
10. Ian Failes, Masters of FX ,2015
11. Anastasia Suen, Rourke Educational Media Movie Props and Special Effects,2019

COURSE 14

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE308
Course Title	Music for Cinema
Course Level	300-399
Course Summary	The course "Music for Cinema" explores the dynamic relationship between music and film, delving into the ways soundtracks enhance cinematic storytelling and evoke emotional responses from audiences. Students will learn to produce music that complements visual narratives and supports their artistic vision.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand the functions of Music within specific cinematic contexts and contribute to overall narrative and emotional impact.	U	PO1 & PO3
2	Evaluate the soundscape of different cinema	E	PO1
3	Finalise the music for fiction and non-fiction films	E	PO1
4	Help the musician in composing and producing music that is well-suited to your vision, audience, and artistic goals.	C	PO1 & PO7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Film Music: History and Evolution		15	
	1.1	Evolution of music in cinema: Silent Era, Middle Age Period, Contemporary Period	5	1
	1.2	Synchronized Sound: Transition to synchronized sound, establishment of key conventions in film scoring	5	1
	1.3	Music and Visual: Relationship between music and visual storytelling	5	1
2	Film Music Analysis and Appreciation		15	
	2.1	Evaluating and Criticizing Film Scores: examination of case studies in different genres and styles	5	2
	2.2	Study on Musical Elements: melody, harmony, rhythm, orchestration, leitmotifs, and thematic development	5	2
	2.3	Impact of Music: narrative pacing, character development, and emotional resonance	5	2
3	Cultural and Narrative Perspective in music		15	
	3.1	cultural contexts and narrative structures: regional film scores, representation of diverse identities through music	7	3
	3.2	Intersection of music: cultural, Regional, Periodical	8	3
4	Scoring Techniques and Practical Applications		30	
	4.1	Hands-on experience in composing, arranging, and synchronizing music for film	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) Film Screenings and Analyses, c) In-class Presentations and analysis. Any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. Any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Royal S Brown, Overtones and Undertones: Reading Film Music, University of California Press,1994.
2. Elsie Walker, Understanding Soundtracks Through Film Theory, Oxford University Press Inc,2015
3. James Eugene Wierzbicki, Film Music: A History, Routledge,2008
4. Laurie J. Sampse, Music Research, Oxford University Press,2009
5. Richard Davis, Complete Guide to Film Scoring, Berklee Press,2000

COURSE 15

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE309
Course Title	Print and Digital Elements of Design: Branding and User Experience
Course Level	300-399
Course Summary	After this course, students will gain valuable insights into the world of branding and be equipped with the necessary skills to create impactful brand identities. The knowledge gained from this course will undoubtedly serve as a solid foundation for their future endeavours.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain Branding & history of Branding	U	PO1
2	Examine Graphic Design Principles for Branding	An	PO1& PO3
3	Examine Advanced Branding Strategies and Application	An	PO1& PO3
4	Develop a brand Including a logo, color palette, typography	C	PO1 &PO3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Branding		15	
	1.1	What is Branding? Definition of Branding Components of Branding, Purpose and Goals of Branding	2	1
	1.2	Importance of Branding in Business: Defining branding and its significance in contemporary business environments.	2	1
	1.3	Brand Identity: Logo, Colours, Typography, understanding how logos, colours, and typography contributes to shaping a brand's visual identity.	3	1
	1.4	Brand Positioning and Differentiation: Brands need to differentiate, connect with audiences, and forge strong bonds to succeed in the market.	4	1
	1.5	Crafting Compelling Brand Messaging: The strategies and techniques used to craft compelling brands	4	1
2	Graphic Design Principles for Branding		15	
	2.1	Colour Theory: Understanding Colour Theory and its Psychological Impact	5	2
	2.2	Typography Essentials: Typography Essentials for Branding, Creating Cohesive Visual Elements	5	2
	2.3	Designing Brand Collateral: Business Cards, Letterheads, etc. Introduction to Brand Guidelines and Style Guides	5	2
3	Advanced Branding Strategies and Application		15	
	3.1	Branding Strategy: Developing a Comprehensive Branding Strategy, Brand Extension and Cohesive Product Line Development	4	3
	3.2	Brand Storytelling: Emotional connection between a brand and its target audience. History, mission, purpose, and values, with a narrative structure	4	3
	3.3	Brand Perception in the Digital Age: Branding and Reputation Management in the Digital Age	3	3
	3.4	Case Studies: Successful Branding Campaigns, Case studies and examples	4	3
4	Advanced Branding Strategies and Application		30	
	4.1	Develop a brand Including a logo, colour palette, typography, and brand collateral.	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: a) Lectures and Class Discussions, b) In-class Presentations and analysis, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

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2. Alina Wheeler - Designing Brand Identity: an essential guide for the entire branding team 2017.
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COURSE 16

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE310
Course Title	Chroma Key Techniques and Studio Floor
Course Level	300-399
Course Summary	This course is designed for filmmakers, looking to master the art of shooting with green screens and effectively implementing keying techniques for the studio floor. Participants will gain hands-on experience in creating seamless visuals by combining live-action footage with digital elements. From understanding the basics of green screen setups to advanced keying methods, this course equips participants with the skills needed to elevate their productions with professional-looking Visuals
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Shooting using matte: Green screen Lighting and Shooting techniques	An	PO1, PO2 & PO8
2	Introduction to keying: the software used for keying	An	PO1 & PO2
3	Gain the ability to compose visually within a specific space	An	PO3 & PO7
4	Create a Video with at least one minute duration with live action and green screen	C	PO7 & PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Green screen Lighting and Shooting techniques		15	
	1.1	Fundamentals of green screen technology: Selecting the right equipment and materials for green screen setups. Portable and permanent green screens	5	1
	1.2	Green screen Lighting techniques: Implementing proper lighting setups for consistent green screen results. Addressing common lighting challenges and solutions	5	1
	1.3	Hands-on practice with live green screen shoots. Exploring different camera angles and movements for effective green screen shot	5	1
2	Introduction to keying and its advantages		15	
	2.1	Introduction to Keying: Explanation of the keying process and its significance. Understanding the importance of proper lighting and backdrop setup.	5	2
	2.2	Introduction to different keying techniques (chroma keying, luma keying, etc.). Comparative analysis of various keying methods.	5	2
	2.3	Advanced Keying Techniques: Overview of popular software tools for keying (e.g. Adobe After Effects, Final Cut Pro, etc.). Hands-on exercises for keying using selected software. Exploring advanced keying techniques for challenging scenarios. Tips and tricks for achieving high-quality keying results.	5	2
3	Gain the ability to compose visually within a space		15	
	3.1	Varies types of TV Programs that uses green screen: Lighting and screen placement for different programs (Interview, News production, Podcasts)	5	3
	3.2	Lighting for Green screen: Single camera and multi camera setup for green screen and its lighting techniques	5	3

	3.3	Practical Application: Set lighting and top lighting used for miniatures. Troubleshooting Common Issues. Case studies	5	3
4	Filming for Miniature		30	
	4.1	Create a one-minute scene mixing live action and CG	30	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1. Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: Observation of practical skills, Laboratory record, any other method as may be required for specific course by the course faculty.</p>
	<p>2. End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

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1. Brinkmann, Ron. The Art and Science of Digital Compositing. Morgan Kaufmann, 2008
2. Sawicki, Mark. Filming the Fantastic: A Guide to Visual Effects Cinematography. Routledge, 2012
3. Glintenkamp, Pamela. Industrial Light & Magic: The Art of Innovation. Harry N. Abrams, 2011
4. Taylor, Angie. Design Essentials for the Motion Media Artist. Routledge, 2010
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7. Ian Failes- Masters of FX - 2015
8. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects - 2019

COURSE 17

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE311
Course Title	Fiction Film Production
Course Level	300-399
Course Summary	The "Film Production" course is a comprehensive program designed to provide students with the skills and knowledge needed to navigate the multifaceted world of film production. This course covers the entire filmmaking process, from pre-production to post-production, and combines theoretical instruction with practical, hands-on experience.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the duties of director	U	PO1, PO3 & PO7
2	Explain about the environment, camera and actor	U	PO1, PO3 & PO7
3	Asses the script, pre-production, Postproduction and Distribution	E	PO1, PO3 & PO7
4	Create a film in professional manner	C	PO1, PO3, PO4 & PO7
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Filmmaking		15	
	1.1	Process of filmmaking - roles of technicians & artists involved	3	1
	1.2	Writing - Observation of Characters & Situations	3	1
	1.3	Mise-en-scene, Continuity - narrative spatial, temporal, Imaginary Line, Shot Division	4	1
	1.4	Production - overview of elements, basic budgeting & planning	5	1
2	Pre-Production		15	
	2.1	Shooting - Live action and dramatized	4	2
	2.2	Recording Sound - dialogue, effects, a musical instrument	4	2
	2.3	Editing - Basics of narration - order, selection and timing of shots.	4	2
	2.4	Location Hunting & Casting - Stars, Character Actors, Junior Artists	3	2
3	Production Setting		15	
	3.1	Behind the Scenes: Production Office & Team - Different Roles,	3	3
	3.2	Actor Engagement: Auditions, Rehearsals - working with actors	3	3
	3.3	Technical Crew Guidelines: Technician Associations - FFI & Rules, Minimum Wages, Disputes	3	3
	3.4	Postproduction: Editing, Sound, Colouring,	3	3
	3.5	Distribution: Censoring, Converting different Format, Screening	3	3
4	Practicum		30	
	4.1	Project -Short fiction with dialogue (8-10 mins)	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report. any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. David Mamet, On Directing Film, PENGUIN USA,1992
2. Jack Foster, how to get Ideas, McGraw Hill / Europe, Middle East & Africa,1996
3. Sidney Lumet, Making Movies, Vintage Books,1996
4. The Filmmaker’s Handbook: A Comprehensive Guide for the Digital Age, even Ascher and Edward Pincus, Plume,2012
5. Michael Rabinger and Mick Hurbis-Cherrier, Directing: Film Techniques & Aesthetics, Routledge, Fifth Edition, 2013

COURSE 18

Discipline/Programme	Visual Communication
Semester	6
Type of Course	DSE
Course Code	24UVICDSE312
Course Title	Non-Fiction Filmmaking
Course Level	300-399
Course Summary	This course is a comprehensive introduction to the art and practice of documentary filmmaking. It is expected to be an exploration of the theoretical and historical foundations of documentary film, different documentary genres and styles, and practical skills in scriptwriting and non-fiction editing. Students will develop the ability to critically analyse documentaries, identify and research compelling subjects, craft meaningful narratives, and utilize the unique power of documentary filmmaking to explore the world around them.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Analyse the role of documentary film as an art form, medium of discourse, and social/political tool.	An	PO1, PO3 PO4, PO8
2	Organize documentaries into different genres and understand their unique conventions and applications while gaining a historical perspective on the evolution of documentary filmmaking, with a focus on landmark movements and key figures.	A	PO1, PO3 PO4, PO8
3	Develop practical skills in documentary scriptwriting, including topic selection, research methods, and script formatting.	C	PO1, PO3 PO4, PO8
4	Create documentary film content.	C	PO1, PO3, PO4, PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Nonfiction Filmmaking		15	
	1.1	Documentary Film: An artform, Mode of discourse, Social, Cultural and Political tool	6	1
	1.2	Documentary Styles and Aesthetics: Development of cinema as an art form through the documentary exemplifying with major films and filmmakers throughout the years	5	1
	1.3	Ethical Considerations in Documentary Filmmaking	4	1
2	Classification of Documentaries		15	
	2.1	Actualities and Compilation Films: Using early cinema practices and found footage in support of the documentary form	3	2
	2.2	Educational and Propaganda Films: Documentary as a vehicle for education and fuelling the machinery of large-scale propaganda	5	2
	2.3	Sponsored Documentaries: Commercial dissemination of nonfiction narratives	3	2
	2.4	Creative Documentaries: nonfiction narrative evolving as a cinematic art practice	4	2
3	History and Milestones in Documentary Movement		15	
	3.1	Early Documentary Filmmakers - Robert Flaherty, John Grierson and other early documentary directors their contributions to developing documentary Artscape	4	3
	3.2	The Rise of Social Realism - Satyajit Ray, Sukhdev and Anand Patwardhan	3	3
	3.3	Global Documentary Movement Including Indian Documentary	5	3
	3.4	Recent trends in documentary filmmaking - IDSFFK, other festivals featuring documentary films and Documentary films making in Kerala	3	3
Writing and Editing for Non-Fiction Film			30	

4	4.1	Finding Your Story and its form: Topic Selection and Research to reach an artistic form	5	4
	4.2	Non-Fiction Script Writing Techniques	5	4
	4.3	Documentary Script Formats (Treatment, Outline, Script)	10	4
	4.4	The Art of Non-Fiction Editing: Narration, Visuals, Sound, and Music	10	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

Elements in CCA -

- Weekly Reading Responses (Modules I-IV)
- Documentary Pitch Presentation (Module II)
- Documentary Script (Module IV)
- Final Documentary Project Rough Cut (Module IV)

References:

1. Rotha, Paul. *Documentary Film: The Use of the Film Medium to Interpret Creatively and in Social Terms the Life of the People as It Exists in Reality*, Hassle Street Press. 2023
2. Nichols, Bill, *Introduction to Documentary*, Third Edition. Indiana University Press.2017
3. Chapter: *Creative Documentary*, Reiz, Karel *Technique of Film Editing*. Creative Media Partners, LLC,2021
4. Lee-Wright, Peter, *The Documentary Handbook (Media Practice)*. Routledge.2009
5. Sitney, Adams P, *Film Culture Reader*, Cooper Square Press,2000
6. Schatz, Thomas, *Hollywood Genres: Formulas, Filmmaking, and The Studio System*. McGraw-Hill Education. 1981.

COURSE 19

Discipline/Programme	Visual Communication
Semester	8
Type of Course	DSE
Course Code	24UVICDSE401
Course Title	AI for visual Media Production
Course Level	400-499
Course Summary	By the end of this course, students will gain a comprehensive understanding of how AI is transforming visual media production and develop practical skills to leverage AI technologies in their own projects.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Overview of Artificial Intelligence (AI) and its applications in visual media production	U	PO1, PO2 & PO8
2	Fundamentals of Image Processing with AI and AI-driven video editing techniques and software	An	PO2, PO3 & PO8
3	Ethics and Challenges in AI for Visual Media	An	PO5 & PO6
4	Group project Using AI technology in image processing, Video editing and CGI	C	PO7 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Understanding AI in Visual Media		15	
	1.1	Overview On AI: History of AI powered tools	5	1
	1.2	Understanding the role of AI: Ai in various aspects of visual media, including image processing, video editing and content generation.	5	1
	1.3	Analyse and experience AI: Examples of AI-powered tools and technologies in the visual media industry.	5	1
2	Fundamentals of Image and Video Processing with AI		15	
	2.1	Image creation and Processing in AI world: Basics of image processing and manipulation using AI algorithms	3	2
	2.2	Advanced tools in AI image production: Introduction to AI-based image editing tools and software.	4	2
	2.3	Overview of AI-driven video: Video editing techniques and software using AI as a tool to speed up work speed	4	2
	2.4	Experience the difference in AI powered Editing: Understanding how AI enhances video editing workflows, such as automated editing and scene detection.	4	2
3	Potential career opportunities and Challenges		15	
	3.1	Ethical issues in an AI driven World: Discussion on ethical considerations surrounding the use of AI in visual media production	5	3
	3.2	challenges due to Ai in visual media: privacy concerns, Job displacement, Biased Content	5	3
	3.3	Future (immediate and Far): discussion and brainstorming session on Trends and Opportunities	5	3
4	Writing and Editing for Non-Fiction Film		30	
	4.1	Group project Using AI technology in image processing, Video editing and CGI	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required. for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Ian Failes- Masters of FX - 2015
2. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects - 2019
3. Senal Dharmasiri - Artificial Intelligence for Video Editing: Volume 1 - 2019
4. Zemelak Goraga -AI and ML Technological Solutions for the Film Industry - 25 January 2024
5. Brinkmann, Ron. The Art and Science of Digital Compositing. Morgan Kaufmann, 2008
6. Sawicki, Mark. Filming the Fantastic: A Guide to Visual Effects Cinematography. Routledge, 2012
7. Glintenkamp, Pamela. Industrial Light & Magic: The Art of Innovation. Harry N. Abrams, 2011
8. Taylor, Angie.Design Essentials for the Motion Media Artist. Routledge, 2010
9. Smith, Daniel L. Nuke Codex: Nodes within Nodes. Dassel Publishing, 2021

COURSE 20

Discipline/Programme	Visual Communication
Semester	8
Type of Course	DSE
Course Code	24UVICDSE402
Course Title	OTT Production
Course Level	400-499
Course Summary	This comprehensive course explores the exciting world of OTT (Over-The-Top) platforms, from their explosive growth to their impact on traditional media. You'll learn storytelling techniques that captivate binge-watching audiences and develop practical skills in pre-production, production, marketing, and distribution, equipping you to navigate the dynamic landscape of OTT content creation.
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the history and growth of OTT platforms and their impact on the media industry	E	PO 1 & PO 8
2	Explore storytelling techniques and narrative formats effective for the binge-watching culture of OTT audiences.	U	PO 1 & PO 3
3	Develop skills in pre-production, production, postproduction for OTT Productions	U	PO 1 & PO 8
4	Explain marketing and distribution strategies for maximizing reach and engagement on OTT platforms.	E	PO 7 & PO 8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to OTT Production		15	
	1.1	Definition and evolution of OTT platforms: Define OTT platforms - evolution of OTT platforms - comparison with traditional media - impact on audience preferences	3	1
	1.2	The global OTT landscape and key players: Mapping the OTT Landscape: global footprint of OTT platforms - presence in different regions and continents- internet penetration - cultural preferences and content regulations - Powerhouse Players: key players in the global OTT - established giants and emerging regional leaders - their strengths, weaknesses, and unique offerings.	3	1
	1.3	Impact of OTT on traditional media and content consumption: impact of OTT platforms on traditional media channels - Explore potential future trends OTT and traditional media: including collaboration, opportunities, niche audience targeting - the evolution of content formats and consumption habits.	4	1
2	Storytelling and Content Development for OTT		30	
	2.1	Binge-worthy storytelling: Binge Worthy OTT Plots - OTT Pacing Grip -Character-Plot-Action Balance - Character Arcs: binge-worthy OTT narratives - character arcs evolve over multiple episodes, keeping viewers invested in the emotional journey of the characters.	3	2
	2.2	Original vs. adaptation: developing content for specific platforms and demographics: original content - Benefits and challenges - adapting existing stories (books, films, etc.	5	2
	2.3	Case studies of innovative storytelling techniques used in successful OTT shows: 1. Examining Genre-Bending Narratives: Explore how series like "Stranger Things" and "The OA" blend elements of different genres (science fiction, horror, drama) to create a fresh and engaging viewing experience. 2. Character Development and Audience Connection: Explore how shows like "BoJack Horseman" and "Fleabag" utilize unconventional and sometimes unreliable narrators to deepen audience understanding of complex characters. Discuss how series like "Mindhunter" and "The Crown"	20	2

		employ multi-layered character development, showcasing different perspectives and moral complexities, to keep viewers engaged and invested.		
	Marketing and Distribution Strategies for OTT Content		20	
3	3.1	<p>Understanding platform algorithms and content promotion strategies.</p> <p>Understanding Key Ranking Factors</p> <p>Explore the core principles of how OTT platform algorithms work, focusing on key factors that influence content discovery and user engagement, such as watch time, completion rates, and viewer demographics.</p> <p>Analyse the role of user data and past viewing behaviour in shaping personalized recommendations and influencing content visibility for individual users.</p> <p>Discuss the importance of audience research and understanding the target demographics of your content to tailor your promotion strategies effectively.</p> <p>2. Mastering Promotion Strategies: Optimizing Reach and Engagement:</p> <p>Learn about effective content promotion strategies for OTT platforms, including utilizing platform-specific features like social media integration, trailer creation, and engaging with online communities.</p> <p>Explore the potential of utilizing social media marketing, influencer partnerships, and online advertising campaigns to raise awareness and drive viewership for your content. Analyse successful case studies from OTT platforms to understand how creators have leveraged various promotion strategies to achieve successful content launch and audience engagement.</p>	7	3
	3.2	<p>Utilizing social media and digital marketing for audience engagement</p> <p>Building Your Online Community: Social Media Strategies for OTT Content Creators:</p> <p>Explore effective strategies for utilizing various social media platforms, such as creating engaging content, building a loyal following, and fostering meaningful interactions with your audience.</p> <p>Discuss the importance of tailoring your social media content to each platform's specific features and audience demographics to maximize reach and engagement.</p>	4	3

	<p>Analyse the potential of using social media for promoting upcoming projects, sharing behind-the-scenes glimpses, and fostering a sense of community around your content.</p> <p>2. Expanding Your Reach: Utilizing Digital Marketing Tools for OTT Creators:</p> <p>Delve into the various digital marketing tools available, including email marketing, search engine optimization (SEO), and paid advertising platforms, and how they can be used to reach a wider audience.</p> <p>Explore strategies for creating targeted email campaigns, optimizing your website and social media content for discoverability, and utilizing paid advertising options to reach specific demographics and niche audiences.</p> <p>Analyse data and track the performance of your social media and digital marketing efforts, allowing you to refine your strategies and optimize your reach and engagement over time.</p>		
3.3	<p>Alternative distribution channels and monetization models (subscription, advertising, etc.)</p> <p>Delve into alternative distribution opportunities beyond OTT platforms, such as film festivals, independent cinema releases, educational institutions, and streaming services focused on specific genres or niche audiences.</p> <p>Discuss the advantages and challenges associated with each alternative distribution channel, considering factors like audience reach, revenue potential, and logistical requirements.</p> <p>Analyse case studies of creators who have successfully utilized alternative distribution channels to reach new audiences and generate revenue for their content.</p> <p>2. Exploring Diverse Monetization Options: Beyond Subscriptions:</p> <p>Explore alternative monetization models beyond the subscription model, such as pay-per-view (PPV), transactional video-on-demand (TVOD), product placement, and licensing agreements.</p> <p>Discuss the specific benefits and drawbacks associated with each alternative monetization model, considering factors like upfront costs, revenue potential, and audience reach.</p> <p>Analyse successful examples of creators leveraging various monetization models to generate revenue for their content and diversify their income streams.</p>	4	3

	3.4	<p>Crafting Your Pitch: Project Analysis: Identifying your story's unique selling proposition (USP), target audience, and genre fit for OTT platforms.</p> <p>Developing Your Pitch Deck: Creating a concise and visually appealing presentation highlighting your project's strengths, key characters, and potential for multiple seasons (if applicable).</p> <p>Scripting Your Pitch: Structuring your pitch with a strong hook, clear story synopsis, market comparison, and a persuasive call to action.</p> <p>Researching OTT Platforms: Identifying the right platform for your project.</p> <p>Platform Guidelines: Understanding each platform's submission process, preferred pitch formats, and content acquisition criteria.</p> <p>Decision Makers: Researching the key personnel responsible for content acquisition at your target platforms.</p> <p>Perfecting Your Pitch Delivery:</p> <p>1.Presentation Skills: Developing strong verbal and non-verbal communication techniques for a confident and engaging delivery.</p> <p>2.Handling Questions: Anticipating potential questions from executives and crafting clear and concise responses.</p>	5	3
4	Writing and Editing for Non-Fiction Film		20	
	4.1	Create a pilot episode for the OTT platform minimum 20 mins should be required	20	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required. for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Dan Williams .Web TV Series: How To Make And Market Them. USA.(Creative Essentials),2012
2. Seth Godin, This Is Marketing. USA.S Portfolio; Illustrated edition,2018.
3. 3. Gupta, Digital Marketing 3rd Edition. India. McGraw Hill,2022

LIST OF MULTIDICIPLINARY COURSES

SL NO	COURSE	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 100 - 199					
1	MDC 01	24UVICMDC101	Experiencing Cinema	3	4
2	MDC 02	24UVICMDC102	Advertising for social media	3	4
LEVEL 200 - 299					
3	MDC 03	24UVICMDC201	Presenting and performing for Camera	3	4

COURSE 01

Discipline/Programme	Visual Communication
Semester	1
Type of Course	MDC
Course Code	24UVICMDC101
Course Title	Experiencing Cinema
Course Level	100-199
Course Summary	This foundation course is designed for all bachelor's level students to develop a critical appreciation for cinema. Through a combination of film screenings, lectures, discussions, and assignments, students will explore the history, language, and artistry of film. The course will equip students with the tools to analyse films, understand their cultural and historical context, and articulate their own interpretations.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Identify and analyze key elements of film form and style, such as narrative structure, cinematography, editing, sound, and mise-en-scene.	An	PO1to PO8
2	Discuss the historical development of cinema from its origins to the present day.	E	PO1to PO8
3	Analyze the relationship between film and other art forms, literature, and social and cultural contexts.	An	PO1to PO8
4	Develop critical thinking, research, and communication skills through written and oral assignments.	C	PO1to PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Foundations of Film		15	
	1.1	Introduction to the art of Cinema - The most popular and complex art form in history	5	1
	1.2	Definition of key elements of film form and style - narrative structure, cinematography, editing, sound, mise-en-scène, montage	5	1
	1.3	Film as a language system - audio and visual components - creating a meaning	3	1
	1.4	Film analysis - Being Cin literate - Eclectic approach to analysing films	2	1
2	Genre and Storytelling		15	
	2.1	Exploration of major film genres - comedy, drama, thriller, horror, science fiction, love story	5	2
	2.2	Narrative techniques and storytelling in film - genre conventions - genre bending - Multi genre	5	2
	2.3	The relationship between genre and audience - cultural contexts	3	2
	2.4	Time, Space, Emotion and the art of storytelling in cinema	2	2
3	Cinema and Society		15	
	3.1	The social and cultural impact of film - great films and filmmakers - case studies	5	3

	3.2	Representation of race, gender, caste and class in film	5	3
	3.3	Film and historical context - Evolution of artform through 20th century	3	3
	3.4	21st century challenges to humankind and Cinema	2	3
	Global Cinema		15	
4	4.1	Introduction to international film movements and national cinemas	5	4
	4.2	The experience of cinema across cultures - Asian/ African/ South American/ Hollywood and European	5	4
	4.3	The future of cinema in a digital age	5	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT</p> <p>1.Continuous Comprehensive Assessment (CCA)</p> <p>Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty.</p> <p>Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE)</p> <p>Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty.</p> <p>Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

Elements of CCA -

Short film analysis essay (focusing on form and style)

In-class presentation analysing a scene from a film

Genre analysis essay (focusing on a specific film genre)

Group project: Create a short film scene adhering to a chosen genre.

Film review essay (focusing on the social or cultural commentary of a film)

Research paper on the representation of a specific social issue in film.

Comparative film analysis essay (comparing two films from different national cinemas)

Reflective essay on the personal experience of cinema

References:

1. Bordwell, David. *Film Is: An Introduction to Film Studies*. Oxford University Press, 2017.
2. Branston, Gareth. *Film Theory*. Routledge, 2010.
3. Neale, Steve. *Genre and Hollywood*. Routledge, 2000.
4. Grant, Barry K. *The Way We Watch: Understanding Television in the Age of New Media*. Oxford University Press, 2013 (Chapter on Genre).
5. Dissanayake, Wimal. *Cinema and the Everyday*. Routledge, 2009.
6. Shohat, Ella, and Robert Stam. *Unthinking Eurocentrism: Multicultural Film and Media*. Routledge, 1994.
7. Elsaesser, Thomas. *Film Europe*. Palgrave Macmillan, 2013.
8. Nowell-Smith, Geoffrey. *The History of World Cinema*. Oxford University Press, 2011.

COURSE 02

Discipline/Programme	Visual Communication
Semester	2
Type of Course	MDC
Course Code	24UVICMDC102
Course Title	Advertising for Social Media
Course Level	100-199
Course Summary	The course "Advertising for Social Media" is designed to provide students with a comprehensive understanding of the principles and practices of creating effective advertising campaigns for various social media platforms. The course covers a wide range of topics to help students master the art of social media advertising and stay current with industry trends.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand the 'Advertising'	U	PO1& PO3
2	Evaluate the Social Media Advertising	E	PO1& PO
3	Create strategy for social media advertising	C	PO3, PO4 & PO5
4	Create a social media campaign	C	PO1toPO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to advertising		15	
	1.1	Definition and types: AAA, - Consumer, corporate industrial, retail, co-operative and public service advertising	5	1
	1.2	Model of Advertising: AIDA, AIDCA, Appeals	5	1
	1.3	Budget: Media Types and Vehicles, Creation and Production of Message - Varying Strategies in Promoting Products/Brand and Social Products - Budget Plan and Execution.	5	1
2	Advertising in social media		15	
	2.1	Overview of social media platforms: role of social media advertising in digital marketing	5	2
	2.2	Types of social media ads: Facebook, Instagram, Twitter, LinkedIn	5	2
	2.3	Case studies: Case studies of successful social media advertising campaigns	3	2
3	Social Media Advertising Strategy		15	
	3.1	Target audience: Identification and segmentation, targeting and positioning. Audience research – demographics, Psychographics	5	3
	3.2	Setting Objectives: Setting objectives and key performance indicators (KPIs) for social media campaigns	3	3
	3.3	Crafting creative content: Brainstorming, Conforming content	2	3
	3.4	Social Media Campaign: Overview of Campaign Planning: Situation Analysis, Advertising OBJECTIVESs,	5	3
4	Social Media Advertising Strategy		15	
	4.1	Practicum: Produce a social media campaign on a brand/social issue - This would be a group exercise. The individual groups would work like an ad agency with students representing various areas like Account Management, Media Planning Creative, Production etc. and which would be submitted for assessment	5	4

5	Teacher specific course components
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Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Otto Kleppner, Fundamentals of Advertising, Prentice Hall,1996
2. Sen Gupta, Brand Positioning, Tata McGraw Hill, 2005
3. Hart The Practice of Advertising, Routledge,2000
4. Marickel De; Mooiji Advertising Worldwide (2nd Ed.)
5. Chunawala & K.C.Setthia Foundations of Advertising Theory And Practice Himalaya Publishing House,2003
6. PW Burton Advertising Copywriting, Cambridge University Press,1996.
7. Borden & Marshall, Advertising Management, Prentice Hall,1959
8. Berman Margo, The Copywriter's Toolkit, Wiley, 2012
9. Bonnie L Drewniany, Creative Strategy in Advertising, Wadsworth Publishing,2013
10. Burtenshaw, Ken Et. A, The Fundamentals of Creative Advertising, AVA 2011

COURSE 03

Discipline/Programme	Visual Communication
Semester	3
Type of Course	MDC
Course Code	24UVICMDC201
Course Title	Presenting and Performing for Camera
Course Level	200-299
Course Summary	This course is designed to equip students with the knowledge, techniques, and practical experience necessary to excel in front of the camera.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain about different types of acting	U	PO1& PO3
2	Explain the basic techniques of acting for camera	U	PO2
3	Developing the skill of acting for different types of scripts	C	PO8
4	Make students to showcase their skills in presenting and performing before the camera	C	PO2 &PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Understanding the basics of Acting		15	
	1.1	Acting for camera: An overview of the course objectives and expectations	5	1
	1.2	The Acting: Understanding the differences between stage and screen acting	5	1
	1.3	Camera and framing: A basic understanding of the importance of camera awareness and framing	5	1
2	Acting Techniques for Camera		15	
	2.1	Camera Shots: Understanding different camera angles and shots	8	2
	2.2	Captivating the Lens: Mastering Eye Contact Techniques for Camera Presence	3	2
	2.3	Speak with Impact: Harnessing the Power of Clear and Articulate Speech for Camera Presence	3	2
	2.4	Exercises for improving voice projection and diction: Breath control, Vocal warm-ups, Articulation exercises, Pitch variation, volume control.	5	2
	2.5	Tips for conducting on-camera interviews: Research and Preparation, Active Listening, Stay Flexible, Manage Time Wisely, Follow Up	6	2
3	Working with Scripts		15	
	3.1	Methods for accessing emotions and building characters: Emotional Awareness, Character Analysis and Backstory, Improvisation and Role Play.	5	3
	3.2	Analysing performances from film and television for effective camera acting techniques: Camera Awareness, Authenticity and Naturalism, Character Arc and Development, Audience Engagement	4	3
	3.3	Techniques for creating compelling characters on screen: Character development, Internal conflict, external obstacles, emotional depth, relatable motivations	4	3

	3.4	Understanding script analysis and interpretation for the camera: Story Structure, Character Development, Visual Imagery, Cinematic Language, Action and Conflict	8	3
4	Final project		19	
	4.1	Practicing line delivery and pacing for on-screen performance: Script Familiarity, Character Understanding, Emotional Connection, Physicality and Gesture, On-Screen Techniques	4	4
	4.2	Practicing responsiveness to camera direction and adjustments: understanding camera terminology, awareness of shot composition.	4	4
	4.3	Final project presentation: Performance in scripted scenes and on-camera auditions	11	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be require for specific course by the course faculty.</p> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Fielding, Raymond. *The Technique of Acting for Camera*. Routledge, 2016.
2. Gray, Robert. *Performing for the Camera*. Thames & Hudson, 2016.
3. Katz, Judith. *Acting for the Camera*. HarperCollins, 2008.
4. Bognar, Despina. *On Camera: Essential Tips for Actors*. Michael Wiese Productions, 2002.
5. Cooper, Sharon. *Camera Acting: Film and Television Techniques*. Bloomsbury Methuen Drama, 2019.
6. Rea, Bill. *Acting for Film and TV: Everything You Need to Know to Audition, Rehearse, Perform, and Succeed in the Digital Age*. Allworth Press, 2013.
7. Perlmutter, Sharon. *Acting for the Camera: Revised Edition*. D.W. Friesen & Sons, 2017.
8. Benett, Tom. *Camera Acting in Hollywood: How to Get into Movies and on Television*. CreateSpace Independent Publishing Platform, 2015.
9. Harris, George. *Acting for the Camera*. Dramatists Play Service, 2005.
10. Goodman, Paul. *The Auditioning Actor: How to Survive and Succeed in the Audition Room*. Routledge, 2019.

LIST OF SKILL ENHANCEMENT COURSES

SL NO	COURSE	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 200 - 299					
1	SEC 01	24UVICSEC201	Costume Design and Make up	3	4
2		24UVICSEC202	Clay Modelling and Water Colour	3	4
LEVEL 300 - 399					
3	SEC 02	24UVICSEC301	Folly and Dubbing Techniques in Audio Prod	3	4
4	SEC 03	24UVICSEC302	Colour Grading in Digital Era	3	4

COURSE 01

Discipline/Programme	VISUAL COMMUNICATION
Semester	4
Type of Course	SEC
Course Code	24UVICSEC201
Course Title	Costume Design and Make Up
Course Level	200-299
Course Summary	The course, makeup and Costume design helps students discover the artistry of makeup and costume design for stage and screen. It assists them to learn fundamental techniques, delve into character analysis, and master the craft of bringing characters to life through visual storytelling
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the role of make and costume in visual media	U	PO1 , PO8
2	Examine different techniques in make up	An	PO1, PO2 & PO8
3	Select different costume for different characters	E	PO1, PO2 & PO8
4	Plan different make up and costume for the characters	C	PO1, PO2& PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Foundations of Makeup and Costume Design		15	
	1.1	Introduction to makeup and costume design: Basic principles	2	1
	1.2	History and evolution of makeup and costume: In theatre and film	2	1
	1.3	Understanding the role of makeup and costume: Shaping Identity, Visual Storytelling, Transformative Tools	8	1
	1.4	Basics of colour theory and fabric selection: Colour Theory Fundamentals, Psychology of Colour in Costume Design, Fabric Selection for Different Purposes, Historical and Cultural Significance of Fabric Choices	3	1
2	Makeup Techniques		15	
	2.1	Basic makeup application techniques for stage and screen: Preparing the Skin, Cleansing and Moisturizing, Foundation Application, Matching, Blending, and Coverage, Concealing Techniques, Correcting Imperfections and Blemishes, Contouring and Highlighting, Sculpting Facial Features,	6	2

		Setting Makeup, Powdering and Fixing Techniques, Makeup for Different Lighting Conditions: Stage vs. Screen, Special Considerations for Longevity and Durability		
	2.2	Understanding facial anatomy and features: Facial Anatomy Fundamentals, Identifying Key Facial Features, Understanding Proportions and Symmetry	5	2
	2.3	Makeup hygiene and safety practices: Sanitization Protocols - Cleaning Tools and Products, Hygienic Practices	2	2
	2.4	Special effects makeup: for aging, wounds, and character transformations	2	2
	Costume Design Fundamentals		15	
3	3.1	Elements of costume design: silhouette, colour, texture, and style	5	3
	3.2	Costume research and conceptualization: Historical Research, Character Analysis, Conceptualization Process	5	3
	3.3	Costume construction techniques and materials: Sewing Fundamentals, Fabric Manipulation	5	3
	Production and post-production Phase		30	
4	4.1	Project work of Showcasing final makeup and costume designs in a portfolio or presentation for final examination based on the syllabus and parameters of the course under the guidance of supervising faculty.	30	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Landis, Deborah Nadoolman. *Dressed: A Century of Hollywood Costume Design*. Harper Design, 2007.
2. Vincent, Susan. *The Art of Makeup*. Delmar Cengage Learning, 2009.
3. Hornung, Clifford. *Basic Makeup for the Stage*. Focal Press, 2009.
4. Glaser, Erika. *Historic Costume in Pictures*. Dover Publications, 1995.
5. Shenton, Andrew. *The Makeup Artist Handbook: Techniques for Film, Television, Photography, and Theatre*. Routledge, 2008.
6. Gualtieri, Angelo, and Laura Crow. *Period Makeup for the Stage: Step-by-Step Instructions*. Focal Press, 2010.
7. Cunningham, Patricia, and Becky Porter. *Wardrobe Crisis: How We Went From Sunday Best to Fast Fashion*. Black Inc., 2016.
8. Ingham, Rosemary. *The Costume Designer's Handbook: A Complete Guide for Amateur and Professional Costume Designers*. Focal Press, 1992.
9. Sewell, Alison. *Fashion in the Time of William Shakespeare: 1564-1616*. Bloomsbury Visual Arts, 2017.
10. Davis, Mari. *Costume Design in the Movies: An Illustrated Guide to the Work of 157 Great Designers*. Courier Corporation, 2012.

COURSE 02

Discipline/Programme	VISUAL COMMUNICATION
Semester	4
Type of Course	SEC
Course Code	24UVICSEC202
Course Title	Clay Modelling and Water Colour
Course Level	200-299
Course Summary	This course explores the fundamentals of clay modelling and watercolour painting as expressive mediums. Students will learn basic techniques, tools, and principles of working with clay and watercolour.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain Clay and materials used for moulding	U	PO1, PO2 & PO8
2	Explain Watercolour Materials and Techniques	U	PO1, PO2 & PO8
3	Choose principles of design and composition in clay modelling and watercolour painting	A	PO2 & PO3
4	Develop creative problem-solving skills through artistic experimentation and exploration	C	PO7 & PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Clay modelling: Intro and its techniques		15	
	1.1	Introduction to Clay Modelling: different types of clay, Natural and Artificial clay, Curation time	5	1
	1.2	Basic Clay Modelling Techniques: Changes in clay when adding other elements like water, color, sand, Gel. Strengthening of clay by adding structure	5	1
	1.3	Advanced Clay Modelling Techniques: Using metal wires and cloth to create advanced structures. Knife and other clay shaping tools. Colouring for clay models	5	1
2	Introduction to water colour and its techniques		15	
	2.1	Introduction to Watercolour Materials and Techniques: History of watercolour, Experience different colours and their properties, Basic brushes used in water colour	5	2
	2.2	Exploring Watercolour Techniques: Colour application techniques (hands, cloth, brushes, spray. Etc)	10	2
3	Integrating Clay and Watercolour		15	
	3.1	Understanding the integration: Properties of clay and water Fusion Techniques, Curation time and advantages	10	3
	3.2	Practical Application: Experimenting different techniques using clay and water, Changes in different mediums, watercolour paintings as background art for films	5	3
4	Production and post-production Phase		15	
	4.1	Create a clay model or painting according to the brief given to the student.	15	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as ma be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as ma be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Leslie Frontz, The Watercolour Course You've Always Wanted: Guided Lessons for Beginners and Experienced Artists: 2015
2. Lisa Pavelka, The Complete Book of Polymer Clay,2010

COURSE 03

Discipline/Programme	VISUAL COMMUNICATION
Semester	5
Type of Course	SEC
Course Code	24UVICSEC301
Course Title	Folly and Dubbing Techniques in Audio Production
Course Level	300-399
Course Summary	The course “Folly and Audio Techniques for Video Production” helps students to explore the art of Foley and audio techniques in video production. This course allows the students to develop their skills of learning microphone placement, sound effects creation, and mixing fundamentals to elevate the audio quality of films. Practical hands-on experience provided.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	4

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Understand the basic principles and techniques involved in Foley artistry.	U	PO1, & PO2
2	Application of Folly and Audio Techniques to achieve the desired audio-visual results.	A	PO2
3	Develop skills to create and evaluate the effectiveness of Foley and sound design in film.	C	PO2
4	Develop skills to solve common challenges and issues related to Foley recording and sound design	C	PO1 & PO2
5	Develop skills by effectively matching sound effects to on-screen actions, enhancing storytelling and emotional impact.	C	PO2 & PO8
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Folly and Audio Basics		15	
	1.1	Introduction to folly: Definition and importance	4	1
	1.2	Understanding the role of audio in video production: Importance of Dialogue, Sound effect, Music, Ambient Sound...	6	1
	1.3	Basic audio concepts: frequency, amplitude, stereo vs. mono	5	1
2	Types of Folly and Creating Folly Sounds		15	
	2.1	Exploring different types of folly: environmental, character, object	5	2
	2.2	Format: Scene, Action, Character Names, Dialogue, Parentheticals, Reaction Shot, Transitions	5	2
	2.3	Techniques for creating and recording folly sounds: Surface Selection, Performance, Creative Experimentation	5	2
3	Folly Creation through editing and mixing audio		15	
	3.1	Basic audio editing functions: cutting, trimming, fading	5	3
	3.2	Proper microphone placement and recording setup: Microphone selection, Positioning, wind protection, input level, recording format...	5	3
	3.3	Mixing audio tracks and adding effects for enhanced sound: Basic Techniques	5	3
4	Practical Exercise		15	
	4.1	Recording audio for a short video scene	5	4
	4.2	Final project: combining audio and video elements to create a polished video production	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

Examples for Mode of Assessment are given below:

1. An assignment on the importance of the role of audio in video production.
2. An assignment on Types of Folly and Creating Folly Sounds
3. An assignment on mixing audio tracks and adding effects for enhanced sound.

References:

1. Chion, Michel. *Audio-Vision: Sound on Screen*. Columbia University Press, 1994.
2. Cohen, Tom. *Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. Focal Press, 2009.
3. Eidsvik, Charles. *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*. Focal Press, 2009.
4. Holman, Tomlinson. *Sound for Film and Television*. Routledge, 2010.
5. Katz, Mark. *Capturing Sound: How Technology Has Changed Music*. University of California Press, 2004.
6. Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. Silman-James Press, 2001.
7. Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. Michael Wiese Productions, 2001.
8. Stone, Alan. *Audio for Visual Media*. Routledge, 2016.
9. Ulano, Mark. *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects*. Michael Wiese Productions, 2008.
10. Weis, Elisabeth. *The Silent Scream: Alfred Hitchcock's SoundTrack*. Rutherford, Fairleigh Dickinson University Press, 1982.

COURSE 04

Discipline/Programme	VISUAL COMMUNICATION
Semester	5
Type of Course	SEC
Course Code	24UVICSEC302
Course Title	Colour Grading in Digital Era
Course Level	300-399
Course Summary	This course is designed to provide participants with a solid foundation in video colour grading techniques. Mastering colour grading is essential for enhancing the visual appeal and storytelling of your videos. Through a series of hands-on exercises and practical demonstrations, students will learn industry-standard techniques using popular software tools. By the end of the course, he/she has the skills and confidence to elevate the look and feel of their videos through expert colour grading.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	4

COURSE OUTCOMES

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the Theory and Basic of colour grading	U	PO1 & PO8
2	Examine Creative colour grading and working with pre-sets	An	PO2 & PO3
3	Function the colour grading best practices and case studies	An	PO3 & PO7
4	Construct a colour palette and apply the same to a video footage which shot in either RAW or LOG	C	PO7 & PO8

****Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)***

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	The Theory and Basic of colour grading		15	
	1.1	Introduction to Video Colour Grading: Understanding the role of colour grading in video production	5	1
	1.2	Understanding Colour Theory for Video: Basics of colour theory and its application in video. Introduction to colour spaces. The psychological impact of colour on the viewer	5	1
	1.3	Basic Colour Correction Techniques: Correcting exposure, white balance, and contrast. Introduction to primary colour correction controls	5	1
2	Creative colour grading and working with pre-sets		15	
	2.1	Introduction to Creative Colour Grading: Exploring different styles and aesthetics in colour grading. Understanding the emotional impact of different colour palettes. Applying creative looks to enhance storytelling	5	2
	2.2	Working with LUTs (Look-Up Tables): What are LUTs and how to use them effectively. Applying and customizing LUTs for different looks. Creating and managing a LUT library for efficient workflow	5	2
	2.3	Colour Grading for Different Genres: Tailoring your colour grading approach for different genres (e.g., Drama, documentary, music videos). Analysing examples from various movie genres and dissecting their colour grading styles	5	2
3	Colour grading best practices and case studies		15	
	3.1	Colour Grading Workflow: Creating your own colour grading workflow. Incorporating shortcuts and presets into your workflow	5	3
	3.2	Working with Log and RAW Footage: Understanding the benefits and challenges of working with log and RAW footage. Different types of Log footage. Hands-on exercises in grading log and RAW footage	5	3
	3.3	Practical Application & Case Studies: Applying learned techniques to real-world projects. Case studies of successful colour grading in professional productions	5	3

4	Practical Exercise		15	
	4.1	Create a colour palette and apply the same to a video footage which shot in either RAW or LOG	15	4
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p>
	<p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>

References:

1. Jim Owens - Video Production Handbook 7th Edition - 2023
2. Blain Brown - Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition 2021
3. Vasuki Belavadi-VIDEO PRODUCTION -2013
4. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques -1998
5. Ian Failes- Masters of FX - 2015
6. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects - 2019
7. Senal Dharmasiri - Artificial Intelligence for Video Editing: Volume 1 - 2019
8. Zemelak Goraga -AI and ML Technological Solutions for the Film Industry - 25 January 2024
9. Brinkmann, Ron. The Art and Science of Digital Compositing. Morgan Kaufmann, 2008
10. Sawicki, Mark. Filming the Fantastic: A Guide to Visual Effects Cinematography. Routledge, 2012
11. Glintenkamp, Pamela. Industrial Light & Magic: The Art of Innovation. Harry N. Abrams, 2011
12. Taylor, Angie.Design Essentials for the Motion Media Artist. Routledge, 2010
Smith, Daniel L. Nuke Codex: Nodes within Nodes. Dassle Publishing, 2021

LIST OF VALUE ADDITION COURSES

SL NO	COURSE	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 200 - 299					
1	VAC 01	24UVICVAC201	Mobile Filmmaking	3	4
2	VAC 02	24UVICVAC202	Single Camera Production	3	4
LEVEL 300 - 399					
3	VAC 03	24UVICVAC302	Short Film Making for Social Awareness	3	4

COURSE 01

Discipline/Programme	Visual Communication
Semester	3
Type of Course	VAC
Course Code	24UVICVAC201
Course Title	Mobile Filmmaking
Course Level	200-299
Course Summary	This course provides a comprehensive overview of mobile phone filmmaking, covering both pre-production and shot planning. Students will learn microfilm production fundamentals, including concept development, crew assembly, budgeting, and location scouting. They will explore smartphone selection, essential accessories, and practical use of filmmaking apps.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Choose the right equipment for mobile film production	A	PO 2 & PO 8
2	Explain the Grammar of the Visual Language	U	PO 1 & PO 3
3	Perceive the concept production & postproduction of a smartphone filmmaking	E	PO 1 & PO 2
4	Create a Music video	C	PO 2 & PO 3
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Pre-production for mobile phone filmmaking		15	
	1.1	The Mobile Filmmaking; Filmmaking in phones, Advantages & Disadvantages	2	1
	1.2	Microfilm production: Concept development, writing a screenplay, storyboarding, assembling your crew, casting, location scouting, creating a budget.	2	1
	1.3	Mobile Filmmaking Arsenal; Choosing the right smartphone, Additional gear & accessories, Various apps for filmmaking	2	1
	1.4	Mastering the Mobile film making Tools: understanding camera settings, audio recording & Microphones, tripods & stabilizers.	4	1
2	Planning your Shots		15	
	2.1	Mastering The Frame: Understanding the basic shots - Framing & Composition, camera movements.	3	2
	2.2	Shooting like a pro: Lighting Techniques, Shooting in different modes	2	2

	2.3	Audio & Effects Techniques: capturing quality audio, using special effects	5	2
3	PRODUCTION & POSTPRODUCTION		15	
	3.1	Onset essentials: Filming Techniques, directing your cast, Managing your crew	2	3
	3.2	Organization & Techniques for Set Success: working with limited resources, capturing B-Roll, staying organized on set	2	3
	3.3	Postproduction workflow: Transferring & organizing footage, editing on a smartphone, adding music & sound effects	3	3
	3.4	Final Touch up for microfilm making: colour correction & grading Creating titles, exporting the film	3	3
4	Smartphone filmmaking practice		15	
	4.1	Practicum: Create a Music video Less than 5 minute	15	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Andrew Parry. USA. Cinematic Creations on your Smart Phone: The Smartphone Filmmaker's Handbook,2023

COURSE 02

Discipline/Programme	Visual Communication
Semester	4
Type of Course	VAC
Course Code	24UVICVAC202
Course Title	Single Camera Production
Course Level	200-299
Course Summary	Master the art of single-camera production through this comprehensive course. Learn the essential techniques, principles, and workflows required to create professional-quality video content using a single camera setup. From pre-production planning to post-production editing, this course will equip you with the skills needed to produce compelling visual narratives.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Introduction to Single-Camera Production	An	PO1
2	Pre-production Planning	An	PO1 & PO7
3	Production Techniques, Post-production and Editing	An	PO1 & PO7
4	Apply the skills learned throughout the course to produce a short video project using a single-camera setup	C	PO1 & PO7
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Single-Camera Production		15	
	1.1	Understanding Single-Camera Setup: Definition and advantages of single-camera production Comparison with multi-camera setups	5	1
	1.2	Camera Basics: Camera types and selection. Camera settings and functions.	5	1
	1.3	Shot Composition and Framing: Principles of framing and Composition. Framing techniques for storytelling	5	1
2	Pre-production Planning		15	
	2.1	Mastering The Frame: Understanding the basic shots - Framing & Composition, camera movements.	3	2
	2.2	Shooting like a pro: Lighting Techniques, Shooting in different modes	2	2
	2.3	Audio & Effects Techniques: capturing quality audio, using special effects	5	2
3	Production Techniques Post-production		15	
	3.1	Lighting Fundamentals: Basics of lighting for single-camera setups Lighting equipment and techniques	3	3
	3.2	Audio Capture: Importance of sound in single-camera production Microphone types and placement	3	3
	3.3	Camera Movement and Control: Camera movement techniques (pan, tilt, dolly, etc.) Operating the camera effectively for dynamic shots	2	3
	3.4	Importing and Organizing Footage: Managing footage in post-production workflow File organization and naming conventions	2	3
4	Practicum		15	
	4.1	Produce a short video project using a single-camera setup	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Jim Owens - Video Production Handbook 7th Edition - 2023
2. Blain Brown - Cinematography: Theory and Practice: For Cinematographers and Directors 4th Edition 2021
3. Vasuki Belavadi-Video Production -2013
4. Joseph Rogers PhD - Five C's of Cinematography: Motion Picture Filming Techniques -1998
5. Ian Failes- Masters of FX - 2015
6. Anastasia Suen - Rourke Educational Media Movie Props and Special Effects – 2019

COURSE 03

Discipline/Programme	Visual Communication
Semester	6
Type of Course	VAC
Course Code	24UVICVAC302
Course Title	Short Film Making for Social Awareness.
Course Level	200-299
Course Summary	The course “Short Filmmaking for Social Awareness” aims to empower the students’ voices through short filmmaking! Learn storytelling techniques, production basics, and impactful messaging to raise social awareness. Explore how film can ignite change and inspire communities.
Lecture/Tutorial/Practical Hours	15/15/30
Credits	3

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop the ability to produce short films that effectively communicate social issues, provoke thought, and inspire action within their target audiences.	A	PO1, PO4 & PO7
2	Explain social, cultural, and political contexts surrounding the issues they choose to address in their short films, fostering empathy and awareness of diverse perspectives.	U	PO1, PO4 & PO7
3	Develop technical skills in visual storytelling	A	PO1, PO4 & PO7
4	Analyse relevant stakeholders, such as community members, experts, and advocacy groups, to ensure authenticity, accuracy, and ethical representation in their short films.	An	PO1, PO4 & PO7
5	Create short films with a focus on social awareness.	C	PO1, PO4 & PO7
<i>*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)</i>			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Short Film Making and Social Awareness		15	
	1.1	Overview of short film making history, elements, and techniques	2	1
	1.2	Understanding social awareness and its importance in filmmaking	2	1
	1.3	Analysis of short films with social messages	2	1
	1.4	Brainstorming session: identifying social issues for short film projects	4	1
2	Pre-production Phase		15	
	2.1	Developing narrative: scriptwriting essentials- Identify Social Issues, Message Clarity, Narrative Structure etc...	2	2
	2.2	Character development and storyboarding: Character Profiles, Conflict and Growth, Visualizing Scenes, Composition and Framing, Storyboard Structure	2	2
	2.3	Introduction to budgeting and scheduling for short films: Understanding Budgeting Basics - Introducing the fundamental concepts of budgeting for short films, including expenses, resources, and allocation of funds.	2	2
	2.4	Location scouting and props selection	2	2
	2.5	Legal considerations: copyright, permissions, and releases	2	2
3	Production Phase		15	
	3.1	Fundamentals of cinematography: camera operation, and framing	3	3
	3.2	Sound recording techniques and importance of audio quality: Microphone Selection, Positioning and Placement	4	3
	3.3	Directing actors and facilitating effective performances: Character Depth and Authenticity, Emotional Engagement	3	3
4	Production and post-production Phase		15	
	4.1	Project work (a short film of 3 to 5 minutes) for final examination based on the syllabus and parameters of the course under the guidance of supervising faculty.	10	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. Any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Benschoff, Harry M., and Sean Griffin. *Short Films: Critical Analysis of Short Films*. Bloomsbury Academic, 2012.
2. Curran, Ann, and Ranjani Mazumdar. *Short Films: Writing the Screenplay*. Wallflower Press, 2011.
3. Everett, Wendy. *The Ultimate Filmmaker's Guide to Short Films: Making It Big in Shorts*. Michael Wiese Productions, 2014.
4. Feldman, Sarah. *Short Films 101: How to Make a Short and Launch Your Filmmaking Career*. Routledge, 2017.
5. Figgis, Mike. *Short Films: Writing, Directing, Producing*. Watson-Guptill Publications, 2003.
6. Hughes, Kathryn. *Short Films and How to Make Them*. Bloomsbury Academic, 2015.
7. Landry, Michelle. *Short Films: Capturing Stories for Social Change*. Sage Publications, 2019.
8. Peary, Gerald. *Short Films: 50 Essential Films for a Creative Library*. Citadel Press, 2002.
9. Roy, Ravi. *Short Films: An Introduction to Filmmaking*. Palgrave Macmillan, 2010.
10. Smith, David K. *Short Films: Crafting a Powerful Narrative*. Focal Press, 2013

LIST OF SIGNATURE COURSES

SL NO	COURSE CODE	COURSE NAME	CREDIT	HOURS
LEVEL 200-299				
1	24VICSIG201	Spanish Learning: Exploring Spanish through a Cinematic and cultural Journey	4	5
2	24VICSIG202	Compassionate Companion	4	5
3	24VICSIG203	Natyashastra and Beyond: Indian Performance Arts with Special Reference to Kerala	4	5
4	24VICSIG204	Responsible Citizen in Participatory Democracy	4	5

COURSE 01

Discipline/Programme	Visual Communication
Type of Course	SIG
Course Code	24VICSIG201
Course Title	Spanish Learning: Exploring Spanish through a Cinematic and cultural Journey
Course Level	200-299
Course Summary	Students are helped to explore the beauty of the Spanish language and culture in our Basic Spanish Learning Course. This course provides the students with an immersive experience that covers essential vocabulary, grammar, and conversational skills through various interactions with people and spanish movie analysis. With interactive lessons and cultural insights, students will gain confidence in speaking and understanding Spanish for travel, work, or personal enrichment
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop the ability to engage in basic conversations in Spanish, including introducing themselves, asking and answering simple questions, and expressing basic needs and preferences.	U	PO1& PO2
2	Gain an appreciation for Spanish-speaking cultures, and understand common customs, traditions, and societal norms.	A	PO1& PO2
3	Acquire a solid foundation in Spanish grammar, vocabulary, and pronunciation, laying the groundwork for further language acquisition and proficiency development.	AN	PO2 & P3
4	Build confidence in their ability to learn and use Spanish effectively. This newfound confidence can serve as a motivator for continued language study and cultural exploration.	AN	PO2 & PO3
5	Submit a project of Spanish conversation with a given context.	C	PO6 & PO8
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Introduction to Spanish		15	
	1.1	Overview of the Spanish language: its origins, global distribution, and importance.	2	1
	1.2	Basic pronunciation and phonetics: vowels, consonants, stress, and intonation.	3	1
	1.3	Greetings and common expressions: introducing oneself, asking and giving personal information.	3	1
	1.4	Present tense of regular verbs: conjugation patterns and common verbs.	3	1
	1.5	Cultural aspects: greetings, customs, forms of address, and basic etiquette in Spanish-speaking countries.	4	1

2	Building Vocabulary		15	
	2.1	Everyday vocabulary: numbers, days of the week, months, seasons, and telling time.	3	2
	2.2	Vocabulary related to family, professions, hobbies, and daily routines.	3	2
	2.3	Food and drink vocabulary: common dishes, ingredients, and ordering in a restaurant.	3	2
	2.4	Vocabulary for shopping: clothing, colours, sizes, and basic transactional phrases.	3	2
	2.5	Cultural insights: traditional dishes, dining customs, and shopping habits in Spanish-speaking countries.	3	2
3	Grammar Essentials		16	
	3.1	Review of present tense conjugation: regular and irregular verbs.	4	3
	3.2	Introduction to ser and estar: uses and differences.	3	3
	3.3	Basic sentence structure: subject-verb-object order, questions, and negation.	4	3
	3.4	Possessive adjectives and pronouns: indicating ownership and relationships.	2	3
	3.5	Introduction to prepositions: common prepositions and their usage in context.	3	3
4	Practical		30	
	4.1	Conversational practice: role-plays, dialogues, and pair activities.	4	4
	4.2	Oral presentations: discussing personal interests, experiences, and opinions.	7	4
	4.3	Writing exercises: composing simple sentences, paragraphs, and short compositions.	5	4
	4.4	Final project:	8	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Berlitz. Berlitz Spanish Phrase Book & Dictionary. Berlitz Publishing, 2018.
2. Berlitz. Berlitz Self-Teacher: Spanish. Grosset & Dunlap, 2004.
3. Butt, John, and Carmen Benjamin. A New Reference Grammar of Modern Spanish. 5th ed., Routledge, 2011.
4. Gil, Ana María Pérez, and Almudena Sánchez. Practice Makes Perfect: Spanish Verb Tenses. 3rd ed., McGraw-Hill Education, 2015.
5. Prado, Marcial. Practical Spanish Grammar: A Self-Teaching Guide. Wiley, 1997.

COURSE 02

Discipline/Programme	Visual Communication
Type of Course	SIG
Course Code	24VICSIG202
Course Title	Compassionate Companion
Course Level	200-299
Course Summary	The course will help students to have more humanitarian qualities. It helps them to have Literacy in the science of Counselling, Health Management, Technology & Laws and Financial matters
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Demonstrate literacy in the science of Counselling with 13 stages of counselling and classification of psychological disorders	U	PO4 to PO8
2	Make use of technology and laws which are essential to live in this era by mastering technology and gadgets in its simplified format. Apply the basic laws and constitutional establishments to have a smooth life.	A	PO4 to PO8
3	Simplify health management, through basic theory of balanced and nutritious food focused on geriatric and therapeutic diet, healthy habits and remedies and tips to manage expected accidents including First Aids.	An	PO4 to PO8
4	Estimate Financial Matters to help to manage time, comparison of schemes of financial institutions, conversion of knowledge into money and utilizing the systems for peaceful living.	E	PO4 to PO8

***Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)**

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Basics of Counselling Science		15	
	1.1	Introduction to Psychology and Counselling - Concept, purpose, goals, Importance and Benefits of Counselling	4	1
	1.2	Skills and Qualities of a good Counsellor - Role and Moral values of a Counsellor - Effective communication	3	1
	1.3	Types Of Counselling - Stages of Psychological Counselling	4	1
	1.4	Classification of Psychological disorders	3	1
	1.5	Various methods of Psych-therapies	1	1
2	Mastering Technology, Gadgets and Laws of land		15	
	2.1	Familiarization of mobile phones, computers, etc - Introduction and mastering social media	4	2
	2.2	Introduction to apps like google map, Uber, payment valets, online food apps, etc - Familiarizing new age traveling like metro, water metro, flight with ticket booking, cancellation etc	3	2
	2.3	Introduction to laws related with senior citizen, Maintenance of elders, RTI act, RTS act, etc	5	2
	2.4	Familiarising police station, courts, Human Rights Commission, Women's commission, understanding gender, justice, equality and Indian constitution	1	2
	2.5	Familiarizing senior citizen forum, pensioners association, residence association, etc Realizing generation gap and living with it	2	2
3	Health Management Fundamentals		15	
	3.1	Introduction to health, different aspects of health, components of health, different treatment systems, understanding medical laboratory results	4	3

	3.2	Importance of balanced plate, geriatric diet, therapeutic diet, tips and tricks for nutritious food, basics of healthy cooking	4	3
	3.3	Breathing techniques, Yoga and mudra therapies, acupressure techniques, geriatric exercises	3	3
	3.4	Basic Life support course with CPR, first aid, home remedies, managing the golden hour, do's and don'ts in managing accidents, importance of palliative care system	4	3
4	Relationship with Finance and Time management		15	
	4.1	Scheduling a timetable to have optimum time utilization based on age, health condition, ambition and expertise	4	4
	4.2	Breeding pets scientifically, Training in Organic agriculture, finding earning from hobbies, training professionals from the acquired expertise	4	4
	4.3	Introduction to time bank, University of 3rd age, Importance of non-violence, understanding how to donate time, money, and energy wisely	3	4
	4.4	Basic theory of live human library, Interacting with education institutions, grama Sabha of panchayat, active participation in professional bodies	4	4
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
	2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.

References:

1. Cress, Cathy, Handbook of Geriatric Care Management. Jones and Bartlett Publishers, Inc,2005
2. Rajan, Irudaya S. and Balagopal, Gayathri (Eds)Elderly Care in India: Societal and State Responses. Springer Verlag, Singapore,2018
3. Hyman, Mak, Young Forever: The Secrets to Living Your Longest, Healthiest Life. Yellow Kite,2023.

COURSE 03

Discipline/Programme	Visual Communication
Type of Course	SIG
Course Code	24VICSIG203
Course Title	Natyashastra and Beyond: Indian Performance Arts with Special Reference to Kerala
Course Level	200-299
Course Summary	This course offers a comprehensive exploration of Indian folk, ritual, and classical performance traditions with a focus on Natyashastra, culminating in practical workshops and discussions on contemporary trends. By offering this blend of theoretical exploration and practical application, the course empowers participants to understand the intricacies of Indian folk, ritual, and classical performance traditions. Through hands-on experience and theoretical grounding, participants develop a holistic appreciation for the cultural heritage and artistic legacy of Indian performing arts
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Explain the historical development of Indian performing arts, including the influences of cultural, religious, and social factors. Identify foundational concepts such as rasa, bhava, abhinaya, and hasta mudras as elucidated in Natyashastra.	A	1,2,3,8
2	Participants will distinguish the dynamic interplay between different performance traditions, understanding how influences flow between folk, ritual, and classical forms, enriching their appreciation of the cultural tapestry of Indian performing arts.	An	1,2,3,5,6
3	Compare theoretical underpinnings of Indian folk, ritual, and classical performance traditions, particularly within the	C	1,2,3,4,5,6,7,8

context of Kerala along with adapting contemporary interpretations and adaptations of Indian performance traditions, including hybrid performances and intercultural exchanges, gaining insights into the ongoing relevance of Kerala's performance traditions in the modern context.	
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)	

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	Foundations of Indian Performance Traditions		15	
	1.1	Conceptual Framework- Introduction to Natyashastra: origin, authorship, and significance.	4	1
	1.2	Natyashastra's influence on various performance traditions. · Comparative analysis of performances highlighting their common roots in Natyashastra. ·	4	1
	1.3	Explanation of core concepts: rasa, bhava, abhinaya, and hasta mudras.	3	1
	1.4	Historical Overview of Indian performing arts: folk, ritual, and classical traditions. ·	2	1
	1.5	Examination of historical development and regional variations. Influence of cultural, religious, and social factors.	2	1
2	Indian Performing Arts and Natyashastra Influence		15	
	2.1	Folk Performance Forms: Introduction to major Indian folk forms and their characteristics.	3	2
	2.2	Application of Natyashastra principles in analyzing folk performances. Case studies and comparative analysis.	3	2
	2.3	Classical Performance Forms: Introduction to major classical forms and their development.	1	2
	2.4	Tracing Natyashastra's influence on classical dance and drama. Detailed analysis of specific Natyashastra concepts classical performance.	3	2

	2.5	Ritual Performance Forms: Overview of ritual forms and their significance	2	2
	2.6	Analysis of Natyashastra principles in ritual performances. Understanding the fusion of performance and religious/spiritual practices.	3	
3	Kerala's Performing Arts		30	
	3.1	Overview of Kerala's Performance Traditions - Introduction to Kerala's folk, ritual, and classical traditions - Examination of geographical, historical, and cultural influences.	3	3
	3.2	Ritual and Folk Forms in Kerala: Exploration of ritual and folk forms: Mudi yettu, Kanni yarkali, Chavittunatakam and other forms.	5	3
	3.3	Analysis of themes, symbolism, and cultural expressions - Comparative study with Natyashastra principle	2	3
	3.4	Classical Forms in Kerala - Introduction to classical forms: Kathakali, Kudi yattam, Mohini yattam.	5	3
	3.5	Stylistic features, repertoire, and Natyashastra influence - Comparative analysis with other classical traditions.	3	3
	3.6	Comparative analysis of folk, ritual, and classical performances - Exploration of contemporary interpretations and adaptations - Case studies of hybrid performances and intercultural exchanges.	3	3
	3.7	Practical Workshops and Performance Labs - Hands-on workshops with master practitioners from each tradition.	5	3
	3.8	Presentation of short performances integrating insights from the module - Discussion on the ongoing relevance of Kerala's performance traditions.	4	3
5	Teacher specific course components			

Teaching and Learning Approach	<p>Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.</p>
Assessment Types	<p>MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.</p> <hr/> <p>2.End Semester Examination (ESE) Theory: Written test/Standardized Test (MCQ)/Open book/ Problem based assignments/Individual project report/Team project report, any other method as may be required for specific course by the course faculty. Practical: Practical based assessment, Record, any other method as may be required for specific course by the course faculty.</p>
Special needs of Course conductors if any	<p>A study tour for attending live performances, festivals, and workshops conducted by masters of performing arts.</p>

References:

1. Bharatha Muni, Natya Sastra, (BC 200) - Sanskrit text Munishiram manohanlal publishers - 1950, English translation BBC Publishers.2014
2. Ranganath, H K, (edit) Sangeet Natak, Sangeet Natak Akademi, New Delhi,1981
3. Vatsyayan Kapila, Traditional Indian Theatre, Multiple Streams, National Book Trust India, 1980
4. Narayana Panikkar Kavalam, Folklore of Kerala, National Book Trust, 1991

Suggested Readings:

1. Laxmi, N.A, Pictorial and descriptive glossary of Bharata's Natya Sastra – – Rashtriya Sanskrit Vidhyapeetha Publications – 2011
2. Cherian P J, Essays of Cultural Formation of Kerala,, Kerala State Gazetteers Department ,Thiruvananthapuram Volume IV part 11,1999
3. Nambiar, A. K. "Surviving Folk Arts-Their Origin and Development." Essays On The Cultural Formation of Kerala, edited by P. J. Cherian. Kerala State Gazetteers Department, 1999.
4. Menon, A. S. Cultural Heritage of Kerala. D C Books, 1978
5. Menon, K. P. S. Kathakalirangam. Mathrubhumi, 1956.
6. Folk Arts Directory, Natoti Drissyakala Soochika. Kerala Sangeetha Nataka Akademi, 1978.
7. Zarrilli, Philip. The Kathakali Complex: Actor, Performance and Structure. Abhinav Publications, 1984.

COURSE 04

Discipline/Programme	Visual Communication
Type of Course	SIG
Course Code	24VICSIG204
Course Title	Responsible Citizen in Participatory Democracy
Course Level	200-299
Course Summary	This course offers a comprehensive exploration of Indian folk, ritual, and classical performance traditions with a focus on Natyashastra, culminating in practical workshops and discussions on contemporary trends. By offering this blend of theoretical exploration and practical application, the course empowers participants to understand the intricacies of Indian folk, ritual, and classical performance traditions. Through hands-on experience and theoretical grounding, participants develop a holistic appreciation for the cultural heritage and artistic legacy of Indian performing arts
Lecture/Tutorial/Practical Hours	15/30/30
Credits	4

COURSE OUTCOMES (CO)

CO No.	Expected Course Outcome	Learning Domains *	PO
1	Develop awareness about the constitutional status of Panchayati Raj institutions- local governments, 3rd tier in the federal government system.	A	1,4,5,6
2	Discover voters' opportunity to participate in the process of planning of the state.	An	1,2,4,5,6
3	Judge the key role of Gramasabha in Panchayats and Wardsabha in Municipalities.	E	1,2,4,5,6,7
*Remember (R), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C)			

COURSE CONTENT

Module	Units	Course description	Hrs	CO No.
1	History of the Panchayath raj institutions		15	
	1.1	Panchayats before the 72nd & 73rd amendments: Appointment of various committees by Central and state governments	4	1
	1.2	Recommendations of various committees: 72nd and 73rd constitutional amendments	4	1
	1.3	Model Panchayati raj act circulated. Enactments of state Panchayati raj act	3	1
	1.4	Progress in state Panchayati raj act Deviations in some Panchayati raj act	2	1
	1.5	Gap between the provisions of the law and practice	2	1
2	Powers and Responsibilities of Panchayati raj institutions & Functioning of Gram Sabha and ward Sabha		15	
	2.1	Expansion of powers of Panchayati raj institutions	3	2
	2.2	Expansion of responsibilities of Panchayati raj institutions	3	2
	2.3	Availability of more funds to fulfil additional responsibilities	1	2
	2.4	Significance of human capabilities and service orientation, involving in the governance of Panchayati raj institutions	3	2
	2.5	Importance of attendance of voters in the meetings of Grama Sabha or ward Sabha	2	2
	2.6	Opportunities to voters to be part of various committees to be constituted in Panchayati raj institutions	3	2
3	Learning through practical exposure		30	
	3.1	Observing a Grama Sabha or ward Sabha with a checklist	3	3

	3.2	Evaluation and pointing out the gaps between legal provisions and actual practice. Preparation of evaluation report	5	3
	3.3	Interaction and conscientisation of ward member	2	3
	3.4	Familiarization of powers and responsibilities of Panchayati raj institution with secretary and other officials	5	3
	3.5	Participating in Grama Sabha or ward Sabha	3	3
	3.6	Participating in Planning Grama Sabha or Ward Sabha	3	3
	3.7	Identifying and sensitizing a group of citizens to be votaries of grama Sabha	5	3
	3.8	Conduct a survey among the voters of their ward to evaluate their awareness about Grama Sabha/ Ward Sabha and their local government	4	3
5	Teacher specific course components			

Teaching and Learning Approach	Classroom Procedure (Mode of transaction) Interactive lectures, Flipped classroom, Lecture-based Learning, Project-Based Learning, Experiential Learning, Peer Teaching, invited lecture, Group discussions, Discussion-based Learning, Inquiry-Based Learning, Field based collection and interactions, Online Learning, Blended Learning, and other innovative learning approaches.
Assessment Types	MODE OF ASSESSMENT 1.Continuous Comprehensive Assessment (CCA) Theory: Quiz, Oral Presentation, Self and Peer assessments, Written test, Open book test, Problem based assignment, Field study report/Group discussion. any other method as may be required for specific course by the course faculty. Practical: Observation of practical skills, Record, any other method as may be required for specific course by the course faculty.
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References:

1. Model Panchayati raj act circulated by Central government
2. Panchayati Raj act and rules
3. Panchayati raj published by KILA