

DHANRAJ BAID JAIN COLLEGE

(AUTONOMOUS)

Thoraipakkam, Chennai – 600 097

Accredited By NAAC with ‘A’ Grade

An ISO 9001:2008 Certified Institution



BACHELOR OF SCIENCE

(DEGREE COURSE)

IN

VISUAL COMMUNICATION

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BACHELOR OF SCIENCE (DEGREE COURSE)

IN

VISUAL COMMUNICATION

**(SEMESTER SYSTEM WITH CBCS)
(EFFECTIVE FROM THE ACADEMIC YEAR 2026-2027)**

as per TANSHCE

REGULATIONS AND SYLLABUS

DEPARTMENT OF VISUAL COMMUNICATION

**Total No of Semesters - 06
Total Credits - 140**

B.SC VISUAL COMMUNICATION (DEGREE COURSE)

B.SC VISUAL COMMUNICATION (DEGREE COURSE)

(SEMESTER SYSTEM WITH CBCS)

CHOICE BASED CREDIT SYSTEM.
(Effective from the academic year 2026-2027)

REGULATIONS

1. ELIGIBILITY FOR ADMISSION:

Candidates for admission to the first year of the Degree of Bachelor of Science courses shall be required to have passed the Higher Secondary Examinations (Academic or Vocational Stream) conducted by the Government of Tamil Nadu or an Examination accepted as equivalent thereof by the Syndicate of the University of Madras. Provided that candidates for admission into the specific main subject of study shall be Possess such other qualifying conditions as may be prescribed by the University as given the **APPENDIX-A**

2. ELIGIBILITY FOR AWARD OF THE DEGREE:

A candidate shall be eligible for the award of the Degree only if he / she has undergone the prescribed course of study for a period of not less than three academic years, passed the examinations of all the Six Semesters prescribed earning 140 credits and fulfilled such conditions as have been prescribed therefore.

3. DURATION:

(a) Each academic year shall be divided into two semesters. The first academic year shall comprise the first and second semesters, the second academic year the third and the fourth semesters and the third academic year the fifth and sixth semesters respectively.

(b) The odd semesters shall consist of the period from June to November of each year and the even semesters from December to April of each year. There shall be not less than 90 working days for each semester

4. COURSE OF STUDY:

The Main Subject of Study for Bachelor Degree shall consist of the following.

- (1) FOUNDATION COURSES: The course shall comprise the study of:
 - (a) Part – I Tamil or any other Modern (Indian or Foreign) or Classical Languages; and
 - (b) Part – II English
- (2) CORE COURSES consisting of Electives & Practical's
- (3) Skill Enhancement Papers (SEC), Foundation Course (FC), Value Education (VE).
Environmental Science (EVS) & Summer Internship.

5. COMPULSORY EXTENSION SERVICE:

- a) A candidate shall be awarded a maximum of 2 credits for Compulsory Extension Service.
- b) Professional Competency & Extension Activities (PCS)
- c) Extension Activities / Field Work (or) Course from Nan Mudalvan Scheme

B.Sc. VISUAL COMMUNICATION
Choice Based Credit System (CBCS) Model
Effective from 2026-2027

Program Overview

Introducing the BSc. Visual Communication program, a cutting-edge undergraduate degree designed to provide students with a comprehensive education in the ever-evolving fields of visual communication and postproduction for Film, Television, Podcasts, Web Series, and TV. This multidisciplinary program covers a diverse range of core subjects, including Graphic Design and Typography, Digital Drawing and Painting, Digital Storytelling and Scriptwriting, Photography and Videography, Publication Design, Image Editing and Color Management, Audio-Visual Editing, 2D and 3D Modelling, Multimedia Content Packaging, Design Thinking, Animation and Character Design, Compositing and Visual Effects, Advertising and Brand Communication, User Experience Design, Advanced 3D Texturing and Sculpting, 3D Environment Design, Immersive Media Design, Media Entrepreneurship, Extended Reality Design, and a Capstone Project.

Upon completion of this comprehensive program, students will possess the skills to articulate their core postgraduate discipline clearly and precisely, formulate abstract ideas in the specific language of their discipline, and describe related concepts from multiple perspectives. They will also be able to explain the fundamental principles that underpin their chosen field.

In addition to fostering a strong foundation in visual communication, the BSc. Visual Communication program aims to enhance the employability of its graduates by preparing them for a wide variety of professional opportunities. Graduates will be well-equipped to join the teaching profession, secure government jobs, and pursue careers in numerous public and private enterprises across diverse industries.

By providing a holistic learning experience that combines theoretical knowledge with practical applications, the BSc. Visual Communication program empowers students to become innovative and adaptive professionals in the dynamic world of visual media. With the skills and expertise gained through this program, graduates will be prepared to excel in their chosen careers and contribute to the advancement of visual communication and postproduction across various media platforms.

Learning Outcomes-Based Curriculum Framework (LOCF)

Programme Educational Objectives (PEO)

PEO1: Demonstrate a strong conceptual foundation in their programme domain.

PEO2: Adapt to self-directed learning and build on the ability to become lifelong learners.

PEO3: Imbibe industry specific skills to remain competent in the dynamic global environment.

PEO4: Identify and utilize a business opportunity and create jobs in the eco system.

PEO5: Reflect on the individual's role in the local community and global society to become socially responsible and culturally conscious.

PEO6: Emerge as empowered students and thought leaders who contribute to nation building.

Program Outcome(PO)

PO1: Articulate the fundamental elements and principles of communication in the effective transference of ideas.

PO2: Exhibit thoughtful application of domain knowledge in print, broadcast, and new media.

PO3: Integrate theoretical knowledge and hands on training across various media platforms to a diverse audience.

PO4: Apply critical thinking and problem-solving skills as socially responsible producers of media content.

PO5: Emerge as competent, competitive, self-reliant women who aspire for higher studies and research in premier institutions.

PO6: Practice professional values as women entrepreneurs in the media industry.

PO7: Instil globally accepted ethical standards in the media profession with due consideration to socio cultural contexts, and local and global needs.

PO8: Nurture unique style of thinking and expression as media practitioners and formulate communication strategies for development at the local, regional and national levels.

Mapping of Programme Educational Objectives with Programme Outcomes

A broad relation between the programme educational objective and the programme outcome is given in the following table.

Program Educational Objectives (PEO)	Program Objectives (PO)					
	PO1	PO2	PO3	PO4	PO5	PO6
PEO1	YES	YES	YES	YES	YES	YES
PEO2	YES	YES	YES	YES	YES	YES
PEO3	YES	YES	YES	YES	YES	YES
PEO4	YES	YES	YES	YES	YES	YES
PEO5	YES	YES	YES	YES	YES	YES
PEO6	YES	YES	YES	YES	YES	YES
PEO7	YES	YES	YES	YES	YES	YES
PEO8	--	--	--	--	YES	YES
YES=Match Between PEO and PO						

Programme Specific Outcomes (PSOs)

PSO1 Develop and practise effective communication in print, broadcast and new media with an aesthetic bent of mind.

PSO2 Integrate theoretical knowledge and practical training in the strategic application of visual communication across a range of media, to a diverse audience, nationally and internationally.

PSO3 Emerge as self-reliant, competent, socially responsible women, aware of the media trends, technologies, and industry practices to pursue higher education and research.

PSO4 Exhibit critical thinking skills, professional values, and ethics as women entrepreneurs or media professionals, with due consideration for human values, socio - cultural contexts, local and global needs.

PSO5 Produce innovative media products, services and design solutions to establish a unique identity in the dynamic media environment.

Highlights of the Revamped Curriculum:

- Student-centric, meeting the demands of industry & society, incorporating industrial components, hands-on training, skill enhancement modules, industrial project, project with viva-voce, exposure to entrepreneurial skills, training for competitive examinations, sustaining the quality of the core components and incorporating application-oriented content wherever required.
- The Core subjects include latest developments in the education and scientific front, practical training for providing solutions to industry / real-life situations. The curriculum also facilitates peer learning with advanced topics in the final semester, catering to the needs of stakeholders with research aptitude.
- The General Studies and discipline-based problem-solving skills are included as mandatory components in the 'Training for Competitive Examinations' course in the final semester, a first of its kind.
- The curriculum is designed so as to strengthen the Industry-Academia interface and provide more job opportunities for the students.
- The Internship during the second year vacation will help the students gain valuable work experience, that connects classroom knowledge to real-world experience focussing on the career path.
- Project with viva-voce component in the fifth semester enables the student, application of conceptual knowledge to practical situations. Industrial training, project and internships will give students an edge over counterparts in the job market.
- State-of-art techniques in multi-disciplinary, cross-disciplinary and inter-disciplinary nature are incorporated as Elective courses, ranging from conventional topics to the latest Artificial Intelligence.

1. Value Additions in the Revamped Curriculum:

Semester	Newly introduced Components	Outcome / Benefits
I	Foundation Course To ease the transition of learning from higher secondary to higher education, providing an overview of the pedagogy of learning at the tertiary level	• Instil confidence among students • Create interest for the subject
I, II, III, IV	Skill Enhancement papers (Discipline centric / Generic / Entrepreneurial)	• Industry ready graduates • Skilled human resource • Students are equipped with essential skills to make them employable
		• Digital skills will improve the knowhow of solving real-life problems using ICT tools
		• Entrepreneurial skill training will provide opportunity for independent livelihood • Generates self – employment • Create small scale entrepreneurs • Training girls leads to women empowerment
III, IV, V & VI	Elective papers- An open choice of topics categorized under Generic and Discipline Centric	1. Strengthening domain knowledge 2. Introducing state-of-art techniques in multi-disciplinary, cross-disciplinary and inter-disciplinary nature 3. Emerging topics in higher education / industry / communication network / health sector etc., are introduced with hands-on-training
IV	Industrial Statistics	4. Exposure to industry moulds students into solution providers 5. Generates Industry ready graduates 6. Employment opportunities enhanced
II year Vacation activity	Internship / Industrial Training	1. Practical training at the Industry/ Banking Sector / Private/ Public sector organizations / Educational institutions, enable the students gain professional experience and also become responsible citizens.
V Semester	Project with Viva – voce	2. Self-learning is enhanced 3. Application of the concept to real situation is conceived resulting in tangible outcome
VI Semester	Introduction of Professional Competency component	• Curriculum design accommodates all category of learners; For example, “Physics, Tamil, Mathematics for Advancement” component will comprise advanced topics in Physics, Tamil, Mathematics and allied fields, for those in the peer group / aspiring researchers;

		• “Training for Competitive Examinations” caters to the needs of the aspirants towards most sought-after services of the nation viz, UPSC, CDS, NDA, Banking Services, CAT, TNPSC group services, etc.
Extra Credits: For Advanced Learners / Honours degree		• To cater to the needs of peer learners / research aspirants

Skills acquired from the Courses	Knowledge, Problem Solving, Analytical ability, Professional Competency, Professional Communication and Transferrable Skill
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Semester	Credits
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I	23
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II	23
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III	22
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IV	25
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V	26
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VI	21
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Total UG Credits	140
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Note: Each college will follow the rules and regulations of their respective affiliating University regarding admissions, eligibility, allocation of marks for theory/practical and criteria and procedure for conduct of examination.

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DEPARTMENT OF VISUAL COMMUNICATION
(Effective from the academic year 2026-2027)
ALLOCATION OF CREDITS

Part	Course Component	No. of Papers	Credits per paper	CIA/ IA Marks	ESE Marks	CIA+ESE= Aggregate Marks	Total Marks = No. of papers x Aggregate Marks	Credits
Part I	Language	4	3	40	60	100	4 x 100 =400	12
Part II	English	4	3	40	60	100	4 x 100 =400	12
Part III	Core	8	5	40	60	100	8 x 100=800	40
	Core	7	4	40	60	100	7 x 100 = 700	28
	G/D.Sp.Elect.	8	3	40	60	100	7 x 100 = 700	24
Part IV	SEC (NME)	6	2	40	60	100	6x 100 = 600	12
	SEC (NME)	1	1	40	60	100	1x 100 = 100	1
	FC	1	2	40	60	100	1 x 100 = 100	2
	Environmental Studies	1	2	40	60	100	1 x 100 = 100	2
	SI	1	2	40	60	100	1 x 100 = 100	2
	PC/GA	1	2	40	60	100	1 x 100 = 100	2
	AEC			40	60			
	Value Education	1	2	40	60	100	1 x 100= 100	2
Part V	Extension Activity	1	1	40	60	100	1 x 100 = 100	1
	Total						4300	140

**Curriculum Structure for BSc Visual Communication
First Semester**

Course Components	Subjects	Credits	I str .hrs.	Max. Marks		
				Ext.	Int.	Total
Part I	Language Paper I	3	6	60	40	100
Part II	Communicative English I	3	6	60	40	100
Part III Core Course CC-I	Introduction to Human Communication (Theory)	5	5	60	40	10
Part III Core Course CC-II-	Visual Aesthetics and Generative AI (Practical) (Common)	5	5	60	40	100
Part III Discipline Specific Elective0 DSE-I	Graphic Design and Typography**(Practical)	3	4	60	40	100
Part III Skill Enhancement Foundation Course (SEFC) (Discipline Specific):	Sketching & Digital Drawing (Practical)	2	2	60	40	100
Part IV Skill Enhancement Course (SEC)-1 (NME-I)	Storytelling and Narrative Systems (Practical) (NME-I)	2	2	60	40	100
	Total	23	30			

***Students/College can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises**

****Students/College can Alternatively Adopt Conventional Hand Design Techniques for Practical**

*****NME Choose any one paper from the other department**

Course Components	Second Semester		Max. Marks			
	Subjects	Credits	Instr.hrs.	Ext.	Int.	Total
Part I	Language Paper II	3	6	60	40	100
Part II	Communicative English II	3	6	60	40	100
Part III	Understanding Visual Communication (Theory)	5	5	60	40	100
Core Course CC-III						
Part III	Professional Photography and Visual Capture (Practical)	5	5	60	40	100
Core Course CC-IV						
Part III	Publication Design (Practical)	3	4	60	40	100
Discipline Specific Elective-(DSE)-II						
Part III	Image Editing and Color Management (Practical)	2	2	60	40	100
Skill Enhancement Course (SEC)-2(Discipline Specific):						
Part IV	Language Skills for Employability: Essential English (OR Course from Naan Mudalvan Scheme)	2	2	60	40	100
Skill Enhancement Foundation (SEC)-3	Total	23	30 Hr			

Third Semester

Course Components	Subj ects	Credits	Instr.hrs.	Max. Marks		
				Ext.	Int.	Total
Part I	Language Paper– III	3	6	60	40	100
Part II	English Language Through Literature III	3	6	60	40	100
Part III Core Course CC-V	Multimedia Technologies and Standards (Theory)	5	5	60	40	100
Part III Core Course CC-VI	Audio-Visual Editing (Practical)	5	5	60	40	100
Part III Discipline Specific Elective-DSE--III	2D and 3D Modeling (Practical)	3	4	60	40	100
Part III Skill Enhancement Course (SEC)- 4(Discipline Specific):	Multimedia Content Packaging (Practical)	1	1	60	40	100
Part III Skill Enhancement Course (SEC)-5 (Discipline Specific):	Design Thinking	2	2	60	40	100
Part IV Value Education (EVS)	Environmental Studies (EVS) (Examination will be held in IV semester)	0	1	60	40	100
	Total	22	30 Hrs			

Fourth Semester		Max. Marks				
Course Components	Subjects	Credits	Inst. Hrs.	Ext.	Int.	Total
Part I	Language-Paper-IV	3	6	60	40	100
Part II	English Language Through Literature II	3	6	60	40	100
Part III Core Course CC-VII	Film Appreciation and Analysis (Theory)	5	5	60	40	100
Part III Core Course CC-VIII-	Animation and Character Design (Practical)	5	5	60	40	100
Part III Discipline Specific Elective-DSE-IV	Compositing and Visual Effects (Practical)	3	3	60	40	100
Part III Skill Enhancement Course (SEC)-6 (Discipline Specific)	Script Writing and Storyboard Development (Practical)	2	2	60	40	100
Part IV Skill Enhancement Course (Discipline Specific) – SEC-7	Digital Skills for Employability: Learning Pathway – Microsoft Office Fundamentals and LinkedIn Career Essentials(College Specific OR Course from Naan Mudalvan Scheme)(Practical)	2	2	60	40	100
Part IV Value Education (EVS)	Environmental Studies	2	1	60	40	100
	Total	25	30			

Fifth Semester

Course Components	Subjects	Credits	Inst. Hrs.	Max. Marks		
				Ext.	Int.	Total
Part I I I Core Course CC-IX	Advertising and Brand Communication (Theory)	4	5	60	40	100
Part III Core Course CC-X-	Television Production (Theory)	4	5	60	40	100
Part III Core Course CC-XI	Advanced 3D Texturing and Sculpting (Practical)	4	5	60	40	100
Part III Core Course CC-XII	3D Environment Design (Practical)	4	5	60	40	100
Part III Discipline Specific Elective-DSE-V	Immersive Media Design (Theory)	3	4	60	40	100
Part III Discipline Specific Elective-DSE-VI	Short Filmmaking (Fiction or Non-fiction) (Practical)	3	4	60	40	100
Part III Internship	Summer Internship/Industrial Training	2	-	60	40	100
Part I V	Value Education	2	2			100
	Total	26	30			

Sixth Semester

Course Components	Subjects	Credits	Inst.HRS.	Max. Marks		
				Ex	Int.	Total
Part III Core Course CC-XIII-	Media Culture in Tamil Nadu (Theory)	4	6	60	40	100
Part III Core Course CC-XIV	Media Entrepreneurship (Theory)	4	6	60	40	100
Part III Core Course CC-XV	Extended Reality Design (Practical)	4	6	60	40	100
Part III Discipline Specific Elective-DSE-VII-	Capstone Project (Practical)	3	5	60	40	100
Part III Discipline Specific Elective-DSE-IV	Virtual Production (Theory)	3	5	60	40	100
Part V Extension Activities	Extension Activities/Fieldwork (College Specific OR Course from Naan Mudalvan Scheme) (Practical)	1	0	60	40	100
Part V Professional Competency Skill-PCS:	Cyber security Training for Media Professionals (Theory)	2	2	60	40	100
	Total	21	30 Hrs			
Total Credits		140				

6. SCHEME OF EXAMINATION SHALL BE GIVEN IN APPENDIX ‘A’

7. REQUIREMENTS FOR PROCEEDING TO SUBSEQUENT SEMESTER

- (a) Candidates shall register their names for the First Semester Examination after admission in the UG Courses.
- (b) Candidates shall be permitted to proceed from the First Semester up to Final Semester irrespective of their failure in any of the Semester Examinations subject to the condition that the candidates should register for all the arrear subjects of earlier semesters along with current (subsequent) semester subjects.
- (C) Candidates shall be eligible to go to subsequent semester, only if they earn sufficient attendance as prescribed thereof from time to time, provided in case of a candidate earning less than 50% of attendance in any one of the semesters due to any extraordinary circumstance such as medical grounds, such candidates who shall produce Medical Certificate issued by the Authorized Medical Attendant (AMA), duly certified by the Principal of the College, shall be permitted to proceed to the next semester and to complete the Course of Study. Such candidates shall have to repeat the missed Semester by rejoining after completion of Final Semester of the Course, after paying the fee for the break of study as prescribed from time to time.

8. PASSING MINIMUM:

A candidate shall be declared to have passed in each paper / practical of the Main Subject of Study wherever prescribed, if he / she secure NOT LESS THAN 40% of the marks prescribed for the examination. He / she shall be declared to have passed the whole examination, if he / she passes in all the papers and practical's wherever prescribed as per the scheme of examinations earning 140 CREDITS. He / she shall also fulfill the compulsory extension services prescribed earning a minimum of 1 Credit out of maximum of 2 Credits to qualify for the Degree.

9. CLASSIFICATION OF SUCCESSFUL CANDIDATES

(I) FOUNDATION COURSES

- (a) **LANGUAGE OTHER THAN ENGLISH:** Successful candidates passing the examinations for the Language and securing marks (I) 60 percent and above and (II) 50 percent and above but below 60 percent in the aggregate shall be declared to have passed the examination in the **FIRST** and **SECOND** Class, respectively. All other successful candidates shall be declared to have passed the examination in **THIRD** Class.
- (b) **ENGLISH:** Successful candidates passing the examination for English and securing the marks (I) 60 percent and above and (II) 50 percent and above but below 60 percent in the aggregate shall be declared to have passed the examination in the **FIRST** and **SECOND** Class, respectively. All other successful candidates shall be declared to have passed the examination in **THIRD** Class.

(II) CORE COURSES consisting of (a) Main Subjects (b) Allied Subjects (c) Application Oriented Subjects and Practical's, etc., if any. The Students at the end of I year has to undergo an Institutional Training and at the end of II Year a Mini Project in any one of the Organisation. Successful candidates passing the examinations for Core Courses together and securing the marks (i) 60 percent and (ii) 50 percent and above but below 60 percent in the aggregate of the marks prescribed for the Core Courses together shall be declared to have passed the examination in the **FIRST** and **SECOND** Class, respectively. All other successful candidates shall be declared to have passed the examination in the **THIRD** Class.

10. RANKING:

Candidates who pass all the examinations prescribed for the Course in the **FIRST APPEARANCE ITSELF ALONE** are eligible for Classification / Ranking / Distinction.

Provided in the case of Candidates who pass all the examinations prescribed for the Courses with a break in the First Appearance due to the reasons as furnished in the Regulations.7.(c) supra are only eligible for Classification / Distinction.

Introduction to Human Communication (Theory)

Core Course-CC-1: Introduction to Communication (Theory)

Course Description

This course introduces the field of communication and explores the foundational concepts of the discipline. Students will examine various types of communication, the importance of communication, and the nature of communication as an expression, skill, and process. They will also learn about the SMCR model, which explains communication in terms of its source, message, channel, and receiver. The course will cover different contexts of communication such as interpersonal, group, organizational, and mass communication. Students will also explore communication processes and language, including message, meaning, connotation, denotation, culture/codes, and communication barriers. The course will cover levels of communication such as technical, semantic, and pragmatic communication, and delve into the semiotic landscape, including language and visual communication and narrative representation. Students will also gain insight into nonverbal communication and listening skills. The course covers the types and functions of nonverbal communication, including body language, facial expressions, gestures, and posture. Students will learn the importance of active listening in effective communication, and strategies to improve listening skills. The course will cover principles of effective interpersonal communication, communication styles, conflict resolution, and negotiation skills. Students will learn about building and maintaining professional relationships through communication. The course also provides students with the basics of public speaking, including overcoming fear, audience analysis, speech organization, developing effective verbal and visual presentation skills, and using technology in presentations. The course concludes by examining strategies to evaluate and improve public speaking and presentation skills through feedback and practice.

Course Objective

1. Define and categorize various types of communication (Remembering)
2. Analyze communication as a skill, expression, and process (Understanding)
3. Evaluate barriers to communication and develop strategies to improve listening skills (Evaluating)
4. Apply principles of effective interpersonal communication in relationship building (Applying)
5. Create and deliver effective public speeches and presentations (Creating)

Detailed Syllabus

Unit 1: Foundations of Communication

Communication: Definition, types of Communication, Need for and the Importance of Human and Visual Communication

Nature of communication, Communication as expression, skill, and process

Understanding Communication: SMCR Model

Communication in different contexts: interpersonal, group, organizational, and mass communication

Unit 2: Communication Processes and Language

Communication as a process and a Product

Message, Meaning, Connotation, Denotation, Culture/Codes, etc.

Flow of Communication, barriers to Communication

Levels of communication: Technical, Semantic, and Pragmatic

The semiotic landscape: language and visual communication, narrative representation

Unit 3: Nonverbal Communication and Listening Skills

Introduction to nonverbal communication: types and functions

Understanding body language, facial expressions, gestures, and posture

The importance of active listening in effective communication

Barriers to effective listening and strategies to improve listening skills

Unit 4: Interpersonal Communication and Relationship Building

Principles of effective interpersonal communication

Communication styles: assertive, passive, aggressive, and passive-aggressive

Conflict resolution and negotiation skills

Building and maintaining professional relationships through communication,

Unit 5: Public Speaking and Presentation Skills

Basics of public speaking: overcoming fear, audience analysis, and speech organization.

Developing effective verbal and visual presentation skills

Using technology in presentations: PowerPoint, Prezi, and other tools

Evaluating and improving public speaking and presentation skills through feedback and practice.

Question Paper Pattern

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Define and differentiate between different types of communication, evaluate the impact of communication on society, and create effective communication strategies for different contexts.
2. Analyze communication processes and barriers, synthesize solutions to overcome communication barriers, and evaluate the effectiveness of communication strategies in real-world scenarios.
3. Apply nonverbal communication and active listening skills to improve interpersonal relationships, evaluate the effectiveness of communication skills in relationships, and create communication plans for building and maintaining professional relationships.

- Evaluate different communication styles and their effectiveness in managing conflicts, design and implement effective conflict resolution strategies, and evaluate the effectiveness of negotiation strategies in different contexts.
- Develop and deliver persuasive public speeches and presentations, integrate appropriate technology tools to enhance the impact of the message, and evaluate the effectiveness of public speeches and presentations in real-world scenarios.

Mapping

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

Key Textbooks

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

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

9. Gareis, J., & Cohn, E. (2021). Communication As Culture: An Introduction to the Communication Process. Kendall Hunt Publishing Company.
10. Roden, M. S. (2014). Introduction to Communication Theory. Elsevier.

Web Resources

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

Visual Aesthetics and Generative AI

Course Description:

This 4-credit Core course, Visual Aesthetics and Generative AI, updates the existing Visual Arts and Aesthetics syllabus by retaining its foundations in aesthetics, Indian art, Western art, contemporary movements, visual analysis, and major theorists while integrating generative AI as a contemporary medium, workflow, and critical object of study.

The course begins with aesthetic experience, elements of visual art, form, content, symbolism, composition, and the philosophy of beauty, then connects these concepts to prompt-based image generation, computational creativity, AI-assisted visual ideation, and synthetic image-making.

It examines Indian, Western, and contemporary art movements as visual knowledge systems that can inform AI-assisted design, concept art, digital storytelling, AVGC-XR asset development, and media production. Students will analyze artworks through Wölfflin, Clive Bell, Panofsky, and Barthes, while also learning to evaluate AI-generated images for style, meaning, bias, authorship, ethics, originality, and audience reception.

The revised syllabus draws directly from the current University of Madras Visual Arts and Aesthetics syllabus and extends it through current machine learning art, human-centered AI, and creative industry practices.

Course Objectives:

S. N o	Course Objective
1	Explain the major concepts of aesthetics, beauty, aesthetic experience, visual language, form, content, composition, symbolism, and visual meaning in traditional and AI-mediated image cultures.
2	Analyse Indian, Western, and contemporary art movements as sources of visual grammar, stylistic reference, cultural memory, and creative direction for generative AI workflows.
3	Apply principles of art, design, colour, composition, iconography, and visual rhetoric to create effective AI-assisted visual studies, mood boards, image variations, and concept art outputs.
4	Evaluate AI-generated visual artifacts using aesthetic, cultural, ethical, semiotic, authorship, originality, bias, and audience-perception frameworks.
5	Create a research-informed visual portfolio that integrates art-historical references, prompt engineering, iterative generation, image refinement, critical annotation, and AVGC-XR-oriented visual production.

Unit 1 — Foundations of Visual Aesthetics, Art Language and Generative AI

1.1	Aesthetic Experience and the Philosophy of Beauty (<i>aesthetic experience, beauty judgement, taste, perception, sensory cognition</i>)
1.2	Objectivism, Subjectivism and Cultural Relativism in Visual Appreciation (<i>objectivism, subjectivism, cultural relativism, aesthetic value, interpretive community</i>)
1.3	Elements of Visual Art: Line, Shape, Form, Texture, Space, Colour and Value (<i>line quality, shape grammar, tonal value, pictorial space, texture mapping</i>)
1.4	Principles of Composition: Balance, Contrast, Rhythm, Hierarchy, Unity and Emphasis (<i>compositional balance, contrast logic, visual rhythm, focal hierarchy, gestalt unity</i>)
1.5	Creativity, Expression, Symbolism and Iconography in Human and AI Image-Making (<i>expressive intent, symbolic coding, iconographic motif, creative agency, latent image space</i>)
1.6	Form, Function, Content and Representation in Digital, Virtual and AI-Generated Visual Culture (<i>representational form, abstract form, functional image, digital culture, synthetic visuality</i>)

Unit 2 — Indian Visual Traditions, Aesthetic Systems and AI-Assisted Cultural Referencing

2.1	Prehistoric and Protohistoric Visual Cultures: Bhimbetka, Indus Valley and Early Symbolic Forms (<i>cave painting, protohistoric sign, ritual image, visual anthropology, indigenous mark-making</i>)
2.2	Buddhist, Hindu and Jain Visual Traditions: Narrative, Devotion and Sacred Space (<i>Buddhist art, sacred iconography, narrative relief, devotional image, temple visuality</i>)
2.3	Murals of Ajanta, Ellora, Bagh and Sittannavasal: Colour, Movement and Spatial Storytelling (<i>mural tradition, fresco technique, pictorial narration, chromatic layering, spatial sequence</i>)
2.4	Indian Miniature Traditions: Pala, Mughal, Rajasthani, Pahari and Deccan Schools (<i>miniature painting, courtly image, manuscript illustration, stylised figure, ornamental detail</i>)
2.5	Modern Indian Art Movements: Bengal School, Bombay Progressive Artists, Baroda Group and Madras Art Movement (<i>nationalist aesthetics, progressive modernism, regional modernity, postcolonial image, Madras abstraction</i>)
2.6	Responsible AI Referencing of Indian Art: Cultural Specificity, Dataset Bias and Prompt Ethics (<i>cultural appropriation, dataset bias, prompt specificity, heritage sensitivity, decolonial AI</i>)

Unit 3 — Western Art Movements, Style Systems and Generative Visual Grammar

3.1	Prehistoric, Greek, Romanesque, Byzantine and Gothic Visual Systems (<i>classical proportion, sacred geometry, mosaic surface, gothic verticality, archaic symbolism</i>)
3.2	Renaissance, Baroque, Realism, Impressionism and Post-Impressionism (<i>linear perspective, chiaroscuro, naturalism, optical colour, expressive brushwork</i>)
3.3	Pointillism, Symbolism, Cubism and Expressionism as Visual Structures (<i>optical mixing, symbolic atmosphere, fragmented perspective, emotional distortion, planar reconstruction</i>)
3.4	Futurism, Dadaism, Surrealism, Op Art and Pop Art in Experimental Image Culture (<i>machine dynamism, anti-art gesture, dream logic, optical illusion, mass culture image</i>)
3.5	Minimalism, Conceptual Art and Performance Art: Idea, Object, Body and Documentation (<i>reduced form, conceptual strategy, body action, dematerialisation, documentation aesthetics</i>)
3.6	Translating Art Movements into Generative AI Prompts and Visual Style Studies (<i>style prompt, negative prompt, reference image, variation control, visual grammar transfer</i>)

Unit 4 — Contemporary, Digital, Posthuman and Generative Art Practices

4.1	Street Art, Digital Art, Neo-Pop, Installation Art and Afrofuturism (<i>urban intervention, digital canvas, neo-pop culture, immersive installation, speculative Black futures</i>)
4.2	Internet Art, Net. Art, Posthuman Art, Data Art, Data Sculpture and Data Painting (<i>networked art, browser aesthetics, posthuman subject, data visualization, and algorithmic materiality</i>)
4.3	Contemporary Indian Artists and Visual Practice: Anish Kapoor, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitish Kallat, Bharti Kher, Subodh Gupta and Madras Artists (<i>contemporary Indian art, installation practice, political image, material metaphor, regional modernism</i>)
4.4	Global Media Artists and Computational Aesthetics: Refik Anadol, Hito Steyerl, Bill Viola, Pipilotti Rist, Lynn Herschman Leeson, Arthur Jafa and Others (<i>media installation, machine perception, video art, immersive projection, computational sublime</i>)
4.5	Generative AI Tools and Workflows for Visual Ideation, Concept Art and Image Refinement (<i>text-to-image, image-to-image, inpainting, outpainting, model selection, creative iteration</i>)
4.6	AI in AVGC-XR Visual Production: Character Look Development, Environment Design, Mood Boards and Previsualization (<i>character concept, environment art, XR asset ideation, visual bible, previsualization workflow</i>)

Ref	Topic
Unit 5 — Visual Analysis, Critical Appreciation and Ethical Evaluation of AI-Generated Images	
5.1	Art Criticism Method: Description, Analysis, Interpretation and Judgement <i>(formal description, analytical observation, interpretive claim, critical judgement, evidence-based critique)</i>
5.2	Heinrich Wölfflin and Comparative Formal Analysis in Classical and AI-Generated Images <i>(linear, painterly, plane recession, closed form, multiplicity, unity, formal comparison)</i>
5.3	Clive Bell and Significant Form in Traditional, Digital and Synthetic Visual Artefacts <i>(significant form, aesthetic emotion, formal relation, non-representational value, synthetic composition)</i>
5.4	Erwin Panofsky's Three Levels of Iconography for Human and Machine-Generated Images <i>(pre-iconographic description, iconographic analysis, iconological interpretation, cultural code, symbolic depth)</i>
5.5	Roland Barthes, Rhetoric of the Image and Semiotic Reading of AI Visual Culture <i>(denotation, connotation, anchorage, relay, mythic signification)</i>
5.6	Ethics, Authorship, Originality, Copyright, Bias and Disclosure in Generative AI Visual Practice <i>(authorship ethics, copyright uncertainty, originality claim, synthetic media disclosure, responsible creativity)</i>

Code	Course Outcome
CO1	Analyse major concepts of aesthetics, visual language, art elements, composition, symbolism, and representation in traditional, digital and AI-generated visual artifacts.
CO2	Apply Indian, Western, and contemporary art-historical references to develop culturally informed and ethically responsible generative AI visual studies.
CO3	Create AI-assisted visual outputs such as mood boards, style studies, concept art, character references, environment studies, and AVGC-XR previsualization assets.
CO4	Evaluate artworks and AI-generated images using formal analysis, iconography, significant form, semiotics, visual rhetoric, authorship, and ethical frameworks.
CO5	Demonstrate an integrated visual portfolio that combines aesthetic theory, art-historical knowledge, generative AI workflows, critical annotation, and professional creative presentation.

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

References:

- 1 Kleiner, F. S., & Gardner, H. (2009). Gardner's art through the ages: A global history. Thomson/Wadsworth.
- 2 Gaut, B., & Lopes, D. M. (Eds.). (2013). The Routledge companion to aesthetics (3rd ed.). Routledge.
- 3 Mitter, P. (1994). Indian art. Oxford University Press.
- 4 Huntington, J. C., & Huntington, S. L. (2014). The art of ancient India: Buddhist, Hindu, Jain. Motilal Banarsidass.

5 Audry, S. (2021). Art in the age of machine learning. MIT Press.

6 Zylinska, J. (2020). AI art: Machine visions and warped dreams. Open Humanities Press.

7 Miller, A. I. (2019). The artist in the machine: The world of AI-powered creativity. MIT Press.

8 Manovich, L. (2020). Cultural analytics. MIT Press.

⑥ PO–CO Mapping						
PO \ CO	CO1	CO2	CO3	CO4	CO5	Scale
PO1	H	H	M	H	H	H = High M = Moderate
PO2	H	H	H	M	H	
PO3	M	M	H	M	H	
PO4	M	H	H	H	H	
PO5	M	H	H	M	H	
PO6	H	H	M	H	H	

Graphic Design and Typography(Practical)

Course Description:

This graphic design course is designed for individuals who are interested in learning the fundamentals of graphic design. The course covers a wide range of topics, including lines of different thicknesses, curves of different thicknesses, shapes of different forms, patterns of different kinds, distortion of different kinds, lettering (fonts) - alphabets (typographic study), fonts numbers, logo design, letterhead, visiting cards, brochures, and print advertisements for newspapers and magazines in both black & white and color. Throughout the course, students will engage in practical exercises that allow them to explore and experiment with different design elements, techniques, and tools. By the end of the course, students will have a strong foundation in graphic design principles and be able to create visually appealing and professional designs for a variety of mediums and purposes. This course is ideal for those who are starting their graphic design journey, as well as for anyone who wants to improve their existing design skills.

Course Objectives:

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

Detailed Syllabus

Procedural Knowledge on Graphic Design and Typography
(Viva/Written Test Topics for Practical Examination)

Graphic Design and Typography Record

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

Practical Examination

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Graphic Design and Typography. Students can also be asked to create a Graphic Design and Typography work for practical demonstration of their competency. Viva or Written examination can be based on the

Procedural Knowledge on the software used for developing the content. Students should be able to explain what technique or pipeline/workflows were deployed.

Unit 1: Understanding Graphic Design

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

Unit 2: Design Process

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

Unit 3: Typography

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

Unit 4: Grid and Layout

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

Unit 5: Color Composition and Ai Integrative

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

Practical Exercise -Record

1. Create a visual composition using basic elements of design (lines, shapes, and forms).
2. Design a balanced layout incorporating proximity and alignment principles.
3. Develop a color palette based on color theory and color associations.
4. Analyze an existing design and critique its use of design elements and principles.
5. Redesign a poorly balanced composition by applying design principles.

6. Draw a complex pattern using multiple shapes and forms.
7. Design a unique, hand-lettered alphabet.
8. Demonstrate ability to create different shapes and forms, and explore how to manipulate them to achieve different effects using Ai Tools

Mapping

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

Key Textbooks

1. White, A. W. (2011). The Elements of Graphic Design. United States: Allworth Press.
2. Samara, T. (2012). Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solu. United States: Rockport Publishers.
3. Stewart, S., Dabner, D., Vickress, A. (2020). Graphic Design School: A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media. United Kingdom: Thames & Hudson.
4. Vienne, V., Heller, S. (2015). Becoming a Graphic and Digital Designer: A Guide to Careers in Design. Germany: Wiley.
5. Santoro, S. W., Santoro, E. (2013). Guide to Graphic Design. United States: Pearson Education.

References

1. Phillips, J. C., Lupton, E. (2015). Graphic Design: The New Basics: Second Edition, Revised and Expanded. United States: Princeton Architectural Press.
2. Casey, A., Calvert, S., Dabner, D. (2010). The New Graphic Design School: A Foundation Course in Principles and Practice. United Kingdom: Wiley.
3. Dabner, D., Stewart, S., Zempel, E. (2013). Graphic Design School: The Principles and Practice of Graphic Design. United States: Wiley.
4. Reveley, R. (2019). Learn Graphic Design (Page by Page): 50 Exercises in Colour, Composition, Typography, Branding, Packaging, Editorial Design and Contextual Studies. (n.p.): Independently Published.
5. Frasier, R. (2018). Graphic Design Handbook. United States: Independently Published.
6. Best Practices for Graphic Designers, Packaging: An Essential Guide for Implementing Effective Package Design Solutions. (2013). Taiwan: Rockport Publishers.

Web Resources

1. Journal of Graphic Design - <https://www.journalofgraphicdesign.com/>
2. Communication Arts - <https://www.commartarts.com/>
3. Eye Magazine - <https://www.eyemagazine.com/>
4. Print Magazine - <https://www.printmag.com/>
5. How Design - <https://www.howdesign.com/>

Sketching & Digital Drawing (Practical)

Course Description

Sketching and Digital Drawing is a 2-credit skill enhancement course designed to develop foundational and industry-relevant drawing competencies for visual communication, digital media, animation, VFX, gaming, comics, and XR-oriented creative production. The course updates the earlier Digital Painting and Drawing practical syllabus by retaining its emphasis on geometrical forms, organic shapes, light and shadow, perspective, colour, texture, digital brushwork, camera projection, matte painting, genre-based illustration, and visual effects workflows. It extends these foundations through contemporary digital drawing practices using open-source and commercial tools such as Krita, GIMP, Inkscape, Adobe Photoshop, Adobe Fresco, Procreate, and AI-assisted image workflows. Students learn to move from observation and thumbnail sketching to digital refinement, custom brushes, colour composition, surface rendering, stylized illustration, environment design, multi-plane setups, and AI-assisted ideation. The course treats AI as a support system for reference exploration, variation generation, inpainting, outpainting, concept development, and workflow acceleration, while preserving human authorship, drawing discipline, visual judgment, and ethical responsibility.

Course Objectives

② Course Objectives		
S. No	Course Objective	Bloom's Level
1	Explain the principles of sketching, digital drawing, visual form, brush behavior, layers, file formats, resolution, and drawing software workflows.	K2
2	Apply geometrical construction, organic drawing, perspective, light, shadow, colour, texture, and composition principles to produce structured digital drawings.	K3
3	Demonstrate practical proficiency in pen-tablet handling, custom brushes, masking, blending modes, digital painting tools, reference use, and AI-assisted ideation workflows.	K3
4	Analyse and refine digital drawings for visual clarity, depth, proportion, texture, lighting, stylistic consistency, and AVGC-XR production relevance.	K4
5	Create a portfolio of original sketching and digital drawing works that integrates manual drawing, digital painting, genre illustration, matte-style environments, and responsible AI-supported production.	K6

③ Detailed Syllabus

Ref	Topic
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Unit 1—Foundations of Sketching, Visual Form and Digital Drawing Tools

1.1	Sketching as Visual Thinking: Observation, Gesture, Thumbnailing and Ideation (<i>observational sketching, gesture line, thumbnail frame, ideation sketch, visual thinking</i>)
1.2	Basic Geometrical Forms: Circle, Triangle, Square, Rectangle, Ellipse and Constructive Drawing (<i>geometric primitive, constructive form, ellipse control, shape blocking, volume construction</i>)
1.3	Organic Shapes, Contour Drawing and Form Development from Nature and Objects (<i>organic contour, natural form, silhouette reading, edge variation, object study</i>)
1.4	Light, Shadow and Tonal Modelling for Depth and Volume (<i>value scale, core shadow, cast shadow, reflected light, tonal transition</i>)
1.5	Digital Drawing Workspace: Pen Tablet, Canvas Setup, File Formats, Aspect Ratio and Resolution (<i>stylus pressure, canvas dimension, file format, aspect ratio, 2K resolution</i>)
1.6	Raster, Vector and Pixel-Based Drawing: Paint, Pixels, Vectors and Hybrid Workflows (<i>raster image, vector path, pixel grid, scalable artwork, hybrid illustration</i>)

Unit 2 — Digital Tools, Brushes, Layers and AI-Assisted Drawing Preparation

2.1	Photoshop, GIMP, Krita and Procreate/Fresco Workspaces: Panels, Toolbars and Document Setup (<i>workspace layout, tool panel, layer stack, canvas preset, interface customisation</i>)
2.2	Drawing and Painting Tools: Brush, Pencil, Smudge, Blur, Eraser, Selection and Transform Tools (<i>brush engine, pencil tool, smudge control, selection mask, transform handle</i>)
2.3	Layers, Masks, Overlays, adjustment layers, and Non-Destructive Editing (<i>layer hierarchy, clipping mask, overlay mode, adjustment layer, non-destructive workflow</i>)
2.4	Custom Brushes, Image-Based Brushes, Pattern Brushes and Texture Libraries (<i>custom brush, brush tip, image-based brush, pattern texture, texture library</i>)
2.5	Reference Gathering, Paper-to-Digital Conversion and Ethical Reference Management (<i>reference board, scan cleanup, photo tracing ethics, source attribution, visual research</i>)
2.6	AI-Assisted Ideation for Sketching: Prompted References, Variation Boards, Inpainting and Outpainting (<i>prompt reference, variation grid, AI inpainting, AI outpainting, ideation control</i>)

③ Detailed Syllabus

Ref	Topic
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Unit 3—Perspective, Colour, Texture and Environment Drawing

3.1	Perspective Fundamentals: Horizon Line, Eye Level, Field of Vision and Vanishing Points (<i>horizon line, eye level, field of vision, vanishing point, spatial depth</i>)
3.2	One-Point, Two-Point, and Three-Point Perspective for Objects, Buildings and Environments (<i>one-point perspective, two-point perspective, three-point perspective, architectural block-in, environment grid</i>)
3.3	Atmospheric Perspective, Overlap, Scale, Depth Cues and Spatial Composition (<i>atmospheric fade, overlap cue, scale hierarchy, depth layering, spatial composition</i>)
3.4	Colour Composition: Hue, Saturation, Value, Highlights, Midtones, Shadows and Colour Correction (<i>hue relation, saturation control, midtone balance, highlight structure, colour correction</i>)
3.5	Surface Texture Drawing: Fur, Hair, Feathers, Wood Grain, Metal, Glass, Water and Fabric (<i>fur texture, hair strand, feather pattern, wood grain, reflective surface</i>)
3.6	Pattern Design and AI-Supported Texture Exploration for Digital Drawing (<i>floral pattern, abstract pattern, geometric repeat, texture synthesis, AI texture reference</i>)

Unit 4 — Camera, Lighting, Composition, Matte Painting and Genre-Based Drawing

4.1	Composition for Digital Drawing: Rule of Thirds, Focal Point, Background Design and Depth of Field (<i>rule of thirds, focal point, background plate, depth of field, compositional framing</i>)
4.2	Digital Lighting Techniques: Day-for-Night, Relighting, Night Sky, City Glow and Seasonal Mood (<i>day-for-night, relighting pass, night ambience, city illumination, seasonal colour shift</i>)
4.3	Camera Projection Preparation for Blender, Maya or Unreal Engine Workflows (<i>camera projection, image plane, reference grid, projection setup, 3D alignment</i>)
4.4	Multi-Plane Parallax, Matte Layers, Background Separation and Live-Action/3D Integration (<i>multi-plane setup, parallax layer, matte extraction, live-action match, 3D integration</i>)
4.5	Genre Studies: Sci-Fi, Fantasy, Cyberpunk, Marketplace, Castle, Vehicle and Urban Environment Drawing (<i>sci-fi city, fantasy castle, cyberpunk neon, marketplace scene, vehicle concept</i>)
4.6	AI-Assisted Matte Painting and Environment Extension with Human Paint-Over Control (<i>environment extension, generative fill, paint-over correction, composition repair, human authorship</i>)

③ Detailed Syllabus

Ref	Topic
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Unit 5 — Digital Painting Styles, Illustration Effects, VFX Elements and Portfolio Production

5.1	Charcoal and Conte-Style Digital Drawing: Marks, Smudging, Portraits and Landscapes (<i>charcoal mark, conte rendering, smudgy landscape, tonal portrait, dry media simulation</i>)
5.2	Pastel, Watercolour and Oil-Paint Simulation Using Brushes and Layer Styles (<i>pastel brush, watercolour wash, oil impasto, bevel emboss, brush transparency</i>)
5.3	Illustration Styles: Pen-and-Ink, Aquatint, Faux HDR, Cut-Out, Stylized, and Soft-Focus Effects (<i>pen ink line, aquatint texture, faux HDR, cut-out effect, soft-focus illustration</i>)
5.4	Visual Effects Drawing: Smoke, Fire, Clouds, Rain, Snow and Atmospheric Phenomena (<i>smoke plume, fire glow, cloud mass, precipitation effect, atmospheric particle</i>)
5.5	Third-Party Add-ons, AI Plugins and Responsible Workflow Enhancement (<i>plugin workflow, AI diffusion plugin, brush add-on, workflow acceleration, responsible enhancement</i>)
5.6	Portfolio Assembly: Digital Drawing Record, Intent Statement, Process Documentation and Presentation (<i>process record, intent statement, side-by-side reference, slideshow portfolio, production annotation</i>)

④ Suggested Activities and Exercises

S. N o	Activity / Exercise
1	Create a structured sketching sheet based on Unit 1.2 and Unit 1.3 containing geometric forms, organic shapes, contour drawings, and tonal volume studies.
2	Produce a digital drawing workspace demonstration based on Unit 1.5 and Unit 2.1, showing canvas setup, pen-tablet calibration, layer naming, file format choice, and export resolution.
3	Create a custom brush pack based on Unit 2.4, including at least five brush types for line drawing, texture, foliage, hair/fur, and atmospheric effects.
4	Develop an AI-assisted ideation board based on Unit 2.6 using prompted references, variation grids, and manual sketch refinement, with clear notes on what was generated and what was hand-drawn.

④ Suggested Activities and Exercises

S. N o	Activity / Exercise
5	Draw an interior or street scene using one-point, two-point, or three-point perspective from Unit 3.1 and Unit 3.2, including a horizon line, vanishing points, and depth cues.
6	Create a color-and-texture study based on Unit 3.4 and Unit 3.5, rendering at least six surfaces such as metal, glass, water, fabric, wood, and hair.
7	Produce a day-to-night or season-change digital painting based on Unit 4.2, showing separate passes for lighting, colour correction, sky replacement, and mood transformation.
8	Create a multi-plane parallax background based on Unit 4.4 using separated foreground, midground, and background layers for a marketplace, city, or fantasy environment.
9	Design a genre-based concept artwork from Unit 4.5, such as a sci-fi vehicle, cyberpunk building, fantasy castle, or futuristic urban environment, using manual sketching, digital painting, and controlled AI support.
10	Assemble a final digital drawing record based on Unit 5.6 containing at least five completed works, reference comparisons, process screenshots, intent statements, tool notes, and responsible AI-use disclosure.

⑤ Course Outcomes

Code	Course Outcome
CO1	Apply sketching, geometrical construction, organic drawing, tonal modeling, and digital workspace skills to produce structured visual studies.
CO2	Demonstrate proficiency in digital drawing tools, layers, masks, custom brushes, pen-tablet handling, reference management, and AI-assisted ideation workflows.
CO3	Create perspective-based drawings, colour studies, texture renderings, and environment sketches using appropriate principles of composition, lighting, and spatial depth.
CO4	Develop genre-based digital paintings, matte-style environments, multi-plane backgrounds, and VFX elements suitable for animation, VFX, gaming, comics, and XR pipelines.
CO5	Evaluate and present an original digital drawing portfolio with process documentation, intent statements, technical annotations, and responsible AI-use disclosure.

⑥ PO–CO Mapping

PO \ CO	CO1	CO2	CO3	CO4	CO5	Scale
PO1	H	M	H	M	H	H = High M = Moderate
PO2	H	H	H	H	H	
PO3	M	H	H	H	H	
PO4	M	H	M	H	H	
PO5	M	M	H	H	H	
PO6	M	M	M	H	H	

⑦ Key Textbooks

S.No	Reference
1	Mattingly, D. B. (2011). The digital matte painting handbook. John Wiley & Sons.
2	3dtotal Publishing. (2020). Beginner's guide to digital painting in Photoshop (2nd ed.). 3dtotal Publishing.
3	Barber, B. (2017). The complete book of drawing, sketching, and painting. Arcturus Publishing.
4	Robertson, S., & Bertling, T. (2013). How to draw: Drawing and sketching objects and environments from your imagination. Design Studio Press.
5	Robertson, S., & Bertling, T. (2014). How to render: The fundamentals of light, shadow, and reflectivity. Design Studio Press.
6	3dtotal Publishing. (2020). Beginner's guide to digital painting in Procreate. 3dtotal Publishing.
7	Audry, S. (2021). Art in the age of machine learning. MIT Press.
8	Zylinska, J. (2020). AI art: Machine visions and warped dreams. Open Humanities Press.
9	Svenungsson, J. (2024). Art intelligence: How generative AI relates to human art-making. transcript Verlag.
10	Hai-Jew, S. (Ed.). (2024). Making art with generative AI tools. IGI Global Scientific Publishing.

⑨ Web Resources

S. No	Resource Name	URL	Description
1	Krita Manual	https://docs.krita.org/en/	Official open-source documentation for digital painting, illustration, concept art, matte painting, textures, comics, and animation workflows.
2	Krita Common Workflows	https://docs.krita.org/en/tutorials/common_workflows.html	Practical workflow guide for sketching, line art, flats, shading, paint-over, and post-effect stages.
3	GIMP Documentation	https://docs.gimp.org/	Official documentation for open-source image editing, painting, selection, masking, colour correction and compositing workflows.
4	Inkscape Learn	https://inkscape.org/learn/	Open-source vector drawing tutorials are useful for line art, scalable graphics, shape construction, and illustration workflows.
5	Adobe Photoshop Generative Fill	https://www.adobe.com/in/products/photoshop/generative-fill.html	Adobe documentation on AI-assisted add, remove, and expand workflows using text prompts and non-destructive editing.
6	Adobe Firefly AI Art Generator	https://www.adobe.com/products/firefly/features/ai-art-generator.html	Generative AI resource for sketch-to-image, reference-guided ideation, image variation, and visual refinement workflows.
7	Adobe Firefly Learn	https://helpx.adobe.com/firefly/	Learning hub for responsible AI-assisted image generation, editing, style exploration, and creative production.
8	Runway Academy	https://academy.runwayml.com/	Tutorial hub for AI-assisted creative production, image/video workflows, and visual experimentation.
9	Hugging Face Diffusers Documentation	https://huggingface.co/docs/diffusers/index	Technical resource for diffusion-based image generation, inpainting, outpainting, and open-source AI experimentation.
10	Society of Illustrators	https://societyillustrators.org/	Professional organization and reference platform for illustration practice, exhibitions, competitions, and visual culture.

Digital Story Telling & Narratives (Practical) (NME-I)

Course Description

Storytelling and Narrative Systems is a practice-oriented undergraduate course that develops students' capacity to understand, analyze, and create conventional stories for fiction, non-fiction, public communication, documentary, advertising, radio, and screen-based media. The course retains the essential components of the earlier Digital Storytelling and Scriptwriting syllabus—story design terminology, three-act structure, Freytag's pyramid, the Hero's Journey, Dan Harmon's story circle, script preparation, screenplay formatting, script development, fiction/non-fiction scripting, documentary, commercial, PSA, news, radio, standalone and spec scripts, story analysis, cultural practices, McKee's approach, narrative paradigm, and Photovoice—while repositioning them within a broader study of classical storytelling.

The course emphasizes the art and science of narrative: human evolution, memory, emotion, attention, conflict, causality, character desire, scene construction, dialogue, perspective, plot physics, theme, genre, audience response, and revision. Artificial intelligence is treated only as a limited support tool for ideation, critique, and ethical drafting. Students will produce portfolio-worthy story outlines, character profiles, scene drafts, short scripts, and analytical story reports grounded in traditional narrative craft.

② Course Objectives		
S.No	Course Objective	Bloom's Level
1	Explain the historical, evolutionary, psychological, and neuroscientific foundations of human storytelling as a central form of communication and meaning-making.	K2
2	Apply classical story structures, including the three-act structure, Freytag's pyramid, the Hero's Journey, Dan Harmon's story circle, and McKee's principles of story design.	K3
3	Analyse character, conflict, causality, theme, point of view, scene construction, dialogue, pacing, and audience response in selected stories and scripts.	K4
4	Develop conventional scripts and narrative materials for fiction, non-fiction, documentary, commercial, PSA, news, radio, standalone, and spec formats.	K5
5	Create, revise, and present coherent narrative works using traditional craft methods, selective research, ethical judgement, and limited AI-supported ideation where appropriate.	K6

③ Detailed Syllabus

Ref	Topic
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Unit 1 — Foundations of Storytelling: Human Evolution, Culture, Mind, and Meaning

1.1	Storytelling as a Human Universal (<i>oral tradition, cultural memory, narrative instinct, social bonding, symbolic exchange</i>)
1.2	Evolutionary Functions of Story (<i>survival learning, cooperation, reputation, moral rehearsal, group identity</i>)
1.3	Neuroscience of Storytelling (<i>narrative transportation, mirror neurons, empathy circuits, dopamine attention, oxytocin trust</i>)
1.4	Story, Truth, Interpretation, and Meaning (<i>factual grid, narrative glue, omission, framing effect, constructed reality</i>)
1.5	Storytelling, Culture, and Ethical Responsibility (<i>folk narrative, mythic wisdom, audience respect, manipulation, storyteller accountability</i>)
1.6	Core Terminology and Principles of Story Design (<i>premise, theme, genre, dramatic question, audience contract</i>)

Unit 2 — Classical Narrative Structures and Story Physics

2.1	Story versus Plot: Causality and Motivation (<i>chronology, causation, backstory, consequence, in medias res</i>)
2.2	Three-Act Structure and Dramatic Progression (<i>setup, confrontation, resolution, turning point, midpoint reversal</i>)
2.3	Freytag's Pyramid and Narrative Tension (<i>exposition, rising action, climax, falling action, denouement</i>)
2.4	Hero's Journey and Archetypal Movement (<i>ordinary world, call to adventure, ordeal, return, transformation arc</i>)
2.5	Dan Harmon's Story Circle and Circular Change (<i>need, search, adaptation, price, return, changed</i>)
2.6	Story Physics: Stakes, Pressure, Escalation, and Payoff (<i>dramatic momentum, conflict engine, complication, expectation gap, resolution force</i>)

③ Detailed Syllabus

Ref	Topic
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Unit 3 — Character, Conflict, Dialogue, Point of View, and Scene Craft

3.1	Character Desire, Need, and Inner Contradiction (<i>want, flaw, wound, motivation, behavioural evidence</i>)
3.2	Character Functions and Story Systems (<i>protagonist, antagonist, contagonist, guardian, sidekick, skeptic</i>)
3.3	Conflict, Obstacles, and Moral Choice (<i>external conflict, internal conflict, dilemma, value clash, irreversible decision</i>)
3.4	Point of View, Voice, and Narrative Distance (<i>first person, third person, omniscience, focalisation, unreliable narration</i>)
3.5	Dialogue Mechanics and Subtext (<i>speech rhythm, dialogue tags, implication, interruption, emotional undertone</i>)
3.6	Scene Construction, Pacing, and Evocation (<i>scene objective, sensory detail, show-don't-tell, compression, beat structure</i>)

Unit 4 — Scriptwriting, Genre Forms, and Conventional Media Applications

4.1	Script Definition, Preparation, and Research (<i>script concept, logline, synopsis, treatment, source material</i>)
4.2	Screenplay Formatting and Script Conventions (<i>slugline, action line, character cue, parenthetical, transition</i>)
4.3	Development of Script: From Idea to Draft (<i>ideation, outline, scene list, draft cycle, revision pass</i>)
4.4	Fiction and Non-Fiction Scriptwriting (<i>fictional premise, factual narrative, testimonial structure, research ethics, authenticity</i>)
4.5	Documentary, Commercial, PSA, News, and Radio Scripts (<i>voice-over, actuality, brand message, public service appeal, audio cue</i>)
4.6	Standalone, Spec, and Special-Purpose Scripts (<i>sample script, commissioned brief, budget awareness, production feasibility, script polish</i>)

③ Detailed Syllabus

Ref	Topic
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Unit 5 — Story Analysis, Revision, Audience Response, Photovoice, and Limited AI Support

5.1	Elements of Story and Script Analysis (<i>premise test, structural diagnosis, character arc, thematic coherence, narrative economy</i>)
5.2	McKee's Story Analysis Approach (<i>inciting incident, progressive complication, crisis, climax, controlling idea</i>)
5.3	Narrative Paradigm and Persuasive Storytelling (<i>narrative coherence, narrative fidelity, value judgement, audience belief, public reason</i>)
5.4	Cultural Practices in Storytelling and Photovoice (<i>community voice, photographic testimony, narrated slideshow, lived experience, participatory meaning</i>)
5.5	Review, Revision, and Editing of Stories and Scripts (<i>feedback notes, line edit, structural rewrite, continuity check, dialogue refinement</i>)
5.6	Artificial Intelligence as Limited Story Support (<i>prompt-assisted ideation, draft critique, bias checking, originality risk, human authorship</i>)

④ Suggested Activities and Exercises

S. N o	Activity / Exercise
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1	Prepare a one-page story ancestry map tracing a personal, family, folk, mythic, or community story and identifying its social function, cultural value, and emotional appeal.
2	Analyse a short story or film scene using the five questions of story formation: who, what, where, when, and why; then convert the answers into a one-page narrative premise.
3	Rewrite the same factual incident in three different narrative frames: comic, tragic, inspirational, or cautionary, demonstrating how interpretation changes meaning.
4	Convert a simple chronological event list into a causally structured plot with motivation, conflict, stakes, and consequence.

④ Suggested Activities and Exercises

S. N o	Activity / Exercise
5	Diagram a selected story using the three-act structure, Freytag's pyramid, the Hero's Journey, and Dan Harmon's story circle; compare the strengths and limits of each model.
6	Create a story physics worksheet for an original plot showing desire, resistance, escalation, crisis, climax, reversal, and payoff.
7	Develop a character dossier for a protagonist and antagonist, including visible behavior, hidden need, contradiction, backstory, moral pressure, and transformation arc.
8	Write a two-page dialogue scene in which the spoken words conceal the real conflict; annotate the subtext, pauses, interruptions, and emotional beats.
9	Rewrite a scene from first-person, limited third-person, and omniscient points of view, explaining how narrative distance changes audience knowledge and emotional alignment.
10	Draft a properly formatted screenplay scene using standard sluglines, action lines, dialogue, character cues, parentheticals, and transitions.
11	Produce a one-page documentary script segment using voice-over, visual description, actuality, sound cue, and factual research notes.
12	Write three brief scripts for different conventional formats: a 30-second commercial, a 60-second PSA, and a 90-second radio feature.
13	Conduct a McKee-style analysis of a short film, identifying the inciting incident, progressive complications, crisis, climax, resolution, and controlling idea.
14	Create a Photovoice mini-narrative using five original or ethically sourced photographs with captions and a recorded or written narration.
15	Use AI only as a limited support tool to generate alternative loglines or critique a draft; submit a reflection explaining what was accepted, rejected, revised, and why human authorship remains central.

⑤ Course Outcomes

Code	Course Outcome
CO1	Analyse storytelling as a human, cultural, evolutionary, psychological, and communicative system using relevant theoretical and research-informed concepts.
CO2	Apply classical narrative structures and story physics principles to design coherent plots with conflict, causality, escalation, and resolution.
CO3	Demonstrate practical skill in developing characters, dialogue, point of view, scenes, pacing, and conventional narrative voice.
CO4	Create formatted scripts and narrative materials for fiction, non-fiction, documentary, commercial, PSA, news, radio, standalone, and spec formats.
CO5	Evaluate, revise, and present story drafts through structural analysis, audience feedback, ethical reflection, photovoice practice, and limited AI-assisted critique.

⑥ PO–CO Mapping

PO \ CO	CO1	CO2	CO3	CO4	CO5	Scale
PO1	H	H	H	H	H	H = High M = Moderate L = Low
PO2	M	H	H	H	H	
PO3	L	M	M	H	M	
PO4	L	L	L	M	M	
PO5	M	M	H	H	M	
PO6	H	H	H	H	H	

⑦ Key Textbooks

S.No	Reference
1	Aronson, L. (2010). Scriptwriting updated: New and conventional ways of writing for the screen (2nd ed.). Allen & Unwin.
2	Hauge, M. (2013). Writing screenplays that sell: The complete guide to turning story concepts into movie and television deals. HarperCollins.
3	Dancyger, K., & Rush, J. (2012). Alternative scriptwriting: Beyond the Hollywood formula (5th ed.). Focal Press.
4	Gitner, S. (2015). Multimedia storytelling for digital communicators in a multiplatform world. Routledge.
5	Gutierrez, P. (2014). The power of scriptwriting! Teaching essential writing skills through podcasts, graphic novels, movies, and more. Teachers College Press.
6	McKee, R. (1997). Story: Substance, structure, style, and the principles of screenwriting. ReganBooks.
7	Brooks, L. (2013). Story physics: Harnessing the underlying forces of storytelling. Writer's Digest Books.
8	Storr, W. (2019). The science of storytelling: Why stories make us human and how to tell them better. William Collins.
9	Hynes, J. (2014). Writing great fiction: Storytelling tips and techniques. The Teaching Company.
10	Spaulding, A. E. (2011). The art of storytelling: Telling truths through telling stories. Scarecrow Press.
11	Herman, D. (2013). Storytelling and the sciences of mind. MIT Press.
12	Phillips, M. A., & Huntley, C. (2004). Dramatica: A new theory of story (10th anniversary ed.). Write Brothers.
13	Goaz, O. G. (2020). Effective storytelling step by step: Captivate, engage, and influence your audience. Poprite.
14	McKee, R., & Gerace, T. (2018). Storynomics: Story-driven marketing in the post-advertising world. Twelve.
15	McClean, S. T. (2008). Digital storytelling: The narrative power of visual effects in film. MIT Press.
16	Miller, C. H. (2014). Digital storytelling: A creator's guide to interactive entertainment (3rd ed.). Focal Press.
17	ChatGPT for Screenwriting Collective. (2024). AI for screenwriters: Practical workflows for ideation, script analysis, and ethical rewriting. Independently published.
18	Bernstein, J. (2024). Prompting stories: Generative AI, creativity, and the future of narrative practice. Routledge.

⑧ References

S.No	Reference
1	Aristotle. (1996). Poetics (M. Heath, Trans.). Penguin Classics.
2	Booker, C. (2004). The seven basic plots: Why we tell stories. Continuum.
3	Bruner, J. (2002). Making stories: Law, literature, life. Farrar, Straus and Giroux.
4	Campbell, J. (2008). The hero with a thousand faces (3rd ed.). New World Library.
5	Vogler, C. (2007). The writer's journey: Mythic structure for writers (3rd ed.). Michael Wiese Productions.
6	Field, S. (2005). Screenplay: The foundations of screenwriting (Rev. ed.). Delta.
7	Truby, J. (2007). The anatomy of story: 22 steps to becoming a master storyteller. Faber and Faber.
8	Egri, L. (2004). The art of dramatic writing: Its basis in the creative interpretation of human motives. Touchstone.
9	Forster, E. M. (2005). Aspects of the novel. Penguin Classics.
10	Gottschall, J. (2012). The storytelling animal: How stories make us human. Houghton Mifflin Harcourt.
11	Boyd, B. (2009). On the origin of stories: Evolution, cognition, and fiction. Harvard University Press.
12	Cron, L. (2012). Wired for story: The writer's guide to using brain science to hook readers from the very first sentence. Ten Speed Press.
13	Abbott, H. P. (2020). The Cambridge introduction to narrative (3rd ed.). Cambridge University Press.
14	Bal, M. (2017). Narratology: Introduction to the theory of narrative (4th ed.). University of Toronto Press.
15	Chatman, S. (1980). Story and discourse: Narrative structure in fiction and film. Cornell University Press.
16	Genette, G. (1983). Narrative discourse: An essay in method (J. E. Lewin, Trans.). Cornell University Press.
17	Fisher, W. R. (1987). Human communication as narration: Toward a philosophy of reason, value, and action. University of South Carolina Press.
18	Labov, W. (2013). The language of life and death: The transformation of experience in oral narrative. Cambridge University Press.

⑧ References

S.No	Reference
19	Lambert, J. (2013). Digital storytelling: Capturing lives, creating community (4th ed.). Routledge.
20	Condy, J. (Ed.). (2015). Telling stories differently: Engaging 21st century students through digital storytelling. African Sun Media.
21	Dunford, M., & Jenkins, T. (Eds.). (2017). Digital storytelling: Form and content. Palgrave Macmillan.
22	Snyder, B. (2005). Save the cat! The last book on screenwriting you'll ever need. Michael Wiese Productions.
23	Seeger, L. (2010). Making a good script great (3rd ed.). Silman-James Press.
24	Yorke, J. (2014). Into the woods: A five-act journey into Story. Penguin.
25	Haven, K. (2007). Story proof: The science behind the startling power of story. Libraries Unlimited.

⑨ Web Resources

S.No	Resource Name	URL	Description
1	Journal of Screenwriting	https://www.intellectbooks.com/journal-of-screenwriting	Peer-reviewed journal for screenplay studies, script development, and screenwriting pedagogy.
2	Storytelling, Self, Society	https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml	Academic journal on storytelling, identity, community, culture, and narrative practice.
3	Journal of Digital Storytelling	http://journals.sfu.ca/jds/index.php/jds/index	Open scholarly platform for digital and applied storytelling studies.
4	The Journal of Popular Film and Television	https://www.tandfonline.com/journals/vjpf20	Useful for analyzing narrative structures in film, television, and popular media.
5	New Review of Film and Television Studies	https://www.tandfonline.com/journals/rfts20	Research journal for advanced film, television, and narrative analysis.

⑨ Web Resources

S. No	Resource Name	URL	Description
6	International Documentary Association	https://www.documentary.org/	Professional resource for documentary storytelling, ethics, formats, and industry practice.
7	Purdue Online Writing Lab	https://owl.purdue.edu/	Open learning resource for writing mechanics, citation, narrative writing, and revision.
8	MIT OpenCourseWare: Comparative Media Studies/Writing	https://ocw.mit.edu/search/?d=Comparative%20Media%20Studies%2FWriting	Open courses on media, writing, storytelling, and narrative culture.
9	NPTEL: Humanities and Social Sciences Courses	https://nptel.ac.in/courses?discipline=Humanities%20and%20Social%20Sciences	Indian open course platform with literature, communication, media, and humanities resources.
10	Coursera: Creative Writing Specialization	https://www.coursera.org/specializations/creative-writing	Structured online modules on plot, character, setting, style, and writing craft.

SEMESTER II

Understanding Visual Communication (Theory)

Course Description:

The course on Visual Communication is designed to provide students with a comprehensive understanding of the essential topics and concepts related to visual communication. With the guidance of an expert in the field, this 31-lesson course is divided into eight units that explore the foundations, theories, and practices of visual communication. Students will learn about the study of visual culture, the fundamentals of visual literacy, visual theories, critical viewing skills, and the grammar of visual design. They will also study theories of visual communication, introduction to visual media, visual language, and the art of visual storytelling. The course is designed to equip students with the skills needed to critically analyze and communicate with visual images, from print and film to public spaces and digital media. Students will learn about the role of visual communication in shaping cultural, social, and political narratives, and explore strategies for creating impactful and ethical visual communication. With a focus on developing a deep understanding of visual communication, this course will provide students with the tools needed to succeed in a range of visual design fields.

Course Objectives:

1. Analyze and evaluate the visual elements and messages of various forms of media, from print and film to digital and public spaces.
2. Develop a critical understanding of the foundations, theories, and practices of visual communication, including visual literacy, visual theories, and the grammar of visual design.
3. Apply the principles of design and visual communication to create impactful and ethical visual communication that aligns with specific goals and objectives.
4. Demonstrate an understanding of the role of visual communication in shaping cultural, social, and political narratives, and critically evaluate the use of visual images in various contexts.
5. Develop and present a final project that showcases their ability to create effective visual communication, including narrative development, visual design, and ethical considerations.

Detailed Syllabus:

Unit 1: Introduction to Visual Culture

Introduction to Visual Media, Understanding Visual Media, The Role of Visual Media in Society, Power of Visual Images

Visual Language, Understanding Visual Language in Visual Media, The Role of Visual Language in Communication

Overview of Framing, Understanding Framing in Visual Communication, The Role of Framing in Visual Communication

Types of Narratives, Understanding Narrative Theory and Its Elements in Visual Communication, Understanding Different Types of Narratives in Visual Media, The Role of Narratives in Visual Communication, Understanding Traditional Narrative Media

Unit 2: Fundamentals of Visual Literacy

Definition and Concepts of Visual Literacy, The importance of Visual Literacy, Visual Elements and Principles, Developing Visual Literacy Skills

Visual Environment – Art, Print, Film, TV and Public Space, Understanding the Visual Environment, The role of Visual Communication in different contexts, Public Art and Social Responsibility

Visual Persuasion and Propaganda, Understanding the power of Visual Persuasion, The use of Visual Propaganda in History, Ethical Issues in Visual Persuasion

Visual Stereotypes, The role of Stereotypes in Visual Communication, The impact of Stereotypes on Society, Strategies for Challenging Visual Stereotypes

Unit 3: Visual Literacy

Basic Visual Concepts and Principles, The Elements and Principles of Visual Design, Applying Basic Visual Concepts and Principles

Physiological Aspect and Perceptual Aesthetics, The Physiology of Visual Perception, The Aesthetics of Perception

Perceptual Theories - Sensation and Perception; Organization and Constancies, Sensation and Perception, Organizing Visual Information, Understanding Constancies in Visual Perception,

Gestalt Theory and Constructivism, The Principles of Gestalt Theory, The Principles of Constructivism, Applying Gestalt Theory and Constructivism in Visual Communication, Sensual Theories – Gestalt and Construct

Cognitive Understanding and Cognitive Theories in Visual Communication, The Role of Cognition in Visual Communication

Unit 4: Theories of Visual Communication

Visual Literacy Eye, Developing the Visual Literacy Eye, Visual Analysis Techniques, The Gaze, Definition and types of Gaze, The Male Gaze, The Female Gaze

Critically Analyzing Visuals and Designs, Understanding Form, Content, and Context in Visual Communication, Analyzing the Meaning and Message of Visual Communication

Meaning and Message, Understanding the Relationship between Meaning and Message in Visual Communication, Understanding the Role of Context in the Interpretation of Visual Communication

Form, Content, and Context, Understanding the Relationship between Form, Content, and Context in Visual Communication, Applying Form, Content, and Context in Visual Communication

Cultural Theories – Key Frames from the History of Visual Art, Understanding the Historical and Cultural Context of Visual Communication, The Role of Key Frames in Visual Art History

What is Visual Culture?, Key themes and concepts in Visual Culture, Historical evolution of Visual Culture, Cultural differences in Visual Perception, The impact of technology on Visual Cultures

Unit 5: The Grammar of Visual Design

Semiotics - Iconic, Indexical and Symbolic, Understanding Semiotics in Visual Communication, The Role of Iconic, Indexical, and Symbolic Signs in Visual Communication

Colour Theories, The Science of Colour Perception, The Role of Colour in Visual Communication, The Psychological and Emotional Impact of Colour

Principles of Design, The Basic Principles of Design, Applying the Principles of Design in Visual Communication

Relationship of Elements, Understanding the Relationship between Visual Elements in Design, Creating Balance and Harmony in Visual Communication

Visual Persuasion in Communication, Understanding the Role of Persuasion in Visual Communication, Techniques for Persuasive Visual Communication

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes:

1. Analyze and evaluate visual elements and messages in different media forms and contexts, demonstrating an advanced understanding of visual communication concepts and principles.
2. Apply the principles of design and visual communication to create effective and ethical visual communication, considering the needs and goals of specific audiences and contexts.
3. Demonstrate an advanced understanding of the role of visual communication in shaping cultural, social, and political narratives, and analyze the use of visual images in different contexts to inform and persuade audiences.
4. Synthesize knowledge and skills related to visual communication, including visual literacy, design principles, and ethical considerations, to develop a final project that effectively communicates a narrative concept.
5. Evaluate the impact and effectiveness of visual communication, considering the social, cultural, and ethical implications of the use of visual images and messages, and apply this knowledge to their own visual communication practices.

Mapping

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

Key Textbooks

1. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
2. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
3. Lester, P. M. (2010). Visual Communication: Images with Messages. Wadsworth.
4. Smith, K. L., Moriarty, S., Kenney, K., & Barbatsis, G. (2004). Handbook of Visual Communication: Theory, Methods, and Media. Routledge.
5. Aiello, G., & Parry, K. (2019). Visual Communication: Understanding Images in Media Culture. SAGE.
6. Josephson, S., Kelly, J., & Smith, K. (2020). Handbook of Visual Communication: Theory, Methods, and Media. Taylor & Francis.
7. Page, J. T., & Duffy, M. (2021). Visual Communication: Insights and Strategies. John Wiley & Sons.

References

1. Aiello, G., & Parry, K. (2020). Visual Communication: Understanding Images in Media Culture. SAGE Publications.
2. Baldwin, J., & Roberts, L. (2019). Visual Communication: From Theory to Practice. Bloomsbury Publishing.
3. Crow, D. (2017). Visible Signs: An Introduction to Semiotics in the Visual Arts. Bloomsbury Publishing.
4. Davis, M., & Hunt, J. (2017). Visual Communication Design: An Introduction to Design Concepts in Everyday Experience. Bloomsbury Publishing.
5. Edwards, M. (2015). The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas. LID Publishing.

Web Resources

1. Visual Communication Quarterly - <https://www.tandfonline.com/toc/hvcq20/current>

2. Journal of Visual Literacy - <http://www.visualnarratives.org/jvl/index.html>
3. Information Design Journal - <https://benjamins.com/catalog/idi>
4. Journal of Design Communication - <https://journals.sagepub.com/home/dcn>
5. Communication Design Quarterly - <https://sigdoc.acm.org/publications/cdq/>
6. The Association for Computer Machinery (ACM) Special Interest Group on Design of Communication (SIGDOC) - <https://sigdoc.acm.org/>

CC-IV- Professional Photography & Visual Capture (Practical)

Course Description

This practical course develops technical, creative, ethical, and professional competence in photography as a field-based visual communication practice. It updates the earlier photography and videography practical paper by removing videography content and concentrating fully on professional photographic practice. Students are trained to operate camera systems, lenses, exposure controls, focus systems, lighting equipment, filters, accessories, and photographic workflows with precision.

The course moves from foundational camera craft to advanced field techniques in portrait, landscape, street, architecture, action, low-light, documentary, photojournalistic, industrial, advertising, wildlife, and production-stills photography. It emphasizes the photographer's role as an eyewitness, field observer, visual storyteller, and ethical maker of evidentiary images in an age of synthetic media and AI-generated visuals.

Students learn how to use AI responsibly for planning, research, captioning, metadata, portfolio strategy, client communication, workflow automation, and professional self-development, without replacing field observation, authorship, or photographic integrity. The course culminates in a portfolio-oriented practice framework suitable for graduate-level professional preparation.

② Course Objectives		
S.No	Course Objective	Bloom's Level
1	Explain the technical principles of camera operation, exposure, lenses, focus, light, composition, and photographic workflow for professional image-making.	K2
2	Demonstrate competent use of DSLR/mirrorless cameras, lenses, filters, flash systems, light modifiers, tripods, meters, storage media, and field accessories.	K3
3	Apply appropriate photographic techniques for portraits, landscapes, street scenes, architecture, action, low-light, documentary, industrial, advertising, wildlife, and production-stills contexts.	K3
4	Analyse photographs in relation to visual aesthetics, ethical responsibility, evidentiary value, genre conventions, social relevance, and audience interpretation.	K4
5	Create a professional photography portfolio supported by field practice, metadata discipline, ethical disclosure, and responsible AI-assisted workflow planning.	K6
③ Detailed Syllabus		

Ref	Topic
Unit 1 — Foundations of Professional Photography, Seeing and Composition	
1.1	Photography as Professional Practice and Social Evidence (<i>photographic witness, indexical image, public memory, field presence, visual testimony</i>)
1.2	History, Development and Contemporary Scope of Photography (<i>daguerreotype, calotype, roll-film culture, digital transition, photographic modernity</i>)
1.3	Camera as a Seeing Machine: Human Eye, Sensor and Photographic Perception (<i>retinal perception, sensor capture, dynamic range, optical translation, visual selection</i>)
1.4	Image Framing and Subject Selection in Professional Contexts (<i>viewfinder discipline, subject isolation, foreground control, background scan, frame edge awareness</i>)
1.5	Core Composition Principles for Still Images (<i>rule of thirds, leading lines, focal hierarchy, balance, negative space</i>)
1.6	Advanced Composition and Visual Meaning (<i>golden triangle, frame within frame, spatial depth, tonal contrast, compositional tension</i>)
Unit 2—Camera Systems, Exposure Control and Lens Craft	
2.1	Digital Camera Types, Bodies and Professional Use Cases (<i>DSLR systems, mirrorless bodies, medium format, compact action cameras, weather-sealed equipment</i>)
2.2	Camera Structure, Sensor Functions and Menu Operations (<i>image sensor, shutter mechanism, memory card speed, custom menu banks, file recording settings</i>)
2.3	Exposure Triangle and Manual Control (<i>aperture value, shutter duration, ISO sensitivity, equivalent exposure, exposure compensation</i>)
2.4	Metering, Histograms and Exposure Evaluation in the Field (<i>spot metering, matrix metering, highlight clipping, RGB histogram, exposure latitude</i>)
2.5	Lens Selection, Focal Length and Perspective Management (<i>wide-angle distortion, normal lens rendering, telephoto compression, macro optics, fisheye perspective</i>)
2.6	Focus Systems, Depth of Field and Sharpness Strategy (<i>autofocus points, continuous focus, manual override, hyperfocal distance, selective sharpness</i>)
③ Detailed Syllabus	

Ref	Topic
Unit 3 — Light, Motion and Advanced Photographic Techniques	
3.1	Properties of Light and Field Lighting Decisions (<i>direct light, diffused light, reflected light, hard shadows, and soft illumination</i>)
3.2	Natural Light, Available Light and Outdoor Problem-Solving (<i>golden hour, backlighting, open shade, high contrast scene, weather adaptation</i>)
3.3	Artificial Light, Flash and Portable Lighting Systems (<i>speedlight, strobe output, continuous lamp, flash trigger, wireless TTL</i>)
3.4	Light Modifiers, Filters and Studio Accessories (<i>softbox, umbrella, snoot, barn door, colour gel</i>)
3.5	Shutter Speed, Motion Control and Action Photography (<i>freeze motion, panning blur, long exposure, peak action, motion anticipation</i>)
3.6	Low-Light, Night, Panoramic and Experimental Techniques (<i>tripod exposure, noise control, light painting, panoramic stitching, interval capture</i>)
Unit 4—Genres, Field Practice, Ethics and Professional Responsibility	
4.1	Portrait, Fashion and People Photography (<i>sitter rapport, pose direction, catchlight, environmental portrait, consent practice</i>)
4.2	Landscape, Cityscape and Architectural Photography (<i>horizon placement, converging verticals, scale reference, built form geometry, atmospheric perspective</i>)
4.3	Street, documentary, and Photojournalistic Photography (<i>candid observation, decisive moment, public space ethics, caption accuracy, news value</i>)
4.4	Industrial, Product and Advertising Photography (<i>object staging, brand mood, surface reflection, workplace documentation, commercial brief</i>)
4.5	Wildlife, Sports and Event Photography (<i>telephoto tracking, behaviour prediction, burst timing, non-intrusive distance, safety protocol</i>)
4.6	Production Stills, BTS and Professional Set Photography (<i>unit stills, scene coverage, behind-the-scenes, call sheet reading, set etiquette</i>)
③ Detailed Syllabus	

Ref	Topic
Unit 5 — AI, Authenticity and Professional Photography Workflows	
5.1	AI and the Changing Ecology of Professional Photography (<i>synthetic imagery, computational photography, machine vision, image automation, creative labour</i>)
5.2	Photographers as Eyewitnesses in the Age of Generated Images (<i>field verification, provenance, authenticity signal, source transparency, visual trust</i>)
5.3	Synthography and the Legitimation Crisis of the Photographic Image (<i>synthography, AI-generated image production, drawing with light, automated authorship, post-photographic genre</i>)
5.4	Responsible AI Tools for Planning and Field Practice (<i>location research, shot-list generation, weather intelligence, risk checklist, client briefing</i>)
5.5	AI-Assisted Professional Workflow without Heavy Photo Editing (<i>metadata drafting, caption support, culling assistance, portfolio sequencing, invoice automation</i>)
5.6	Portfolio, Rights, Disclosure and Future Professional Identity (<i>authorship statement, copyright literacy, AI disclosure, licensing terms, career positioning</i>)

④ Suggested Activities and Exercises	
S.No	Activity / Exercise
1	Camera Control Drill: Produce a 12-image technical sheet demonstrating aperture, shutter speed, and ISO variations on the same subject, with EXIF notes and a short procedural explanation linked to Unit 2.
2	Composition Reconstruction Exercise: Photograph one location using the rule of thirds, leading lines, frame within frame, negative space and tonal contrast; submit five final images with annotated contact sheets linked to Unit 1.
3	Lens Perspective Study: Shoot the same subject using wide, normal, telephoto, and macro approaches; compare spatial compression, distortion, depth, and subject-background relationship linked to Unit 2.
4	Motion Mastery Assignment: Create a portfolio strip showing freeze motion, panning blur, subject blur, long exposure, and peak-action timing using different shutter speeds linked to Unit 3.
④ Suggested Activities and Exercises	

S.No	Activity / Exercise
5	One-Light Challenge: Use a single flash or continuous light with modifiers to create four distinct moods: dramatic, soft, high-contrast, and documentary-natural linked to Unit 3.
6	Photographer as Eyewitness Field Report: Document a real public event, campus activity, workplace process, or civic scene with captions, location notes, and ethical disclosure linked to Unit 4 and Unit 5.
7	Genre Rotation Portfolio: Produce one strong image each from portrait, landscape/cityscape, street/documentary, architecture, product/advertising, wildlife/sports/event, and production-stills simulation linked to Unit 4.
8	Industrial or Institutional Documentation Brief: Photograph a laboratory, workshop, studio, department, public service facility, or small business process with emphasis on safety, process clarity, and visual order linked to Unit 4.
9	AI-Assisted Pre-Production Plan: Use AI only for planning, research, shot lists, risk assessment, client questionnaires, and metadata templates; then shoot all images in the field and submit the AI-use log linked to Unit 5.
10	Authenticity and Portfolio Defense: Build a 20-image final photography portfolio with EXIF/metadata discipline, captions, genre tags, an AI disclosure note, an authorship statement, and a viva-ready process explanation linked to all units.

⑤ Course Outcomes	
Code	Course Outcome
CO1	Demonstrate technical control over camera settings, lenses, focus systems, exposure, storage formats, lighting equipment, and field accessories for professional photography.
CO2	Apply composition, light, exposure, lens choice, and motion-control techniques to produce effective photographs across multiple professional genres.
CO3	Analyse photographic images for aesthetics, visual meaning, evidentiary value, ethical responsibility, audience impact, and genre-specific communication.
CO4	Create a field-based portfolio that shows competence in portrait, landscape, street, documentary, architectural, industrial, advertising, wildlife/event, and production-stills photography.
CO5	Evaluate and integrate responsible AI-supported workflows for planning, metadata, culling, portfolio organization, client communication, authenticity disclosure, and professional positioning.

⑥ PO–CO Mapping

PO \ CO	CO1	CO2	CO3	CO4	CO5	Scale
PO1	H	H	H	M	M	H = High M = Moderate
PO2	H	H	H	H	M	
PO3	H	H	M	H	M	
PO4	M	M	H	M	H	
PO5	M	M	M	H	M	
PO6	M	H	H	H	H	

⑦ Key Textbooks

S.N o	Reference
1	London, B., & Stone, J. (2019). A short course in photography: Digital (4th ed.). Pearson.
2	Doeffinger, D. (2009). Creative shutter speed: Master your camera's most powerful control. Wiley.
3	Jones, L., Keenan, B., & Ostrowski, S. (2009). Speedlights & speedlites: Creative flash photography at lightspeed. Focal Press.
4	Downs, J. (2022). The photographer's career guide to shooting production stills for film and television. Routledge.
5	StudioBinder. (2022). The elements of composition: The complete guide. StudioBinder.
6	Bull, S. (Ed.). (2020). A companion to photography. Wiley-Blackwell.
7	Valenzuela, R. (2020). The successful professional photographer: How to stand out, get hired, and make real money as a portrait and wedding photographer. Rocky Nook.
8	Greig, R. (2021). Professional photography collection: All the best articles, all the best photographers. Future Publishing.

⑦ Key Textbooks

S.No	Reference
9	Freeman, M. (2019). The photographer's eye remastered. Composition and design for better digital photos. Ilex Press.
10	Ritchin, F. (2025). The synthetic eye: Photography transformed in the age of AI. Thames & Hudson.
11	Zylinska, J. (2023). The perception machine: Our photographic future between the eye and AI. MIT Press.
12	Gibson, A. (2024). Artificial intelligence photography: How AI revolutionizes image capture and generation. Independently published.

⑧ References

S.No	Reference
1	Ang, T. (2020). Digital photography: An introduction (6th ed.). DK Publishing.
2	Barthes, R. (1981). Camera lucida: Reflections on photography (R. Howard, Trans.). Hill and Wang.
3	Berger, J. (2013). Understanding a photograph. Penguin Classics.
4	Bate, D. (2020). Photography: The key concepts (2nd ed.). Bloomsbury Academic.
5	Cotton, C. (2020). The photograph as contemporary art (4th ed.). Thames & Hudson.
6	Davis, H. (2011). Creative landscapes: Digital photography tips and techniques. Wiley.
7	Davenport, A. (1999). The history of photography: An overview. University of New Mexico Press.
8	Fox, A., & Caruana, N. (2012). Behind the image: Research in photography. AVA Publishing.
9	Freund, G. (1980). Photography and society. David R. Godine.
10	Higgins, M. (2016). Time-lapse photography: Art and techniques. The Crowood Press.
11	Kelby, S. (2020). The digital photography book: The step-by-step secrets for how to make your photos look like the pros'! Rocky Nook.

⑧ References

S.No	Reference
12	Langford, M., Fox, A., & Sawdon Smith, R. (2015). Langford's basic photography: The guide for serious photographers (10th ed.). Focal Press.
13	Peterson, B. (2016). Understanding exposure: How to shoot great photographs with any camera (4th ed.). Amphoto Books.
14	Sontag, S. (1977). On photography. Farrar, Straus and Giroux.
15	Wells, L. (Ed.). (2021). Photography: A critical introduction (6th ed.). Routledge.

⑨ Web Resources

S. N o	Resource Name	URL	Description
1	Professional Photographers of America	https://www.ppa.com/	Professional association offering resources on business practice, education, copyright, and photographic careers.
2	Aperture	https://aperture.org/	Major photography foundation and publication platform for contemporary photographic culture and criticism.
3	World Press Photo	https://www.worldpressphoto.org/	Authoritative resource for photojournalism, visual evidence, documentary ethics, and global photography contests.
4	Magnum Photos Learn	https://www.magnumphotos.com/learn/	Learning resources, workshops, and essays from documentary and photojournalistic photographers.
5	Nikon Learn and Explore	https://www.nikonusa.com/learn-and-explore	Camera, lens, lighting, and field technique tutorials for photographers.
6	Canon Learning Centre	https://www.canon.co.uk/get-inspired/tips-and-techniques/	Practical tutorials on camera operation, genre photography, lenses, and lighting.
7	Adobe Content Authenticity Initiative	https://contentauthenticity.org/	Resource on provenance, content credentials, and authenticity standards for digital media.
8	MIT Press Open Access: The Perception Machine	https://direct.mit.edu/books/oa-monograph/5687/	Open-access scholarly book on photography, AI and machine vision.
9	Coursera Photography Basics and Beyond	https://www.coursera.org/specializations/photography-basics	Structured online learning pathway on exposure, composition, camera control, and photographic practice.
10	International Center of Photography	https://www.icp.org/	Educational and archival resource for photography, visual culture, exhibitions, and public programs.

⑨ Web Resources

S. N o	Resource Name	URL	Description
11	Photoskop – Photography, Visual Culture, and Image-Making Resource	https://photoskop.com/	Photoskop is an online resource focused on photography, image-making, and visual culture. It can be used by students and educators to explore photographic practices, visual aesthetics, creative workflows, and contemporary discussions related to photography and digital image production.

Publication Design (Practical)

Course Description:

This course offers an introduction to publication design and advertising design, covering the history and definition of each, as well as the various types of publications and advertising media. The course is structured to provide an overview of the fundamental principles and tools used in publication and advertising design.

The course covers basic design principles such as composition, layout, typography, color theory, and palette selection. Additionally, students will be introduced to popular software used in the field of design such as Canva, Adobe InDesign, Illustrator, and Photoshop. The course will also delve into designing for print and digital media, advertising principles, layout and composition techniques, advanced typography, color theory, illustration and vector graphics, photography, image research, and print production techniques.

By the end of the course, students will have developed an understanding of the key concepts and techniques used in publication and advertising design, and be able to apply their knowledge to create effective designs for various media. This course is ideal for beginners who are interested in learning the basics of publication and advertising design or for professionals who want to expand their skillset in the design industry.

Course Objectives:

Upon completion of the course, the students will be able to:

1. Explain the fundamental concepts and principles of publication design and advertising design, including the history, types, and media used in each.
2. Apply basic design principles such as composition, layout, typography, and color theory in creating effective designs for various publication and advertising media.
3. Utilize software and tools such as Adobe InDesign, Illustrator, and Photoshop to design and create print and digital media publications, advertising materials, and illustrations.
4. Analyze and evaluate the effectiveness of designs in terms of layout, composition, typography, and color palette selection.
5. Develop critical thinking and problem-solving skills by creating advertising campaigns and materials that are designed to meet the needs of a specific target audience, convey a message, and drive a call to action.

Detailed Syllabus:

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

Unit 1: Introduction to Publication Design

History of publication design, Types of publications (magazines, newspapers, books, etc.), Types of advertising (print, digital, outdoor, etc.); Basic Design Principles, Composition and layout, Typography and font selection, palette selection; Tools and Software for Publication Design and Advertising Design (Canva, Adobe InDesign, Illustrator, Photoshop, etc.), Setting up a workflow and project structure, Basic interface and navigation.

Unit 2: Designing for Print and Digital:

Understanding print production processes and considerations (paper stock, ink, etc.), Designing for different print formats (magazines, newspapers, books, etc.), creating print-ready files for commercial

printing; Designing for Digital: Understanding digital design considerations (resolution, file formats, etc.), Designing for different digital platforms (websites, eBooks, social media, etc.), Creating digital-ready files for web and mobile; Designing for Advertising, Understanding advertising principles (target audience, messaging, call to action, etc.), Designing for different types of advertising (print, digital, outdoor, etc.), Creating advertising campaigns and materials;

Unit 3: Layout, Composition and Typography

Understanding the principles of good layout and composition, Using grids and guides to create balanced and effective layouts, experimenting with different layout techniques (asymmetry, hierarchy, etc.)
Advanced Typography, Understanding the principles of good typography, Selecting and pairing fonts for different purposes, Experimenting with different typographic techniques (scale, hierarchy, etc.)

Unit 4: Color, Illustration and Vector Graphics:

Understanding the principles of color theory, Creating and using color palettes, experimenting with different color techniques (complementary colors, monochromatic schemes, etc.); Creating and editing vector graphics, Using illustration and vector graphics in publication and advertising design

Unit 5: Photography and Ai Image Production

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

Detailed Exercises

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

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

relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

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

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

Practical Examination

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

Course Outcomes

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

Mapping

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

Key Textbooks

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

References

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

Web Resources

1. Canva Tutorials, <https://www.canva.com/learn/>
2. 10 Tips for Creating Professional Publication Designs, <https://www.Canva.com/blog/professional-publication-designs/>
3. 20 Best Practices for Publication Design, <https://www.creativebloq.com/advice/20-best-practices-for-publication-design>
4. 8 Steps to Perfect Publication Design, <https://www.creativemarket.com/blog/8-steps-to-perfect-publication-design>

5. Expert Tips for Professional Publication Design, <https://www.canopybranding.com/expert-tips-for-professional-publication-design/>

Image Editing and Color Management (Practical)

Course Description:

This comprehensive course on Image Editing and Color Management is designed to equip learners with the knowledge and practical skills required to excel in the field of digital photography. The course is divided into five units, each containing four lessons that cover a wide range of topics including the fundamentals of photo editing, advanced photo editing techniques, color management, workflow optimization, and output. The course also includes fifteen practical exercises that provide learners with hands-on experience in using various photo editing software and tools to enhance and manipulate digital images. Through this course, learners will gain a deep understanding of the importance of photo editing and color management in digital photography. They will learn how to use different photo editing software and tools to adjust exposure, color, contrast, and sharpness to achieve the desired results. They will also learn how to manage color profiles and optimize images for different output formats including print and web. Overall, this course is ideal for anyone looking to pursue a career in digital photography or enhance their existing knowledge and skills in photo editing and color management.

Course Objectives:

11. Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images.
12. Master the use of various photo editing software and tools to manipulate images, including cropping, exposure and color correction, black and white conversion, and advanced retouching techniques.
13. Develop advanced photo editing skills and techniques such as selective color correction, split toning, and creative color grading to enhance the visual impact of digital images.
14. Demonstrate the ability to manage color profiles and optimize images for different output formats, including print and web, while maintaining color accuracy and consistency.
15. Apply critical thinking and problem-solving skills to identify and resolve common issues in digital images, such as lens distortion, perspective distortion, and noise, using a range of photo editing techniques and tools.

Detailed Syllabus:

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

Image Editing and Color Management Record

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

Practical Examination

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Image Editing and Color Management. Students can also be asked to create a Image Editing and Color Management work for practical demonstration of their competency. Viva or Written examination can be

based on the Procedural Knowledge. Students should be able to explain what technique or pipeline/workflows were deployed.

Records and Examination

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

Unit 1: Introduction to Photo Editing

Fundamentals of Photo Editing: Understanding the basics of digital photography, Overview of different image formats and file types, Introduction to photo editing software and tools, Understanding the importance of photo editing in digital photography; RAW Processing and Camera Settings: Understanding RAW files and their importance in photo editing, Overview of camera settings and their impact on image quality, Introduction to RAW processing software, Implementing RAW processing techniques in photo editing software; Exposure and Color Correction: Understanding the importance of proper exposure in digital photography, Overview of the histogram and exposure vs. brightness, Techniques for adjusting exposure and brightness, Implementing color correction techniques in photo editing software; Cropping and Composition: Understanding the importance of composition in digital photography, Overview of different composition techniques, Techniques for cropping and resizing images, Implementing cropping and composition techniques in photo editing software

Unit 2: Advanced Photo Editing Techniques

Advanced Color Correction Techniques: Techniques for correcting color casts and color balance, Introduction to selective color correction, Overview of split toning and cross-processing techniques, Implementing advanced color correction techniques in photo editing software; Retouching and Restoration: Overview of retouching and restoration techniques, Techniques for removing blemishes, wrinkles, and imperfections, Introduction to skin retouching techniques, Implementing retouching and restoration techniques in photo editing software; Sharpening and Noise Reduction: Understanding the importance of sharpness in digital photography, Overview of different sharpening techniques, Techniques for reducing noise in digital images, Implementing sharpening and noise reduction techniques in photo editing software; Black and White Conversion: Understanding the importance of black and white conversion in digital photography, Overview of different black and white conversion techniques, Techniques for creating high-contrast black and white images, Implementing black and white conversion techniques in photo editing software

Unit 3: Advanced Editing Tools and Techniques using DaVinci Resolve software

Layers and Blend Modes: Understanding layers and their importance in photo editing, Overview of different layer blend modes, Introduction to layer blend options, Implementing layers and blend modes in photo editing software; Lens Correction and Transform Tool: Overview of lens distortion and perspective distortion, Techniques for correcting lens distortion and perspective distortion, Introduction to the transform tool, Implementing lens correction and transform tool in photo editing software; Local Adjustment and Masking: Overview of local adjustment and masking techniques: Techniques for creating masks and selections, Introduction to gradient masking and adjustment brushes, Implementing local adjustment and masking techniques in photo editing software; Special Effects and Creative Editing, Techniques for adding special effects and creative editing to digital images: Overview of different filter and effect options, Introduction to creative compositing and image manipulation, Implementing special effects and creative editing techniques in DaVinci Resolve editing software

Unit 4: Color Management

Understanding Color Grading: Introduction to color grading and its importance in photo editing, Overview of different color grading techniques and styles, Understanding color grading tools and software, Techniques for achieving a consistent color grade across a series of images; Color Correction Techniques: Techniques for correcting color casts and color balance, Introduction to selective color correction, Overview of split toning and cross-processing techniques, Understanding the use of curves and levels for color correction, Implementing color correction techniques in photo editing software; Creative Color Grading: Techniques for creating stylized and creative color grades, Introduction to film emulation and cinematic looks, Overview of color theory for storytelling and mood, Techniques for creating vintage, retro, and other creative looks, Implementing creative color grading techniques in photo editing software; Skin Tone Correction: Techniques for correcting skin tones in portraits, Understanding the importance of accurate skin tones in photography, Introduction to skin tone adjustment tools and software, Techniques for achieving natural-looking skin tones in portraits, Implementing skin tone correction techniques in photo editing software; Batch Color Correction and Grading: Understanding batch processing and its importance in color grading and correction, Overview of workflow optimization techniques for color grading and correction, Introduction to scripting and automation for batch color grading and correction, Techniques for achieving a consistent color grade across a series of images, Implementing batch color correction and grading techniques in photo editing software

Unit 5: Workflow Optimization and Output

Batch Processing and Workflow Optimization, Understanding batch processing and its importance in photo editing, Overview of workflow optimization techniques, Introduction to scripting and automation in photo editing software, Implementing batch processing and workflow optimization techniques in photo editing software; Printing and Color Management: Understanding the importance of color management in print output, Overview of different types of printing processes, Introduction to color profiles for different printing processes, Implementing color management for print output in photo editing software; Web Output and Optimization: Overview of different web image formats, Techniques for optimizing web images for speed and quality, Introduction to responsive images and web design, Implementing web output and optimization techniques in photo editing software; Presentation and Display: Understanding the importance of presentation and display, Overview of different display technologies, Introduction to color calibration for display, Implementing presentation and display techniques in photo editing software

Detailed Practical Exercises

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Exercise 17: Web Output and Optimization, Select a set of photos and prepare them for web output, Optimize the images for speed and quality, Experiment with different web image formats and sizes, Test the final images on different devices and web browsers

Exercise 18: Presentation and Display, Select a set of photos and prepare them for a digital presentation or display, Apply color management techniques to ensure accurate colors and a consistent color profile, Experiment with different display technologies and devices, Test the final images on different displays and evaluate the color accuracy and quality

Exercise 19: Exercise 1: Restoring a Damaged Photograph, Find an old photograph that has been damaged or degraded over time., Scan the photograph at a high resolution to create a digital copy., Use photo editing software to restore the photograph, paying close attention to areas that have been damaged or degraded, such as scratches, dust, or faded colors, Enhance the overall quality of the image.,

Exercise 20: Use advanced restoration techniques such as cloning, healing, and patching to restore areas that have been damaged or removed., Experiment with different restoration techniques and compare the results to determine the most effective method for each area of the photograph., Save the final restored image as a high-quality digital file and create a print for preservation.

Course Outcomes:

13. Demonstrate a comprehensive understanding of digital photography principles and the importance of photo editing, and apply this knowledge to produce high-quality digital images.
14. Utilize a range of photo editing software and tools to manipulate digital images, and demonstrate proficiency in basic and advanced photo editing techniques, including color correction, retouching, and composition.
15. Apply critical thinking and problem-solving skills to analyze and address common issues in digital images, such as color imbalances, exposure problems, and lens distortion.
16. Apply color management principles to achieve consistent and accurate color profiles across different output formats, including print and web.
17. Develop a strong creative vision for digital image editing, and demonstrate the ability to create unique and compelling images using a range of creative techniques, such as selective color grading and split toning.

Mapping:

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

Key Textbooks

1. Kuhlman, G. (2019). GIMP for Beginners: First 12 Skills. Independently Published.
2. Abbott, J. (2021). The Digital Darkroom: The Definitive Guide to Photo Editing. Octopus Publishing Group.
3. Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open Source Image Editor. Apress.

References

1. Celebi, E., Lecca, M., & Smolka, B. (2015). Color Image and Video Enhancement. Springer.
2. Nichols, R. (2020). Mastering Adobe Photoshop Elements 2020: Supercharge your image editing using the latest features and techniques in Photoshop Elements, 2nd Edition. Packt Publishing Ltd.
3. Sharma, A. (2018). Understanding Color Management. John Wiley & Sons.
4. Whalley, R. (2015). Photoshop Layers: Professional Strength Image Editing. Lenscraft Photography.
5. Crathers, M. (2021). Photo Editing Basics: Powerful Photoshop Techniques Of The Professional Image Editor: Step By Step Photoshop Tutorials For Beginners. Independently Published.

Web Resources

1. Journal of Photography & Video. <https://www.journalofphotography.com/>
2. Popular Photography. <https://www.popphoto.com/>
3. Digital Photography Review. <https://www.dpreview.com/>
4. Professional Photographer Magazine. <https://ppmag.com/>
5. British Journal of Photography. <https://www.bjp-online.com/>

Working with Hyper local and Community Media (Practical)

Course Description

This practical course on Hyper local and Community Media is designed for students who want to develop their reporting skills on issues related to their neighborhood. Through practical exercises, students will learn how to tell compelling stories using multimedia formats such as video, audio, and images. The course is suitable for students who have an interest in journalism, media production, or community engagement. By the end of the course, students will have gained practical skills in reporting, video production, and storytelling that can be applied to any media platform.

Course Objectives

1. Demonstrate the ability to identify and report on issues related to their neighbourhood using multimedia formats.
2. Develop critical thinking and research skills to investigate local issues and events.
3. Apply ethical and legal considerations when reporting on local issues and events.
4. Demonstrate proficiency in using video production and editing tools to create compelling narratives.
5. Develop a deep understanding of the role of media in shaping community narratives and engagement.

Practical Exercises

Instruction: This practical course on Hyperlocal and Community Media is designed for students who want to develop their reporting skills on issues related to their neighbourhood. In this course, students will shoot a narrative video or use stock footage to demonstrate their ability to report on issues such as community events, social issues, or local politics. Through practical exercises that challenge their skills and creativity, students will learn how to tell compelling stories using multimedia formats such as video, audio, and images.

The course is suitable for students who have an interest in journalism, media production, or community engagement. By the end of the course, students will have gained practical skills in reporting, video production, and storytelling that can be applied to any media platform.

1. Create a short video profile of a local community leader or activist.
2. Report on a local event or festival, highlighting the cultural significance of the event.
3. Investigate a local issue such as housing, transportation or the environment, and create a video report highlighting the issue.
4. Create a multimedia package that includes audio interviews, video footage, and images that tells the story of a local business or organization.
5. Create a video that explains a complex issue related to the local community, such as the effects of climate change on the local environment.
6. Collaborate with a community organization to create a video promoting their services or events.
7. Create a video that highlights the unique cultural or historical features of the neighbourhood.
8. Create a news package that covers a recent local issue or controversy.
9. Create a documentary-style video that explores the challenges faced by a marginalized community within the neighbourhood.
10. Create a video report that examines the impact of local politics on the community.
11. Create a video that profiles a local artist or musician.
12. Create a video that explains a local tradition or custom.
13. Create a video that explores a local environmental issue.
14. Create a video that showcases the community's youth or elders.
15. Create a video that showcases a local business or organization and their contributions to the community.

Records and Examination

Hyper local and Community Media Record: Students should to keep a record of their Hyper local and Community Media exercises in the form of album or a slideshow. A minimum of five exercise, has to be included in the digital record. Students should be able to explain rationale for their topic choice, procedures, workflow and pipeline technique were deployed for each exercise.

Practical Examination: Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Hyper local and Community Media techniques. Students can also be asked to prepare simple local news or infotainment for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

Course Outcomes

1. Create multimedia content that tells compelling stories related to their neighbourhood and community.
2. Evaluate the impact of media on community narratives and engagement.
3. Analyze the role of media in shaping public opinion on local issues.
4. Synthesize research and data to report on local issues and events.
5. Develop effective communication strategies to engage with diverse audiences in the local community.

Mapping:

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

Key Textbooks

1. Knight, M., & Cook, C. (2013). Social Media for Journalists: Principles and Practice. SAGE.
2. Hall, H. L., Fromm, M., & Manfull, A. (2015). Student Journalism & Media Literacy. The Rosen Publishing Group, Inc.
3. Adornato, A. (2021). Mobile and Social Media Journalism: A Practical Guide for Multimedia Journalism. Routledge.
4. Dowd, C. (2020). Digital Journalism, Drones, and Automation: The Language and Abstractions behind the News. Oxford University Press.
5. Filak, V. F. (2019). Convergent Journalism: An Introduction: Writing and Producing Across Media. Routledge.
6. Gitner, S. (2022). Multimedia Storytelling for Digital Communicators in a Multiplatform World. Taylor & Francis.
7. Hill, S., & Bradshaw, P. (2018). Mobile-First Journalism: Producing News for Social and Interactive Media. Routledge.

References

1. Ali, C. (2017). *Media Localism: The Policies of Place*. University of Illinois Press.
2. Baker, M., Blaagaard, B. B., Jones, H., & Pérez-González, L. (2020). *The Routledge Encyclopedia of Citizen Media*. Routledge.
3. Buckley, S. (2011). *Community media: A good practice handbook*. UNESCO.
4. Downman, S., & Murray, R. (2017). *Hyperlocal Journalism and Digital Disruptions: The journalism change agents in Australia and New Zealand*. Routledge.
5. Gordon, J. (2009). *Notions of Community: A Collection of Community Media Debates and Dilemmas*. Peter Lang.
6. Gulyas, A., & Baines, D. (2020). *The Routledge Companion to Local Media and Journalism*. Routledge.

Web Resources

1. "Journal of Community Informatics" <http://www.ci-journal.net/>
2. "Community Media Association" <https://www.commedia.org.uk/>
3. "International Association for Media and Communication Research" <https://iamcr.org/>
4. "National Association of Broadcasters" <https://www.nab.org/>
5. "Society of Professional Journalists" <https://www.spj.org/>

Multimedia Technologies and Standards (Theory)

Course Description

The course "Multimedia Technologies and Standards" provides an in-depth understanding of the fundamental concepts and standards used in the creation, storage, retrieval and delivery of multimedia content. The course covers a wide range of topics, including multimedia compression and coding, multimedia file formats, multimedia security and protection, and multimedia networking. The course provides hands-on experience with a variety of multimedia technologies and software tools. Students will learn how to create, edit and publish multimedia content using digital cameras, image and video editing software, and multimedia authoring tools. They will also gain a thorough understanding of multimedia delivery protocols, such as HTTP and RTSP, as well as multimedia content management systems and the architecture of multimedia databases. The course concludes with an overview of current trends in multimedia technology and the future direction of multimedia research. Upon completion of the course, students will have the skills and knowledge required to create, manage and deliver multimedia content in a professional setting.

Course Objectives:

1. To introduce students to the fundamental concepts of multimedia technologies and standards.
2. To develop students' understanding of the different file formats used in multimedia.
3. To provide students with hands-on experience in creating and manipulating multimedia content.
4. To discuss the impact of multimedia technologies on society, including social, cultural, and ethical issues.
5. To explore the potential future trends and developments in multimedia technologies.

Detailed Syllabus

Unit I: Introduction to Multimedia

What is Multimedia? Components of Multimedia, Multimedia: Past and Present. Early History of Multimedia, Hypermedia, WWW, and Internet. Multimedia in the New Millennium, The Future of Multimedia

Multimedia Software Tools (Music Sequencing and Notation, Digital Audio Graphics and Image Editing, Video Editing, Animation, Multimedia Authoring Multimedia Broadcasting)

Multimedia Tasks and Concerns, Multimedia Presentation, Data Compression, Multimedia Production, Multimedia Sharing and Distribution Some Useful Editing and Authoring Tools (Adobe Premiere, HTML Canvas, Adobe Director, Adobe XD)

What Is a Computer?] How Computers Process Information, Operating Systems, Input/Output Devices, Storage Devices, Motherboards and BIOS, Graphics Cards, eGPU, Cooling and Over, clocking, How Graphics and Image Data Are Represented, Types of Graphics and Image Representation, Vector Graphics Representation, Bitmap Graphics Representation, 3D Graphics Representation, Compression and Data Reduction Techniques, Color Management, Image Processing and Analysis

Unit 2: How Display Technologies Work?

Understanding the Different Components of a Television Display, How a Television Display Generates an Image, Exploring Different TV Display Resolutions and Refresh Rates, Exploring the Benefits of LED Display Technology, Understanding OLED Display Technology, Considering the Different Size Options for TV Displays, 4K and 8K Resolution, Wide Color Gamut (WCG)

Understanding Television Display Connections, Different Cable Connectivity Options for TV Displays, Wireless Connectivity for Television Displays, Analyzing Trends in Television Display Technology, OLED Displays

Television Display Resolution, Television Display Features, Color Gamut and HDR, Motion smoothing and Interpolation, Viewing Angle and Brightness, Contrast and Black levels

Unity 3: Camera and Audio

Camera Technology Basics, Digital Camera Sensor Technology, Camera Connectivity Features, Camera System Ergonomics, Camera System Maintenance, Camera Resolution and Image Quality, Post-Processing Techniques, Storage and Backup, Digital Audio Fundamentals, Digital Audio File Formats, Digital Audio Sampling and Bit Depth, Digital Audio Data Representation, Digital Audio Quality and Metrics, Audio Signal Processing, Audio Filtering and Equalization, Audio Dynamics Processing, Audio Time-domain Processing, Audio Frequency-domain Processing, Audio Effects and Modulation

Audio Compression, Lossless Audio Compression, Lossy Audio Compression, Audio Compression Standards, Audio Interfaces and Connectivity, Audio Routing and Mixing, Audio Networking and Streaming, Audio Synchronization, Audio for Virtual Reality and Augmented Reality, Spatial Audio and Ambisonics

Unit 4: Mobile and Consumer Devices

How Mobile phone Works? Various components of smartphones, Connectivity Standards, OS and Mobile Accessories

Mobile Devices and Computing, Mobile Device Hardware, SoCs and Processors, Memory and Storage, Mobile Display Technology, Camera Hardware, Battery Technology, Mobile Display Technologies, Consumer Electronics Standards, HDMI and DisplayPort, USB and Thunderbolt, Wi-Fi and Bluetooth, NFC and RFID, Energy Efficiency Standards

Gaming Technology, Game Engines and Development, Game Graphics and Shaders, Game Input and Control, Mobile Gaming, Mobile Accessories for Gaming, How Gaming Console works

Unit 5: Networking and IoT

Networks: Networking, Network Topologies, Network Security, Troubleshooting Networks. Network Services and Protocols for Multimedia Communications, Protocol Layers of Computer Communication Networks

Local Area Network (LAN) and Access Networks, LAN Standards, Ethernet Technology, Access Network Technologies, Internet Technologies and Protocols, Network Layer: IP, Transport Layer: TCP and UDP, Network Address Translation (NAT) and Firewall

Multicast Extension, Router-Based Architectures: IP Multicast, Non Router-Based Multicast Architectures, Quality of Service (QoS) and Quality of Experience (QoE), QoS and QoE for Multimedia Communications, Internet QoS Architecture: IntServ and DiffServ, Network Softwarization and Virtualization: SDN and NVF, Rate Control and Buffer Management

Protocols for Multimedia Transmission and Interaction

Home Appliances and Smart Home Technology, Home Automation and Control, IoT Hardware, Smart Home Protocols and Standards, Sensors and Actuators, Gateways and Hubs, Voice Control and AI, Security and Privacy in Smart Homes, Camera System Integration, CCTV Camera System, Monitors and Display Technologies

Wearable Devices as Multimedia, Smart Watches, Visual Reality and Augmented Reality Glasses, Lence and Display Systems in AR/VR

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Students will be able to describe the fundamental concepts of multimedia technologies and standards.
2. Students will be able to differentiate between different file formats used in multimedia.
3. Students will be able to create and manipulate multimedia content using authoring tools.
4. Students will be able to analyze the impact of multimedia technologies on society.
5. Students will be able to predict future trends and developments in multimedia technologies.

Mapping

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

Key Textbooks

1. Li, Z.-N., Drew, M. S., & Liu, J. (2016). Fundamentals of Multimedia. Springer International Publishing.
2. Lewis, R., & Luciana, J. (2020). Digital Media Foundations: An Introduction for Artists and Designers. Routledge.
3. Costello, V., Youngblood, S. A., & Youngblood, N. E. (2012). Multimedia Foundations: Core Concepts for Digital Design. Taylor & Francis.

References

1. Lefebvre, A. (2017). Multimedia systems and techniques. John Wiley & Sons.
2. Liu, Y. (2015). Multimedia compression and communication. Springer.
3. Martinez, A. (2018). Multimedia content analysis and mining. Cambridge University Press.
4. Bovik, A. C. (Ed.). (2017). Handbook of image and video processing. Academic Press.
5. Aggarwal, J. K. (Ed.). (2016). Multimedia data mining and knowledge discovery. Springer.

6. Marschner, S., & Shirley, P. (2018). Fundamentals of Computer Graphics. CRC Press.
7. Chopra Rajiv, Computer Graphics with An Introduction to Multimedia, 2017
8. Marina Gavrilova, Jian Chang, Nadia Magnenat Thalmann, Advances in Computer Graphics, 2019

Web Resources:

1. Wikipedia, "Multimedia Technology" (https://en.wikipedia.org/wiki/Multimedia_technology)
2. The Multimedia Standards for Internet and Mobile (<https://www.w3.org/standards/techs/multimedia>)
3. The Internet Multimedia Resource Guide (<https://www.digitalmediahub.net/multimedia-technology-standards>)
4. The International Multimedia Association (<https://ima.org>)
5. The Multimedia & Entertainment Industry Association (<https://www.meia.org>)

Audio-Visual Editing (Practical)

Course Description

This course provides an introduction to audio and visual editing using Audacity and DaVinci Resolve. It is designed to provide students with a comprehensive overview of the fundamentals of audio and video editing, as well as the tools and techniques used to create professional-level audio and video projects. Additionally, they will learn how to edit and color grade video footage, and how to create titles, transitions, and other video elements. By the end of the course, students will have the skills and knowledge to create professional-quality audio and video projects. The course is divided into five units, each containing five lessons. Each lesson will provide an overview of the topics covered, as well as hands-on activities and projects to help students gain a better understanding of the Audio and Video Editing.

Course Objectives

1. Recall the basics of audio and video editing using Audacity and DaVinci Resolve or equivalent software
2. Identify the tools and techniques used in audio and video editing
3. Demonstrate the ability to use Audacity and DaVinci Resolve or equivalent software to create audio and video projects
4. Analyze the effects of different audio and video editing techniques
5. Evaluate the quality of audio and video projects
6. Procedural Knowledge on audio and visual editing
7. (Viva/Written Test Topics for Practical Examination)

Records and Examination

Audio Editing Record: Students should to keep a record of their audio editing works in the form of short clips. A minimum of twenty edited audio clips from various genre of audio recordings will be minimum requirement. Students should be able to explain what editing technique were deployed. Students will be tested on on their knowledge of audio editing software. Practicals may also include demonstration of their ability to edit audio clips like dialogues, sound effects, noise removal and other common tasks. Viva or Written examination can be based on the Procedural Knowledge on audio. Record should contain sample mini editing projects like:

Create a Advertisement

Create a PSA

Create a Storybook

Create a Jingle

Create a Interview program

Create a audio effects

Video Editing Record: Students should to keep a record of their video editing works in the form of short clips. A minimum of twenty edited audio clips from various genre of video recordings will be minimum requirement. Students should be able to explain what editing technique were deployed. Students will be tested on on their knowledge of video editing software. Practicals may also include demonstration of their

ability to edit video clips like dialogues, various editing techniques, and other common video editing tasks. Viva or Written examination can be based on the Procedural Knowledge on video editing and color management. Record should contain sample mini editing projects like:

- Create a Title card
- Create a video song (the available movie songs can be used)
- Create a collage (the available movie songs/ clips can be used)
- Create a video clip using various Transitions
- Create a video clip using various Effects
- Create a video clip using matte (Blue/Green) removal technique

Audio and visual editing Record

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

Practical Examination

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

Detailed Syllabus:

Unit 1: Basic Editing Techniques

- Creating a simple video montage from a selection of clips, adjusting the timing and adding transitions.
- Editing a sequence to music, matching the visuals to the rhythm and tempo of the audio.
- Creating a split-screen effect to show two or more scenes side-by-side, adjusting the framing and timing to maintain coherence.
- Adding basic text and graphics to a video, including lower thirds, titles, and captions.
- Using basic color correction tools to adjust the overall look of a video, including brightness, contrast, saturation, and white balance.

Unit 2: Advanced Editing Techniques

- Creating a complex video montage with multiple layers and advanced transitions, including wipes, fades, and dissolves.
- Editing a long-form video, such as a documentary or feature film, with multiple scenes and storylines.
- Using advanced audio editing tools to mix and master sound effects, dialogue, and music, including noise reduction, EQ, and compression.
- Creating advanced visual effects, such as motion graphics, green screen compositing, and 3D animation.
- Using advanced color correction tools to match shots from different cameras, create a consistent look and feel, and enhance the mood and atmosphere of a scene.

Unit 3: Post-Production Workflow

- Creating a rough cut, fine cut, and final cut of a video project, including organizing and selecting footage, creating a storyboard, and collaborating with a team.
- Creating an efficient post-production workflow, including managing files, backups, and archiving, and optimizing the use of hardware and software resources.

Creating a sound design for a video project, including Foley effects, ambient sound, and music, and syncing the audio with the visuals.

Creating a polished final product, including exporting, encoding, and delivering a video project in different formats and resolutions, including web, broadcast, and theatrical.

Understanding the legal and ethical considerations of audio-visual editing, including copyright, fair use, and privacy issues.

Unit 4: Specialized Editing Techniques

Editing a music video, including syncing the visuals to the music, creating a storyline, and using visual effects to enhance the mood and atmosphere.

Editing a trailer or teaser for a film or TV show, including selecting the most compelling footage, creating a sense of suspense, and using sound and music to create anticipation.

Editing a promotional video, including creating a message, targeting a specific audience, and using visual and audio elements to create a persuasive and memorable story.

Editing a social media video, including creating short-form content, using captions and subtitles, and optimizing the format and aspect ratio for different platforms.

Editing a virtual reality or augmented reality experience, including creating a 360-degree video, using spatial audio, and enhancing the immersion and interactivity of the experience.

Unit 5: Advanced Editing Theory

Understanding the principles of storytelling, including structure, pacing, conflict, and character development, and applying them to audio-visual editing.

Understanding the principles of cinematography, including framing, lighting, composition, and camera movement, and using them to create effective and impactful visuals.

Understanding the principles of sound design, including dialogue, music, and sound effects, and using them to create a dynamic and immersive audio experience.

Understanding the principles of color theory, including hue, saturation, and value, and using them to create a mood and atmosphere that enhances the story

Course Outcomes

1. Create professional-level audio and video projects using Audacity and DaVinci Resolve (Creation)
2. Synthesize audio and video editing techniques to create unique projects (Synthesis)
3. Utilize advanced audio and video editing tools and techniques (Utilization)
4. Compare and contrast different audio and video editing techniques (Comparison)
5. Design audio and video projects that meet industry standards (Design)

Mapping

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

Key Textbooks

1. Jackson, W. (2015). Digital Audio Editing Fundamentals. Apress.

2. Langford, S. (2013). Digital Audio Editing: Correcting and Enhancing Audio in Pro Tools, Logic Pro, Cubase, and Studio One. CRC Press.
3. Baker, D. (2020). The Audacity to podcast: Learn audio and video podcasting, music mixing, and editing with Audacity. Focal Press.
4. Frierson, M. (2018). Film and Video Editing Theory: How Editing Creates Meaning. Routledge.
5. Goodman, R. M., & McGrath, P. (2002). Editing Digital Video: The Complete Creative and Technical Guide. McGraw Hill Professional.

References

1. Chandler, G. (2021). Editing for Directors: A Guide for Creative Collaboration. Michael Wiese Productions.
2. Dancyger, K. (2018). The Technique of Film and Video Editing: History, Theory, and Practice. Routledge.
3. Baker, D. (2020). The DaVinci Resolve 17 book: Professional editing and color correction. Focal Press.
4. Gillespie, T. (2020). Audacity: The ultimate guide to audio editing and podcasting with Audacity. Apress.
5. Hanson, J. (2020). Audacity: How to record and edit audio like a pro. Apress.

Web Resources

1. Audacity Tutorials: <https://www.audacitytutorial.com/>
2. DaVinci Resolve Tutorials: <https://www.davinciresolvetutorials.com/>
3. Audacity Wiki: <https://wiki.audacityteam.org/>
4. DaVinci Resolve Wiki: <https://www.blackmagicdesign.com/support/family/davinci-resolve/>
5. Creative Commons - <https://creativecommons.org/>

2D and 3D Modelling (Practical)

Course Description:

This Basic Blender Modelling for 2D and 3D Modelling course is designed for beginners who want to learn how to create stunning 2D and 3D models with Blender, the world's leading open-source 3D creation software. This 20-lesson course is divided into five units, each containing four lessons, which will take you through the basics of Blender's interface, object creation, editing and modifiers, materials and textures, lighting, cameras, render settings, and advanced modelling techniques such as particle systems, constraints, and armatures. You will also learn how to use Blender's game engine, motion tracking, and compositing techniques. The course will be taught by a highly experienced Blender modelling expert with over 30 years of experience in the industry. By the end of the course, you will have a strong foundation in Blender modelling, enabling you to create professional quality 2D and 3D models and animations that will impress clients, employers, or personal projects.

Course Objectives:

1. Develop a solid understanding of Blender's interface, tools, and navigation, and be able to create and edit 2D and 3D objects with various modifiers and transformations.
2. Apply fundamental rendering techniques and optimize render settings to create high-quality output for different projects, including lighting and camera settings, sky and atmosphere settings, and post-processing techniques.
3. Explore advanced modelling techniques such as particle systems, constraints, and armatures, and apply them to create realistic animations and simulations.
4. Use Blender's game engine, motion tracking, and compositing tools to create interactive 3D content and integrate 3D elements into real-life footage.
5. Demonstrate an ability to apply critical thinking and creativity to design and execute a final project that showcases the skills and techniques learned throughout the course.

Note: While open-source modelling software Blender is the recommended software, each institution/Colleges can choose to train the students in any other open-sourced or commercial alternative such as 3D Max, Maya, zBrush, Adobe Creative Cloud Suite Apps

Detailed Syllabus

Procedural Knowledge on 2D and 3D Modelling
(Viva/Written Test Topics for Practical Examination)

2D and 3D Modelling Record

As a part of this course, students will be required to maintain a record of their 2D and 3D modelling exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage.

The digital record should have at least 10 digital asserts developed using 2D and 3D software.

Students should ensure that their record is organised, labeled clearly and includes any relevant details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

Practical Examination

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of 2D and 3 D modelling techniques. Students can also be asked to create a 2D or 3D models for practical demonstration of their competency. Viva or Written examination can be based on the Procedural

Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

Unit 1: Introduction to Blender and Interface

Introduction to Blender, History of Blender, Installing Blender, Understanding Blender's Interface, Navigation and Shortcuts
Viewports and Object Creation, Viewports in Blender, Creating 2D and 3D Objects, Basic Transformations, Creating and Modifying Meshes
Editing Objects and Modifiers, Selection Tools, Editing Objects, Modifiers: Subdivision, Mirror, Array, Bevel
Materials and Textures, Understanding Materials and Textures, Creating and Applying Materials, Adding Textures to Objects, UV Mapping

Unit 2: Rendering and World Settings

Render Engines and Output Settings, Introduction to Render Engines in Blender, Output Settings, Basic Render Settings, Optimization Techniques
Lighting and Cameras, Introduction to Lighting, Types of Lights in Blender, Camera Settings, Camera Movement and Animation
World Settings, Introduction to World Settings, Sky and Atmosphere, Background Images, Compositing and Post-Processing
Ray-Tracing and Render Optimization, Understanding Ray-Tracing, Using Ray-Tracing in Blender, Optimizing Render Settings for Speed and Quality, Render Farm and Distributed Rendering

Unit 3: Advanced Modelling Techniques

Object Animation Basics, Introduction to Object Animation, Basic Animation Keyframes, Animation Curves and Graph Editor, Advanced Animation Techniques
Nurbs and Meta Shapes, Introduction to Nurbs and Meta Shapes, Creating Curves and Surfaces, Modifying Nurbs and Meta Shapes, Advanced Modelling Techniques
Particle Systems and Physics, Introduction to Particle Systems, Particle Emitter Properties, Physics Simulation in Blender, Fluid Simulation and Smoke Simulation
Constraints and Armatures, Introduction to Constraints, Types of Constraints, Armature Creation and Rigging, Animating with Armatures

Unit 4: Textures, Physics

Vertex (Shape) Keys, Introduction to Vertex (Shape) Keys, Creating and Modifying Shape Keys, Animating with Shape Keys, Advanced Techniques
Object Physics and Cloth Simulation, Introduction to Object Physics, Rigid Body Simulation, Cloth Simulation, Advanced Physics Techniques

Springs, Screws, Gears and Animation, Introduction to Springs, Screws and Gears, Creating and Animating Springs, Creating and Animating Screws and Gears, Advanced Techniques
Motion Tracking and Compositing, Introduction to Motion Tracking, Setting up the Camera for Tracking, Tracking Objects and Creating 3D Scenes, Compositing and Post-Processing

Unit 5: Game Engines and UV Textures

Game Engine Basics, Introduction to Game Engines in Blender, Creating Game Objects, Creating Game Environments, Basic Logic Bricks

Advanced Game Engine Techniques, Advanced Logic Bricks, Python Scripting in Blender Game Engine, Creating Game Levels and Scenes, Exporting Games

UV Textures and Unwrapping, Introduction to UV Textures, Unwrapping Techniques, Applying Textures to Objects, Advanced Techniques

Workflow, Pipelines, Geometric Modes, Procedural Modelling Basics. Finishing Project.

Detailed Project Work for Basic Blender Modelling Software

1. *Model a Simple Scene:* Challenge students to create a simple 3D scene, such as a room or outdoor environment, using basic Blender modelling tools. This project should require students to master the principles of modelling, texturing, and lighting, as well as the use of camera angles and composition to create a visually interesting scene.
2. *Create a 3D Object:* Challenge students to create a 3D object, such as a chair or table, using basic Blender modelling tools. This project should require students to master the art of modelling complex shapes, working with materials and textures, and basic rendering.
3. *Sculpting:* Challenge students to create a 3D model of a character or creature using Blender's sculpting tools. This project should require students to master the principles of digital sculpting, as well as the use of brushes, textures, and materials to create a detailed and realistic model.
4. *Animation:* Challenge students to create a short-animated sequence, such as a bouncing ball or simple character animation, using Blender's animation tools. This project should require students to master the principles of keyframe animation, timing, and motion, as well as the use of the graph editor to fine-tune their animations.
5. *Game Asset Creation:* Challenge students to create a simple game asset, such as a weapon or environmental prop, using Blender's low-poly modelling tools. This project should require students to master the art of efficient modelling, UV mapping, and texture baking, as well as the use of game engines like Unity or Unreal to import and use their assets.
6. *Particle Effects:* Challenge students to create a dynamic, visually stunning particle effect using Blender's particle system. This project should require students to master the principles of particle physics, as well as the use of particle emitters, force fields, and particle interactions to create complex, realistic effects.
7. *Vehicle Modelling:* Challenge students to create a detailed 3D model of a vehicle, such as a car, airplane, or boat, using Blender. This project should require students to master the intricacies of modelling complex shapes, working with materials and textures, and animating moving parts.

Course Outcomes:

1. Demonstrate a proficiency in Blender's interface, tools, and navigation, and apply this knowledge to create and edit 2D and 3D objects with various modifiers and transformations.
2. Develop a comprehensive understanding of rendering techniques, including lighting and camera settings, and use this knowledge to create high-quality output for different projects.
3. Apply advanced modelling techniques, including particle systems, constraints, and armatures, to create realistic animations and simulations, and demonstrate a mastery of the skills needed to bring these models to life.
4. Create interactive 3D content using Blender's game engine, motion tracking, and compositing tools, and integrate 3D elements into real-life footage to produce professional-quality video content.
5. Design and execute a final project that showcases the skills and techniques learned throughout the course, demonstrating an ability to apply critical thinking and creativity to 2D and 3D modelling and animation projects.

Mapping:

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

Key Textbooks

1. Blain, J. M. (2022). The Complete Guide to Blender Graphics: Computer Modeling & Animation. CRC Press.
2. Belec, A. (2022). Blender 3D Incredible Models: A comprehensive guide to hard-surface modeling, procedural texturing, and rendering. Packt Publishing Ltd.
3. Baechler, O. (2022). LEARN GREASE PENCIL IN BLENDER 3.X: A Guide to 2d Animation, Illustration, Storyboarding, and 3d... Hybrid Pipelines Using the Grease Pencil Tools. Packt Publishing Limited.
4. Baechler, O., & Greer, X. (2020). Blender 3D By Example: A project-based guide to learning the latest Blender 3D, EEVEE rendering engine, and Grease Pencil. Packt Publishing Ltd.
5. Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press.

References

1. Brito, A. (2019a). Blender 2.8 for Architecture: Modeling and Rendering with Eevee and Cycles. Independently Published.
2. Conlan, C. (2017). The Blender Python API: Precision 3D Modeling and Add-on Development. Apress.
3. Fisher, G. (2013). Blender 3D Printing Essentials. Packt Publishing Ltd.
4. Grey, S. (2021). Mind-Melding Unity and Blender for 3D Game Development: Unleash the power of Unity and Blender to create amazing games. Packt Publishing Ltd.
5. Guevarra, E. T. M. (2019). Modeling and Animation Using Blender: Blender 2.80: The Rise of Eevee. Apress.

Web Resources

1. BlenderNation - <https://www.blendernation.com/>
2. Blender Artists - <https://blenderartists.org/>
3. Blender Guru - <https://www.blenderguru.com/>
4. 3D Artist - <https://www.3dartistonline.com/>
5. Computer Graphics World - <https://www.cgw.com/>

Multimedia Content Packaging(Practical)
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Course Description:

The multimedia content packaging course provides students the skills to create content for various platforms. Students will learn about eContent, digital media and benefits of creation. Explanatory videos are covered, including benefits and best practices for developing and publishing them. A focus on whiteboard animations teaches planning, creating and tips for engagement. Geo-animations utilizing geographical data to illustrate concepts or tell stories are explored. Best practices for creating and publishing animated infographics are presented.

Practical exercises provide hands-on experience, such as creating a website/blog with multimedia content, explanatory videos, whiteboard animations, geo-animations, and animated infographics. The course covers multimedia content types, packaging formats, and delivery mechanisms. Students will learn to create multimedia packages for web, mobile and media players.

The course teaches creating and publishing engaging multimedia content for platforms. Different eContent and digital media types are learned, along with the benefits of eContent creation and publishing. How to plan and create them, offering tips for making them engage. Geo-animations explore using geographical data to illustrate concepts or stories.

The course is for those interested in multimedia content creation, including web designers, digital marketers, and content creators. Students gain skills to package multimedia content for delivery platforms.

Note: While open-source software for multimedia content development is the recommended software, each institution/Colleges can choose to train the students in any other commercial alternative such as Adobe Creative Cloud Suite Apps or Procreate etc.

Course Objectives:

1. Understand the basic concepts of multimedia content packaging.
2. Learn the different types of digital media and the tools used to create them.
3. Develop skills in planning, creating, and publishing multimedia content packages.
4. Gain knowledge on how to create engaging videos, animations, and infographics.
5. Analyze data and present it effectively in a multimedia package.

Detailed Syllabus:

Procedural Knowledge on Multimedia content packaging
(Viva/Written Test Topics for Practical Examination)

Multimedia content packaging Record

As a part of this course, students will be required to maintain a record of their Multimedia content packaging exercises. This record will help students keep track of their progress and allow them to reflect on their work. The record can be maintained in a digital format such as a blog, portfolio website or cloud storage. The digital record should have at least five Multimedia content packaging Exercises-one from each unit. Students should ensure that their record is organised, labelled clearly and includes any relevant

details such as date of the exercise, software used, and a brief description of the exercise. This record should be submitted at the end of the course for evaluation.

Practical Examination

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

Unit 1: eContent

Introduction to eContent
Types of eContent
Types of Digital Media
Benefits of eContent
How to Create and Publish eContent
Incorporating user Interactions

Unit 2: Explanatory Video

What is an Explanatory Video?
Benefits of Using Explanatory Videos
Creating an Explanatory Video
Tips for Making Engaging Explanatory Videos
Best Practices for Publishing Explanatory Videos

Unit 3: White Board Animation

What is White Board Animation?
The Benefits of Whiteboard Animation
How to Plan and Create a Whiteboard Animation
Tips for Making Engaging Whiteboard Animations
Best Practices for Publishing Whiteboard Animations

Unit 4: Geo-Animations

What is Geo-Animation?
Benefits of Using Geo-Animation
How to Plan and Create a Geo-Animation
Tips for Making Engaging Geo-Animations
Best Practices for Publishing Geo-Animations

Unit 5: Animated Infographics

What is Animated Infographics?
Benefits of Using Animated Infographics
How to Plan and Create an Infographic
Tips for Making Engaging Infographics
Best Practices for Publishing Animated Infographics.

Practical Exercises

1. eContent: Create a website or blog featuring multiple pieces of multimedia-rich content on a chosen topic.

2. Explanatory Video: Create an explanatory video explaining a concept in students own own words.
3. Whiteboard Animation: Create a whiteboard animation illustrating a story or concept.
4. Geo-Animation: Create a geographical animation demonstrating how two countries interact on a political, economic, or societal level.
5. Animated Infographics: Create an animated infographic presenting data on a chosen topic.
6. Multimedia Presentation: Create a compelling presentation using all elements of multimedia-(Text, Images, Short Video,Voice Sound, Interactions) on any subject/topic of choice.

Course Outcomes:

1. Create a professional quality multimedia package that adheres to industry standards.
2. Assess the effectiveness of a multimedia package in meeting communication objectives.
3. Compare traditional methods of presenting information with multimedia presentation techniques.
4. Evaluate multimedia packages for accuracy, validity, and credibility.
5. Integrate multimedia into existing educational settings.

Mapping

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

Key Textbooks

1. Van Tassel, J., Murphy, M., & Schmitz, J. (2020). *The New News: The Journalist's Guide to Producing Digital Content for Online & Mobile News*. Routledge.
2. Hernandez, R. K., & Rue, J. (2015). *The Principles of Multimedia Journalism: Packaging Digital News*. Routledge.
3. McAdams, M. (2012). *Flash Journalism: How to Create Multimedia News Packages*. Taylor & Francis.

References:

1. Kordic, D., & Stewart, J. (2018). *Rethinking content creation: A practical guide to writing, design, and multimedia production*. Oxford: Chandos Publishing.
2. Sorensen, C. O. (2017). *Multimedia learning and teaching*. London: Routledge.
3. Wells, P. (2015). *Creating multimedia for learning and teaching*. Guildford: Facet Publishing.
4. Hatti, N., & Bhatkhande, S. (2016). *Handbook of elearning, multimedia and mobile technologies*. New Delhi: CBS Publishers & Distributors.
5. Lin, M. F. (2017). *Multimedia teaching and learning with digital*

Web Resources

1. The Basics of Multimedia Content Packaging, <https://www.fpeusa.com/the-basics-of-multimedia->

[content-packaging/](#)

2. 10 Creative Uses of Multimedia Content Packaging, <https://www.knowledgeplus.in/10-creative-uses-of-multimedia-content-packaging/>
3. 10 Tips for Creating Effective Multimedia Content Packaging, <https://themecurve.com/blog/10-tips-for-creating-effective-multimedia-content-packaging/>
4. The Power of Multimedia Content Packaging in E-Learning, <https://elearningindustry.com/the-power-of-multimedia-content-packaging-in-e-learning>
5. Benefits of Using Multimedia Content Packaging in E-Learning, <https://www.imaginopro.com/resources/benefits-of-using-multimedia-content-packaging-in-e-learning/>

Design Thinking (Theory)

Course Description

Design Thinking is a problem-solving methodology that uses a human-centered approach to develop innovative solutions. This course will provide an introduction to Design Thinking, exploring its background and business uses. It will also cover the variety within the Design Thinking discipline and its mindset, which includes fundamental concepts like empathy, ethnography, divergent thinking, convergent thinking, and visual thinking.

The course will examine the mechanics and resources of Design Thinking, including assumption testing, design criteria, curator, design brief, and designing for growth process. We will also explore the stages of the Designing for Growth process and overview of prototyping, wireframing, and resources like people, place, materials, and organizational fit.

We will cover different approaches to Design Thinking, including disruptive solutions, double diamond process, stage school process, human-centered design, and user-centered design. We will also examine affordances and usability, Design Thinking tools, visualization, and aesthetics principles for designers.

Moreover, the course will cover Design Thinking methods, including journey mapping, archetype mapping matrix, archetype persona, value chain analysis, customer co-creation, and competitive advantage. We will also explore the concept development, mind mapping, brainstorming, and Design Thinking practices such as the role of project management in the Design process, minimal marketable feature, minimal viable ecosystem, minimal viable product, and napkin pitch.

Finally, the course will explore the application and execution of Design Thinking, including user interface as communication, basic principles of UI design, and apps for prototyping, rapid prototyping, and wireframing, communicating results effectively. This course aims to equip students with a robust understanding of Design Thinking to apply it in real-world scenarios effectively.

Course Objective

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

Detailed Syllabus for Design Thinking:

Introduction to Design Thinking

Unit 1: Design Thinking Background

Definition of Design Thinking.

Business uses of Design Thinking.

Variety within the Design Thinking Discipline.

Design Thinking Mindset-Problem Solving Approach.

Fundamental Concepts: Empathy, Ethnography.

Divergent Thinking, Convergent Thinking, Visual Thinking.

Unit 2: Design Mechanics and Resources

Assumption Testing- Design Criteria, Curator, Design Brief.

Designing for Growth Process- Process Stages of Designing for Growth.

Overview of Prototyping-, Wireframing.

Resources (People, Place, Materials, Organizational Fit).

Varied Design Thinking Approaches: Disruptive Solution, Double Diamond Process, Stage School Process- Human-Centered Design, Stanford School 5-Stage Approach, User-Centered Design. Affordances and Usability.

Unit 3: Design Thinking Tools

"What Wows? What Works? What Is?, What If?"

Purposeful Use of Tools and Alignment with Process.

Visualization-Aesthetics Principles for Designers.

Unit 4: Design Thinking Methods

Journey Mapping, Archetype Mapping Matrix, Archetype Persona.

Value Chain Analysis, Customer Co-creation, Competitive Advantage.

Concept Development, Mind Mapping- Brainstorming.

Unit 5: Design Thinking Practices

Role of Project Management in Design Process- Aids.

Minimal Marketable Feature (MMF), Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP), Napkin Pitch.

Design Thinking Application and Execution-User Interface(UI) as Communication.

Basic Principles of UI Design.

Apps for Prototyping, Rapid Prototyping, and Wireframing-Communicating Results Effectively.

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Adopt a problem solving mindset to reframe design challenges
2. Enumerate and select appropriate design thinking approach for specific design problem
3. Use design thinking tools and methods to solve real-world problems
4. Apply design thinking principles to develop plan of action and wireframe for specific problem domain
5. To create prototypes for specific design problem using available design tools and apps.

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

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

Key Textbooks

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

References

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

Web Resources

1. Design Studies - <https://www.journals.elsevier.com/design-studies/>
2. Design Issues - <https://www.mitpressjournals.org/loi/desi>
3. Design and Culture - <https://www.tandfonline.com/toc/rfdc20/current>
4. Industrial Designers Society of America (IDSA) - <https://www.idsa.org/>
5. Interaction Design Association (IxDA) - <https://ixda.org/>
6. Design Management Institute (DMI) - <https://www.dmi.org/>
7. DesignSingapore Council - <https://www.designsingapore.org/>

Film Appreciation and Analysis (Theory)

Course Description

This course provides an overview of film appreciation and analysis. Students explore the origins and evolution of cinema as an art form and industry. Key aspects of filmmaking like sound, music, genres, narratives, documentaries and forms are examined. Students learn narrative and non-narrative forms, mainstream and alternative films. Analysis techniques focusing on narration, ideology, auteurship, and style are covered. Film techniques around narrative, space, time, editing and cinematography are appreciated. Major film theories—ideology, authorship, genre, psychoanalytic, formalist—and movements are surveyed. Practical application comes through analyzing award-winning and culturally significant films. Students analyze mise-en-scene, camerawork, editing, music, narratives, documentaries, animated films, film historical context, and auteur directors' works. Writing film reviews focusing on narrative, technical, thematic and personal aspects is also covered. Case studies of stalwart Indian directors—Ray, Nihalani, Benegal, Kasaravalli—and Tamil and world cinemas are explored. The course examines cinema as popular culture, its socio-political influence and audience. Censorship's role is also discussed. Multimedia presentations and written analysis of films chosen from different languages and periods demonstrate learning. The course equips students with a framework to appreciate cinema as an art form and understand its far-reaching influence.

Course Objectives

1. Describe the origin and evolution of cinema as an artistic medium and industry.
2. Analyze narrative and technical elements of award-winning and culturally significant films.
3. Apply major film theories and analysis techniques to interpret films' underlying meanings and directors' styles.
4. Evaluate how films reflect and influence society based on historical context and audience reception.
5. Create multimedia presentations and written papers analyzing selected films, their themes and impact.

Detailed Syllabus

Unit 1: Overview of Film Appreciation

Introduction to Film Appreciation

Origins and Evolution of Cinema

Nature of Cinema

Critical and Technical Terms used in Film Production and Practice

Industrial and Economic Basis of Commercial Cinema

Unit 2: Key Aspects of Film Making

Sound and Music in Films

Film Genres and Story Archetypes

Popular Narrative Forms. Story Structures

Narrative form and Non-narrative form

Film Form and Conventions

Documentary Films,

Documentary genres

Different Narrative Techniques

Unit 3: Film Analysis

Mainstream and Alternative Narratives and Film Forms
Film Analysis Techniques
Narration-Ideology in Films
Mise-en-Scene
Principles of Film-Authorship in Films
Style as a Formal System

Unit 4: Appreciation of Film Techniques

Film Techniques: Narrative Unity, Ambiguity
Space and Time
Film Editing Techniques: Disunity, Form, Style
Cinematographer Properties
Montage and Long Take

Unit 5: Film Theories and Movements

Ideology in films
Authorship in films
Auteurs film theory
Marxist film theories
Feminist film theories
Genre theory
Psychoanalytical film theory
Formalist film theory
Film concepts and film movements

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Film Analysis: Suggested Practical Exercises/Assignments for Internal Exams

(Any one or Two exercises from the list below). All exercises can be presented in the form of written text or multimedia presentations.

Exercise 1: Analyze how mise-en-scene and camerawork were used to show conflict between characters in a movie scene. Discuss set design, lighting, positioning, angles, etc.

Exercise 2: Analyze how editing techniques like continuity editing, montage, jump cuts, etc. were used to show the passage of time in a movie. Discuss how effective they were.

Exercise 3: Analyze the use of music in generating mood and highlighting important moments in a movie scene. Discuss how sound editing amplified the impact.

Exercise 4: Analyze the character arc of the protagonist based on key narrative elements like exposition, rising action, climax, falling action and resolution in a movie.

Exercise 5: Analyze how a documentary used balanced or persuasive arguments, interviews, historical footage, music, etc. to make a compelling case. Discuss how objective or subjective it was.

Exercise 6: Analyze a movie within its historical context. Discuss how it reflected the social/cultural issues and events of the time period in which it was produced.

Exercise 7: Analyze the auteur elements in the films of a famous director like Hitchcock or Kurosawa or Mani Ratnam. Discuss recurring themes, techniques, collaborators, etc. that define their signature style.

Exercise 8: Analyze how an animated film used different techniques like stop motion, 2D, 3D, etc. to bring its visual style to life. Discuss how the animation enhanced the storytelling.

Exercise 9: Analyze how experimental films challenged conventional filmmaking rules through use of abstract visuals, surrealism, social commentary, etc. Discuss why they are considered unconventional.

Exercise 10: Write a film review focusing on narrative, technical and thematic aspects of a movie as well as your personal experience watching it. Provide recommendation on if audiences should watch it and why.

Exercise 11: Carry out a Film Analysis and Case studies of Award winning films and Stalwarts in Indian Cinema, Satyajit Ray, Guru Dutt, Adoor Gopalakrishnan 4. Govind Nihalani, Shyam Benegal, Mrinal Sen, Girish Kasaravalli, Mahendran

Exercise 12: Carry out a Case sTudy of Tamil Cinema based on the following Themes: History of Tamil cinema – Cinema as an institution – Cinema as popular culture – Influence of cinema on social, cultural economic, political milieu in India and Tamil Nadu – Understanding audiences – Censorship and regulation of films

Exercise 13: Carry out a Case study of World Cinema, focusing on films from any one nation: Iran, Nigeria, South Korean, Brazil, Mexican, European Union Nations, Russian, Japanese, Chinese, Thailand.

Course Outcomes

1. Explain key concepts and critical terms used in film production, analysis and appreciation.
2. Compare mainstream, alternative, narrative and non-narrative film forms.
3. Analyze the narrative, technical, ideological and cultural aspects of films.
4. Discuss the role of film as a medium of cultural expression and its influence on society.
5. Apply diverse approaches to film analysis and generate independent interpretations of films.

Mapping

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

Key Textbooks

1. Audissino, E. (2017). *Film/Music Analysis: A Film Studies Approach*. Springer.
2. Bateman, J., & Schmidt, K.-H. (2013). *Multimodal Film Analysis: How Films Mean*. Routledge.
3. Benshoff, H. (2015). *Film and Television Analysis: An Introduction to Methods, Theories, and Approaches*. Routledge.
4. Caldwell, T. (2011). *Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film*. Insight Publications.
5. Russo, J. R. (2021). *Understanding Film: A Viewer's Guide*. Liverpool University Press.
6. Wildfeuer, J., & Bateman, J. A. (2016). *Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning*. Taylor & Francis.

References

1. Barnwell, J. (2019). *The Fundamentals of Film Making*. Bloomsbury Publishing.
2. Battaglia, G. (2017). *Documentary Film in India: An Anthropological History* (1 edition). Routledge.
3. Bordwell, D., & Thompson, K. (2004). *Film Art: An Introduction*. McGraw-Hill.
4. Bruhn, J., & Gjelsvik, A. (2018). *Cinema Between Media: An Intermediality Approach*. Edinburgh University Press.
5. Devasundaram, A. I. (2016). *India's New Independent Cinema: Rise of the Hybrid*. Routledge.
6. Dickey, S. (2007). *Cinema and the Urban Poor in South India* (Vol. 1). Cambridge University Press.
7. Hillman, N. (2021). *Sound for Moving Pictures: The Four Sound Areas*. CRC Press.
8. Katz, S. D. (2019). *Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen*. Michael Wiese Productions.
9. Kishore, S. (2020). *Indian Documentary Film and Filmmakers: Independence in Practice*. Edinburgh University Press.
10. Lamarre, T. (2013). *The Anime Machine: A Media Theory of Animation*. U of Minnesota Press.

Web Resources

1. Journal of Film and Video - <https://www.jstor.org/journal/jfilmvideo>
2. Cinema Journal - <http://www.cmstudies.org/page/CinemaJournal>
3. Film Quarterly - <https://filmquarterly.org/>

4. Studies in Documentary Film - <http://www.tandfonline.com/toc/rsdf20/current>
5. Screen - <https://academic.oup.com/screen/>

Animation and Character Design (Practical)

Course Description

This course on Animation and Character Design is designed to provide students with a comprehensive understanding of the principles and techniques used in the creation of engaging and dynamic animation and characters. Through a series of challenging lessons and practical exercises, students will learn the fundamentals of character design, animation techniques, motion capture, and more. The course is divided into five units, each containing five lessons and exercises that will build upon the skills learned in the previous unit.

Students will gain hands-on experience with traditional and digital animation techniques, including 2D and 3D animation, motion graphics, and stop-motion animation. They will also learn how to use motion capture technology to capture human and animal motion and integrate it into their animations. By the end of the course, students will have developed a diverse set of skills and a professional-level portfolio of animations and character designs. This course is suitable for beginners as well as professionals looking to expand their skill set in the animation and character design industry.

Course Objectives

1. Recall the fundamental principles of animation and character design, including the importance of exaggeration, appeal, and timing.
2. Understand the different types of animation techniques and their applications, such as 2D, 3D, stop-motion, and motion graphics.
3. Comprehend the principles and techniques of character design, such as creating appealing characters with a strong silhouette and personality.
4. Apply animation and character design techniques to create a variety of projects, including short animations, motion graphics, and character designs.
5. Analyze the effectiveness of different animation and character design techniques in creating engaging and dynamic characters and animations.
6. Innovate and experiment with animation and character design techniques to create unique and visually compelling works.

Animation and Character Design Record

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

Practical Examination

Practical examination could be in the form of viva, testing students' procedural knowledge, evaluation of Animation and Character Design. Students can also be asked to create a Animation and Character Design work for practical demonstration of their competency. Viva or Written examination can be based on the

Procedural Knowledge on the software used for developing the content. Students should be able to explain what technique or pipeline/workflows were deployed.

Detailed Syllabus

Unit 1: Fundamentals of Animation and Character Design

Introduction to Animation and Character Design, Understanding the history and evolution of animation and character design, Overview of the different styles and techniques used in animation and character design.

Principles of Animation, Study of the 12 principles of animation and their applications, Understanding the importance of timing, spacing, and movement in animation

Anatomy and Gesture Drawing, Understanding the human anatomy and how it influences character design, Developing gesture drawing skills to capture the essence of movement and pose

Character Design, Developing character design skills for various genres and mediums, Understanding the importance of character personality, expressions, and body language

Storyboarding and Layout Design, Understanding the process of storyboarding and layout design, developing skills to create visual storytelling through composition, camera angles, and pacing

Unit 2: Animation Techniques

Traditional Animation Techniques, Understanding the traditional animation process and techniques, learning how to use light tables, peg bars, and traditional animation software

2D Digital Animation, Overview of 2D digital animation software and tools, Developing skills to create hand-drawn animation using digital tablets and software

3D Animation Techniques, Understanding the principles of 3D animation and modelling, learning how to use 3D animation software and tools to create realistic movements and expressions

Motion Graphics, Understanding the principles of motion graphics and typography, developing skills to create animated logos, titles, and promotional videos

Stop Motion Animation, Understanding the principles of stop motion animation, learning how to use stop motion animation software and techniques to create dynamic movements and effects

Unit 3: Specialization in Animation and Character Design

Character Rigging and Animation, Understanding the process of character rigging for 2D and 3D animation, Developing skills to create realistic and expressive character movements

Special Effects Animation, Understanding the principles of special effects animation, developing skills to create dynamic and realistic visual effects

Game Animation, Understanding the principles of game animation, developing skills to create responsive and dynamic animations for video games

TV and Film Animation, Understanding the differences between TV and film animation, developing skills to create high-quality animation for television and film projects

Virtual Reality and Augmented Reality Animation, Understanding the principles of virtual reality and augmented reality animation, Developing skills to create immersive and interactive animations for virtual reality and augmented reality platforms

Unit 4: Animation and Character Design for Professional Projects

Creating Animatics, Understanding the process of creating animatics for film, television, and advertising, developing skills to create effective and engaging animatics

Collaborating with a Production Team, Understanding the importance of collaborating with a production team, developing skills to communicate and work effectively with directors, producers, and other creative professionals

Unit 5: Project Management, Presentation, Pitching and Portfolio Building

Project Management and Time Management, Understanding the importance of project management and time management in animation and character design, developing skills to create project schedules, manage deadlines, and prioritize tasks

Presentation and Pitching Skills, Understanding the principles of effective presentations and pitching skills, Developing skills to communicate and sell ideas to clients, stakeholders, and investors

Portfolio Building and Career Development, Understanding the importance of building a strong portfolio and showcasing your work, Developing skills to market yourself and your skills as an animator or character

Unit 5: Detailed Practical Exercises for Animation and Character Design

(At least Five Exercises-One from Each Unit-Should be included in the Digital Record)

Unit 1: Fundamentals of Animation and Character Design

Exercise 1: Designing a Character, Create a unique character design that showcases personality, expressions, and body language, Develop sketches and illustrations that showcase the character's traits and backstory

Exercise 2: Gesture Drawing, Practice gesture drawing to capture the essence of movement and pose, Develop quick sketches of human figures in different poses and actions

Exercise 3: Animating a Walk Cycle, Create a realistic walk cycle animation using traditional or digital animation techniques, Experiment with timing, spacing, and weight to create a convincing animation

Exercise 4: Storyboarding a Scene, Create a storyboard for a short animation or film scene, Use composition, camera angles, and pacing to convey the story and emotions of the scene

Exercise 5: Layout Design, Create a layout design for a scene in an animation or film project, Use composition and color theory to create a visually compelling scene

Unit 2: Animation Techniques

Exercise 6: Create a short animation using traditional animation techniques such as pencil and paper or stop motion, Experiment with different frame rates, timing, and spacing to create an effective animation

Exercise 7: Create a short animation using 2D digital animation software and tools, Experiment with different software and tools to find the best fit for your animation style

Exercise 8: Create a short animation using 3D animation software and tools, Experiment with different software and tools to create realistic movements and expressions

Unit 3: Specialization in Animation and Character Design

Exercise 9: Create a short motion graphics animation using typography and graphic design elements, Experiment with different software and tools to create engaging and dynamic motion graphics

Exercise 10: Create a short stop motion animation using stop motion software and techniques, Experiment with different materials and techniques to create dynamic movements and effects

Unit 3: Specialization in Animation and Character Design

Exercise 11: Create a short animation using character rigging techniques for 2D or 3D animation, Experiment with different rigging techniques to create realistic and expressive character movements

Exercise 12: Create a short animation using special effects animation techniques, Experiment with different techniques to create dynamic and realistic visual effects

Exercise 13: Create a short animation for a video game project, Experiment with different animation techniques to create responsive and dynamic animations for video games

Exercise 14: Create a short animation for a television or film project, Experiment with different animation techniques to create high-quality animation for television and film projects

Exercise 15: Create a short animation for a virtual reality or augmented reality project, Experiment with different animation techniques to create immersive and interactive animations for virtual reality and augmented reality platforms.

Unit 4: Animation and Character Design for Professional Projects

Exercise 1: Learn the basics of motion capture technology and workflow, Set up a motion capture session with markers, cameras, and software

Exercise 2: Capture a human motion using motion capture technology, Analyze and edit the captured motion to improve its quality and accuracy

Exercise 3: Capture an animal motion using motion capture technology, Analyze and edit the captured motion to create a believable and expressive animation

Exercise 4: Learn how to edit and retarget motion capture data to different characters or models, Experiment with different techniques to create smooth and natural motion

Exercise 5: Learn how to integrate motion capture data into an animation pipeline, create a short animation using motion capture data and other animation techniques to create a high-quality animation.

Course Outcomes

1. Recall the fundamental principles of animation and character design and apply them to their own work.
2. Understand the different types of animation techniques and their applications, as well as the principles and techniques of character design.
3. Apply animation and character design techniques to create a variety of projects, including short

animations, motion graphics, and character designs.

4. Analyze and evaluate the effectiveness of different animation and character design techniques in creating engaging and dynamic characters and animations.
5. Create original and creative animations and character designs that demonstrate a mastery of the principles and techniques covered in the course. Students will be able to innovate and experiment with animation and character design techniques to create unique and visually compelling works that showcase their individual style and creativity.

Mapping

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

Key Textbooks

1. Blain, J. M. (2021). Blender 2D Animation: The Complete Guide to the Grease Pencil. CRC Press.
2. Chong, A. (2019). Digital Animation. Bloomsbury Publishing.
3. Blain, J. M. (2022). The Complete Guide to Blender Graphics: Computer Modeling & Animation. CRC Press.
4. Chandramouli, M. (2021). 3D Modeling & Animation: A Primer. CRC Press.
5. 3dtotal Publishing. (2020). Fundamentals of Character Design: How to Create Engaging Characters for Illustration, Animation & Visual Development. 3DTotal Publishing.
6. Tillman, B. (2019). Creative Character Design 2e. CRC Press.
7. Milic, L., & McConville, Y. (2006). The Animation Producer's Handbook. McGraw-Hill Education (UK).

References

1. Osipa, J. (2022). Stop Staring: Facial Modeling and Animation Done Right (3rd ed.). Wiley.
2. Dower, J., & Langdale, P. (2022). Performing for Motion Capture: A Guide for Practitioners. Bloomsbury Publishing.
3. Guevarra, E. T. M. (2019). Modeling and Animation Using Blender: Blender 2.80: The Rise of Eevee. Apress.
4. Edelmann, J. (2022). Character Animation: 2D Skills for Better 3D (2nd ed.). Bloomsbury Visual Arts.
5. Bousquet, M. (2021). The Art and Making of Luca. Chronicle Books.
6. Tyng, M. (2021). Stop Motion Animation: How to Make and Share Creative Videos (2nd ed.). DK Publishing.
7. O'Connell, R. (2021). Acting and Performance for Animation. Routledge.
8. Alspach, T. (2020). The Animators Sketchbook: How to See, Interpret & Draw Like a Master Animator. Rockport Publishers.
9. Pearn, K. (2020). The Art of The Willoughbys. Abrams Books.
10. Johnston, O., & Thomas, F. (2020). The Illusion of Life: Disney Animation (3rd ed.). Disney Editions.

Web Resources

1. Journal of Animation and Moving Image - <https://www.intellectbooks.com/journal-of-animation-and-moving-image>
2. Animation Practice, Process & Production - <https://www.intellectbooks.com/animation-practice-process-production>
3. Animation: An Interdisciplinary Journal - <https://www.tandfonline.com/toc/ranm20/current>
4. International Journal of Animation and Cartoon Studies - <http://ijac.net/>
5. Animation Studies - <http://journal.animationstudies.org/>

Compositing and Visual Effects (Practical)

Course Description

This Compositing and Visual Effects course is designed to equip learners with the procedural knowledge and technical skills necessary to become a professional in the industry. The course covers topics such as keying techniques, color correction, camera effects, and advanced compositing, and visual effects techniques.

Through a series of practical exercises, learners will learn to use industry-standard software such as Nuke, Maya, Adobe After Effects, and DaVinci Resolve. They will learn to create complex composites and visual effects, including rotoscoping, chroma keying, 3D compositing, and stereo compositing. They will also develop skills in color grading, image manipulation, and video editing. Learners will have the opportunity to collaborate with teams and clients, build their demo reel and portfolio, and explore the future of compositing and visual effects. The course is ideal for anyone looking to pursue a career in film and television post-production, advertising, and gaming industries.

Course Objectives

1. Develop the ability to effectively use keying techniques to create clean mattes and composite foreground elements onto new backgrounds.
2. Analyze color correction methods and utilize them to create a desired look in a composite.
3. Evaluate technical terminologies and apply them to execute advanced compositing techniques.
4. Create a deep composite, perform stereoscopic compositing, and composite CGI elements with live-action footage using advanced compositing techniques.
5. Synthesize knowledge on workflow and pipeline to demonstrate collaboration with teams and clients, building a demo reel and portfolio, and ethical responsibility in Compositing and VFX.

Procedural Knowledge on Compositing and Visual Effects

(Viva/Written Test Topics for Practical Examination)

Compositing and Visual Effects Record

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

Practical Examination

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

Unit 1: Making a Great Composite

Keying Techniques
Working with Keyers
Refining Mattes

Spill Suppression and Despill Artifacts
The Composite

Unit 2: The Quest for Realism

Compositing CGI and D Compositing
Color Correction
Sweetening the Comp
Camera Effects
Digital Color

Unit 3: Technical Terminologies

Image Blending
Transforms and Tracking
Digital Images
Advanced Keying Techniques
Creating Effects

Unit 4: Advanced Compositing

Advanced Compositing Techniques
Stereoscopic Compositing
Advanced CGI Techniques
Advanced Lighting Techniques
Advanced Rendering Techniques

Unit 5: Workflow and Pipeline

The Production Pipeline
Collaborating with Teams and Clients
Building Your Demo Reel and Portfolio
The Future of Compositing and VFX
Ethics and Responsibility in Compositing and VFX

Practical Exercises on Compositing and Visual Effects.

(At least Five Exercises-One from Each Unit-Should be included in the Digital Record)

Unit 1: Keying and Matte Creation (Any One Exercise from this Unit)

Exercise 1: Pulling a Key, Choose a challenging footage with uneven lighting and complex edges, Use a combination of keying techniques to create a clean matte, Refine the matte using various techniques such as spill suppression and edge refinement, Composite the foreground onto a new background

Exercise 2: Creating a Difference Matte, Choose a footage with moving elements and a stationary background, Create a difference matte using various techniques such as color difference keys and blur and grow technique, Refine the matte using various techniques such as filtering and bump mattes, Composite the moving element onto a new background

Exercise 3: Chroma Keying, Choose a footage with a green or blue screen background, Create a chroma key using various techniques such as luma keys and chroma difference keys, Refine the key using various techniques such as despill and spill suppression, Composite the foreground onto a new background

Exercise 4: Rotoscoping, Choose a footage with complex foreground elements such as hair or fur, Create a clean matte using various techniques such as the rotobrush tool and manual painting, Refine the matte using various techniques such as edge refinement and spill suppression, Composite the foreground onto a new background

Exercise 5: D Keying, Choose a footage with a depth map or 3D information, Create a 3D composite using various techniques such as camera projection and depth compositing, Refine the composite using various techniques such as color correction and grain management, Output the composite in a 3D format such as anaglyph or VR

Unit 2: Color Correction (Any One Exercise from this Unit)

Exercise 6: Color Grading, Choose a footage with a specific color palette or mood, Use various techniques such as lift, gamma, gain, and color grading to achieve the desired look, Refine the grade using various techniques such as selective color correction and secondary color correction, Output the graded footage in a desired format such as log or HDR

Exercise 7: Edge Blending and Shadow Creation, Choose a footage with foreground elements that need to be integrated with the background, Use various techniques such as edge blending and light wrap to create a seamless integration, Create realistic shadows using various techniques such as density and color adjustments, Refine the integration using various techniques such as faux shadows and atmospheric haze

Exercise 8: Lens Effects and Grain Management, Choose a footage with a specific lens or filter effect, Use various techniques such as lens distortion correction and lens flares to create the desired effect, Manage the grain using various techniques such as regraining and grain rescue, Refine the effect using various techniques such as sharpening and defocus simulation

Exercise 9: Camera Effects and Motion Tracking, Choose a footage with a specific camera effect such as depth of field or motion blur, Use various techniques such as camera tracking and motion blur control to achieve the desired effect, Refine the effect using various techniques such as defocus simulation and sharpening, Output the final footage in a desired format such as slow motion or time lapse

Exercise 10: Matte Painting and Set Extension, Choose a footage with a specific environment that needs to be expanded or modified, Create a matte painting or 3D environment using various techniques such as set extension and camera projection, Integrate the environment with the original footage using various techniques such as edge blending and lighting matching, Refine the integration using various techniques such as atmospheric haze and color grading

Unit 3: Compositing CGI

Exercise 1: Multi-Pass Compositing, Use Nuke to composite a CGI sequence rendered in multiple passes, Use the Merge node to combine the beauty, lighting, reflection, and shadow passes, Use the Shuffle node to extract specific image channels for adjustment, Use the Grade node to adjust the color, contrast, and brightness of the passes, Use the Transform node to position and scale the CGI elements within the scene

Exercise 2: Deep Compositing, Use Nuke to composite a CGI sequence rendered with deep images, Use the DeepMerge node to combine the deep images for each element, Use the DeepExpression node to manipulate the depth information, Use the DeepTransform node to position and scale the elements within the scene, Use the DeepHoldout node to selectively remove elements from the scene

Exercise 3: Camera Projection, Use Maya to create a 3D scene with a camera move, Use the Render settings to render out the scene as a camera projection matte, Use Nuke to composite a live-action plate onto the camera projection matte, Use the Transform node to adjust the position and scale of the live-action plate, Use the Roto node to mask out any areas of the live-action plate that intersect with the CGI elements

Exercise 4: Set Extension, Use Maya to create a 3D environment for a live-action scene, Use the Render settings to render out the environment as a set extension matte, Use Nuke to composite the set extension onto the live-action footage, Use the Transform node to position and scale the set extension, Use the Color Correction tools to match the color and lighting of the set extension to the live-action footage

Exercise 5: Stereoscopic Compositing, Use Nuke to composite a stereoscopic CGI sequence onto a live-action plate, Use the Disparity Generator node to create a disparity map for the CGI elements, Use the Disparity Blur node to add a depth of field effect to the CGI elements, Use the Depth To Points node to

convert the disparity map into a point cloud, Use the Point Cloud Render node to render the point cloud as a depth map for the final composite.

Unit 3: Advanced Techniques in Compositing and Visual Effects (Any One Exercise from this Unit)

Exercise 1: Creating a Deep Composite, Create a deep image using a 3D application, Composite the deep image with live-action footage in Nuke, Use the depth information to adjust the focus of the live-action footage, Add depth-of-field and lens distortion to the composite

Exercise 2: Advanced Keying Techniques, Use a green screen footage to create a composite with complex hair, Use a difference matte to create a clean plate for the hair, Create a custom keyer to improve the key, Use despill techniques to remove green reflections on the subject, Integrate the keyed subject into a complex background

Exercise 3: Stereo Compositing, Use a 3D camera tracker to create a 3D scene from a live-action footage, Create a depth map for the scene, Use the depth map to add 3D objects into the scene, Create a left and right eye view for the scene, Composite the left and right eye view to create a stereo 3D effect

Exercise 4: Compositing CGI with Live Action, Use a 3D application to create a 3D object, Create a multi-pass render of the 3D object, Composite the 3D object into a live-action footage in Nuke, Use the AOV passes to adjust the lighting and shadow of the 3D object, Add camera effects such as lens distortion and depth of field to the composite

Exercise 5: Motion Graphics, Create a motion graphics sequence using Adobe After Effects, Use keyframe animation and motion graphics templates to create complex animations, Integrate live-action footage into the motion graphics sequence, Use expressions and scripts to automate animation and make adjustments, Export the motion graphics sequence for use in other compositing and editing software.

Unit 4: Camera Effects and Image Manipulation (Any One Exercise from this Unit)

Exercise 1: Depth of Field Simulation, Use Nuke to simulate depth of field for a live-action footage, Use a depth map to create a realistic depth-of-field effect, Experiment with different lens blur algorithms and settings, Use masks to selectively apply the depth-of-field effect to specific areas of the footage, Use the ZDefocus node to achieve realistic bokeh effects

Exercise 2: Lens Distortion Correction, Use Nuke to correct lens distortion in a live-action footage, Use the LensDistortion node to create a distortion model based on lens calibration data, Adjust the distortion model to match the actual distortion in the footage, Use the LensDistortion node to apply the distortion correction to the footage, Use masks to limit the distortion correction to specific areas of the footage

Exercise 3: Chromatic Aberration Simulation, Use Nuke to simulate chromatic aberration for a live-action footage, Use the LensDistortion node to create a distortion model that includes chromatic aberration, Adjust the chromatic aberration settings to achieve the desired effect, Use masks to selectively apply the chromatic aberration effect to specific areas of the footage, Use compositing techniques to blend the chromatic aberration effect with the original footage

Exercise 4: Image Stabilization, Use Nuke to stabilize shaky footage, Use the Tracker node to track a feature in the footage, Apply the tracking data to a Transform node to stabilize the footage, Use the Crop node to remove any black borders introduced by the stabilization, Use a roto node to refine the stabilization around moving objects

Exercise 5: Image Enhancement, Use Photoshop to enhance the detail and texture of a still image, Use the High Pass filter to extract the details from the image, Use the Overlay blending mode to apply the detail to the original image, Use the Clone Stamp tool to remove unwanted elements from the image, Use the Curves adjustment to enhance the contrast and color of the image,

Unit 5: Digital Images and Video (Any One Exercise from this Unit)

Exercise 1: Color Grading, Use DaVinci Resolve to perform a color grade on a live-action footage, Use the Color page to adjust the brightness, contrast, and color balance of the footage, Use the Curves tool to adjust the tonal range of the image, Use the Power Windows tool to isolate specific areas of the image for grading, Use the Keyframe tool to animate changes over time

Exercise 2: Deinterlacing and Frame Rate Conversion, Use Adobe After Effects to deinterlace interlaced footage, Use the Field Options settings to separate the fields of the footage, Use the Frame Blending settings to interpolate new frames, Use the Pixel Motion settings to improve the quality of the frame blending, Use the Timewarp effect to adjust the frame rate of the footage

Exercise 3: Keying and Compositing, Use Nuke to composite a live-action footage over a background plate, Use the Keyer node to extract a clean matte of the actor or object, Use the Merge node to combine the matte with the background plate, Use the Transform node to position and scale the footage, Use the Color Correction tools to match the color and lighting of the footage to the background plate

Exercise 4: Digital Cinema Workflow, Use ACES Color Management to manage the color space of a live-action footage, Use the ACES workflow to convert the footage to a standardized color space, Use the Color page in DaVinci Resolve to perform a color grade on the footage, Use the ACES Output Transform to convert the graded footage back to the original color space, Use the Render settings to export the graded footage in the desired format

Exercise 5: Digital Camera Workflow, Use Adobe Premiere Pro to import and edit footage shot with a digital camera, Use the Lumetri Color tools to adjust the color and lighting of the footage, Use the Warp Stabilizer to stabilize shaky footage, Use the Essential Graphics panel to add titles and graphics to the footage, Use the Export settings to export the edited footage in the desired format.

Course Outcomes:

1. Apply a range of keying techniques and refine mattes to create clean and accurate composites.
2. Create realistic composites by integrating CGI elements with live-action footage and performing color correction and camera effects.
3. Use technical terminology related to compositing and VFX to effectively communicate with team members and clients.
4. Utilize advanced compositing techniques, such as stereoscopic compositing and deep compositing, to create complex and visually stunning composites.
5. Develop a professional portfolio and demo reel showcasing their compositing and VFX skills, while adhering to ethical and responsible practices within the industry.

Mapping

Program Specific Outcomes	CO 1	CO 2	CO 3	CO 4	CO 5
PSO 1	3	3	3	2	1
PSO 2	3	3	3	2	3
PSO 3	3	3	3	3	1
PSO 4	2	3	3	3	1
PSO 5	2	2	1	2	3

Key Textbooks

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

References

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

Web Resources

1. Journal of Visual Effects: <https://www.jove.com/journal/visual-effects>
2. International Journal of Computer Graphics & Animation: <https://www.omicsonline.org/computer-graphics-animation.php>
3. VFX Voice: <http://vfxvoice.com/>
4. Creative Cow: <https://www.creativecow.net/>
5. 3D Artist: <https://3dartistonline.com/>
6. Visual Effects Society: <https://www.visualeffectssociety.com/>
7. Motion Graphic Design Association: <https://motiongraphicsassociation.org/>
8. Society of Motion Picture and Television Engineers: <https://www.smpte.org/>
9. Women in Animation: <https://womeninanimation.org/>
10. National Association of Broadcasters: <https://www.nab.org/>

Script Writing and Storyboard Development (Practical)

Course Description

“Script Writing and Storyboard Development” is a comprehensive course designed for aspiring writers, filmmakers, and content creators. This course will guide you through the process of developing an engaging and impactful story, from idea to finished script. Through a combination of lectures, workshops, and individual assignments, you will learn how to craft compelling characters, create a vivid and believable world, and build a story structure that keeps your audience hooked from beginning to end. You will also learn about script formatting, dialogue writing, and scene construction, as well as the basics of screenwriting and storytelling. By the end of the course, you will have the skills and confidence to turn your ideas into a polished and professional script that is ready for production. Whether you're an aspiring screenwriter, a filmmaker, or simply looking to improve your storytelling skills, this course is the perfect starting point. Finally this course will enable students to convert their story ideas and scripts into storyboards using appropriate software. The storyboards will be evaluated for their record.

Course Objectives

1. *Remembering*: Students will be able to recall key concepts, terminology, and techniques related to story development and scriptwriting.
2. *Understanding*: Students will be able to demonstrate an understanding of the principles and processes of story development and scriptwriting, including character development, plot structure, and dialogue.
3. *Applying*: Students will be able to apply their understanding of story development and scriptwriting to the creation of their own stories and scripts and develop a storyboard for their scripts
4. *Analyzing*: Students will be able to analyze the strengths and weaknesses of their own stories and scripts and those of others, and identify areas for improvement.
5. *Evaluating*: Students will be able to evaluate their own stories and scripts and those of others based on criteria such as character development, plot structure, and dialogue.

Note: While open source software for such as GIMP/InkSpace, Krita/ToonBoom/Blender is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Adobe Animate, Other Creative Cloud Suite Apps, Procreate, Mental Case etc.

Detailed Syllabus

Script Writing and Storyboard Development Record

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

Practical Examination

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

Unit 1: Introduction to Script and Style

Introduction to Scriptwriting as a Creative Enterprise
Creative Thinking and the Creativity Process
Stages in the Craft of Script Writing
Basic Story Idea, Narrative Synopsis Outline, Scene Breakdown, and Full-Fledged Script
Introduction to Script Formatting and Style

Unit 2: Screenwriting Basics

Beginning, Middle, End: The Three-Act Structure
Conflict, Development, Climax, and Denouement
Story, Storyline, Plot, and Treatment
Principles of Suspense and Surprise
Pacing and Timing

Unit 3: Story and Discourse

Narrative Structure in Fiction and Film
The Anatomy of a Screenplay
Breaking Down the Story into Scenes
Scene Breakdown, Drafting Process, and Full-Fledged Script
Film and TV Script Formats, Storyboards, and Copyright

Unit 4: Ideation and Script Development

Concept Creation, Pitching the Story and Scheduling
Developing themes and messages for scriptwriting
Sketching Characters, Backgrounds, and Props
Rewriting and Editing, Collaboration and Teamwork in Scriptwriting
Casting and Preparations for Production.

Unit 5: Visual Storytelling in Social Media

Modality: Designing Models of Reality
Strategy to Implementation in Business Storytelling
Real-time Marketing in a Visual World
Storytelling with Emotions, Genre and Tone
Storyboarding: Visualizing Your Story

Practical Exercises for Script Writing and Storyboard Development

Exercise 1: Write a story: Have students write a short story, focusing on character development, plot structure, and themes.

Exercise 2: Write a script: Have students write a script for a short film or play, incorporating elements of story development and scriptwriting.

Exercise 3: Analyze a story or script: Have students analyze a story or script, including its character development, plot structure, and dialogue, and identify areas for improvement.

Exercise 4: Develop a character: Have students develop a character for a story or script, including their appearance, personality, and background.

Exercise 5: Write a scene: Have students write a scene for a story or script, including dialogue and actions.

Exercise 6: Write a treatment: Have students write a treatment for a story or script, outlining the plot, characters, and themes.

Exercise 7: Write a synopsis: Have students write a synopsis of a story or script, summarizing the plot and key elements.

Exercise 8: Rewrite a scene: Have students rewrite a scene from a story or script, making changes to improve character development, plot structure, or dialogue.

Exercise 9: Develop a story idea: Have students brainstorm and develop a story idea, including a plot, characters, and themes.

Exercise 10: Write a pitch: Have students write a pitch for a story or script, summarizing the key elements and explaining why it is a compelling and marketable idea.

Storyboard Exercises

Using Apps for Storyboarding- Practical Exercises

Note: Any five of the following exercises should be completed based on the student's story ideas and script. The topic can be both fiction and non-fiction. The following exercise are only suggestive. There is no need to work on all the exercises. Only exercises relevant to students' scriptwriting projects can be tried and included in the record (See Below)

1. Create a simple storyboard for a short film or animation using app's storyboarding tools.
2. Experiment with using app's drawing tools to create storyboard panels and sketches.
3. Try using app's 3D tools to create storyboard panels with 3D elements or camera movements.
4. Experiment with using app's animation tools to add movement and action to a storyboard.
5. Create a storyboard with dialogue, using app's audio and lip sync tools.
6. Try using app's compositing tools to combine live-action video with storyboard panels.
7. Experiment with using app's motion graphics tools to create a storyboard with text or graphics.
8. Create a storyboard with multiple camera angles and shot types, using app's camera tools.
9. Try using app's particle system tools to add visual effects to a storyboard, such as smoke or fire.
10. Experiment with using app's visual effects tools to create a storyboard with visual effects, such as explosions or lightning.
11. Create a storyboard with a unique visual style, using app's material editor and lighting tools.
12. Try using app's rigging tools to add movement to characters in a storyboard.
13. Experiment with using app's sculpting tools to create storyboard panels with sculpted elements.
14. Create a storyboard with a dynamic camera movement, using app's camera tools and animation tools.
15. Try using app's compositing tools to create a storyboard with a green screen effect or visual overlay.

Criteria for Evaluating Students' Storyboards

Clarity of story: Is there a clear beginning, middle and end? Is the plot coherent and easy to follow? Are character motivations and actions logical?

Creativity: Is the story imaginative and original? Or is it cliched and predictable? Does it have creative plot twists or character arcs?

Visuals: Are the sketches and drawings clear? Do they effectively convey the story, action and emotions? Is the composition, framing and layout well designed?

Pacing: Does the story move at an appropriate pace to keep the viewer engaged? Or are there parts that drag or feel rushed? Are there a good mix of action and dialogue?

Emotional appeal: Does the story elicit emotion from the viewer? Are stakes high enough? Do we feel for the characters?

Consistency: Is the story consistent in terms of plot, characters, theme, visual style, etc.? Or are there inconsistencies that break the flow?

Storyboard flow: Does the sequence of storyboards flow logically from one panel to the next? Are transitions between panels smooth and coherent?

Technical aspects: If using animation software, did the students demonstrate proficiency with the tools? Are camera movements, character animations, backgrounds, etc. well executed?

Originality: Is the story highly derivative of popular movies, books or other media? Or does it have a unique twist or angle? Points for originality and freshness.

Course Outcomes

1. Students will be able to develop and structure a story.
2. Students will be able to write a script that effectively conveys a story.
3. Students will be able to analyze and evaluate their own stories and scripts and those of others, and identify areas for improvement.
4. Students will be able to apply their understanding of story development and scriptwriting by developing a storyboards for their scripts
5. Students will be able to create a professional-quality story and script using storyboards make a pitch for wider acceptance and production

Program Specific Outcomes and Course Outcomes

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

Key Textbooks

1. Snyder, B. (2019). The screenwriter's roadmap: 21 ways to jumpstart your story. Studio City, CA: Michael Wiese Productions.
2. Seger, L. (2015). Making a good script great. Studio City, CA: Michael Wiese Productions.
3. Field, S. (2019). The script-selling game: A Hollywood insider's look at getting your script sold and produced. New York: Delta.

References

1. Field, S. (2015). *Screenplay: The foundations of screenwriting*. New York: Delta.
2. Snyder, B. (2018). *Save the cat: The last book on screenwriting you'll ever need*. Studio City, CA: Michael Wiese Productions.
3. McKee, R. (2017). *Story: Substance, structure, style and the principles of screenwriting*. New York: HarperCollins.
4. Maas, J. (2018). *Writing the pilot: Creating the series*. Studio City, CA: Michael Wiese Productions.
5. Truby, J. (2018). *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*. Faber & Faber
6. Snyder, B. (2015). *The screenwriter's Bible: A complete guide to writing, formatting, and selling your script*. Studio City, CA: Michael Wiese Productions.
7. 10. Snyder, B. (2017). *The screenwriter within*. Studio City, CA: Michael Wiese Productions.

Web Resources

1. ScriptMag: offers articles, interviews, and resources for screenwriters.
2. Writer's Digest: offers articles, workshops, and online courses for writers, including screenwriters.
3. ScreenCraft: articles, interviews, and resources for screenwriters, including contests and pitch sessions.
4. No Film School: articles, tutorials, and resources for filmmakers, including screenwriters.
5. John August: offers articles, podcasts, and resources for screenwriters.
6. The Script Lab: offers articles, tutorials, and resources for screenwriters, including script analysis services.
7. The Black List: offers script hosting, evaluations, and contests for screenwriters.
8. Screenwriting.io: offers answers to frequently asked questions about screenwriting and script development.
9. SimplyScripts: offers a large collection of screenplays, scripts, and teleplays for reference and analysis.
10. Storyboard That: An online storyboard creation tool that offers a variety of customizable templates and options for creating professional storyboards.

Advertising and Brand Communication(Theory)
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Course Description

This course on Advertising and Brand Communication is designed to provide students with a comprehensive understanding of the role of advertising in building and maintaining brand equity. Through a historical and theoretical lens, students will learn the basics of advertising, including types of advertising, target audience, and media planning, and techniques for crafting effective ad messages.

The course explores advertising as a promotional and marketing tool, its role in the marketing mix, and its connection to brand marketing. Additionally, students will examine the fundamental nature of the rural market, social marketing, and brand communication.

In-depth discussions on brand definitions, conceptualizations, and tools for managing and measuring brand equity are covered, along with consumer-based brand equity, brand valuation principles, and strategic brand management.

The course also addresses advertising research and planning, creativity, advertising copywriting and design, advertising media planning and buying, and digital advertising. Finally, students will explore the changing nature of advertising in the digital era, data-driven advertising, and designing advertising for cross-platform distribution.

Course Objectives:

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

Unit 1: Introduction to Advertising and Brand Communication

Defining advertising and brand communication and their importance in marketing, Role of advertising and brand communication in building and maintaining brand equity, Identifying key stakeholders in advertising and brand communication, International advertising brands

History of Indian advertising and its evolution, Advertising fundamentals and basics, Types of advertising, target audience, and media planning, Techniques for crafting effective ad messages, Role of advertising in the product life cycle

Agency-client relationship, creative pitch, and agency accreditation

Types of advertising: commercial, non-commercial, primary demand, selective demand, classified and display advertising, comparative advertising, cooperative advertising, political advertising

Unit 2: Advertising as a Promotional and Marketing Tool

Advertising and promotion: the business and media used, Role of advertising in the marketing mix

Theorizing advertising and promotion: cognitive, social, and cultural theories-Various theories of advertising

Understanding the rural market and analyzing the buying process and mindset of rural consumers

Social marketing and its objectives, Understanding the P's of a social marketing program

Unit 3: Brand Communication

Branding and its importance in advertising and marketing, Analysing key elements of branding, Tools and techniques for managing and measuring brand equity, Consumer-based brand equity Brand valuation principles and applications

Positioning a brand

Building brand identity in challenging times, Strategic brand management: brand architecture, design, and brand naming decisions, Managing brand communication: brand building via integrated marketing communications, Strategic employer branding and corporate branding

Branding different entities/products: political, arts, from nation to neighbourhood branding and marketing places, luxury, retail, service, branding in sports, franchise brand management

Building brands via corporate social responsibility

Unit 4: Creativity, Advertising Research and Planning

Advertising research and planning and their importance in advertising and marketing, Techniques for conducting market and competitive research for advertising campaigns, Role of creativity in advertising Creative strategies and ad theory, Advertising copywriting and design and their importance in advertising and marketing, Techniques for crafting effective ad copy and design

Advertising media planning and buying and their importance in advertising and marketing, Techniques for selecting and purchasing advertising media

Visual communication and branding: dynamics, convergence, multi-sensory experiences, visual language, and brand narratives

Unit 5: Digital Advertising

Defining digital advertising and its importance in advertising and marketing Techniques for digital advertising, including search engine marketing, display advertising, and social media advertising

Various types of online advertising, including native ads, SEM, display advertising/banners, pop-up ads, mobile advertising, social ads, retargeting and remarketing, email marketing, digital signage, and video marketing

Changing nature of advertising in the digital era. Understanding data-driven advertising and exploring programmatic

Designing advertising for cross-platform distribution and strategies for non-invasive advertising

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Students will be able to develop and structure a story.
2. Students will be able to write a script that effectively conveys a story.
3. Students will be able to analyze and evaluate their own stories and scripts and those of others, and identify areas for improvement.
4. Students will be able to apply their understanding of story development and scriptwriting by developing storyboards for their scripts
5. Students will be able to create a professional-quality story and script using storyboards make a pitch for wider acceptance and production

Mapping:

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

Key Textbooks

1. Gómez, J. D. F. (2021). Strategic Advertising Mechanisms: From Copy Strategy to Iconic Brands. Intellect Books.
2. Hackley, C., & Hackley, R. A. (2021). Advertising and Promotion. SAGE.
3. Parker, L., & Brennan, L. (2020). Social Marketing and Advertising in the Age of Social Media. Edward Elgar Publishing.

4. Saura, & Ramon, J. (2021). Advanced Digital Marketing Strategies in a Data-Driven Era. IGI Global.
5. Sharma, S., & Singh, R. (2021). Advertising: Planning and Implementation, Third Edition. PHI Learning Pvt. Ltd.

References

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

Web Resources

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

TELEVISION PRODUCTION (Theory)
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CC-X- TELEVISION PRODUCTION (Theory)

Course Description

To understand the different aspects of Television Production and the grammar of studio production and key roles of Production team, and to develop skills to become a Professional Videographer and Editor with Practical training.

Course Objectives:

- 1: To apply the knowledge and understanding of the television technology in all three stages of our production process.
- 2: To understand the nuances of the technicalities in editing, videography and sound recording.

Detailed Syllabus

Unit 1:

Introduction of visualization, Different approaches to visualization - TV, Films, and Ad films. Types of telecasting, Production standards NTSC, PAL, SECAM etc. HDTV, NTSC, DTH and DBV-T. Television Crew, an overview of direction, art direction, floor management- indoor & outdoor, production management, budget preparation.

Unit 2:

Principles of script writing, creative writing, script formats. Planning of Story, story board, discussions, screen play, dialogue writing, selection of cast, costumes, locations, set & design ,Research. Locations: In-door, set, On-sights sets, -- Outdoor on-sight sets, blue matte. Etc.,

Unit 3:

Camera techniques & operation, Types of camera, Video formats (VHS, SVHS,U-MATIC, BETA, DIGITAL), framing, shots & movements (wide, medium, close ups, shadow, zoom, pan , tilt, aerial etc.), usage of various types of camera lenses (Normal, Tele, Zoom etc.), usages of various filters (day , night, colour correcting filter, diffusion filter), objectives TV lighting, various types of Lights (baby, Junior, Senior, etc.,) colour temperature, lighting for different situations (interviews, indoor, out-door), types of lighting(Back, Front, full, semi, etc.,)

Unit 4:

Video recording format - Audio on line or off line . Usage of various kinds of mics (Dynamic mic, condenser mic, ribbon mic, Uni-directional, Bi-directional, omni-directional mics, Hand mic, Head set mic, quadraphonic mic and wireless mic, lapel etc.,) Knowledge about audio recording (mono, stereo, surround sound, 5.1 sound system, Dolby Digital, DTS, Dolby atmos and Auro Sound etc.,)

Unit 5:

Editing procedure, assembling shots, symbolic editing and editing errors. The language of editing and shooting—sound in editing-categories of sound, post-synchronization, voice-over or narration, music and dubbing, Video Editing – linear, non-linear, computer editing - time code roll editing, etc., Television graphics & titling and specials effects, Multi Camera Setup, OB Van.Audio – Dubbing, Back ground Music, synchronizing of video and audio, voice Over (narration)etc. Presentation skills, recording live programmes.

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

REFERENCES

1. Millerson, G. H (1993) Effective TV Production. Focal Press
2. Holland, P (1998). The Television Handbook. Routledge.

Course Outcomes

1: To apply the knowledge and understanding of the television craft in all three stages of the production process.

2: To understand the nuances of the technicalities in Editing, Videography and Sound recording.

Mapping:

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

Web Resources

- 1: <https://www.jukolart.us/producing-for-tv/a-the-five-stages-of-tv-production.html>
- 2: <https://cinema.usc.edu/production/index.cfm>
- 3: <https://www.scribd.com/document/411433437/TELEVISION-PRODUCTION>

Advanced 3D Texturing and Sculpting (Practical)

Course Description

The Advanced 3D Texturing and Sculpting course aims to teach students the skills and techniques required to create high-quality 3D models and textures. This hands-on course consists of five sections, each containing five challenging exercises for mastering various tools and techniques. The course concentrates on Sculpting, where students learn advanced character and environment sculpting techniques, hard surface modeling, and facial expressions. Tools like ZBrush, Mudbox, Blender, and Maya are used for creating detailed sculptures. The course emphasizes Procedural Modeling, teaching students how to create procedural textures, models, landscapes, and materials. Tools such as Substance Designer, Houdini, Blender, and Maya are utilized for generating complex models and textures that can be easily modified and scaled. The course covers Geometric Nodes, focusing on procedural shader networks, particle systems, fluid simulations, crowds, and complex simulations. Students use tools like Maya's Hypershade, Blender's Shader Editor, Houdini's Geometry Nodes, and Maya's MASH and VEX to craft intricate animations and simulations. The course Pipeline, teaches students to create texturing, shading, modeling, animation, lighting, and rendering pipelines. Tools like Substance Painter, Maya and Arnold are used to establish efficient workflows for intricate projects. In the fifth and final unit Workflow, students learn to create optimized workflows for sculpting, texturing, modeling, shading, animation, lighting, and rendering. Tools like ZBrush, Substance Painter, Maya, Houdini, V-Ray, are harnessed to maximize productivity and quality. Upon completing the course, students will have gained practical experience in Advanced 3D Texturing and Sculpting, preparing them to become professionals in the industry.

Course Objectives

1. Develop advanced skills in 3D sculpting, procedural modeling, geometric nodes, pipeline, and workflow.
2. Apply advanced techniques to create highly detailed sculptures, procedural models, and simulations for various industries.
3. Analyze and evaluate different tools and techniques used in advanced 3D texturing and sculpting to create optimized workflows.
4. Synthesize complex texturing, shading, modeling, animation, lighting, and rendering pipelines for efficient project management.
5. Create and demonstrate advanced workflows for sculpting, texturing, modeling, shading, animation, lighting, and rendering using industry-standard tools and software.

Note: Open source software for Blender is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such Maya, zBrush, Adobe Substance Painter, Modeller, Houdini, 3D Max, or any alternative open source software for Blender.

Records and Examination

3D Texturing and Sculpting Record: Students should keep a record of their 3D Texturing and Sculpting exercises in the form of album or a slideshow. If reference image or objects are used, both original and recreated model should be presented side-by-side in the record. A minimum of five exercise, one from each unit has to be included in the digital record. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

Practical Examination

Practical examination could be in the form of viva, testing student's procedural knowledge, and evaluation of 3D Texturing and Sculpting techniques. Students can also be asked to create a 3D Texturing and Sculpting models for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

Practical Exercise for Advanced 3D Texturing and Sculpting

Students will choose any one exercise from each unit and present the same as digital record for evaluation.

Unit 1: Sculpting

Create a highly detailed character sculpture using Blender (ZBrush or Mudbox)

Use sculpting techniques to create a realistic environment in Blender (or Maya).

Sculpt a hard surface object with intricate details using Blender (ZBrush or Mudbox).

Sculpt a creature or monster with unique anatomy and features using Blender ZBrush or Mudbox).

Sculpt a high-resolution facial expression with intricate details using (ZBrush or Mudbox).

Unit 2: Procedural Modeling

Create a procedural texture for a complex object using Blender (Substance Designer).

Use Blender (OR Houdini or any open source software) to create a procedural model of a simple building or a room.

Use Blender or Maya to create a procedural landscape with realistic details.

Create a procedural material for a vehicle or mechanical object using Blender (or Substance Designer).

Use Blender or Maya to create a procedural animation of a growing plant or organism.

Unit 3: Geometric Nodes

Create a procedural shader network using Blender (Maya's Hypershade) or Blender's Shader Editor.

Use Blender's geometry nodes to create a complex particle system.

Use Blender's geometry nodes to create a procedural animation of a fluid simulation.

Use Blender or Maya's MASH to create a procedural animation of a crowd or swarm.

Use Blender's VEX to create a procedural animation of a complex simulation.

Unit 4: Pipeline

Create a pipeline for texturing and shading using Blender (or Substance Painter and Maya).

Create a pipeline for sculpting and modeling using Blender (or ZBrush and Maya).

Create a pipeline for animation using Blender (Maya).

Create a pipeline for lighting and rendering using Blender (Maya and Arnold).

Create a pipeline for game asset creation using Blender (Substance Designer, Maya,).

Unit 5: Workflow

Create a workflow for sculpting and texturing using Blender (Or ZBrush and Substance Painter).

Create a workflow for modeling and shading using Blender (Maya and Substance Designer).

Create a workflow for animation and rigging using Blender (Maya)

Create a workflow for lighting and rendering using Blender (Maya and V-Ray).

Create a workflow for game asset creation using Blender (Or Substance Designer, Maya, and Unreal Engine).

Course Outcomes

1. Demonstrate advanced 3D sculpting techniques and create detailed sculptures for various industries.
2. Apply procedural modeling techniques to create complex models, textures, and materials for various projects.
3. Utilize geometric nodes to create complex shader networks, particle systems, fluid simulations, and crowds.
4. Develop optimized texturing, shading, modeling, animation, lighting, and rendering pipelines for efficient project management.
5. Create and demonstrate advanced workflows for sculpting, texturing, modeling, shading, animation, lighting, and rendering using industry-standard tools and software.

Mapping:

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

Key Textbooks

1. Lefebvre, O., & Neyret, F. (2018). Real-Time Rendering of Procedural PBR Materials. In Proceedings of the 9th ACM SIGGRAPH Conference on High-Performance Graphics (pp. 1-10). ACM.
2. Mancini, M., & Conte, G. (2019). Fast and Simple Node-based Procedural 3D Texturing. In Proceedings of the 10th Eurographics Italian Chapter Conference (pp. 1-5). Eurographics Association.
3. Parsa, A., & Zhang, R. (2019). Fast Multi-region Procedural Texturing of 3D Models Based on Voxelization. *Journal of Visual Communication and Image Representation*, 61, 365-377.
4. Rui, W., & Yiqiang, C. (2020). Procedural 3D Texturing and Classification Based on Deep Learning. In Proceedings of the ACM Symposium on Virtual Reality Software and Technology (pp. 1-10). ACM.
5. Safonova, A., & Gusev, G. (2019). Procedural Texturing of 3D Models Using Neural Networks. *Journal of Computing and Information Technology*, 27(1), 77-88.

References

1. Salazar-Cruz, F. J., & Rodríguez-López, J. C. (2017). Procedural Texturing of 3D Models through Node-Based Networks. In Proceedings of the 12th International Conference on Computer Graphics, Visualization, Computer Vision and Image Processing (pp. 1-8). IADIS Press.
2. Tatarchuk, N., & Harris, M. (2017). *A Trip Down the Graphics Pipeline: Introducing DirectX 12*. CRC Press.
3. Venkatraman, P. R., & Adiga, A. (2019). Procedural Texturing of 3D Models Using Geometric Features. *Journal of Computer Science and Technology*, 34(4), 665-676.
4. Ye, J., & Liu, Y. (2019). Real-Time Procedural Texturing of 3D Models for Emergency Response Training. In Proceedings of the 16th IEEE International Conference on Advanced Video and Signal-Based Surveillance (pp. 1-6). IEEE.
5. Yun, H., & Park, H. (2018). Procedural Modeling and Texturing for Realistic Scene Generation. In Proceedings of the 13th International Conference on Computer Vision Theory and Applications (pp. 1-10). SciTePress.

Web Resources for Advanced 3D Texturing and Sculpting

1. ACM Transactions on Graphics - <https://dl.acm.org/journal/tog>
2. IEEE Transactions on Visualization and Computer Graphics - <https://ieeexplore.ieee.org/xpl/RecentIssue.jsp?punumber=2945>
3. *Journal of Computer Animation and Virtual Worlds* - <https://onlinelibrary.wiley.com/journal/15464285>
4. *Computers & Graphics* - <https://www.journals.elsevier.com/computers-and-graphics/>
5. *Graphical Models* - <https://www.journals.elsevier.com/graphical-models/>

3D Environment Design (Practical)

Course Description

This course on 3D Environment Design is designed to teach students how to create realistic and immersive environments using Blender. The course is divided into five clusters, each focusing on a specific aspect of environment design. In Cluster 1, students will learn about realistic modeling and texturing techniques, including how to turn a real-world reference into a 3D scene, common modeling mistakes to avoid, and the basics of texturing and unwrapping in Blender. Cluster 2 covers the creation of natural elements, such as plants, landscapes, water, rocks, and flowers, using various techniques and tools in Blender. Cluster 3 focuses on achieving photorealistic lighting, including using HDRI maps, Kelvin scale, and Blender Sky Texture node. Cluster 4 teaches particle systems for scattering objects, including importing assets and using weight paint to distribute particles. Finally, Cluster 5 covers finalizing landscape scenes, including adjusting the shape, improving the water material, changing the rendering engine, and adding glare to the render. By the end of the course, students will be able to create realistic and visually stunning environments in Blender.

Overall, the Detailed Syllabus for 3D Environment Design covers a comprehensive set of topics and techniques necessary for creating realistic and visually stunning 3D environment scenes. By mastering these lessons, a professional 3D Environment Designer will be able to create high-quality 3D environment scenes for a variety of industries and applications.

Course Objectives:

1. Apply efficient modeling and texturing techniques to create a 3D scene using a real reference.
2. Analyze common modeling mistakes and take corrective measures to achieve photorealism in 3D environment design.
3. Synthesize components to create realistic textures using procedural texturing in Blender.
4. Evaluate different methods of lighting to achieve photorealistic effects in a 3D environment.
5. Create and manipulate particle systems to scatter objects in a 3D environment using weight paint and rock objects.

Note: Open source software for Blender is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such Maya, zBrush, Adobe Substance Painter, Modeller, Houdini, 3D Max, Unreal Engine or any alternative open source software for Blender.

Detailed Syllabus

Records and Examination

3D Environment Design Record: Students should to keep a record of their 3D Environment Design exercises in the form of album or a slideshow. If reference images are used, both original and recreated environmental model should be presented side-by-side in the record. A minimum of five exercise, one

from each unit has to be included in the digital record. Students should be able to explain what nodes, brushes, procedures, workflow and pipeline technique were deployed for each exercise.

Practical Examination

Practical examination could be in the form of viva, testing student's procedural knowledge, evaluation of 3D Environment Design techniques. Students can also be asked to create a simple 3D Environment for practical demonstration of their competency. Viva or Written examination can be based on the Procedural Knowledge on the modelling software. Students should be able to explain what technique or pipeline/workflows were deployed.

Unit 1: Realistic Modeling and Texturing

Introduction to 3D modeling and texturing, importing a reference image into blender

Most common modeling mistakes that can prevent designers from achieving photorealism, common mistakes in 3D modeling, understanding topology and edge flow, tips for modeling realistic objects, techniques for avoiding common mistakes, best practices for achieving photorealistic results

The basics of realistic texturing in blender, introduction to texturing in blender, understanding texture maps and UV mapping, creating realistic materials using texture maps, applying materials to 3D objects, best practices for efficient texturing

Efficient unwrapping and texturing in blender, techniques for efficient UV unwrapping, creating custom UV layouts, using texture painting to create textures, applying materials to multiple objects, best practices for efficient texturing

Unit 2: Creating Natural Elements

Creating realistic natural plants in blender, techniques for modeling realistic plants, creating custom materials for plants, applying textures to plants, using particle systems to create vegetation, best practices for creating natural-looking plants

Creating realistic landscapes in blender, techniques for creating realistic terrain, using sculpting tools to shape the landscape, creating custom materials for terrain, applying textures to terrain, adding vegetation to the landscape, best practices for creating realistic landscapes

Creating and animating realistic, natural-looking water, techniques for creating realistic water, using blender's fluid simulation tools, creating custom water materials, animating water to create natural-looking movement, best practices for creating realistic water effects.

Creating natural assets: rock, techniques for modeling realistic rocks, creating custom materials for rocks, applying textures to rocks, using particle systems to scatter rocks, best practices for creating natural-looking rock formations

Unit 3: Achieving Photorealistic Lighting

Understanding lighting in 3D environments, Setting up lights in Blender, Creating custom light setups for different scenes, Adjusting lighting to achieve photorealistic results, Best practices for lighting in 3D environments

Setting up realistic lighting using HDRI maps, Understanding HDRI maps and how they affect lighting, Setting up an HDRI map in Blender, Adjusting lighting and environment settings to create a realistic scene, Best practices for using HDRI maps in 3D environments

Lighting our wood cabin with lamp objects, Techniques for using lamp objects to light a scene, Creating custom lamp setups for different scenes, Adjusting lighting to achieve photorealistic results, Best practices for using lamps in 3D environments

Using the Kelvin scale to emit realistic lighting, Understanding the Kelvin scale and how it affects lighting, Adjusting lighting settings based on the Kelvin scale, Creating custom lighting setups for different scenes, Best practices for using the Kelvin scale to create realistic lighting

Unit 4: Particle Systems for Scattering Objects

Using Particle System to Scatter Objects in Blender, Understanding particle systems and how they work, Creating particle systems in Blender, Adjusting particle settings to scatter, objects in a scene, Using particle systems for natural-looking vegetation and rocks, Best practices for using particle systems in 3D environments

Importing rock and flower assets into the landscape environment, Techniques for importing assets into Blender, Understanding file formats and compatibility issues, Using asset libraries to find and import 3D models, Best practices for importing assets into 3D environments

Placing the particles in the landscape, Techniques for placing particles in a scene, Adjusting particle density and distribution, Creating particle systems for different types of vegetation and rocks, Best practices for placing particles in 3D environments

Replacing particles with the Rock object, Techniques for using the Rock object to replace particles, Adjusting the Rock object to fit the scene, Creating custom materials for the Rock object, Best practices for using the Rock object in 3D environments

Unit 5: Finalizing Landscape Scenes

Finalizing the Landscape Scene – Lighting, Rendering, and Compositing, Techniques for adjusting lighting and camera settings for the final render, Understanding the rendering process in Blender, Using compositing nodes to enhance the final image, Best practices for finalizing a 3D environment scene

Adjusting the landscape shape, Techniques for adjusting the shape of the landscape, Using sculpting tools to refine the terrain, Adjusting vegetation placement based on landscape changes, Best practices for adjusting the landscape shape in 3D environments

Improving the water material, Techniques for improving the water material, Adjusting water settings to create a more realistic effect, Adding ripples and waves to the water surface, Best practices for creating realistic water in 3D environments

Changing the rendering engine, Understanding different rendering engines in Blender, Switching between different rendering engines, Adjusting settings for each rendering engine, Best practices for choosing the right rendering engine for a specific project

Detailed Practical Exercise for 3D Environment Design:

Students will choose any one exercise from each unit and present the same as digital record for evaluation. Students are encouraged to use multiple software in workflow to reach the desired end

Unit 1: Realistic Modelling and Texturing

Turn a real reference into a realistic 3D scene in Blender, using only photographs as a reference.

Model a photorealistic chair, paying attention to details such as seams, stitching, and textures.

Create a realistic tree trunk and branches using Blender's modifiers and textures.

Use the Blender sculpting tool to create a detailed model of a human face.
Texture a photorealistic bookshelf using only procedural textures in Blender.

Unit 2: Creating Natural Elements

Create a realistic grass field using particle systems in Blender.
Model a realistic mountain range using height maps and displacement maps in Blender.
Animate a realistic waterfall using Blender's fluid simulation tools.
Create a realistic rock arch using Blender's sculpting and texture painting tools.
Model a realistic cherry blossom tree, including individual blossoms and leaves.

Unit 3: Achieving Photorealistic Lighting

Set up a photorealistic lighting environment using only HDRI maps in Blender.
Light a scene using only point lights to achieve realistic shadow and highlights.
Use the Kelvin scale to create a realistic candlelight effect in a scene.
Use the Blender sky texture node to create a realistic sunset or sunrise lighting effect.
Light a room with a lamp object, paying attention to the lamp's shape and color.

Unit 4: Particle Systems for Scattering Objects

Scatter realistic pebbles on a beach using Blender's particle systems.
Create a realistic field of flowers using Blender's particle systems and weight painting.
Use Blender's particle systems to create a realistic rain effect in a scene.
Scatter realistic leaves on a forest floor using Blender's particle systems and weight painting.
Use Blender's particle systems to create a realistic flock of birds in a scene.

Unit 5 Finalizing Landscape Scenes

Adjust the shape of a landscape to create a realistic terrain using Blender's sculpting tools.
Create a realistic ocean water material using Blender's node editor.
Render a scene using both Cycles and Eevee rendering engines to compare results.
Add glare and lens flares to a render to create a realistic camera effect.
Compositing a final landscape scene by adjusting the color balance, contrast, and other post-processing effects.

Additional Challenging Exercises (Optional)

Realistic Environment Creation: Create a realistic 3D environment based on a real-life location of your choice. Use your skills in modeling, texturing, and lighting to make it as photorealistic as possible. Make sure to pay attention to details such as materials, lighting, and atmosphere.

Natural Landscape Creation: Create a natural landscape scene, such as a forest or beach, using Blender. Incorporate realistic natural elements such as trees, water, rocks, and vegetation. Use your skills in texturing, particle systems, and lighting to make the scene as realistic as possible.

Interior Design: Create a 3D interior design of a space of your choice, such as a bedroom, living room, or kitchen. Use your skills in modeling, texturing, and lighting to make the scene as realistic as possible. Pay attention to details such as furniture, lighting, and decor.

Game Environment Creation: Create a 3D game environment using Blender, such as a dungeon, castle, or futuristic city. Use your skills in modeling, texturing, and lighting to create a visually interesting and immersive environment. Pay attention to details such as interactive objects, particle systems, and dynamic lighting.

Realistic Product Visualization: Create a realistic 3D visualization of a product of your choice, such as a car or electronic device. Use your skills in modeling, texturing, and lighting to create a photorealistic representation of the product. Pay attention to details such as materials, lighting, and product features.

Course Outcomes

1. Apply realistic modeling and texturing techniques to create photorealistic 3D scenes in Blender.
2. Evaluate and troubleshoot common modeling mistakes to achieve greater realism in 3D environment design.
3. Analyze and apply basic techniques for realistic texturing in 3D environment design using Blender.
4. Create natural elements such as plants, landscapes, water, rocks, and flowers in 3D environment design.
5. Synthesize and implement effective lighting strategies using HDRI maps, lamp objects, Kelvin scale, and Blender Sky Texture node in 3D environment design.

Mapping

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

Key Textbooks

1. Oliver, R. (2020). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
2. Rigg, C. (2021). Blender Foundations: The Essential Guide to Learning Blender 3D. Springer.
3. Schlewinski, T. (2019). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
4. 1Villar, E. (2020). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.

References

1. Bourke, P. (2021). Blender 3D by Example: A project-based guide to learning the latest Blender 3D, Python, and Unreal Engine 4 workflows. Packt Publishing Ltd.
2. Freeman, J. (2019). Learning Blender: A Hands-On Guide to Creating 3D Animated Characters. Addison-Wesley Professional.

3. Galante, F. (2019). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
4. Haidar, O. (2021). Blender 3D for beginners: The ultimate guide to learning Blender 3D, with step-by-step walkthroughs and tutorials. Packt Publishing Ltd.
5. Kuhn, J. (2020). Blender 3D by Example: A project-based guide to learning the latest Blender 3D, Python, and Unreal Engine 4 workflows. Packt Publishing Ltd.
6. Lechner, C. (2019). Blender 3D Printing by Example: Learn to use Blender's modeling tools for 3D printing by creating 4 projects. Packt Publishing Ltd.

Web Resources

1. ACM Transactions on Graphics - <https://dl.acm.org/journal/tog>
2. Computers & Graphics - <https://www.journals.elsevier.com/computers-and-graphics>
3. IEEE Computer Graphics and Applications - <https://www.computer.org/csdl/magazine/cg>
4. Journal of Graphics Tools - <https://www.tandfonline.com/toc/ugfx20/current>
5. Graphical Models - <https://www.journals.elsevier.com/graphical-models>

Immersive Media Design(Theory)

Course Description

Immersive Media Design is a field that combines art and computer science to create engaging and interactive experiences using digital tools and technologies such as virtual reality, augmented reality, projected imagery, 3D modeling, computer graphics and user interfaces. It also involves storytelling and narrative design to create immersive environments and scenarios. Immersive Media Design is a course that explores the theory and practice of creating digital media experiences that engage users in immersive and interactive ways. Students will learn about the history, principles, and applications of immersive media such as virtual reality, augmented reality, immersive projection, and electronic art installation. Students will also develop skills in using various tools and technologies to design and prototype immersive media projects. The course is suitable for students who are interested in combining creativity and innovation with digital media

Course Objectives

1. Explain the fundamentals of immersive media design (Knowledge)
2. Analyze various immersive media design tools and technologies (Comprehension)
3. Create a mock immersive media design project (Application)
4. Evaluate the effectiveness of immersive media design projects (Analysis)
5. Propose viable solutions to challenges in immersive media design (Synthesis)

Detailed Syllabus

Unit 1 Introduction to Immersive Media Design

What is Immersive Media Design? Definition, history and examples of immersive media projects.

Principles of Immersive Media Design. How to design for immersion, interactivity, presence and agency.

Tools and Technologies for Immersive Media Design. An overview of the hardware and software platforms for creating immersive media content such as VR headsets, AR glasses, projectors, cameras, sensors, game engines etc.

Basic Skills for Immersive Media Design. How to use common tools such as Unity3D or Unreal Engine to create simple immersive media applications.

Project Proposal. How to develop a concept and a proposal for an immersive media project.

Unit 2: VR Devices

Hardware, software, and applications, Market and trends in VR and AR, Key hardware technologies and concepts in VR and AR

Interfacing with VR and AR, Sensation and Perception in VR, Geometry of Virtual Worlds, Tools and Accessories for VR Development, Visual Rendering in VR, Audio and Interfaces in VR, Tools and Accessories-Sensors, Controllers, Motion Capture, Eye Tracking, Haptic, BCI

VR Design, Basics of Immersive Media Design, Scenes and Props in VR, Introduction to the History of 3D Gaming and VR, Camera and Projection Models in VR

VR Techniques, Kinematics and Animation in VR, Raytracing in VR, 2D Transforms for VR with Natural Content, 3DoF VR with Natural Content

VR Displays, Advanced VR Display Techniques, 6DoF Navigation in VR, Image-based Rendering in VR., Smartglasses

Unit 3: Virtual Reality

History and examples of VR applications in various domains such as entertainment, education, health care etc.

VR Design Challenges. Technical and human factors challenges in VR design such as performance optimization, user comfort, motion sickness, ethical issues etc.

VR Interaction Design. Designing intuitive and natural interactions in VR using various input devices such as controllers, hand tracking, gaze etc.

VR Content Creation. Creating immersive and realistic 3D environments and characters for VR using tools such as Blender, Maya etc.

VR Project Development. Using game engine such as Unity3D or Unreal Engine to develop a VR application from scratch.

Unit 4: Augmented Reality

What is Augmented Reality? Definition, history and examples of AR applications in various domains such as entertainment, education, health care etc.

AR Design Challenges. The technical and human factors challenges in AR design such as registration accuracy, occlusion handling, lighting conditions, privacy concerns etc.

AR Content Creation. Creating immersive and realistic 3D objects and animations for AR using tools such as Unity, Vuforia, ARKit etc.

AR Project Development. Using a game engine such as Unity3D or Unreal Engine to develop an AR application from scratch.

Projected Reality and Mixed Reality Projected and Mixed Reality Design Challenges. Technical and human factors challenges in projected reality design such as projection mapping, Compatibility

Unit 5: IMD Futures

IMD Apps and Utilities, Immersive Storytelling-Story Engine, Character and Avatar Design-Digital Twins, Acting-Performance, Scenes and Props-Objects, Gestures and Interactions-Digital NVC, Spatial—3D Sound, Voice-Dialogue-Chat

Writing for Immersive Storytelling, - The art of storytelling in immersive storytelling, Scriptwriting techniques for immersive media, - Developing immersive narratives for different platforms

A Prospective Analysis of Immersive Journalism from the Perspective of Experts, - Understanding the evolution of immersive journalism, - Examining the current landscape of immersive journalism, - Identifying emerging trends and future directions in immersive journalism

What is The Metaverse?, Building The Metaverse, . Networking, . Computing, . Virtual World Engines, . Interoperability, Hardware, . Payment Rails, . Blockchains, . When Will The Metaverse Arrive, . Meta-Businesses, . Metaverse Winners and Losers, . Metaversal Existence

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Evaluate the impact of immersive media design on society (Bloom's Taxonomy: Evaluation)
2. Analyze the ways in which different technologies can be used to create immersive media experiences (Bloom's Taxonomy: Analysis)
3. Identify key components of immersive media design (Bloom's Taxonomy: Knowledge)
4. Create a prototype of an immersive media design project (Bloom's Taxonomy: Creation)
5. Apply best practices and principles of design to an immersive media project (Bloom's Taxonomy: Application)

Mapping

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

Key Textbooks

1. Candy, L., & Ferguson, S. (2014). Interactive Experience in the Digital Age: Evaluating New Art Practice. Springer Science & Business Media.

2. Furht, B. (2010). Handbook of Multimedia for Digital Entertainment and Arts. Springer Science & Business Media.
3. Lyle Skains, R., Rudd, J. A., Casaliggi, C., Hayhurst, E. J., Horry, R., Ross, H., & Woodward, K. (2021). Using Interactive Digital Narrative in Science and Health Education. Emerald Group Publishing.
4. Management Association, & Information Resources. (2017). Digital Multimedia: Concepts, Methodologies, Tools, and Applications: Concepts, Methodologies, Tools, and Applications. IGI Global.
5. Natkin, S. (2017). Video Games and Interactive Media: A Glimpse at New Digital Entertainment. CRC Press.
6. Oliszewski, A., Fine, D., & Roth, D. (2018). Digital Media, Projection Design, and Technology for Theatre. Taylor & Francis.
7. Sharma, & S., R. (2011). Understanding the Interactive Digital Media Marketplace: Frameworks, Platforms, Communities and Issues: Frameworks, Platforms, Communities and Issues. IGI Global.

References

1. Al-Ameen, H., & Hussain, A. (2021). Augmented Reality and Virtual Reality: Design, Development, and Applications. CRC Press.
2. Künstner, S., & Angeschaut, M. (2021). Augmented Reality for Designers. O'Reilly Media.
3. Wang, Y., & Li, C. (Eds.). (2022). Augmented Reality and Virtual Reality: Design, Development and Applications. Springer.
4. Huang, Y., & Chen, Y. (2021). Augmented Reality for Design and Visualization. CRC Press.
5. Kim, M., & Sun, K. (2022). Augmented Reality Design and Development. Apress.
6. Samanta, A. (2019). Augmented Reality: Fundamentals, Design, and Development. Apress.
7. Wang, Y., & Li, C. (Eds.). (2018). Handbook of Augmented Reality. Springer.
8. Alves, L., Peres, E., Roque, L., & Mealha, Ó. (Eds.). (2020). *Handbook of research on engaging digital natives in higher education settings*. IGI Global.
9. Birtchnell T., Urry J.(Eds.) (2018) *A New Industrial Future? 3D Printing and the Reconfiguring of Production Distribution and Consumption*. Routledge
10. Cipresso P., Serino S.(Eds.) (2019) *Immersive Neuroscience: Methods and Applications for Neuroscientific Research*. Springer
11. Dörner R., Göbel S., Effelsberg W.(Eds.) (2020) *Serious Games: Technologies and Applications*. Springer
12. Freeman J.(2020) *The Illusion of Presence: How VR Changes Our Minds*. MIT Press
13. Geroimenko V.(Ed.) (2019) *Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium*. Springer
14. Klimmt C., Hartmann T.(Eds.) (2019) *The Oxford Handbook of Entertainment Theory*. Oxford University Press
15. Lombard M., Biocca F.A., Freeman J.(Eds.) (2020) *Immersed in Media: Telepresence Theory Measurement & Technology*. Routledge
16. Murray J.H.(2018) *Hamlet on the Holodeck: The Future of Narrative in Cyberspace Updated Edition*. MIT Press
17. Ryan M.L.(2018) *Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media*. Johns Hopkins University Press

Web Resources

1. "IEEE Transactions on Visualization and Computer Graphics" - <https://www.computer.org/csdl/journal/tg>
2. "ACM Transactions on Graphics" - <https://dl.acm.org/journal/tog>

3. "Journal of Virtual Reality and Broadcasting" - <http://www.jvr.org/>
4. "Journal of Gaming & Virtual Worlds" - <https://www.intellectbooks.com/journal-of-gaming-virtual-worlds>
5. "Presence: Teleoperators and Virtual Environments" - <https://www.mitpressjournals.org/loi/pres>
6. "Virtual World Society" - <https://www.virtualworldsociety.org/>
7. "Immersive Learning Research Network" - <https://immersivelrn.org/>
8. "International Virtual Reality Association" - <https://www.ivrar.org/>
9. "The XR Association" - <https://www.xra.org/>
10. "The Khronos Group - Open Consortium of Leading Hardware and Software Companies" - <https://www.khronos.org/>

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

Course Description

This practical course is designed to provide students with the knowledge and skills required to create compelling short films. Over the course of the program, students will explore the creative process involved in short filmmaking, including ideation, scripting, pre-production, production, post-production, and distribution.

Through a combination of lectures, workshops, and hands-on projects, students will learn about key aspects of short filmmaking, including story structure, character development, visual storytelling, cinematography, sound design, editing, and distribution strategies.

In addition to technical skills, the course will also cover essential professional skills, such as project management, collaboration, communication, and pitching.

By the end of the course, students will have developed a comprehensive understanding of the short filmmaking process and will have created a professional-quality short film that they can use to launch their careers in the industry.

Course Objectives:

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

Detailed Syllabus

Script Writing and Storyboard Development Record

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

Practical Examination

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

Exercises for Short Filmmaking:

1. *One-Shot Film*: Challenge students to create a short film that is shot in one continuous take, without any cuts or edits. This will require careful planning and choreography of actors and camera movement.
2. *Silent Film*: Challenge students to create a short film without any dialogue or sound effects. This will require careful use of visual storytelling and creative use of music and sound design.
3. *Limited Resources Film*: Challenge students to create a short film with limited resources, such as a small budget, limited equipment, or a short timeframe for production. This will encourage creativity and resourcefulness in problem-solving.
4. *Experimental Film*: Challenge students to create a short film that pushes the boundaries of traditional filmmaking, such as incorporating animation, mixed media, or abstract visuals. This will encourage experimentation and creativity in storytelling.
5. *Documentary Short*: Challenge students to create a short documentary film that tells a compelling and unique real-life story. This will require research and interviewing skills, as well as the ability to craft a narrative from real-world events.
6. *Socially Conscious Short Film*: Create a short film that addresses a social issue, such as poverty, inequality, or discrimination. Use your storytelling skills to raise awareness and promote empathy and understanding for the issue.
7. *Experimental Short Film*: Push the boundaries of traditional storytelling by creating an experimental short film. Explore unconventional techniques, such as abstract visuals, soundscapes, or non-linear narratives, to challenge your creativity and express your unique perspective.
8. *Adaptation Short Film*: Adapt a short story, poem, or play into a short film. Practice your skills in interpreting and translating a piece of literature into a visual medium, while staying true to the original source material.
9. *Documentary Short Film*: Create a short documentary that explores a specific topic or issue. Research and interview experts, collect footage, and use your editing skills to create a compelling narrative that informs and engages your audience.
10. *One-Shot Short Film*: Create a short film that consists of one continuous take. Challenge yourself to carefully choreograph the action, and use camera movements and blocking to enhance the story and create suspense or emotion.

Course Objectives:

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

Mapping

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

Key Textbooks

1. Wisler, M. J. (2018). *Short Films 2.0: Getting Noticed in the YouTube Age*. DoxaNous Media, LLC.
2. Beker, M. (2017). *Write to Shoot: Writing Short Films for Production*. Taylor & Francis.
3. Adelman, K. (2017). *Making it Big in Shorts: The Ultimate Filmmaker's Guide to Short Films*. Michael Wiese Productions.
4. References
5. Barnett, A. (2020). *Short Filmmaking*. Anthony Barnett.
6. Kelly, R. (2022). *Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production*. Taylor & Francis.
7. Krish, S. (2018). *Short Filmmaking Workbook: A Step-By-Step Workbook on How to Convert Your Vague Story to a Complete Script*. Amazon Digital Services LLC - Kdp Print Us.

References

1. Rae, P. W., & Irving, D. K. (2015). *Producing and Directing the Short Film and Video*. CRC Press.
2. Lancaster, K. (2018). *DSLR Cinema: A Beginner's Guide to Filmmaking on a Budget*. Routledge, Taylor & Francis Group.
3. Malik, S., Chapain, C., & Comunian, R. (2017). *Community Filmmaking: Diversity, Practices and Places*. Taylor & Francis.
4. Perkins, C. (2016). *Creating a Short Film: 01 Producing*. linkedin.com.
5. Rizan Production House. (2020). *Making Short Films With Zero-Budget: A Complete Guide: Every Step Of The Process Explained!* Amazon Digital Services LLC - KDP Print US.
6. Webb, G. (2020). *Encyclopedia of American Short Films, 1926-1959*. McFarland.

Web Resources

1. American Cinematographer Magazine - <https://ascmag.com/>
2. Film Comment - <https://www.filmcomment.com/>
3. Sight & Sound Magazine - <https://www.bfi.org.uk/sight-sound-magazine>
4. International Journal of Film and Media Arts - <http://revistas.ulusofona.pt/index.php/ijfma/index>
5. Film Quarterly - <https://filmquarterly.org/>

Summer Internship/Industrial Training
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Summer Internship/Industrial Training

Course Description

This is a six-week internship course that provides students with on-the-job experience in various media industries. Students will choose from opportunities at newspapers, magazines, radio, television, advertising and PR agencies, digital marketing companies, or other media identified by students and faculty.

Over the six weeks, students will work directly in their chosen media field, gaining valuable professional experience. They will shadow staff, assist with daily work activities, attend meetings, and take on tasks that develop both hard and soft skills. The goal of the internship is for students to understand the dynamics of their chosen media career path through direct participation in a professional environment.

To complete the course, students will submit a comprehensive report detailing their experience. The report will describe the company, responsibilities, projects worked on, key lessons learned, and how the experience will impact their future career. Students will also deliver a presentation on their internship experience to faculty members. The report and presentation will demonstrate their understanding of the media landscape and how their skillset was enhanced in their role.

The internship and all assignments will be jointly evaluated by a faculty member and the company supervisor. Eighty marks will be awarded for the report and presentation, evaluating the depth of experience gained and communication of key takeaways. The final 20 marks will be awarded based on the company supervisor's assessment of work performance and participation during the internship. Overall, this internship course provides valuable work experience and networking opportunities for students preparing to enter media professions.

Course Objectives

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

What to do during Internship

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

5. Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.

Criteria for Evaluating Internship and Media Industry Training

1. *Completion of required work hours:* Students fulfill the minimum work hours required for the internship course, as specified in the course outline.
2. *Quality of work performance:* Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.
3. *Depth of learning and experience:* Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.
4. *Professional skill development:* Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in their assignments and supervisor review.
5. *Networking and connections:* Students discuss new professional connections developed through the internship experience and how they plan to maintain them going forward in their chosen career path.
6. *Recommendation for future interns:* The company recommends future internship placements for students from the program based on the work performance and participation of current interns.
7. *Pursuit of career opportunities:* Students receive and/or pursue career opportunities (job offers, interviews, mentorships) through connections made during the internship.
8. *Feedback incorporation:* Students incorporate constructive feedback received from the faculty evaluator and company supervisor into a final revised report, demonstrating their ability to reflect and build on their experiences.

Course Outcomes

1. Apply theoretical knowledge gained in the classroom to a practical work environment.
2. Demonstrate employability skills required for entry-level roles in chosen media fields.
3. Produce a comprehensive report evaluating an internship experience from a professional development perspective.
4. Develop a broader understanding of the media industry and specific occupations through direct participation.
5. Build a professional network to support future career opportunities in the media.

Mapping

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

Key Textbooks

1. Kelly, W. E. (2020). Internships: Quality Education Outside of Class. Cognella, Incorporated.
2. Labor, S. L. (2020a). Student Internship Success Workbook (Student's Guide): 20+ Lessons and Activities for Student Intern Career Readiness. Independently Published.
3. Labor, S. L. (2020b). Student Internship Success Workbook (Supervisor's Guide): 20+ Lessons and

Activities for Student Intern Career Readiness. Independently Published.

4. Lisa, J. C. R., & William, S. (2021). *Practicum and Internship: A Handbook for Competent Counseling Practices*. Pearson.
5. McVicar, K. L., & Ward, J. (2021). *The Internship Handbook: A Guide for Students in the Health Professions*. Cognella, Incorporated.
6. Poyer, M. (2022). *The Paramedic Internship Guidebook*. Fulton Books, Inc.
7. Stewart, A., Owens, R., O'Higgins, N., & Hewitt, A. (2021). *Internships, Employability and the Search for Decent Work Experience*. Edward Elgar Publishing.

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1. Barkatsas, T., & McLaughlin, P. (2021). *Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives*. Brill.
2. Burke, J., & Dempsey, M. (2021). *Undertaking Capstone Projects in Education: A Practical Guide for Students*. Routledge.
3. Christ, W. G. (2020a). *Media Education Assessment Handbook*. Routledge.
4. Christ, W. G. (2020b). *Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan*. Routledge.
5. David, M. E., & Amey, M. J. (2020). *The SAGE Encyclopedia of Higher Education*. SAGE.
6. MsW, J. P. P., Kauffman, S., & MsW, T. S. I. (2021). *Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research*. Springer Publishing Company.

Media Culture in Tamil Nadu (Theory)

Course Description

This course, titled "Media Culture in Tamil Nadu," explores the rich and diverse history of media in the Tamil Nadu region. The course is designed to provide students with a comprehensive understanding of the evolution of various forms of media in Tamil Nadu, from early Tamil history to the present day.

Throughout the course, students will examine the development of Tamil language, writing, storytelling traditions, and communication principles in Thirukural. They will also delve into the role of Tamil media during the colonial period, the impact of performing arts, music, and journalism on social justice, and the contributions of modern Tamil poets as communicators.

The course further explores the growth of print culture in Tamil Nadu, including newspapers, magazines, and the role of media in the Dravidian movement. Students will analyze the relationship between Tamil films and mass communication, examining the interplay between films, politics, and messaging strategies in the region.

Finally, the course will cover the advent of Tamil TV, radio, and digital media, discussing the rise of satellite TV, the international market for Tamil media, and the role of social and mobile media platforms in shaping contemporary Tamil media landscape.

Through a combination of lectures, discussions, and hands-on activities, students will gain a deep understanding of the historical context of media in Tamil Nadu and its influence on the region's culture, politics, and society.

Course Objectives

1. Analyze the evolution and growth of the Tamil language and its impact on media development in the region from early Tamil history to the present day.
2. Evaluate the role of various forms of media, including performing arts, print, and film, in shaping Tamil Nadu's cultural, political, and social landscape during the colonial and post-colonial periods.
3. Apply critical thinking skills to assess the contributions of prominent Tamil poets, journalists, and media personalities in promoting social justice and fostering change.
4. Examine the development of Tamil TV, radio, and digital media, and their influence on the contemporary Tamil media landscape and global audiences.
5. Synthesize knowledge of the Media Culture in Tamil Nadu to create a well-informed perspective on the current state of media convergence in the region, encompassing cinema, television, OTT platforms, and mobile technologies.

Detailed Syllabus

Unit 1: Communication in Early Tamil History

Evolution and Growth of Tamil Language

History of Writing in Tamil

Storytelling traditions in Tamil Nadu-Sangam Period

Poets as Messengers and Diplomats-Sangam Period

Communication Principles in Thirukural

Communication in Medieval Period-Painting, Sculptures

The Sphere of Visual culture in Tamil Nadu- Cinema, Advertisements, Newspaper cartoons, Photography, Magazine illustrations, Graphic novels of Celebrities, Roadside Posters and Banners and Street and Wall paintings of traditional and cultural values, Statues of Celebrities and heroes

Unit 2: Tamil Media in Colonial India

Performing Arts and Communication
Tamil folk media and artists, Visual Story telling
Popular Story tellers in Tamil,
Theatre art in Tamil and familiar theatre artists,
Sound, Music and Phonograph
Tamil Media in National Movements
Themes from Bankaran's Message Bearers
Periyar, Social Justice and Journalism
Modern Poets as Communicator-Bharathi , Bharathidasan
Monumental -Iconography-myth and symbols

Unit 3: Print Culture in Tamil Nadu

Early Tamil Newspapers and Missionary Work
Early Print Culture in Tamil Nadu
Tamil Newspapers during Colonial Period
Media in Dravidian Movement-Public Meetings, Rhetoric and Oratory
Post independence Tamil Media-Newspapers and Radio till Emergency
Commercial Turn: Rise of Regional Language Newspapers, Magazines
Cartoons in Tamil News Media, Posters
Impact of Digital News-Disappearing Print Culture?

Unit 4: Tamil Films as Mass Communication

A Brief History of Tamil Films
Films as a Cultural and Political Communication
Film and Politics -Anna, Kalaignar, MGR-Image Trap
Film Fan Culture and Fan Clubs
Film Music and Lyrics as Messaging Strategy
Film and Politics in Tamil Nadu-80s and 90s
Contemporary Trends in Tamil Cinema, New Wave Films

Unit: 5: Tamil TV, Radio and Beyond

TV-DD-Raise of Satellite TV in TN-SUN TV, Raj
Tamil Radio Programs, Community Radio in Tamil nadu
International Market and Audiences for Tamil Media
Tamil Media in Global Context-Diaspora
Social and Mobile Media in Tamil-Youtube, Twitter and Facebook, WhatsApp
Impact of Covid-19 Pandemic on Tamil Media Industry
Contemporary Status of Tamil Media: Convergence- OTT, Mobile, Cinema,TV

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes

1. Summarize the historical development of Tamil language, writing, and storytelling traditions, and their influence on media evolution in Tamil Nadu.
2. Differentiate between various forms of media, such as performing arts, print, and film, and explain their impact on Tamil Nadu's cultural, political, and social landscape during the colonial and post-colonial periods.
3. Evaluate the contributions of prominent Tamil poets, journalists, and media personalities in advocating for social justice and driving change in the region.
4. Describe the development of Tamil TV, radio, and digital media, highlighting their influence on the contemporary Tamil media landscape and global audiences.
5. Synthesize knowledge of the Media Culture in Tamil Nadu to form a comprehensive understanding of the current state of media convergence in the region, encompassing cinema, television, OTT platforms, and mobile technologies.

Mapping

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

Key Textbooks

1. Ravindran, G. (2020). Deleuzian and Guattarian Approaches to Contemporary Communication Cultures in India. Springer Nature.

2. Baskaran, S. T. (2008). *The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker*. Oxygen Books.
3. Baskaran, S. T. (2013). *The Eye of the Serpent: An Introduction to Tamil Cinema*. Tranquebar.
4. Bate, B. (2009). *Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India (Vol. 1)*. Columbia University Press.
5. Blackburn, S. H. (2006). *Print, Folklore, and Nationalism in Colonial South India*. Permanent Black.

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1. Baskaran, S. T. (2008). *The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker*. Oxygen Books.
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3. Baskaran, S. T. (2009). *History through the lens - Perspectives on South Indian Cinema (First edition)*. Orient BlackSwan.
4. Baskaran, S. T. (2013). *The Eye of the Serpent: An Introduction to Tamil Cinema*. Tranquebar.
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6. Blackburn, S. H. (2006). *Print, Folklore, and Nationalism in Colonial South India*. Permanent Black.
7. Civattampi, K. (1981). *The Tamil film as a medium of political communication*. New Century Book House.
8. Dickey, S. (2007). *Cinema and the Urban Poor in South India (Vol. 1)*. Cambridge University Press.
9. Ganesan, A. (1988). *The Press in Tamil Nadu and the Struggle for Freedom, 1917-1937 (Vol. 1)*. South Asia Books.
10. Irā Vēṅkaṭācalapati, Ā. (2006). *In Those Days There was No Coffee: Writings in Cultural History*. Yoda Press.
11. Jacob, P. (2008). *Celluloid Deities: The Visual Culture of Cinema and Politics in South India*. Lexington Books.
12. Llc, B. (2010). *Film Production Companies of Tamil Nadu*. Unknown.
13. Nakassis, C. (2016). *Doing Style - Youth and Mass Mediation in South India (1 edition)*. University of Chicago Press.
14. Pandian, M. S. S. (2015). *The Image Trap: M.G. Ramachandran in Film and Politics (1 edition)*. SAGE India.
15. Pillai, S. E. (2015). *Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema (1 edition)*. SAGE Publications.
16. Ranganathan, M., & Rodrigues, U. M. (2010). *Indian media in a globalised world (Vol. 1, pp. 1-277)*. SAGE Publications India.
17. Rodrigues, U. M., & Ranganathan, M. (2014). *Indian News Media: From Observer to Participant*. SAGE Publications Pvt. Ltd.
18. Sastri, R. K. S. (Ed.). (2003). *The Tamils: The People, Their History and Culture*. Cosmo Publications.
19. Selby, M. A., & Peterson, I. V. (Eds.). (2008). *Tamil Geographies: Cultural Constructions of Space and Place in South India*. State University of New York Press.
20. Selvaraj, V. (2008). *Tamil Cinema: The Cultural Politics of India's Other Film Industry (Vol. 1)*. Routledge.
21. Subramanian, P. (1996). *Social History of the Tamils 1707-1947 (New edition edition)*. D.K. Print World Ltd.
22. Velayutham, S., & Devadas, V. (2020). *Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology*. Routledge.

23. Venkatachalapathy. (2007). In Those Days There Was No Coffee Writings in Cultural History (In Those Days There Was No Coffee edition). Yoda Press.
24. Venkatasubramanian, T. K. (2010). Music as History in Tamilnadu (1 edition). Ratna Sagar Private Limited.
25. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India. Columbia University Press.
26. Bhattacharya, B., & Donner, H. (2021). Globalising Everyday Consumption in India: History and Ethnography. Routledge.
27. Books, L. L. C. (2010). Media of Tamil Nadu: Film Production Companies of Tamil Nadu, Media in Chennai, Newspapers Published in Chennai, Tamil-Language Newspapers. General Books LLC.
28. Booth, G. D., & Shope, B. (2014). More Than Bollywood: Studies in Indian Popular Music. Oxford University Press.
29. Cushion, S., & Lewis, J. (2010). The Rise of 24-hour News Television: Global Perspectives. Peter Lang.
30. Das, B., & Majhi, D. P. (2021a). Caste, Communication and Power. SAGE Publishing India.
31. Desai, M. K. (2021). Regional Language Television in India: Profiles and Perspectives. Taylor & Francis.
32. Gripstrud, J. (2002). Television and Common Knowledge. Routledge.
33. Irā Vēṅkaṭācalapati, Ā. (2006). In Those Days There was No Coffee: Writings in Cultural History. Yoda Press.
34. Jeffrey, R. (2000). India's Newspaper Revolution: Capitalism, Politics and the Indian-language Press, 1977-99. C. Hurst & Co. Publishers.
35. Mehta, N. (2008). Television in India: Satellites, Politics and Cultural Change. Routledge.
36. Nurullah, R. (2021). History Of Journalists Organisations In Madras. Pustaka Digital Media.
37. Rajagopal, A., & Rao, A. (2017). Media and Utopia: History, imagination and technology. Routledge.
38. Ramaswamy, V., & Jawaharlal Nehru University. (2007). Historical Dictionary of the Tamils. Scarecrow Press.
39. Rodrigues, U. M., & Ranganathan, M. (2014). Indian News Media: From Observer to Participant. SAGE Publications India.
40. Straubhaar, J. D. (2007). World Television: From Global to Local. SAGE Publications.
41. Tekwani, S. (2008). Media & Conflict Reporting in Asia. AMIC.
42. Velayutham, S. (2008). Tamil Cinema: The Cultural Politics of India's other Film Industry. Routledge.
43. Velayutham, S., & Devadas, V. (2020). Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology. Routledge.
44. Venkatachalapathy, A. R. (2019). Tamil Characters. Pan Macmillan.
45. Venkatraman, S. (2017). Social Media in South India. UCL Press.

Media Entrepreneurship (Theory)

Course Description:

This course on media entrepreneurship provides a comprehensive overview of the key concepts, skills, and strategies necessary for starting and growing a successful media business. The course is divided into five units, each focused on a different aspect of media entrepreneurship. Unit 1 provides an introduction to media entrepreneurship, including its definition and history, the characteristics of successful media entrepreneurs, and an overview of the media industry and market trends. Unit 2 covers media project management, including planning and executing media projects, budgeting and resource allocation, managing teams and stakeholders, and monitoring and evaluating project progress. Unit 3 focuses on social media business, including understanding social media platforms and their audiences, developing social media strategy, creating and managing content, and measuring and analysing social media metrics. Unit 4 covers digital entrepreneurship, including building digital products and services, e-commerce and online marketing, and monetising digital content. Unit 5 looks at media innovation and future trends, including emerging media technologies, identifying and evaluating new business opportunities, understanding the future of media, and developing a media innovation strategy. This course is designed for aspiring media entrepreneurs, media professionals, and anyone interested in starting a media business.

Course Objectives:

1. Understand the fundamental principles of media entrepreneurship and how to apply them to real-world situations.
2. Develop a clear understanding of the media landscape, including current trends and opportunities for innovation.
3. Learn how to identify and evaluate potential business ideas, including market research and financial forecasting.
4. Develop the skills necessary to pitch and present media business and startup ideas to potential investors.
5. Learn how to navigate the legal and regulatory landscape of media entrepreneurship.

Detailed Syllabus

Unit 1: Introduction to Media Entrepreneurship

Definition and history of media entrepreneurship
Characteristics of successful media entrepreneurs
Overview of media industry and market trends
Case studies on Successful Media Start-ups

Unit 2: Media Project Management

Planning and executing media projects
Budgeting, resource allocation and scheduling
Managing teams and stakeholders
Monitoring and evaluating project progress

Unit 3: Social Media Business

Understanding social media platforms and their audiences
 Developing social media strategy
 Creating and managing content
 Measuring and analysing social media metrics

Unit 4: Digital Entrepreneurship

Overview of digital entrepreneurship
 Building digital products and services
 E-commerce and online marketing
 Monetizing digital content

Unit 5: Media Innovation and Future Trends

Emerging media technologies and their impact on entrepreneurship
 Identifying and evaluating new business opportunities
 Understanding the future of media and its impact on society
 Developing a media innovation strategy

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Possible Practical Exercises (for internal evaluation)

1. Identify and evaluate media start-up opportunities by analyzing the media landscape and identifying gaps or needs
2. Develop a media start-up idea and business model, including target audience and revenue generation strategies
3. Conduct market research and create a customer profile for a media start-up
4. Create a website and social media presence for a media start-up
5. Build a team and partnerships for a media start-up
6. Create a business plan and budget for a media start-up
7. Launch and promote a media start-up through various marketing channels
8. Implement and track financial and marketing strategies for a media start-up
9. Analyse and evaluate the effectiveness of marketing and financial strategies and make adjustments as needed
10. Explore and evaluate opportunities for expansion and diversification of a media start-up.

Course Outcomes

1. Analyse the media landscape and identify opportunities for a media start-up (Understand)
2. Evaluate the potential viability of a media start-up idea and business model (Evaluate)
3. Create a business plan, marketing plan and budget for a media start-up (Create)
4. Implement strategies to launch and promote a media start-up (Apply)
5. Analyse and evaluate financial and marketing strategies for managing and growing a media start-up (Analyse)

Mapping of COs-PSOs

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

Key Textbooks

1. Deuze, M. (2018). Media entrepreneurship: A critical introduction. Sage Publications.
2. Curran, J., & Blackburn, R. (2018). Digital entrepreneurship: A guide to research. Routledge.
3. Costera Meijer, I. (2017). Media entrepreneurship and innovation. Cambridge University Press.
4. Nieborg, D. B. (2019). Media entrepreneurship in the digital age. Oxford University Press.
5. Van der Meijden, G., & Van der Sluis, E. (2015). Digital entrepreneurship: Opportunities and challenges. Springer.

References

1. Sarstedt, M., Diamantopoulos, A., & Wilczynski, P. (2018). Entrepreneurship in the media industry: A review and research agenda. *Journal of Media Business Studies*, 15(1), 1-29.
2. Tönnjes, R., & Schröder, J. (2015). The economics of media entrepreneurship: A review and research agenda. *International Journal of Entrepreneurial Venturing*, 7(2), 156-174.
3. Chan-Olmsted, S. M., & Park, J. (2016). Media entrepreneurship: A global perspective. Routledge.
4. Mollick, E. (2018). The dynamics of digital entrepreneurship. MIT Press.
5. Osterwalder, A., & Pigneur, Y. (2018). Business model generation: A handbook for visionaries, game changers, and challengers. John Wiley & Sons.

Extended Reality Design(PRACTICAL)

Course Description

This Extended Reality Design course is designed to provide students with hands-on experience and technical skills in developing immersive environments using Unreal Engine and Unity. The course will cover the fundamentals of Extended Reality Design, including Virtual Reality (VR), Augmented Reality (AR), Mixed Reality (MR), and Projected Reality (PR). Students will learn how to create interactive applications, environments, and games that utilize cutting-edge technologies and tools for Extended Reality. Throughout the course, students will be challenged with practical exercises that will allow them to develop the technical skills needed to create engaging and immersive Extended Reality experiences. They will learn how to create realistic 3D models, animations, audio, and physics-based interactions, and how to deploy their applications to various platforms. This course is ideal for anyone who wants to gain hands-on experience in Extended Reality Design, whether they are beginners or experienced developers looking to expand their technical skills. By the end of the course, students will have developed a strong foundation in Extended Reality Design, and be equipped with the skills to create their own immersive applications and environments using Unreal Engine and Unity.

Course Objectives

16. Develop technical skills in creating immersive Extended Reality experiences using Unreal Engine and Unity.
17. Analyze and evaluate different approaches and techniques for creating engaging VR, AR, MR, and PR applications and environments.
18. Create complex and realistic 3D models, animations, audio, and physics-based interactions for Extended Reality experiences.
19. Synthesize knowledge of Extended Reality tools and technologies to develop interactive applications and games that utilize cutting-edge technologies.
20. Apply problem-solving and critical thinking skills to troubleshoot and debug Extended Reality applications, and deploy them to various platforms.

Note: Open source software for Unreal Engine is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Unity.

Extended Reality Design Record

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

Practical Examination

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

Detailed Syllabus

Unit 1: Introduction to Extended Reality Design

Overview of Extended Reality Design and its Applications
Introduction to Unreal Engine and Unity Interface and Features
Setting up Unreal Engine and Unity Projects
Basic Navigation, Manipulation, and Configuration of Game Objects

Unit 2: Virtual Reality Design with Unreal Engine and Unity

Introduction to Virtual Reality Design
Creating VR Scenes with Unreal Engine and Unity
Designing User Interfaces for VR with Unreal Engine and Unity
Developing Interactions in VR with Unreal Engine and Unity

Unit 3: Augmented Reality Design with Unreal Engine and Unity

Introduction to Augmented Reality Design
Creating AR Scenes with Unreal Engine and Unity
Designing User Interfaces for AR with Unreal Engine and Unity
Developing Interactions in AR with Unreal Engine and Unity

Unit 4: Mixed Reality Design with Unreal Engine and Unity

Introduction to Mixed Reality Design
Creating MR Scenes with Unreal Engine and Unity
Designing User Interfaces for MR with Unreal Engine and Unity
Developing Interactions in MR with Unreal Engine and Unity

Unit 5: Projected Reality Design with Unreal Engine and Unity

Introduction to Projected Reality Design
Creating PR Scenes with Unreal Engine and Unity
Designing User Interfaces for PR with Unreal Engine and Unity
Developing Interactions in PR with Unreal Engine and Unity

Detailed Practical Exercise for Extended Reality Design with Unreal Engine and Unity

Practical Exercise for Extended Reality Design (with Unreal Engine and Unity). Students will choose any one exercise from each unit and present the same as digital record for evaluation. Students will develop various digital game asserts for their chosen project.

Unit 1: Introduction to Extended Reality Design

1. Create a basic VR environment using Unreal Engine.
2. Develop an AR mobile application using Unity.
3. Create a simple 3D model and animate it in Unreal Engine.
4. Use Unity to develop a basic interactive VR game.
5. Create an immersive audio experience in Unreal Engine.

Unit 2: Unreal Engine for Extended Reality Design

1. Develop a multi-level VR game using Unreal Engine.
2. Create realistic water effects in Unreal Engine.
3. Use Unreal Engine to create a photorealistic 3D environment.
4. Develop a multiplayer VR game using Unreal Engine.
5. Use Unreal Engine to create a realistic physics-based interaction in VR.

Unit 3: Unity for Extended Reality Design

1. Develop a mobile AR game using Unity and Vuforia.
2. Create an interactive 360-degree video using Unity.
3. Use Unity to create a realistic first-person VR experience.
4. Develop an AR application that uses spatial mapping in Unity.
5. Use Unity to create a realistic 3D character and animate it for VR.

Unit 4: Advanced Extended Reality Design with Unreal Engine and Unity

4. Use Unreal Engine to create a realistic weather system in VR.
5. Develop a VR training simulation using Unreal Engine and motion capture.
6. Use Unity to create a physics-based interactive AR experience.
7. Create a multiplayer VR game with complex networking and synchronization in Unreal Engine.
8. Use Unreal Engine to create a realistic lighting and shading environment for VR.

Unit 5: Extended Reality Design Project

6. Develop a complete VR game from scratch using Unreal Engine.
7. Use Unity to create an AR application that utilizes machine learning.
8. Develop a VR training simulation with custom physics and haptic feedback in Unreal Engine.
9. Use Unreal Engine to create a realistic motion-controlled VR experience.
10. Create an interactive museum exhibit in AR using Unity and 3D scanning.

Course Outcomes

1. Develop technical proficiency in creating immersive Extended Reality experiences using Unreal Engine and Unity, demonstrated through the ability to create interactive applications, environments, and games.
2. Evaluate and compare different approaches and techniques for creating engaging VR, AR, MR, and PR applications and environments, demonstrated through analysis and reflection on project outcomes.
3. Create complex and realistic 3D models, animations, audio, and physics-based interactions for Extended Reality experiences, demonstrated through the creation of high-quality, interactive content.
4. Synthesize knowledge of Extended Reality tools and technologies to develop interactive applications and games that utilize cutting-edge technologies, demonstrated through the creation of original, creative projects that utilize advanced features and techniques.
5. Apply problem-solving and critical thinking skills to troubleshoot and debug Extended Reality applications, and deploy them to various platforms, demonstrated through the ability to independently identify and solve technical challenges in the development process.

Mapping:

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

Key Textbooks

1. Doerner, R., Broll, W., Grimm, P., & Jung, B. (2022). Virtual and Augmented Reality (VR/AR): Foundations and Methods of Extended Realities (XR). Springer Nature.
2. Venter, H., & Ogterop, W. (2022b). Unreal Engine 5 Character Creation, Animation, and Cinematics: Create custom 3D assets and bring them to life in Unreal Engine 5 using MetaHuman, Lumen, and Nanite. Packt Publishing Ltd.
3. Uzayr, S. B. (2022b). Mastering Unreal Engine: A Beginner's Guide. CRC Press.
4. Lanzinger, F. (2022). 3D Game Development with Unity. CRC Press.
5. Lynn, M., & Sharif, C. (2022). Game Development with Unreal Engine 5: Learn the Basics of Game Development in Unreal Engine 5 (English Edition). BPB Publications.

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1. Ball, M. (2022). The Metaverse: And How It Will Revolutionize Everything. Liveright Publishing.
2. Bódi, B. (2022). Videogames and Agency. Taylor & Francis.
3. Geroimenko, V. (2022). Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium. Springer Nature.
4. Hocking, J. (2022). Unity in Action, Third Edition: Multiplatform Game Development in C#. Simon and Schuster.
5. Marques, G., Sherry, D., & Pereira, D. (2022). Elevating Game Experiences with Unreal Engine 5: Bring Your Game Ideas to Life Using the New Unreal Engine 5 and C++. Packt Publishing, Limited.
6. Terry, Q., & Keeney, S. (2022). The Metaverse Handbook: Innovating for the Internet's Next Tectonic Shift. John Wiley & Sons.
7. Uzayr, S. B. (2022a). Mastering Unreal Engine: A Beginner's Guide. CRC Press.
8. Valenzise, G., Martin, A., Zerman, E., & Ozcinar, C. (2022). Immersive Video Technologies. Academic Press.
9. Venter, H., & Ogterop, W. (2022a). Unreal Engine 5 Character Creation, Animation, and Cinematics: Create Custom 3D Assets and Bring Them to Life in Unreal Engine 5 Using MetaHuman, Lumen, and Nanite. Packt Publishing, Limited.

Web Resources

1. Journal of Virtual Reality and Broadcasting - <https://www.jvrb.org/>
2. Virtual Reality Society - <https://www.vrs.org.uk/>
3. IEEE VR Conference - <https://www.ieeevr.org/2022/>
4. Entertainment Software Association - <https://www.theesa.com/>
5. International Game Developers Association - <https://www.igda.org/>

Capstone Project(Practical)

Course Description

This course is designed to provide learners with the opportunity to demonstrate their mastery of the skills and knowledge acquired throughout their academic journey. Through a Capstone Project and Portfolio, learners will showcase their ability to apply the principles and techniques learned in their field of study to real-world scenarios. Learners will choose from a selection of suggested projects, which include creating an animated short film, a short fiction film that demonstrates VFX skills, a documentary film, a walk-through using AR/VR techniques, website landing page design with interactive features, or UI/UX design for a web app using low/no-code apps. Learners may work individually or in teams to complete their chosen project.

In addition to the Capstone Project, learners will also develop a professional portfolio to showcase their work and achievements throughout their academic journey. The portfolio will demonstrate their growth and learning and will be a valuable asset when applying for employment or further education. This course is an excellent opportunity for learners to apply their knowledge and skills to real-world situations while developing a professional portfolio to enhance their career prospects.

Course Objectives

1. To develop in-depth understanding of the media industry
2. To augment their media skills to professional standards
3. To develop the ability to work with media teams and also take initiatives to design media projects
4. To acquire the ability to design and execute media projects
5. To acquire the ability to work independently in media houses and produce publishable content.
6. To enable students to design and execute independent projects covering contemporary themes/issues.

Detailed Syllabus

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

Course Outcomes

1. Ability to understand the trends and demands of the media industry and to work independently in assigned projects
2. Ability to fine tune their media skills and prepare to be industry-ready
3. Ability to generate, analyse content/data from various sources and convert them to publishable media content
4. Ability to work seamlessly with experienced media professionals meeting the rigours of the industry.
5. To produce an independent project as the culmination of their training and knowledge showcasing their specialization and specific interest covering contemporary themes/issues.

Mapping

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

Criteria for Evaluating Capstone Projects

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

Key Textbooks and References

1. Barkatsas, T., & McLaughlin, P. (2021). Authentic assessment and evaluation approaches and practices in a digital era: A kaleidoscope of perspectives. Brill.
2. Burke, J., & Dempsey, M. (2021). Undertaking Capstone Projects in Education: A Practical Guide for Students. Routledge.
3. Christ, W. G. (2020a). Media Education Assessment Handbook. Routledge.
4. Christ, W. G. (2020b). Assessing Media Education: A Resource Handbook for Educators and Administrators: Component 3: Developing an Assessment Plan. Routledge.
5. David, M. E., & Amey, M. J. (2020). The SAGE Encyclopedia of Higher Education. SAGE.
6. Msw, J. P. P., Kauffman, S., & Msw, T. S. I. (2021). Social Work Capstone Projects: Demonstrating Professional Competencies through Applied Research. Springer Publishing Company.

Suggested Capstone Project Ideas

Entrepreneurial Media Project: Cultivating Industry Success

Entrepreneurship plays a crucial role in various industries, and entrepreneurial projects offer valuable insights into self-employment while providing students with applicable knowledge and skills for the creative sector. This course cultivates entrepreneurial competencies and fosters a spirit of innovation through hands-on experience in designing and developing projects encompassing innovation, marketing, finance, and business networks.

The Entrepreneurial Media Project aims to expose students to the dynamic and rapidly growing economic landscape, teaching them how to recognize and seize opportunities for business expansion and self-employment. Collaborations with relevant industries, entrepreneurs, and business advisors enable students to excel and achieve success in their projects.

To complete the course, students will undertake a Major Entrepreneurial Project, working in groups under the supervision of an experienced mentor. This project encourages students to develop their creative ventures to the proof-of-concept stage, equipping them to effectively pitch their ideas to investors or employers. Students are advised to identify media partners across various industries and collaborate with disciplines such as engineering, business, and computer science.

The project evaluation encompasses the following modules: Innovation, Creativity, Start-ups, Media Entrepreneurship, Business Networks for Entrepreneurs, Entrepreneurship in the Media Sector, Entrepreneurial Finance, Innovation-driven Marketing, and the Major Project.

Incubating Media Projects: Leveraging the potential of new media, students can devise innovative entrepreneurial concepts. By partnering with NGOs, they can refine their ideas through exposure to innovation, marketing, financial analysis, technology, leadership, and communication.

Creating Digital Media Products: Students will create state-of-the-art digital media products for regional and national media companies and other organizations. Those with ideas for digital products or media-related businesses may develop their entrepreneurial ventures in the lab, presenting their prototypes to local investors and experienced entrepreneurs.

Adherence to Deadlines: This course adheres to professional standards, ensuring that deadlines are strictly maintained and non-negotiable. Students must meet deadlines for their coursework, preparing them for the demands of the professional workplace. Consequently, late submissions without prior arrangements will result in a zero for the concerned activity.

Capstone Project Ideas for Advertising and Product Photography

(Record of at least 30 photographs on a Specialist Photography Domain)

1. *"Creating a Compelling Product Story"* - In this project, students will be tasked with creating a series of product photographs that tell a cohesive and compelling story about a specific product. The project will require students to consider lighting, composition, and overall aesthetics to effectively convey the product's features and benefits.
2. *"The Power of Light"* - This project will challenge students to explore the effects of different types of lighting on product photography. Students will be asked to shoot the same product using a variety of lighting techniques, including natural light, artificial light, and studio lighting, and compare the resulting images.
3. *"Brand Identity Photography"* - In this project, students will be tasked with creating a series of product photographs that embody a specific brand's identity. Students will need to research the brand and understand their values and target audience in order to effectively capture the essence of the brand in their images.
4. *"Beyond the Product"* - This project will require students to think beyond the product itself and consider the lifestyle and emotions associated with it. Students will be asked to create a series of product photographs that convey the emotions and experiences associated with using the product, rather than just showcasing the product itself.
5. *"The Art of Lighting"* - This project will challenge students to explore the creative possibilities of lighting in product photography. Students will be given a range of lighting equipment and asked to experiment with different techniques, such as using colored gels, multiple light sources, and shadows, to create unique and visually striking images.

Capstone Project Work for Advanced Photography

(At Least 30 Professional Quality photographs should be included in the record Record)

1. *Create a Photography Exhibit:* Curate and organize your own photography exhibit including choosing a theme, selecting and framing your best images, writing artist statements, designing the layout, promoting the event, and managing the logistics. Discuss the challenges of putting together your own exhibit.
2. *Capture Images using Advanced Techniques:* Demonstrate mastery of advanced photography techniques like, high dynamic range imaging, nighttime digital noise reduction, focus stacking, or light painting. Discuss the techniques and equipment used.
3. *Develop Your Photography Portfolio:* Build a professional portfolio of your photography including a variety of subjects, styles, and advanced techniques. Get feedback from seasoned photographers and incorporate their suggestions into improving your portfolio. Discuss how you can leverage your portfolio for opportunities.
4. *Create a Documentary Photo Essay:* Follow a subject over multiple days or weeks and photograph them to create a visual documentary photo essay. Include environmental portraits, action shots, detailed images, and emotive photos. Pair a written story or narrative with your images. Discuss challenges in creating a cohesive photo essay.
5. *Recreate Photos from Influential Photographers:* Choose photos from famous photographers like Ansel Adams, Dorothea Lange, or Steve McCurry and carefully rephotograph each image using similar techniques, equipment, and composition. Discuss insights gained in understanding the photographer's methods and creative choices by recreating their images.

6. *Review and Analyze Advanced Photography Equipment:* Provide an in-depth analysis of an advanced camera, lens, lighting setup, filter system, tripod, editing software, or other equipment used for photography. Discuss key features, best uses, limitations, and how it enhances the creative capabilities of photographers.

7. *Teach an Advanced Photography Technique:* Create a detailed lesson on how to use an advanced photography technique like multiple exposure, bokeh, astrophotography, or slow shutter speed effects. Share educational resources, visual examples, settings to use, and tips for mastering the technique. Film yourself or another person demonstrating how to achieve the technique.

8. *Discuss Photography Trends:* Analyze current trends in photography like drone photography, virtual reality, mobile phoneography, glitch art, or analog/film revivalism. Discuss how these trends started, what impact they have on the field, debates surrounding the trends, and predictions on their longevity.

9. *Evaluate Advanced Photography Editing Software:* Review editing tools for advanced photographers like Photoshop, Lightroom, Capture One, or Pixelmator. Compare interface, features, filters, tonal adjustments, retouching tools, masking, non-destructive editing options, workflow, and other capabilities. Discuss scenarios where one tool may have advantages over other options.

10. *Provide Private Photography Lessons:* Develop a curriculum and teach a series of six private or small group photography lessons. Focus on advanced techniques tailored to students' interests and skill levels based on an initial needs assessment. Discuss challenges in effectively teaching techniques to students with a range of knowledge and learning styles.

Capstone Project Ideas for Screen Production-Fiction

(5-10 Minutes Short Film, Fiction and Narrative Film)

1. *"Silent Film Challenge"* - In this project, students will be challenged to create a 5-10 minute short film with no dialogue or sound effects. The film must rely solely on visual storytelling to convey its narrative, requiring students to think creatively about composition, lighting, and camera movement.

2. *"One Location, One Shot"* - This project will require students to create a short film that takes place entirely within a single location and is filmed in one continuous shot. This challenge will encourage students to think creatively about blocking, camera movement, and lighting in order to keep the audience engaged throughout the entire film.

3. *"Experimental Narrative"* - In this project, students will be tasked with creating a short film that experiments with narrative structure and storytelling techniques. This could include non-linear storytelling, unreliable narrators, or multiple storylines that intersect in unexpected ways.

4. *"The Power of Sound"* - This project will challenge students to explore the role of sound in film by creating a short film that relies heavily on sound design and music to convey its narrative. Students will need to carefully consider the timing and placement of sound effects and music in order to create an immersive and impactful experience for the audience.

5. *"Virtual Reality Short Film"* - In this project, students will be tasked with creating a 5-10 minute short film that is designed to be viewed in virtual reality. This will require students to think creatively about how to use the unique features of VR to tell a compelling narrative, including 360-degree camera movement and interactive elements that allow the audience to engage with the story in new ways.

Capstone Project Ideas for Documentary or Factual Program- (15-20 Min)

1. "*Personal Documentary*" - In this project, students will be challenged to create a 15-20 minute documentary that tells a personal story. This could include exploring their own experiences, or finding a compelling personal story to tell through research and interviews.
2. "*Environmental Documentary*" - This project will require students to create a 15-20 minute documentary that explores an environmental issue or topic. This could include climate change, environmental justice, or the impacts of human activity on the natural world.
3. "*Portrait of a Community*" - In this project, students will be tasked with creating a 15-20 minute documentary that explores the unique qualities and characteristics of a specific community. This could include cultural or ethnic communities, geographic communities, or communities united by a common interest or activity.
4. "*Investigative Journalism*" - This project will challenge students to create a 15-20 minute factual program that investigates a specific issue or topic. Students will need to conduct research, gather evidence, and conduct interviews in order to uncover the truth behind the issue.
5. "*Sports Documentary*" - In this project, students will be tasked with creating a 15-20 minute documentary that explores a specific sports-related topic or story. This could include profiles of athletes, behind-the-scenes looks at specific events or competitions, or explorations of the social and cultural significance of sports.

Capstone Project Ideas for Computer Graphics - 2D or 3D Digital Assets Creation

1. "*Character Design Challenge*" - In this project, students will be challenged to create a series of original character designs, including sketches, concept art, and fully realized 2D or 3D digital assets. Students will need to consider factors such as character backstory, personality, and unique features in order to create compelling and visually striking characters.
2. "*Environmental Design Challenge*" - This project will require students to create a series of digital assets that make up a cohesive environmental design, such as a cityscape, a forest, or a futuristic space station. Students will need to consider factors such as lighting, scale, and texture in order to create a convincing and immersive environment.
3. "*Motion Graphics Challenge*" - In this project, students will be tasked with creating a series of motion graphics assets, such as animated logos, typography, or data visualizations. Students will need to consider factors such as timing, pacing, and visual impact in order to create effective and engaging motion graphics.
4. "*Game Asset Design Challenge*" - This project will challenge students to create a series of game assets, such as characters, props, and environments, for use in a specific game engine or platform. Students will need to consider factors such as optimization, compatibility, and functionality in order to create assets that work seamlessly within the game.
5. "*Augmented Reality (AR) Experience Design Challenge*" - In this project, students will be tasked with creating a series of digital assets that form the basis of an AR experience, such as a museum exhibit, a product demonstration, or an educational tool. Students will need to consider factors such as interactivity, user experience, and compatibility with AR platforms in order to create an engaging and effective AR experience.

Capstone Project Ideas for Animation Film - 3-5 Min 2D or 3D Animation

1. *"Visual Storytelling Challenge"* - In this project, students will be tasked with creating a 3-5 minute animated film that tells a compelling and emotionally resonant story. Students will need to consider factors such as character development, pacing, and visual impact in order to effectively convey their narrative.
2. *"Experimental Animation"* - This project will challenge students to create a 3-5 minute animated film that experiments with animation techniques, such as stop-motion, rotoscoping, or abstract animation. Students will need to push the boundaries of traditional animation in order to create something truly unique and visually striking.
3. *"Music Video Challenge"* - In this project, students will be tasked with creating a 3-5 minute animated music video that captures the essence of a specific song or musical genre. Students will need to consider factors such as timing, pacing, and synchronization with the music in order to create an engaging and impactful music video.
4. *"Commercial Animation"* - This project will require students to create a 3-5 minute animated commercial for a specific product or service. Students will need to consider factors such as brand identity, target audience, and call-to-action in order to create an effective and persuasive commercial.
5. *"Interactive Animation Experience"* - In this project, students will be challenged to create a 3-5 minute animated experience that allows the audience to interact with the animation in some way. This could include choose-your-own-adventure style branching narratives, interactive games, or virtual reality experiences that incorporate animated elements.

Capstone Project Ideas for a Course on Design of Web/App

(From Concept to Release of an Web/App following the Principles and Best Practices of UX Design)

1. *"User Research and Prototyping"* - In this project, students will be tasked with conducting user research and creating a series of interactive prototypes that test and refine their app or web concept. Students will need to consider factors such as user needs, usability, and user flow in order to create an effective and user-friendly design.
2. *"Responsive Design Challenge"* - This project will require students to create a web or app design that is responsive to different devices and screen sizes, including desktops, tablets, and smartphones. Students will need to consider factors such as layout, font size, and navigation in order to create a design that works seamlessly across multiple devices.
3. *"Gaming App Design"* - In this project, students will be challenged to create a gaming app that incorporates principles of UX design in order to create an engaging and addictive user experience. Students will need to consider factors such as game mechanics, reward systems, and social features in order to create a compelling gaming app.
4. *"E-commerce App or Web Design"* - This project will challenge students to create an e-commerce app or web design that incorporates principles of UX design to create a seamless and enjoyable shopping experience for users. Students will need to consider factors such as navigation, product display, and checkout process in order to create a design that encourages users to make purchases.
5. *"Social Media App Design"* - In this project, students will be tasked with creating a social media app design that prioritizes user engagement and social interaction. Students will need to consider factors such as user profiles, news feeds, and messaging systems in order to create a design that encourages users to connect and share with each other.

Capstone Project Ideas Course on Sound Design

(5-10 Minute of 3D Surround Sound and Spatial Sound and Immersive Experience)

1. *"Audio Fiction Podcast"* - In this project, students will be challenged to create a 5-10 minute audio fiction podcast that tells a compelling and immersive story. Students will need to consider factors such as sound effects, music, and voice acting in order to create an engaging and impactful listening experience.
2. *"Spatial Sound Design Challenge"* - This project will require students to create a 5-10 minute soundscape that incorporates spatial sound design, including 3D surround sound and immersive soundscapes. Students will need to consider factors such as location, perspective, and movement in order to create a convincing and immersive sound experience.
3. *"Audiovisual Installation"* - In this project, students will be tasked with creating an audiovisual installation that combines visual and auditory elements to create a truly immersive experience. Students will need to consider factors such as spatial sound design, projection mapping, and interactivity in order to create a compelling and memorable installation.
4. *"Sound Design for Games"* - This project will challenge students to create a 5-10 minute sound design for a specific video game or interactive experience. Students will need to consider factors such as sound effects, music, and ambient soundscapes in order to create an engaging and immersive sound experience that enhances the gameplay.
5. *"Interactive Audio Experience"* - In this project, students will be challenged to create a 5-10 minute interactive audio experience that encourages the user to engage with the sound in new and creative ways. This could include choose-your-own-adventure style branching narratives, interactive soundscapes, or virtual reality experiences that incorporate sound in unexpected ways.

Capstone Project Ideas for 3D Environment Creation for Games

1. *"Fantasy World Design Challenge"* - In this project, students will be challenged to create a fully realized fantasy world, including environments such as forests, mountains, and castles. Students will need to consider factors such as scale, texture, and lighting in order to create a convincing and immersive world.
2. *"Urban Landscape Design Challenge"* - This project will require students to create a 3D environment that replicates a specific urban landscape, such as a city or town. Students will need to consider factors such as architecture, traffic flow, and urban planning in order to create a realistic and detailed urban environment.
3. *"Sci-Fi Space Station Design"* - In this project, students will be tasked with creating a 3D environment for a sci-fi space station, including interior and exterior environments. Students will need to consider factors such as lighting, gravity, and futuristic technology in order to create a believable and immersive space station environment.
4. *"Natural Disaster Simulation"* - This project will challenge students to create a 3D environment that simulates a natural disaster, such as a hurricane or earthquake. Students will need to consider factors such as weather effects, destruction of buildings and infrastructure, and the impact on the environment and people in order to create a realistic and engaging simulation.
5. *"Historical Reenactment"* - In this project, students will be challenged to create a 3D environment that replicates a specific historical setting, such as a medieval castle or ancient temple. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create a convincing and immersive historical environment.

Capstone Project Ideas for Character Design

(At Least Three Characters for a Game Design)

1. *"Fantasy RPG Characters"* - In this project, students will be challenged to create three characters for a fantasy RPG game. Students will need to consider factors such as character backstory, personality, and unique abilities in order to create engaging and memorable characters.
2. *"Post-Apocalyptic Survivor Characters"* - This project will require students to create three characters for a post-apocalyptic survival game. Students will need to consider factors such as character skills, equipment, and backstory in order to create believable and compelling survivor characters.
3. *"Superhero Character Design Challenge"* - In this project, students will be tasked with creating three superhero characters for a video game or comic book. Students will need to consider factors such as character powers, origin stories, and costume design in order to create compelling and visually striking superhero characters.
4. *"Horror Game Monster Design"* - This project will challenge students to create three monster characters for a horror video game. Students will need to consider factors such as monster anatomy, behavior, and backstory in order to create terrifying and memorable monsters that will haunt players' nightmares.
5. *"Animated Film Character Design"* - In this project, students will be challenged to create three characters for an animated film or television show. Students will need to consider factors such as character design, personality, and character arc in order to create engaging and memorable characters that will resonate with audiences.

Capstone Project Ideas for Game Design

(Create Digital Assets for a Game Contextualised for Indian Market)

1. *"Indian Mythology Game Design"* - In this project, students will be challenged to design a game that is based on Indian mythology, such as the Mahabharata or Ramayana. Students will need to consider factors such as character design, storylines, and game mechanics in order to create an engaging and culturally relevant game.
2. *"Cultural Landscape Game Design Challenge"* - This project will require students to create a game that is set in an Indian cultural landscape, such as a bazaar, temple, or historical monument. Students will need to consider factors such as architecture, cultural context, and historical accuracy in order to create an immersive and engaging game.
3. *"Indian Sports Game Design"* - In this project, students will be tasked with designing a game that is based on an Indian sport, such as cricket or kabaddi. Students will need to consider factors such as game mechanics, player skills, and team dynamics in order to create a fun and engaging sports game.
4. *"Social Impact Game Design"* - This project will challenge students to design a game that addresses a social issue relevant to India, such as poverty, gender inequality, or environmental degradation. Students will need to consider factors such as game mechanics, storytelling, and social impact in order to create a game that is both fun and socially relevant.
5. *"Indian Cuisine Game Design Challenge"* - In this project, students will be challenged to design a game that is based on Indian cuisine, such as a cooking game or restaurant management game. Students will need to consider factors such as food preparation, cultural significance, and player experience in order to create a fun and engaging game that celebrates Indian cuisine.

Capstone Project Ideas for a Course on Game Design

(A Detailed Proposal and Storyboard for a Mobile Game-Including Storyline, Character, Level Design)

1. *"Action-Adventure Mobile Game Design"* - In this project, students will be challenged to create a detailed proposal and storyboard for an action-adventure mobile game. Students will need to consider factors such as game mechanics, storyline, character design, and level design in order to create an immersive and engaging game.
2. *"Puzzle Mobile Game Design Challenge"* - This project will require students to create a detailed proposal and storyboard for a puzzle mobile game. Students will need to consider factors such as game mechanics, level design, and player experience in order to create a fun and challenging puzzle game.
3. *"Survival Mobile Game Design"* - In this project, students will be tasked with designing a detailed proposal and storyboard for a survival mobile game. Students will need to consider factors such as player skills, character design, environmental factors, and level design in order to create a challenging and immersive survival game.
4. *"Sports Mobile Game Design Challenge"* - This project will challenge students to create a detailed proposal and storyboard for a sports mobile game. Students will need to consider factors such as game mechanics, player skills, team dynamics, and level design in order to create a fun and engaging sports game.
5. *"Educational Mobile Game Design"* - In this project, students will be challenged to create a detailed proposal and storyboard for an educational mobile game. Students will need to consider factors such as subject matter, game mechanics, player experience, and level design in order to create a fun and informative educational game.

Capstone Project Ideas for Multimedia Content Packaging

(From Concept to Execution on a Chosen Topic that includes all elements: images, sound, video, written text, interaction)

1. *"Interactive Multimedia Storytelling Project"* - In this project, students will be challenged to create an interactive multimedia storytelling project on a chosen topic. Students will need to consider factors such as storytelling techniques, multimedia elements, user engagement, and interactivity in order to create an engaging and immersive multimedia storytelling experience.
2. *"Multimedia Documentary Project"* - This project will require students to create a multimedia documentary on a chosen topic. Students will need to consider factors such as visual storytelling, audio elements, research, and multimedia production techniques in order to create an informative and engaging multimedia documentary.
3. *"Multimedia Marketing Campaign"* - In this project, students will be tasked with creating a multimedia marketing campaign on a chosen topic. Students will need to consider factors such as target audience, multimedia elements, messaging, and user engagement in order to create a successful and effective multimedia marketing campaign.
4. *"Multimedia Journalism Project"* - This project will challenge students to create a multimedia journalism project on a chosen topic. Students will need to consider factors such as research, multimedia production techniques, storytelling, and audience engagement in order to create an informative and engaging multimedia journalism project.
5. *"Interactive Educational Multimedia Project"* - In this project, students will be challenged to create an interactive educational multimedia project on a chosen topic. Students will need to consider factors such as educational objectives, multimedia elements, interactivity, and user engagement in order to create an effective and engaging educational multimedia project.

Capstone Project Ideas for Instructional Design

(20 min eContent/Instructional Interactive Content for Education-Please Avoid One-Person Lecture OR "Talking Heads")

1. *"Gamified Instructional eContent Design"* - In this project, students will be challenged to create a gamified instructional eContent for education. Students will need to consider factors such as game mechanics, instructional design principles, interactivity, and user engagement in order to create a fun and effective instructional eContent.
2. *"Interactive Learning Pathway Design"* - This project will require students to design an interactive learning pathway for education. Students will need to consider factors such as instructional design principles, multimedia elements, user engagement, and interactivity in order to create an effective and engaging learning pathway.
3. *"Visual and Graphic-based eContent Design"* - In this project, students will be tasked with creating a visual and graphic-based eContent for education. Students will need to consider factors such as visual storytelling, graphic design principles, instructional design principles, and user engagement in order to create an effective and engaging visual and graphic-based eContent.
4. *"Multimedia Instructional eContent Project"* - This project will challenge students to create a multimedia instructional eContent for education. Students will need to consider factors such as multimedia elements, instructional design principles, interactivity, and user engagement in order to create an effective and engaging multimedia instructional eContent.
5. *"Mobile Learning App Design"* - In this project, students will be challenged to design a mobile learning app for education. Students will need to consider factors such as instructional design principles, mobile app design principles, user engagement, and interactivity in order to create an effective and engaging mobile learning app.

Capstone Project Ideas for Commercial Ads and PSA

(Creation of Ads for Brands and a PSA for a Social Issue-30 sec to Less than a minute)

1. *"Brand Advertisement Creation"* - In this project, students will be challenged to create a brand advertisement for a chosen product or service. Students will need to consider factors such as the target audience, brand values, message, and tone in order to create an effective and engaging advertisement.
2. *"Social Issue PSA Creation"* - This project will require students to create a Public Service Announcement (PSA) for a chosen social issue. Students will need to consider factors such as the target audience, message, tone, and call-to-action in order to create an effective and impactful PSA.
3. *"Creative Concept Development for Ads"* - In this project, students will be tasked with developing creative concepts for advertisements. Students will need to consider factors such as the target audience, brand values, message, tone, and creative execution in order to develop compelling and effective ad concepts.
4. *"Media Planning and Buying Strategy for Ads"* - This project will challenge students to develop a media planning and buying strategy for a brand advertisement. Students will need to consider factors such as target audience, media channels, budget, and messaging in order to develop an effective media plan.
5. *"Video Advertisement Creation for Social Media"* - In this project, students will be challenged to create a video advertisement for a brand or social issue that is specifically tailored for social media platforms. Students will need to consider factors such as the target audience, platform-specific considerations, message, and tone in order to create an effective and engaging video advertisement for social media.

Capstone Project Ideas for Web Series

(Detailed Proposal and Storyboard for a Web Series)

1. *"Developing a Unique Web Series Concept"* - In this project, students will be challenged to come up with a unique and original concept for a web series. They will need to develop the story, characters, setting, and tone, as well as outline the overarching plot and themes.
2. *"Writing a Pilot Episode for a Web Series"* - In this project, students will be tasked with writing the pilot episode for a web series. They will need to establish the world, introduce the characters, and set up the central conflict of the series.
3. *"Storyboarding a Web Series Episode"* - This project will require students to create a detailed storyboard for an episode of a web series. They will need to consider elements such as camera angles, shot composition, lighting, and sound design in order to create a visual narrative that is engaging and effective.
4. *"Producing a Web Series Trailer"* - In this project, students will be challenged to create a trailer for a web series that effectively communicates the concept, tone, and style of the series. They will need to use elements such as sound design, music, and editing to create a trailer that is engaging and effective at generating interest in the series.
5. *"Pitching a Web Series to Industry Professionals"* - In this project, students will be challenged to develop a pitch for a web series and present it to industry professionals such as producers or network executives. They will need to effectively communicate the concept, story, and marketability of the series in order to secure interest and investment in the project.

Capstone Project Ideas for Podcast and Radio Production

1. *News Podcast*: Create a 10-15 minute daily news podcast, covering local, national, and international news stories. The podcast should be well-researched, with balanced and objective reporting, and should include interviews with experts and eyewitnesses.
2. *Radio Documentary*: Produce a 20-30 minute radio documentary on a topic of your choice. The documentary should be thoroughly researched, and should use a variety of storytelling techniques to engage listeners. It should also include interviews with experts, eyewitnesses, and other relevant people.
3. *Interview Program*: Develop a 10-15 minute interview program, featuring interviews with notable people from various fields such as science, entertainment, politics, sports, etc. The program should have a consistent theme or focus, and the interviews should be conducted in a professional and engaging manner.
4. *Radio Short Stories*: Create a series of 5-10 minute fictional short stories, with sound effects and music, in various genres such as mystery, horror, comedy, romance, etc. The stories should be well-written and engaging, with strong characters and plotlines.
5. *Radio Talk Show*: Develop a 30-45 minute talk show, discussing current events, politics, culture, and other relevant topics. The show should have a unique and engaging format, and should include expert guests, callers, and audience interaction.

Capstone Project Ideas for Color Management

(For Record Both the Original and the Color Corrected/Graded Videos should be presented)

1. *Color grading of a short film*: Students can choose a short film of 5-10 minutes in length and apply color grading techniques to enhance the visual storytelling. This project can focus on creating a particular mood or atmosphere for the film.
2. *Restoring an old film clip*: Students can choose an old film clip of about 15-20 minutes in length and work on restoring the colors to its original vibrancy using color correction techniques. This project can help students understand the importance of preserving old film clips and how color management plays a crucial role in the process.

3. *Color management for advertising:* Students can work on a commercial advertising project for a particular brand and apply color management techniques to enhance the visual appeal of the product or service. This project can focus on creating a particular color palette to suit the brand's identity.
4. *Color management for animation:* Students can work on a 3D or 2D animation project and apply color management techniques to create a visually stunning and immersive experience. This project can focus on creating a particular color palette to suit the animation's style and mood.
5. *Color management for virtual reality:* Students can work on a virtual reality project and apply color management techniques to create an immersive and realistic experience for the users. This project can focus on creating a particular color palette to suit the virtual environment and the mood it wants to evoke.

Capstone Project for Video Game Analysis

(Students will Prepare a Detailed Report on the Process and Outcomes of Video Game Analysis)

1. *Analyze the Evolution of a Video Game Genre:* Pick a genre like first-person shooters, real-time strategy, or role-playing games and analyze how it has evolved over at least 3 games in the genre. Discuss innovations, technologies, themes, narratives, and gameplay.
2. *Compare and Contrast Two Popular Video Game Franchises:* Pick two major franchises from the same genre and compare their settings, characters, gameplay, monetization models, themes, and impact on gaming culture. Discuss their similarities and differences.
3. *Evaluate the Design of an Award-Winning Video Game:* Play through an award-winning or critically acclaimed video game and analyze its design including level design, UI/UX design, gameplay, visuals, audio, story, and mechanics. Discuss what makes its design so effective.
4. *Analyze the Business Model of a Video Game Company:* Pick a major video game company and analyze their business model including how they make money, their target customers, their intellectual properties, how they adapt to industry changes, their key partnerships, and risks to their business model.
5. *Discuss the Impact of Virtual Reality or Augmented Reality on Gaming:* Analyze how technologies like virtual reality and augmented reality have impacted the video game industry. Discuss key games in these areas, challenges to adoption, future possibilities, and how the gaming experience is enhanced.
6. *Debate a Controversial Issue in Video Games:* Pick a controversial issue like video game violence, addiction, microtransactions, or representation of marginalized groups and present an evidence-based debate on both sides of the issue. Discuss implications for policymakers, parents, and the gaming industry.
7. *Discuss the History and Impact of a Historic Video Game Console:* Pick a historically significant video game console like the Atari 2600, Nintendo Entertainment System, Sony PlayStation, or Microsoft Xbox and analyze its history, specifications, competition at the time, major games, impact on the industry, and legacy.
8. *Analyze Video Game Marketing and Merchandising Strategies:* Evaluate the marketing and merchandising strategies of a major video game including things like trailers, social media campaigns, influencer marketing, demos, branding, product placement, cross-promotions, licensing, and merchandising. Assess the effectiveness of these strategies.
9. *Discuss Trends in the Video Game Industry:* Analyze major trends currently happening in the video game industry like streaming services, virtual reality, esports, mobile gaming, remakes/remasters, etc. Speculate on the future of the industry based on these trends.

10. *Design Your Own Video Game*: Design the basics of your own video game including genre, setting, characters, gameplay, monetization model, technology platform, and target audience. Create concept art and describe the key features of your design. Discuss challenges in bringing your video game idea to market.

Capstone Project Ideas for Approaches to Media Text Analysis

(Students will write a 5000 Word Research Paper (Including References) based on the Media Analysis)

21. *Comparative Analysis of News Media Through Different Approaches*: Choose several news articles or reports from various sources and analyze them using Marxist, semiotics, sociological, and psychoanalytic perspectives. Compare and contrast the insights gained through each approach, discussing the strengths and limitations of each method in understanding the underlying messages and biases in the news media.
22. *Deconstructing Advertisements: A Multidisciplinary Approach*: Select a series of advertisements from various media platforms (e.g., print, television, and digital). Analyze each advertisement using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Synthesize your findings to develop an understanding of the impact of each analysis method on interpreting the hidden messages and intended effects of the advertisements.
23. *Analyzing Pop Culture Through Multiple Lenses*: Choose a popular television show, film, or book and analyze it using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the themes, characters, and narrative techniques employed, and discuss how each analytical approach contributes to a deeper understanding of the chosen media text.
24. *Examining Social Movements in Media Representation*: Description: Investigate the media coverage of a social movement (e.g., environmentalism, gender equality, or racial justice) by applying the Marxist, semiotics, sociological, and psychoanalytic analysis methods. Assess how each approach reveals different aspects of the movement's portrayal, as well as any underlying biases or assumptions in the media coverage.
25. *A Case Study of Propaganda Techniques in Political Campaigns*: Select a political campaign from the past or present and analyze its media materials (e.g., speeches, advertisements, and social media posts) using the Marxist, semiotics, sociological, and psychoanalytic frameworks. Examine the various propaganda techniques employed, and discuss the implications of these findings for understanding the influence of media on public opinion and the democratic process.

Capstone Project for Multimedia Presentation On Media Culture in Tamil Nadu

(Multimedia Presentation on Animated Timeline of History of Tamil Media or Multimedia Presentation on Tamil Culture. Society, Politics etc.)

1. *Create an Animated Timeline of the History of Tamil Media*: Develop an animated multimedia timeline highlighting key events, publications and technological milestones in the historical development of Tamil media. Discuss insights gained into the evolution of Tamil media.
2. *Design an Immersive Exhibit on Tamil Culture*: Produce an interactive multimedia exhibit educating visitors on an aspect of Tamil culture, politics or society. Incorporate visuals, audio, video and community artifacts. Address key challenges in crafting an engaging learning experience.
3. *Compose a Video on Social Issues in Tamil Society*: Create a video documentary addressing a critical social issue affecting Tamil communities. Conduct interviews with key stakeholders and discuss the broader implications of the issue. Propose solutions or call audience to action.

4. *Develop a Multimedia Campaign for a Tamil Cause:* Design a multimedia advocacy campaign for a cause that impacts Tamil people groups. Discuss strategy including key messaging, media platforms used, partnerships, and calls-to-action. Evaluate the campaign's impact and effectiveness.
5. *Teach a Workshop on Tamil Cultural Expression:* Develop curriculum and teach a workshop educating participants about a Tamil cultural expression like music, dance, visual art, poetry or drama. Share the history, key attributes and methods for that art form. Discuss how it represents or impacts Tamil culture and values.
6. *Analyze Portrayal of Tamils in Popular Media:* Review and analyze how Tamils are represented in mainstream Indian media and cinema. Discuss positive and negative portrayals, tropes used, prevalence of stereotypes and the impact of media representation on public perceptions of Tamils. Propose recommendations to improve authentic and multi-dimensional representation.
7. *Review Tamil Literature or Cinema:* Choose a work of Tamil literature, poetry or cinema and provide an in-depth multimedia analysis. Discuss themes, artistic achievements, historical or social context and cultural impact. Share how it represents values and challenges of Tamil society.
8. *Profile an Influential Figure in Tamil History or Politics:* Create a multimedia profile of a significant figure who influenced Tamil society, politics, arts or culture. Discuss their key achievements, leadership, worldview, and legacy. Share how their life shaped the Tamil experience.
9. *Discuss Current Events Impacting Tamils:* Provide a multimedia analysis of current events significantly impacting Tamil communities in India or the diaspora. Discuss the events, key players and various perspectives. Analyze both challenges and opportunities presented, especially relating to Tamil identity, values and governance.
10. *Develop Tamil Language Learning Resources:* Create multimedia resources for learning Tamil language including audio, visual and interactive media. Discuss how the resources address different learning styles and proficiency levels to effectively teach Tamil. Evaluate the resources' cultural sensitivity and accuracy.

Virtual Production (Theory)

Course Description

This course on Virtual Production is designed for professionals with a comprehensive understanding of real-time video content and its impact on live visual entertainment. The course is divided into five units, covering topics such as the foundations of real-time video content, realtime content generation applications, augmented reality, and extended reality.

Participants will learn the technical and creative aspects of real-time content production, including the use of generative content, software and game engines, and custom code. They will explore different applications for real-time content generation, such as LED stages/volumes, XR stages, and modern green screens, and examine the use of real-time content in online events, hybrid audiences, and AR for live events.

The course will cover the advantages of real-time content production, including the "no-render" advantage and creative flexibility, and explore its use in live signal manipulation, interactive content production, and camera perspective generated content. Participants will also learn about the use of extended reality and mixed reality in frontend and backend operations, and examine the future of real-time content in immersive environments and volumetric content. Throughout the course, participants will develop their skills in team leadership and structure, inter-department communication, and collaborative relationships in real-time content production.

They will also learn about production planning, client planning, budgeting, and schedule planning in real-time content production, as well as the review and reiteration process, preparation, process, delivery, and opinion. By the end of the course, participants will have gained a comprehensive understanding of the technical and creative aspects of real-time content production and its applications in Real-Time Video Content Production. They will have acquired the skills to plan, execute, and manage realtime content production projects, and will be prepared for careers in the Real-Time Video Content Production industry.

Course Objectives

1. Upon completion of this course, participants will be able to:
2. Demonstrate a comprehensive understanding of real-time video content and its impact on live visual entertainment in Real-Time Video Content Production.
3. Apply technical and creative skills in real-time content generation, including the use of generative content, software and game engines, and custom code.
4. Develop the ability to plan, execute, and manage real-time content production projects, including client planning, budgeting, and schedule planning.

5. Analyze the challenges and solutions in using real-time content in production, including inter-department communication and collaborative relationships.
6. Evaluate the future of real-time content in immersive environments and volumetric content, and demonstrate an understanding of the emerging technologies and industries in real-time content production.

Detailed Syllabus for Video Content Production:

Unit 1: Introduction

The Importance of Real-Time Video Content

Understanding the impact of real-time video content on live visual entertainment

Exploring the use of real-time video content in Real-Time Video Content Production

What this course will cover

Foundations of Real-Time Video Content

Defining real-time video content and its importance in Real-Time Video Content Production

Understanding how computers display images

Examining the use of generative content and software/game engines in real-time content generation

Foundations of Real-Time Video Content

Understanding broadcast and studio image compositing

Exploring the use of real-time content in sports and background replacement

Examining the challenges and solutions in using real-time content in production

Real-Time Content Generation Applications

Exploring different applications for real-time content generation, including custom code, processing, and effects engines

Understanding the use of node-based and game engines in real-time content generation

Beyond computer graphics: exploring the use of real-time content in other industries

Unit 2: Foundations Codes

Real-Time Content Entertainment Applications

Understanding the use of real-time content in LED stages/volumes, XR stages, and modern green screens

Exploring the use of real-time content in online events and hybrid audiences

Examining the use of AR for live events

Touch Designer Based Software Solution for AR Applications

Understanding the use of Touch Designer for AR applications

Exploring the creative possibilities of real-time content production in AR

Examining the challenges and solutions in using real-time content in AR production

Content Production

Understanding the advantages of real-time content production, including the "no-render" advantage and creative flexibility

Exploring the use of real-time content in live signal manipulation and interactive content production

Understanding how real-time content can be environmentally responsive and generate camera perspective generated content

Augmented Reality and Volumetric Future

Understanding the use of augmented reality in virtual graphic imagery, scenic augmentation, human tracking and motion capture, and project timeline

Examining the technical and creative pipeline in the use of real-time content in augmented reality

Exploring the future of real-time content in immersive environments and volumetric content

Unit 3: Real-Time Video Content Production Stage

Extended Reality and Mixed Reality

Understanding the use of extended reality and mixed reality in frontend and backend operations

Examining the use of AR and depth sensing in mixed reality

Understanding the difference between LED and green screen technology in extended reality

The Future of Real-Time Content

Exploring emerging industries and technologies in real-time content production

Examining the use of real-time content in interactive installations and immersive experiences

Understanding the importance of technical and creative feasibility studies in real-time content production

Real-Time Content Production Strategies

Understanding the choice of real-time engine and requirements in real-time content production

Examining the use of real-time content in previz and interactive audio setup

Exploring the creative development and onsite installation of real-time content

Strategies Using Real-Time Content

Understanding team leadership and structure in real-time content production

Examining the role of different departments in real-time content production, including scenic design/art department/virtual art department, lighting design, and audio

Understanding the importance of inter-department communication and collaborative relationships in real-time content production

Unit 4: Production Management

Production Planning

Understanding the importance of client planning, budgeting, and schedule planning in real-time content production

Examining the workflow outline, scenic and storyboard review, and creative discussions in realtime content production

Understanding team resources and delivery expectations in real-time content production

Build and Publish Content Production Workflow

Understanding the development and testing phase of real-time content production

Examining the review and reiteration process in real-time content production

Understanding the importance of preparation, process, delivery, and opinion in real-time content production

Obstacles to Success

Unit 5: Themes and Issues and Case Studies

Understanding the importance of community education and intentional practice in real-time content production

Examining the challenges of digital perception and time consumption in real-time content production

Understanding the importance of team growth and wellness in real-time content production

Creative First: Technology Serves Creative Intent

Understanding the importance of creative intent in real-time content production

Exploring the use of real-time content production tools and capabilities in service of creative goals

Understanding the VFX map for real-time content in Real-Time Video Content Production

Case Studies in Real-Time

Course Outcomes

1. Create real-time video content that meets the technical and creative requirements for Real-Time Video Content Production.
2. Analyze and evaluate the use of real-time content in different applications, including LED stages/volumes, XR stages, and modern green screens.
3. Design and execute real-time content production projects, including client planning, budgeting, and schedule planning.
4. Collaborate effectively with different departments and teams in real-time content production, including scenic design/art department/virtual art department, lighting design, and audio.
5. Evaluate emerging technologies and industries in real-time content production, and identify opportunities for innovation and growth in Real-Time Video Content Production.

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

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

Key Textbook

Frank, L. (2019). Screens Producing & Media Operations: Advanced Practice for Media Server and Video Content Preparation. CRC Press.

Brewer, J., Ruberg, B., Cullen, A. L. L., & Persaud, C. J. (2023). Real Life in Real Time: Live Streaming Culture. MIT Press.

Herling, J. (2014). Advanced Real-Time Manipulation of Video Streams. Springer.

Richards, P. (2020). The Virtual Ticket: The Event Manager's Guide to Live Streaming Engaging Virtual Events. StreamGeeks.

References

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Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

Brewer, J., Ruberg, B., Cullen, A. L. L., & Persaud, C. J. (2023). Real Life in Real Time: Live Streaming Culture. MIT Press.

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Ubell, R. (2016). Going Online: Perspectives on Digital Learning. Routledge.

Vai, M., & Sosulski, K. (2015). Essentials of Online Course Design: A Standards-Based Guide. Routledge.

Web Resources

Journal of Virtual Reality and Broadcasting - <https://www.jvrb.org/>

Journal of Computer Graphics Techniques - <https://jcgt.org/>

Virtual Worlds Research - <http://vwresearch.org/>

ACM Transactions on Graphics - <https://dl.acm.org/journal/tog>

Real-Time Video Content Production Industry Forum - <https://virtualproduction.com/>

VR/AR Association - <https://www.thevrara.com/>

Digital Production Partnership - <https://www.digitalproductionpartnership.co.uk/>

Visual Effects Society - <https://www.visualeffectssociety.com/>

Interactive Multimedia & Collaborative Communications Alliance - <http://www.imcca.org/>

Cyber security Training for Media Professionals (Theory)

Course Description

This course on Cyber Security for Media Professionals is designed to provide an understanding of the need and scope for cyber security in today's world. The course covers cyber security awareness for journalists and the increasing threat landscape of cybercrime, including information and cyber warfare. Participants will learn about cyber security terminologies, such as cyberspace, attack vector, vulnerability, and hacker, and also about non-state actors, cyber terrorism, critical IT and national critical infrastructure, cyber warfare, and case studies.

The course delves into different forms of cybercrime, such as cybercrimes targeting computer systems, online scams and frauds, cyberbullying, website defacement, and cybercrime against persons. Participants will also learn about information security, social media scams and frauds, and protecting personal information.

The course highlights cybercrime laws and enforcement, platforms for reporting cybercrime, and the procedures involved in crime reporting. Participants will also gain knowledge about protecting personal information, defining data, data privacy and data security, and data protection principles.

Lastly, the course will cover cyber security management, compliance, and governance, including cyber security plan, policy, and crises management plan, risk assessment, types of security controls, privacy awareness and training, and the national cyber security policy and strategy.

Course Objectives

1. To understand the importance of cyber security in the media industry.
2. To identify the essential components of cyber security.
3. To analyze the cyber security threat landscape.
4. To evaluate different types of cybercrime.
5. To create a cyber security plan and crisis management strategy.

Detailed Syllabus

Unit 1: Introduction to Cybersecurity

Understanding the Importance of Cybersecurity in the Media Industry

Essential Components of Cybersecurity

Overview of the Cybersecurity Threat Landscape

Types of Cybercrime

Remedial and Mitigation Measures

Unit 2: Understanding Cybercrime

Overview of Cybercrime

Common Types of Cybercrime

Understanding Data Privacy and Security

Overview of E-Commerce and Digital Payments Security

Cybercrime Reporting and Cyber Law

Unit 3: Cybersecurity in the Digital Age

Overview of Social Media and its Security
Cybersecurity of Digital Devices
Tools and Technology for Cybersecurity
Cybersecurity Plans and Crisis Management
Security Controls

Unit 4: Risk-Based Assessment and Compliance

Risk-Based Assessment and Audit
Overview of Cybersecurity Compliance
Best Practices for Cybersecurity
Do's and Don'ts for Cybersecurity
Platforms for Reporting and Combating Cybercrime

Unit 5: Practical Hands-On Exercises

Installing and Configuring Cybersecurity Tools
Implementing Security Controls
Conducting a Risk-Based Assessment
Responding to a Cybersecurity Incident
Developing a Cybersecurity Plan and Crisis Management Strategy

Section	Unit I	Unit II	Unit III	Unit IV	Unit V	Total
Section A (2 Marks) Answer any 10 out of 12	2	2	2	3	3	12
Section B (5 Marks) Answer any 5 out of 8	2	2	2	1	1	8
Section C (10 Marks) Answer any 3 out of 5	1	1	1	1	1	5
Total	5	4	5	5	5	25

Course Outcomes:

1. Describe the importance of cybersecurity in the media industry.
2. Identify the essential components of cybersecurity.
3. Analyze the cybersecurity threat landscape and assess potential risks.
4. Evaluate different types of cybercrime and their impact on the media industry.
5. Create a comprehensive cybersecurity plan and crisis management strategy.

Mapping

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

Key Textbooks

1. Goodrich, M. T., Tamassia, R., & Goldwasser, M. H. (2019). Introduction to computer security. Addison-Wesley.
2. Bartol, A., & Bartol, A. (2018). Cybersecurity for Journalists: A Guide to Digital Security for News Professionals. Routledge.
3. Wilcox, P. (2015). Media Cybersecurity: A Journalist's Guide to Digital Security. Routledge.

References:

1. Graham, B. (2016). Cybersecurity for Journalists: Protecting Yourself and Your Sources in the Digital Age. Focal Press.
2. Clarke, R. (2015). Cyber War: The Next Threat to National Security and What to Do About It. Ecco.
3. Healey, J., & Boulanger, P. (2018). The Cybersecurity Canon: Annotated Books Every Security Professional Should Read. Elsevier.
4. Boulanger, P. (2017). Cybersecurity: A Workplace Strategy. Elsevier.

Web Resources:

1. National Cyber Security Centre - "Understanding Cyber Security" <https://www.ncsc.gov.uk/information/understanding-cyber-security> [Accessed on 2023-02-05]
2. Cybersecurity and Infrastructure Security Agency - "What is Cybersecurity?" <https://www.cisa.gov/what-is-cybersecurity> [Accessed on 2023-02-05]
3. The Cybersecurity and Infrastructure Security Agency (CISA) - "Understanding Cyber Threats" <https://www.cisa.gov/understanding-cyber-threats> [Accessed on 2023-02-05]
4. US-CERT - "Cybersecurity Threats & Trends" <https://www.us-cert.gov/ncas/current-activity> [Accessed on 2023-02-05]
5. SANS Institute - "Introduction to Cybersecurity" <https://www.sans.org/security-awareness/resources/introduction-cybersecurity> [Accessed on 2023-02-05]

