

AUXILIUM COLLEGE (AUTONOMOUS)

VELLORE – 632 006

Department of Visual Communication



**B.Sc. VISUAL COMMUNICATION
SYLLABUS AND REGULATIONS**

(Based on TANSCHÉ Model Syllabus)

Under

OUTCOME BASED EDUCATION PATTERN

With

CHOICE BASED CREDIT SYSTEM

For the Candidates Admitted from 2024-2025 Onwards

B.Sc. Visual Communication

(Effective from the academic year 2024 - 2025)

Vision of the Department:

- To produce creative media Personnel in Order to transform society.
- To enhance the logical reasoning, analytical thinking and problem-solving skills of the students and prepare them to be lifelong learners who will be socially responsible to navigate the complexities of a rapidly changing society.

Objectives:

- To become effective Communicators and Responsible media users and consumers, through media awareness, Education, and Development of communication Skills.
- To acquire skill and competency in practical.
- To motivate the students for life-long learning and train students towards research.
- To train economically backward students and make them eligible for higher education and job opportunities.
- To tap out the talents through extracurricular and co-curricular activities.
- To get sensitized to social and environmental realities.

Eligibility for admission to B.Sc. Visual Communication:

A candidate who has qualified in Higher Secondary Examination conducted by the Government of Tamil Nadu or an examination accepted as equivalent thereto is eligible for seeking admission to the B.Sc. Visual Communication Course.

Course Duration: The duration of the course is three academic years consisting of 6 semesters.

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, catering to the needs of stakeholders with research aptitude.
- The curriculum is designed 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 and to narrow down and focus on the career path.
- Project with viva-voce component in the fifth semester enables the students to apply their conceptual knowledge to practical situations. Such innovative provisions of the industrial training/project/internships will give students an edge over the counterparts in the job market.
- State-of Art techniques from the streams of multi-disciplinary, cross disciplinary and inter disciplinary nature are incorporated as Elective and Skill Enhancement Courses, covering conventional topics to the application oriented.

Value additions in the Revamped Curriculum:

Semester	Newly introduced Components	Outcome / Benefits
I	<p>Foundation Course in Visual Communication</p> <p>To ease the transition of learning from higher secondary to higher education, providing students with a comprehensive education in the ever-evolving fields of visual communication and postproduction for Film, Television, Podcasts, Web Series, and TV.</p>	<ul style="list-style-type: none"> • Instil confidence among students • Create interest for the subject
I, II, III & IV	<p>Skill Enhancement papers (Discipline centric/ Generic / Entrepreneurial)</p>	<ul style="list-style-type: none"> • Industry ready graduates • Skilled human resource • Students are equipped with essential skills to make them employable
		<ul style="list-style-type: none"> • Entrepreneurial skill training will provide an opportunity for independent livelihood • Generates self – employment • Create small scale entrepreneurs • Skill training to girls leads to women empowerment
		<ul style="list-style-type: none"> • Discipline centric skill will improve the technical knowhow of solving real life problems
I, II, III, IV, V & VI	<p>Elective papers-</p> <p>An open choice of topics categorized under Generic and Discipline Centric</p>	<ul style="list-style-type: none"> • Strengthening the domain knowledge • Introducing the stakeholders to the state-of art techniques from the streams of multi-disciplinary, cross

		<p>disciplinary and inter disciplinary nature</p> <ul style="list-style-type: none"> Emerging topics related to industry are introduced to facilitate advanced learning in the respective domains
II Year Vacation activity	Internship / Industrial Training	<ul style="list-style-type: none"> Practical training at the Media Industry/TV Channels and Radio Stations/Production House/Educational institutions, enable the students gain professional experience and become responsible citizens.
V Semester	Project with Viva – voce	<ul style="list-style-type: none"> Self-learning is enhanced Application of the concept to real situation is conceived resulting in tangible outcome
VI Semester	Introduction of Professional Competency component	<ul style="list-style-type: none"> ‘General Awareness for Competitive Examinations’ caters to the needs of the aspirants towards most sought - after services of the nation viz, UPSC, ISS, CDS, NDA, Banking Services, CAT, TNPSC group services, etc.

Skills acquired from the Courses	Knowledge, Problem Solving, Analytical ability, Professional Competency, Professional Communication and Transferrable Skill
---	---

TANSICHE BASED PROGRAMME STRUCTURE FOR B.Sc. Visual Communication
(For the candidates admitted from the academic year 2024-2025)

Sem	Part	Category	Paper Code	Title	Hours/ Week	Exam		Credits	Marks
						Th	Pr		
I	I	Tamil/Language	ULTAA24	Language I: Tamil – I	5	3	-	3	40 + 60
	II	English	UENGA24	Language II: English – I	6	3	-	3	40 + 60
	III	Core Course 1	UCVCA24	Introduction to Human Communication (Theory)	5	3	-	5	40 + 60
		Core Course 2	UCVCB24	Understanding Visual Communication	5	3	-	5	40 + 60
		Generic Elective 1	UGEVCA24	Generic Elective I: Digital Drawing and Painting*(Practical)	4	-	3	3	40 + 60
	IV	Skill Enhancement Course SEC 1	USVC124	SEC: Graphic Design and Typography**(Practical)	2	-	-	2	100
		Foundation Course FC	UFVC24	FC: Digital Storytelling and Scriptwriting*** (Practical)	2	-	-	2	40 + 60
		Value Education	UVEDA22*	Value Education	1	-	-	-	-
Total					30			23	700/800
II	I	Tamil/Language	ULTAB24	Language I: Tamil – II	6	3	-	3	40+ 60
	II	English	UENGB24	Language II: English – II	5	3	-	3	40 + 60
	III	Core Course 3	UCVCC24	Visual Arts and Aesthetics(Theory)	5	3	-	5	40 + 60
		Core Course 4	UCVCD24	Photography (Practical)	5	-	3	4	40 + 60
		Generic Elective 2	UGEVCB24	Generic Elective II: Publication Design (Practical)	4	-	3	4	40 + 60
	IV	Skill Enhancement Course SEC 2	USVC224	SEC: Image Editing and Color Management (Practical)	2	-	-	2	100
		Skill Enhancement Course SEC 3	USVC324	SEC: Working with Hyper local and Community Media (Practical)	2	-	-	2	100
		Value Education	UVEDA22**	Value Education	1	-	-	-	-
Total					30			23	700/800
III	I	Tamil/Language	ULTAC24	Language I: Tamil – III	5	3	-	3	40+ 60
	II	English	UENGC24	Language II: English – III	6	3	-	3	40 + 60
	III	Core Course 5	UCVCE24	videography – Theory	5	3	-	5	40 + 60
		Core Course 6	UCVCF24	Audio-Visual Editing (Practical)	5	-	3	5	40 + 60
		Generic Elective 3	UGEVCC24	Generic Elective III: 2D & 3D Modeling (Practical)	5	-	3	3	40 + 60
	IV	Skill Enhancement Course SEC 4	USVC424	SEC: Multimedia Content Packaging (Practical)	1	-	-	1	100
		Skill Enhancement Course SEC 5	USVC524	SEC: Design Thinking(Theory)	2	-	-	2	100
		Environmental Science	UNEVS24*	Environmental Studies	1	-	-	-	-
		Value Education	UVEDA22***	Value Education	1	-	-	-	-
Total					30			22	800

Sem	Part	Category	Paper Code	Title	Hours/ Week	Exam		Credits	Marks
						Th	Pr		
IV	I	Tamil/Language	ULTAD24	Language I: Tamil – IV	6	3	-	3	40+ 60
	II	English	UENGD24	Language II: English – IV	5	3	-	3	40 + 60
	III	Core Course 7	UCVCG24	Film Appreciation and Analysis (Theory)	5	3	-	5	40 + 60
		Core Course 8	UCVCH24	Animation and Character Design (Practical)	5	-	3	5	40 + 60
		Generic Elective 4	UGEVCD24	Generic Elective IV: Compositing and Visual Effects (Practical)	4	-	3	4	40 + 60
	IV	Skill Enhancement Course SEC 6	USVC624	SEC: User Experience (Theory)	2	-	-	2	100
		Skill Enhancement Course SEC 7	USVC724	SEC: Digital Publishing	1	-	-	1	100
		Environmental Science	UNEVS24	Environmental Studies	1	2	-	2	40 + 60
		Value Education	UVEDA24	Value Education	1	-	-	-	-
	Total					30			25
V	III	Core Course 9	UCVCI24	Advertising	5	3	-	4	40 + 60
		Core Course 10	UCVCJ24	Web designing (Practical)	5	-	3	4	40 + 60
		Core Course 11	UCVCK24	Advanced 3D Texturing and Sculpting (Practical)	5	-	3	4	40 + 60
		Core Course 12	UCVCL24	3D Environment Design (Practical)	5	-	-	4	40 + 60
		Discipline Specific Elective 1	UEVCA24	Elective: Immersive Media Design (Theory)	5	3	-	3	40 + 60
	UEVCB24		Elective: Media Management						
	Discipline Specific Elective 2	UEVCC24	Elective: Short Filmmaking (Fiction or Non-fiction) (Practical)	4	-	3	3	40 + 60	
		UEVCD24	Elective: Media Laws and Ethics						
	IV	Value Education	UVEDA22 ****	Value Education	1	-	-	-	-
		Summer Internship/Industrial Training	UIVC24	Internship	-	-	-	2	40 + 60
Total					30			24	700
VI	III	Core Course 13	UCVCM24	Media Culture in Tamil Nadu (Theory)	5	3	-	4	40 + 60
		Core Course 14	UCVCN24	Media Entrepreneurship (Theory)	5	3	-	4	40 + 60
		Core Course 15	UCVCO24	Extended Reality Design (Practical)	5	-	3	4	40 + 60
		Core Course 16	UCVCP24	Capstone Project	10	3	-	6	40 + 60
	IV	Professional Competency SEC 8	UPVC24	Cyber security Training for Media Professionals (Theory)	2	2	-	2	40 + 60
		Value Education	UVEDA22	Value Education	1	2	-	2	40 + 60
	V	Extension Activity	-	Extension Activity (90 hours)	-	-	-	1	-
	Total					30			23
Grand Total					180			140 +2*	4800/4600

- Any one course of the following to be completed during III semester (15 hours teaching and 15 hours activities):
 - i) Fundamentals of Computer and MS Office (Computer Science & B.C.A)
 - Advanced Excel
 - Multimedia Using Flash
 - Photoshop
 - ii) Health and Fitness (Physical Education)

Methods of Evaluation						
S. No.	Category	Assessment Tool	Maximum Marks	Exam Theory	Weightage	
1	Core Courses/Generic & Discipline Specific Electives	I Continuous Assessment (ICA)	50	1 ½ h	35	40
		II Continuous Assessment (IICA)	50	1 ½ h		
		Innovative Component (IC)	5	-	5	
		End Semester Examination	100	3 h		60
2	Foundation Course/Professional Competency SEC/	I Continuous Assessment (ICA)	30	1 h	35	40
		II Continuous Assessment (IICA)	30	1 h		
		Innovative Component (IC)	5	-	5	
		End Semester Examination	60	2 h		60
3	EVS	Continuous Assessment (IICA)	25	1 h		40
		Innovative Component (IC)	25	-		
		End Semester Examination	60	2 h		60

Activity-based Assessment for Skill Enhancement Courses:

- Activity 1 for Unit I: (Nature of Activity) – 20 marks
- Activity 2 for Unit II: (Nature of Activity) – 20 marks
- Activity 3 for Unit III: (Nature of Activity) – 20 marks
- Activity 4 for Unit IV: (Nature of Activity) – 20 marks
- Activity 5 for Unit V: (Nature of Activity) – 20 marks

Nature of Activity – Field visit/Industrial visit/Project (individual or group)/Exhibits/Model making/Hands on training/Lab practice/Product making/Extempore/Block and Tackle/Debate/Report writing/Case study/Interpretation of data or results/Transcription/Quiz (LMS)/Problem solving/Designing/Role play/Start-up proposal/Research proposal/Poster presentation/Oral presentation (live or video recorded)/Survey (Field or Online)/Group discussion/Problem solving/Problem formulation/Interviews/Concept mapping/Mind mapping /Promoting public awareness etc.

Record of Assessment will be maintained by the course instructors and verified by the Head of the department.

Taxonomy Levels of Assessment	
Recall (K1)	Simple definitions, MCQ, Recall steps, Concept definitions
Understand/ Comprehend (K2)	MCQ, True/False, Short essays, Concept explanations, short summary or overview
Application (K3)	Suggest idea/concept with examples, suggest formulae, Solve problems, Observe, Explain
Analyze (K4)	Problem-solving questions, finish a procedure in many steps, Differentiate between various ideas, Map knowledge
Evaluate (K5)	Longer essay/Evaluation essay, Critique or justify with pros and cons
Create (K6)	Check knowledge in specific or offbeat situations, Discussion, Debating or Presentations

PROGRAMME OUTCOMES (PO)

On completion of the UG Programme, the students will be able to:

PO1: Attain knowledge and understand the principles and concepts in the respective discipline.

PO2: Acquire and apply analytical, critical and creative thinking, and problem-solving skills.

PO3: Effectively communicate general and discipline-specific information, ideas and opinions.

PO4: Appreciate biodiversity and enhance eco-consciousness for sustainable development of the society.

PO5: Emulate positive social values and exercise leadership qualities and team work.

PO6: Pursue higher knowledge, qualify professionally, enhance entrepreneurial skills and contribute towards the needs of the society.

PROGRAMME SPECIFIC OUTCOMES (PSO)

On completion of the UG Programme in Visual Communication, the students will be able to:

PSO1: To enable students to apply basic microeconomic, macroeconomic and monetary concepts and theories in real life and decision making.

PSO2: To sensitize students to various economic issues related to Development, Growth, International Economics, Sustainable Development and Environment.

PSO3: To familiarize students to the concepts and theories related to Finance, Investments and Modern Marketing.

PSO4: Evaluate various social and economic problems in the society and develop answer to the problems as global citizens.

PSO5: Demonstrate the knowledge of professional and ethical practices.

PSO6: Enhance skills of analytical and critical thinking to analyze effectiveness of economic policies..

PO	PSO					
	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
PO1	H	H	H	H	H	H
PO2	H	H	H	H	H	M
PO3	H	H	H	M	M	M
PO4	H	H	H	M	M	M
PO5	H	H	M	M	M	M
PO6	M	M	M	M	M	M

(HIGH - H, MODERATE - M, LOW - L)

Consolidated Semester wise and Component wise Credit distribution

Parts	Sem I	Sem II	Sem III	Sem IV	Sem V	Sem VI	Total Credits
Part I	3	3	3	3	-	-	12
Part II	3	3	3	3	-	-	12
Part III	13	13	13	14	22	18	93
Part IV	4	4	3	5	2	4	22
Part V	-	-	-	-	-	1	1
Other	-	-	2	-	-	-	2
Total	23	23	24	25	24	23	142

*Part I, II, and Part III components will be separately considered for CGPA calculation and classification for the undergraduate programme and the other components. IV, V must be completed during the duration of the programme as per the norms, to be eligible for obtaining the UG degree.

Title of the Course	INTRODUCTION TO HUMAN COMMUNICATION (THEORY)						
Paper No.	Core I						
Category	Core	Year	I	Credits	5	Course Code	UCVCA24
		Semester	I				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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) 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Foundations of Communication 1.1 Communication: Definition. 1.2 Types of Communication. 1.3 Need for and the Importance of Human and Visual Communication. 1.4 Nature of communication, Communication as expression, skill. 1.5 Process Understanding Communication: SMCR Model. 1.6 Communication in different contexts: interpersonal, group, organizational, and mass communication.</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Communication Processes and Language 2.1 Communication as a process and a Product Message. 2.2 Communication Meaning, Connotation, Denotation, Culture/Codes, etc. 2.3 Flow of Communication. 2.4 Barriers to Communication 2.5 Levels of communication: Technical, Semantic, and Pragmatic. 2.6 The semiotic landscape: language and visual communication, narrative representation.</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Nonverbal Communication and Listening Skills 3.1 Introduction to nonverbal communication. 3.2 Non Verbal Communication types and functions. 3.3 Understanding body language, facial expressions, gestures, and posture 3.4 The importance of active listening in effective communication</p>						

	3.5 Barriers to effective listening 3.6 Strategies to improve listening skills
	UNIT-IV: (18 hours) (K1, K2, K3 & K4) Interpersonal Communication and Relationship Building 4.1 Principles of effective interpersonal communication. 4.2 Communication styles: assertive, passive. 4.3 Communication Styles: aggressive, and passive-aggressive. 4.4 Conflict resolution and negotiation skills. 4.5 Relationship Building through Communication. 4.6 Building and maintaining professional relationships through communication.
	UNIT-V: (18 hours) (K1, K2, K3 & K4) Public Speaking and Presentation Skills 5.1 Basics of public speaking . 5.2 Overcoming fear, audience analysis, and speech organization. 5.3 Developing effective verbal and visual presentation skills 5.4 Using technology in presentations: PowerPoint, Prezi, and other tools 5.5 Evaluating and improving public speaking 5.6 Presentation skills through feedback and practice.
Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)	Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)
Recommended Text	<ol style="list-style-type: none"> 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.

ReferenceBooks	<ol style="list-style-type: none"> 1. Bar-Am, N. (2016). In Search of a Simple Introduction to Communication. Springer. 2. Berger, A. A. (2016). Messages: An Introduction to Communication. Routledge. 3. Dickhaus, J., & Netzley, S. (2017). Introduction to Communication (First Edition). Cognella, Incorporated. 4. Evolution and Aesthetics: Visual Arts in Comparative Perspective. (2018). Angelo Pontecorboli Editore. 5. Locher, P., Martindale, C., & Dorfman, L. (2020). New Directions in Aesthetics, Creativity and the Arts. Routledge. 6. Turner, L. H., & West, R. (2018). An Introduction to Communication. Cambridge University Press. 8. van Eck, C., & Winters, E. (2017). Dealing with the Visual: Art History, Aesthetics and Visual Culture. Routledge. 9. Dillow, M. R. (2022). An Introduction to the Dark Side of Interpersonal Communication. Cognella, Incorporated. 10. Gareis, J., & Cohn, E. (2021). Communication As Culture: An Introduction to the Communication Process. Kendall Hunt Publishing Compa 11. Roden, M. S. (2014). Introduction to Communication Theory. Elsevier.
Website and e-learning source	<ol style="list-style-type: none"> 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/

Course Outcomes:

On completion of the course, the students should be able to

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.
4. 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.
5. 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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	UNDERSTANDING VISUAL COMMUNICATION						
Paper No.	Core II						
Category	Core	Year	I	Credits	5	Course Code	UCVCB24
		Semester	I				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4)</p> <p>Introduction to Visual Communication</p> <ol style="list-style-type: none"> 1.1 Introduction to Visual Media, Understanding Visual Media. 1.2 The Role of Visual Media in Society, Power of Visual Images. 1.3 Visual Language, Understanding Visual Language in Visual Media. 1.4 The Role of Visual Language in Communication, Understanding Framing in Visual Communication, the Role of Framing in Visual Communication 1.5 Types of Narratives, Understanding Narrative Theory and Its Elements in Visual Communication. 1.6 Understanding Different Types of Narratives in Visual Media, the Role of Narratives in Visual Communication, Understanding Traditional Narrative Media 						

	<p>UNIT II (18 hours) (K1, K2, K3 & K4)</p> <p>Fundamentals of Visual Literacy</p> <p>2.1 Definition and Concepts of Visual Literacy, The importance of Visual Literacy.</p> <p>2.2 Elements and Principles of visual design, Developing Visual Literacy Skills.</p> <p>2.3 Visual Environment – Art, Print, Film, TV and Public Space, Understanding the Visual Environment.</p> <p>2.4 The role of Visual Communication in different contexts, Public Art and Social Responsibility.</p> <p>2.5 Visual Stereotypes, The role of Stereotypes in Visual Communication.</p> <p>2.6 The impact of Stereotypes on Society, Strategies for Challenging Visual Stereotypes.</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4)</p> <p>Theories of Visual Communication</p> <p>3.1 Physiological Aspect and Perceptual Aesthetics, The Physiology of Visual Perception, The Aesthetics of Perception.</p> <p>3.2 Perceptual Theories - Sensation and Perception; Organization and Constancies.</p> <p>3.3 Sensation and Perception, Organizing Visual Information, Understanding Constancies in Visual Perception.</p> <p>3.4 Gestalt Theory and Constructivism, The Principles of Gestalt Theory, The Principles of Constructivism, Applying Gestalt Theory and Constructivism in Visual Communication.</p> <p>3.5 Sensual Theories – Gestalt and Construct.</p> <p>3.6 Cognitive Understanding and Cognitive Theories in Visual Communication, The Role of Cognition in Visual Communication.</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4)</p> <p>Introduction to Visual Culture</p> <p>4.1 What is Visual Culture?, Key themes and concepts in Visual Culture. Form, Content, and Context, Understanding the Relationship between Form, Content, and Context in Visual Communication, Applying Form, Content, and Context in Visual Communication</p> <p>4.2 Historical evolution of Visual Culture, Cultural differences in Visual Perception, Analyzing the Meaning and Message of Visual Communication</p> <p>4.3 The impact of technology on Visual Cultures. Meaning and Message, Understanding the Relationship between Meaning and Message in Visual Communication, Understanding the Role of Context in the Interpretation of Visual Communication</p> <p>4.4 Visual Literacy Eye, Developing the Visual Literacy Eye, Visual Analysis Techniques.</p> <p>4.5 The Gaze, Definition and types of Gaze, The Male Gaze, The Female</p>

	<p>Gaze. 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</p> <p>4.6 Critically Analyzing Visuals and Designs, Understanding Form, Content, and Context in Visual Communication.</p>	
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) The Grammar of Visual Design</p> <p>5.1 Semiotics - Iconic, Indexical and Symbolic, Understanding Semiotics in Visual Communication, Visual Persuasion in Communication.</p> <p>5.2 The Role of Iconic, Indexical, and Symbolic Signs in Visual Communication, Understanding the Role of Persuasion in Visual Communication.</p> <p>5.3 Colour Theories, the Science of Colour Perception, the Role of Colour in Visual Communication.</p> <p>5.4 The Psychological and Emotional Impact of Colour, Principles of Design, Techniques for Persuasive Visual Communication.</p> <p>5.5 The Basic Principles of Design, Applying the Principles of Design in Visual Communication.</p> <p>5.6 Relationship of Elements, Understanding the Relationship between Visual Elements in Design, Creating Balance and Harmony in Visual Communication.</p>	
Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)		<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved</p> <p>(To be discussed during the Tutorial hours)</p>
Recommended Text	<ol style="list-style-type: none"> 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. 	

Reference Books	<ol style="list-style-type: none"> 1. Aiello, G., & Parry, K. (2020). <i>Visual Communication: Understanding Images in Media Culture</i>. SAGE Publications. 2. Baldwin, J., & Roberts, L. (2019). <i>Visual Communication: From Theory to Practice</i>. Bloomsbury Publishing. 3. Crow, D. (2017). <i>Visible Signs: An Introduction to Semiotics in the Visual Arts</i>. Bloomsbury Publishing. 4. Davis, M., & Hunt, J. (2017). <i>Visual Communication Design: An Introduction to Design Concepts in Everyday Experience</i>. Bloomsbury Publishing. 5. Edwards, M. (2015). <i>The Visual Communications Book: Using Words, Drawings and Whiteboards to Sell Big Ideas</i>. LID Publishing.
Website and e-learning source	<ol style="list-style-type: none"> 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/idj 4. Journal of Design Communication - https://journals.sagepub.com/home/dcn 5. Communication Design Quarterly - https://sigdoc.acm.org/publications/cdq/ The Association for Computer Machinery (ACM) Special Interest Group on Design of Communication (SIGDOC) - https://sigdoc.acm.org/

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	GENERIC ELECTIVE I: DIGITAL DRAWING AND PAINTING (Practical)						
Paper No.	Generic Elective 1						
Category	Generic Elective 1	Year	I	Credits	3	Course Code	UGEVCA24
		Semester	I				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	4		4		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. Develop an understanding of Digital Painting and Drawing as an art form and as a visual effects technique, including the ability to differentiate it from other related disciplines such as concept art and fantasy art. 2. Acquire practical skills in digital painting and drawing tools and techniques, including using a digitizing tablet, customizing brushes, and creating patterns and textures. 3. Learn to apply fundamental principles of perspective, color, and lighting in the creation of paintings and drawings, including using atmospheric perspective, vanishing points, and different types of lighting. 4. Gain proficiency in compositing and integrating matte paintings with live action or 3D elements, including using camera projection, multi-plane setups, and compositing techniques. 5. Develop advanced skills in Digital Painting and Drawing, including creating environments and transitions, incorporating visual effects such as smoke and fire, and creating simulated natural phenomena such as precipitation. 						
<p>Note: While open source software for Digital Matte Painting such as GIMP/InkSpace, Krita is the recommended. However, each institution/college can choose to train the students in any other open source or commercial alternative such as Adobe Creative Cloud Suite Apps, Procreate, Mental Case etc.</p> <p>Procedural Knowledge on Digital Painting and Drawing (Viva/Written Test Topics for Practical Examination)</p> <p>Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for Practical Exercises</p> <p>Digital Painting and Drawing Record</p> <p>Students should to keep a record of their Digital Painting and Drawing works in the form of album or a slideshow. If reference images are used, both the original and recreated Digital Painting/Drawing should be presented side-by-side in the record. A minimum of five Digital Paintings from various genre will be the minimum requirement. A Description of Intent, Purpose and Vision for each Digital Matte Painting should be included.</p>							

Practical Examination

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

Course Outline	<p>UNIT I (12 hours) (K1, K2, K3 & K4)</p> <p>Introduction about Digital Painting and Drawing</p> <p>Basic geometrical shapes: circle, triangle, square, rectangle, and ellipse, Creating depth and volume using light and dark tones; Creating and drawing organic shapes; Gradients, Brush stroke, ruler and grid, Rule of third, Light and shadow.</p> <p>Understanding the difference between Concept Art and Fantasy Art, thumbnail sketching and ideation, working in software using the Pen Tablet, converting paper to digital, file format and file size, aspect ratio, 2K Resolution. Paint vs. pixels vs vector.</p> <p>Photoshop/GIMP Workspace, The Basic Tools for Painting in Photoshop/GIMP - layers concept, smudge, blur, Overlays, texture, various shapes and sizes of brushes, using and making custom brushes, brush palette, working with paint tools, mask and layer adjustments, setting up your workspace, Photoshop/GIMP Panels, working with image-based brushes, digitizing tablet.</p>
	<p>UNIT II (12 hours) (K1, K2, K3 & K4)</p> <p>Perspectives, Color, Texturing</p> <p>Perspective basics - one point, two points and three points, understanding the significance of vanishing point and horizon line, eye level, above eye level, below eye level, working with atmospheric perspective, field of vision, overlapping objects and creating depth in the composition.</p> <p>Perspective Drawing - setting up your vanishing points, drawing the basic shapes in perspective, drawing buildings and environment, adding fine details.</p> <p>Colors - colour composition, effects of colour on perspective, colour shades by atmosphere lighting, highlight, mid tone, shadow, hue and saturation, working with colour correction, merge by colour tone and proportion.</p> <p>Texturing and color correction, blending modes, finding and working with reference photos, levels and curves in color correction, lighting the scene, creating the sky, understanding different themes of patterns: floral, abstract, geometric, making your own patterns, applying pattern textures, texture libraries, creating texture in drawing: fur, hair, feathers, wood grain, Drawing surfaces: metal, glass, water, fabric.</p>

	<p>UNIT-III: (12 hours) (K1, K2, K3 & K4) Camera, Lighting and Composition Camera projection: Preparing Your Photoshop/GIMP File for Camera Projection in Blender/Maya/Unreal Engine, setting up for camera projection, adding the image plane, positioning the camera using the reference grid. Lighting techniques, day-for-night, preparing the daytime plate, preparing the night time plate, adding life to the city, relighting, the night sky. Image composition, background making, paint material and software layer distribution, understanding the depth of field, multi-plane set up in compositing, matte layers extractions matching with 3D objects or live action. Form, finding the light and dark sides, cast shadows, cores, final form layer, adding the line drawing using light and shadow to create form and volume.</p>
	<p>UNIT-IV: (12 hours) (K1, K2, K3 & K4) Genres of Digital Painting Changing Seasons, the Summertime Plate, the Wintertime Plate, Dusk Charcoal Drawings in Photoshop/GIMP, Charcoal Techniques, Bridal Portrait with Tiny Charcoal Marks, Landscape Rendering with Smudgy Charcoal Look, Conte and Charcoal Rendering Pastel Drawing in Photoshop/GIMP, Pastel Techniques, Making a Pastel Brush, Printing Considerations Painting with Watercolors in Photoshop/GIMP, Watercolor Technique, Watercolor Brushes, Pattern Stamp Watercolor Technique, Brush Watercolor Technique, Simple Two-Layer Watercolor Painting Painting with Oil Paints in Photoshop/GIMP, Impasto Technique, Bevel and Emboss Layer Style Oil Painting, Portrait Painting Using Bevel and Emboss, Printing Considerations Illustration Techniques in Photoshop/GIMP, Stylize – Find Edges Illustration Technique, Faux HDR Illustration, Pen-and-Ink with Aquatint Illustration, Dreamy Soft Focus Effect, CutOut Illustration</p>
	<p>UNIT-V: (12 hours) (K1, K2, K3 & K4) Advanced Techniques Using Third-Party Add on for enhancing drawing and painting quality.</p>

Detailed Practical Exercises for Digital Painting and Drawing
(Any Five from the Following Exercise for Digital Record)
Students/College Can Alternatively Adopt Conventional Hand Drawing Techniques for

Practical Exercises

- Exercise 1: Create a concept environment using only 2 reference images.
- Exercise 2: Create an transition from day to night of a landscape using color correction and lighting techniques.
- Exercise 3: Create a multi-plane parallax set up for a busy marketplace scene using 2D images.
- Exercise 4: Create a stop motion effect using still frames of a character walking through different environments.
- Exercise 5: Create charcoal and pastel style matte paintings using custom brushes.
- Exercise 6: Create watercolor and oil painting style matte paintings using custom brushes and layer styles.
- Exercise 7: Create a stylized painting of a sci-fi city using only basic shapes and custom brushes.
- Exercise 8: Create a photo realistic castle environment for camera projection.
- Exercise 9 : Create a 3 paintings of changing seasons using matte layers.
- Exercise 10: Create three different illustration styles like pen & ink, stylized and soft focus using filters and effects.
- Exercise 11: Create visual effects like smoke, fire, clouds using third party plug-ins and compositing.
- Exercise 12: Create a neon sign for a building at night in a cyberpunk city environment.

<p>Recommended Text</p>	<ol style="list-style-type: none"> 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 Edition. 3DTotal Publishing. 3. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge
--------------------------------	--

Reference Books	<ol style="list-style-type: none"> 1. Bloom, S. R. (2012). Digital Painting in Photoshop. CRC Press. 2. Dinur, E. (2021). The Complete Guide to Photorealism for Visual Effects, Visualization and Games. Routledge. 3. Mattingly, D. B. (2011). The Digital Matte Painting Handbook. John Wiley & Sons. 4. Whitt, P. (2020). Practical Glimpse: Learn to Edit and Create Digital Photos and Art with This Powerful Open-Source Image Editor. Apress. 5. Kuhlman, G. (2019). GIMP for Beginners: First 12 Skills. Independently Published
Website and e-learning source	<ol style="list-style-type: none"> 1. Journal of Digital Painting: https://www.tandfonline.com/loi/tjdp20 2. Digital Art Online: https://www.digitalartsonline.co.uk/ 3. Leonardo: Journal of the International Society for the Arts, Sciences and Technology: https://www.mitpressjournals.org/loi/leon 4. Journal of Applied Digital Art: https://www.jada-art.org/ 5. The Journal of Computer Animation and Virtual Worlds: https://onlinelibrary.wiley.com/journal/15464284 6. The Art Directors Club: https://www.adcglobal.org/ 7. Society of Illustrators: https://www.societyillustrators.org/ 8. The Animation Guild: https://animationguild.org/ 9. Creative Industries Federation: https://www.creativeindustriesfederation.com/ 10. National Association of Independent Artists: http://naia-artists.org/

Course Outcomes:

On completion of the course, the students should be able to

1. Create digital paintings and drawings using various painting techniques, software tools, and custom brushes.
2. Analyze and evaluate digital paintings and drawings and identify the elements of perspective, color, texture, and lighting used in the artwork.
3. Develop advanced skills in compositing, camera projection, and special effects using third-party software and compositing techniques.
4. Synthesize their learning by designing and completing practical exercises in digital paintings and drawings, including creating a photo-realistic environment, a transition from day to night, and creating an concept environment.
5. Apply critical thinking and problem-solving skills to develop original and creative digital paintings and drawings that demonstrate an understanding of the principles and techniques covered in the course.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: GRAPHIC DESIGN AND TYPOGRAPHY (Practical)						
Paper No.	Skill Enhancement Course SEC 1						
Category	Skill Enhancement Course SEC 1	Year	I	Credits	2	Course Code	USVC124
		Sem	I				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	2		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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 						
<p>Detailed Syllabus</p> <p>Procedural Knowledge on Graphic Design and Typography (Viva/Written Test Topics for Practical Examination)</p> <p>Graphic Design and Typography Record</p> <p>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.</p> <p>Practical Examination</p> <p>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.</p>							
Course Outline	<p>UNIT I (6hours) (K1, K2, K3 & K4)</p> <p>Understanding Graphic Design</p> <p>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</p>						

	<p>UNIT II (6 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (6 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-IV: (6 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-V: (6 hours) (K1, K2, K3 & K4) Composition and Color 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</p>
<p>Practical Exercise -Record</p> <ol style="list-style-type: none"> 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. 	

Recommended Text	<ol style="list-style-type: none"> 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.
Reference Books	<ol style="list-style-type: none"> 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., Zempol, 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.
Website and e-learning source	<ol style="list-style-type: none"> 1. Journal of Graphic Design - https://www.journalofgraphicdesign.com/ 2. Communication Arts - https://www.commarts.com/ 3. Eye Magazine - https://www.eyemagazine.com/ 4. Print Magazine - https://www.printmag.com/ 5. How Design - https://www.howdesign.com/

Course Outcomes:

On completion of the course, the students should be able to

- students will have a strong foundation in graphic design principles.
- 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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	FC: DIGITAL STORYTELLING AND SCRIPTWRITING (Practical)						
Paper No.	Foundation Course FC						
Category	Foundation Course FC	Year	I	Credits	2	Course Code	UFVC24
		Semester	I				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	2	-	-		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. To understand the process involved in writing script and story development 2. To demonstrate understanding of techniques, principles, genres of story, and scriptwriting 3. To analyse the process of research concepts and elements of the script 4. Develop a story, characters, and dialogues for the script 5. Communicating clear ideas in the script, Review, Revision, and Edit scripts 						
Course Outline	<p>UNIT I (6hours) (K1, K2, K3 & K4) Introduction to Story 1.1 Terminology of story design 1.2 Principles of story design 1.3 Story structure – Three-act structure 1.4 Freytag’s pyramid 1.5 Hero journal structure 1.6 Dan Harmon’s story circle</p>						
	<p>UNIT II (6 hours) (K1, K2, K3 & K4) Elements of Script 2.1 Definition of Script. 2.2 Meaning of the script 2.3 Script preparation 2.4 Basics of scriptwriting 2.5 script and story ideas 2.6 Screenplay formatting</p>						
	<p>UNIT-III: (6 hours) (K1, K2, K3 & K4) Development of Script 3.1 Process of script development 3.2 Strategies for script development 3.3 Structure of scripts 3.4 Storytelling techniques 3.5 Script formats, Basics of script writing 3.6 Script preparation–selecting and contracting with writers</p>						

	<p>UNIT-IV: (6 hours) (K1, K2, K3 & K4) Types of Script 4.1 Writing for fiction 4.2 Writing for non-fiction 4.3 Documentary script format 4.4 Commercial, PSA, News, and Radio scripts 4.5 Script for videogame 4.6 Standalone and Spec Script</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Analysis of Story and Script 5.1 Elements of story analysis 5.2 Culture and practices in the story 5.3 McKee’s Story Analysis Approach 5.4 Narrative Paradigm 5.5 Photo voice (Slideshow, Photographs with Sound) 5.6 Three act structures for film and television</p>
<p>Detailed Practical Exercises for Digital Storytelling and Scriptwriting (Practical)</p> <ol style="list-style-type: none"> 1. Students can choose any story and present the script using three act Structure. 2. Prepare the Script for the following Exercise. <ul style="list-style-type: none"> • PSA • Radio Drama • Advertisement • Documentary • Fiction • TV News • Travel Log. 	
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Aronson, Linda: (2010) Scriptwriting Updated, Allen & Unwin. 2. Hauge, Michael: (2013) Writing Screenplays That Sell, Harper Resource 3. Dancyger, Ken, and Jeff Rush. 2012. Alternative Scriptwriting: Successfully Breaking the Rules. CRC Press. 4. Gitner, Seth. 2015. Multimedia Storytelling for Digital Communicators in a Multiplatform World. Routledge. 5. Gutierrez, Peter. 2014. The Power of Scriptwriting!: Teaching Essential Writing Skills through Podcasts, Graphic Novels, Movies, and More. Teachers College Press.

<p>Reference Books</p>	<ol style="list-style-type: none"> 1. Condy, Janet. 2015. Telling Stories Differently: Engaging 21st Century Students Through Digital Storytelling. AFRICAN SUN MeDIA. 2. Dunford, Mark, and Tricia Jenkins. 2017. Digital Storytelling: Form and Content. Springer. 3. Lambert, Joe. 2013. Digital Storytelling: Capturing Lives, Creating Community. Routledge. 4. Miller, Carolyn Handler. 2014. Digital Storytelling: A Creator's Guide to Interactive Entertainment. CRC Press. 5. McKee, R. (1997). Story: Style, Structure, Substance, and the Principles of Screenwriting. HarperCollins. 6. McKee, R., & Gerace, T. (2018). Storynomics: Story-Driven Marketing in the Post-Advertising World. Grand Central Publishing. 7. McClean, Shilo T. 2008a. Digital Storytelling: The Narrative Power of Visual Effects in Film. MIT Press.
<p>Website and e-learning source</p>	<ol style="list-style-type: none"> 1. Journal of Screenwriting - https://www.intellectbooks.com/journal-of-screenwriting 2. Storytelling, Self, Society - https://www.berghahnjournals.com/view/journals/storytelling-self-society/storytelling-self-society-overview.xml 3. Journal of Digital Storytelling - http://journals.sfu.ca/jds/index.php/jds/index 4. The Journal of Popular Film and Television - https://www.tandfonline.com/loi/vjpf20 5. New Review of Film and Television Studies - https://www.tandfonline.com/loi/rfts20 6. International Documentary Association - https://www.documentary.org/

- Course Outcomes:**
- On completion of the course, the students should be able to**
1. Learners can express ideas fluently in standard screenwriting formats.
 2. Learners will be able to craft characters – based stories with clear conflicts at an advanced level
 3. Learners will be able to analyse film and television structure
 4. Learners will be able to work with their creative ideas – input in writing full-length scripts
 5. Learners can understand how to write scripts for special budget

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	VISUAL ARTS AND AESTHETICS(Theory)						
Paper No.	Core III						
Category	Core	Year	I	Credits	5	Course Code	UCVCC24
		Semester	II				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. To understand the concepts of aesthetics and the philosophy of beauty. 2. To study the evolution of art and the various styles and movements in Western and Eastern art. 3. To analyze the role of art in society and the artist as an agent of change. 4. To develop an understanding of the elements of art and principles of composition. 5. To explore the connection between art and everyday life, including the role of aesthetics in enhancing the human experience. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Visual Art and Aesthetics 1.1 Aesthetic Experience, Objectivism vs. Subjectivism 1.2 Elements of Visual Art 1.3 Creativity and Expression in Art, Symbolism and Iconography 1.4 Form and Function Form; Content and Composition. 1.5 Form - Representational and Abstract 1.6 Emerging Visual Context - Virtual Reality and Digital Culture</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Indian Art 2.1 Prehistoric cave paintings - Bhimbetka, Indus Valley Civilisation. 2.2 Buddhist Art, Murals. 2.3 Ajanta, Ellora, Bagh and Sittanvasal 2.4 Miniatures – Pala, Mughal, Rajathan, Pahari and Deccan 2.5 Art Movements – Bengal School, Bombay Progressive Artist Group, Baroda Group of Artists 2.6 Progressive Painters Association – Madras Art Movement</p>						

	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Western Art 3.1 Pre-historic art, Greek, Romanesque, Byzantine, Gothic 3.2 Renaissance, Baroque, 3.3 Realism, Impressionism, Postimpressionism 3.4 Pointillism, Symbolism, Cubism, Expressionism 3.5 Futurism, Dadaism, Surrealism, Op, Pop, 3.6 Minimal, Conceptual Art, Performance Art</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Visual Art Analysis and Appreciation 4.1 Description, Analysis 4.2 Interpretation, Judgment 4.3 Heinrich Wölfflin – Principles of Art History 4.4 Clive Bell – Significant Form 4.5 Erwin Panofsky - Three levels of Iconography 4.6 Roland Barthes – Rhetoric of the Image</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Contemporary Movements and Artists 5.1 Street Art, Digital Art, Neo Pop Art, Installation Art, Afrofuturism 5.2 Internet Art, Posthuman Art, Data Art, Net.Art 5.3 Superflat Art, Contemporary Figurative Art, Data Sculpture, Data Painting 5.4 Anish Kapoor, Sudarshan Shetty, Nalini Malani, Amar Kanwar, Shilpa Gupta, Atul Dodiya, Jitish Kallat, Bharti Kher, Subodh Gupta, CJ Anthony Dass, Alphonso Arul Doss, RB Bhaskaran, KM Adimoolam, AP Santhanaraj, G Raman 5.5 Golan Levin, David McCandless, Nathalie Miebach, Aaron Koblin, Chris Jordan, Zach Blas, Tega Brain, Sam Lavigne. 5.6 Joel Stern, James Parker, Sean Dockray, Refik Anadol, Pipilotti Rist, Bill Viola, Lynn Hershman Leeson, Isaac Julien, Hito Steyerl, Arthur Jafa</p>
<p>Extended Professional Component (is a part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Kleiner, F. S., Gardner, H. (2009). Gardner's Art through the Ages: A Global History. United States: Thomson/Wadsworth. 2. The Routledge Companion to Aesthetics. (2013). United Kingdom: Taylor & Francis. 3. Mitter, P. (1994). Indian Art. United Kingdom: Oxford University Press. 4. Huntington, J. C., Huntington, S. L. (2014). The Art of Ancient India: Buddhist, Hindu, Jain. Japan: Motilal Banarsidass. 5. Smith, V. A. (2015). Art of India. United Kingdom: Parkstone

	<p>International.</p> <p>6. Oxford Readings in Indian Art. (2018). India: Oxford University Press.</p> <p>7. Audry, S. (2021). Art in the Age of Machine Learning. United States: MIT Press.</p> <p>8. Reichle, I. (2009). Art in the Age of Technoscience: Genetic Engineering, Robotics, and Artificial Life in Contemporary Art. Austria: Springer</p>
Reference Books	<ol style="list-style-type: none"> 1. Pande, A. (2013). Masterpieces of Indian Art. India: Lustre Press. 2. Bahl, S. (2012). 5000 Years of Indian Art. India: Lustre Press. 3. Adams, L. (2005). A history of western art. Boston: McGraw-Hill. 4. Berleant, A. (2019). Aesthetics and Environment: Variations on a Theme. Routledge. 5. Barthes, R. (1977). Image-Music-Text. United Kingdom: Farrar, Straus and Giroux. 6. Panofsky, E. (2018). Studies In Iconology: Humanistic Themes In The Art Of The Renaissance. United Kingdom: Taylor & Francis.
Website and e-learning source	<ol style="list-style-type: none"> 1. Title: The Art Story, URL: https://www.theartstory.org/ 2. https://philosophy.lander.edu/intro/articles/bell-a.pdf 3. https://williamwolff.org/wp-content/uploads/2014/08/Barthes-Rhetoric-of-the-image-ex.pdf 4. http://tems.umn.edu/pdf/Panofsky_iconology2.pdf 5. Title: Tate Kids, URL: https://www.tate.org.uk/kids 6. Title: Khan Academy, Art History, URL: https://www.khanacademy.org/humanities/art-history 7. The Met, URL: https://www.metmuseum.org/learn/educators/curriculum-resources/art-and-activities.

Course Outcomes:

On completion of the course, the students should be able to

1. Identify and describe the different styles and movements in art history.
2. Develop critical thinking skills in analyzing and interpreting artworks.
3. Demonstrate the ability to communicate ideas and emotions through art.
4. Engage in constructive critique and feedback of one's own and others' artwork.
5. Recognize the significance of art in contemporary society and its impact on cultural and social issues.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	PHOTOGRAPHY (Practical)						
Paper No.	Core IV						
Category	Core	Year	I	Credits	4	Course Code	UCVCD24
		Semester	II				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. Explain the fundamental concepts and principles of photography. 2. Demonstrate the proper use of cameras and equipment such as lenses, lighting, and composition. 3. Apply techniques for capturing portraits, landscapes, action shots, and low light scenes. 4. Analyze and critique photographs and videos for aesthetics and effectiveness. 5. Create a portfolio of photographs and short videos using skills and techniques from the course. 						
<p>Procedural Knowledge on photography .</p> <p>(Viva/Written Test Topics for Practical Examination)</p> <p>Photography Record</p> <p>As a part of this course, students will be required to maintain a record of their photography 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 photography 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.</p> <p>Practical Examination</p> <p>Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of photography. Students can also be asked to create a photography 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.</p>							

<p>Course Outline</p>	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Introduction to photography: History of photography, Composition and framing in photography, The rule of thirds, Leading lines, understanding the principles of composition (balance, contrast), Manual and autofocus,. Importing images: Pictographic Learning how to transfer images from your camera to your computer and organize them.</p>
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Understanding the Camera, Visual Perception and storytelling: Comparing Human Eye and Camera: Similarities and differences in visual perception; Aesthetics, The role of storytelling in photography, Techniques for crafting compelling visual narratives</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Camera Design, Structure, and Operations: Mastering Camera Settings: Aperture, shutter speed, focal length, and depth of field, Exploring Camera Modes: Manual, aperture priority, shutter priority, and program modes; Using long exposures, panning, and other techniques to create creative photographs; Basics for the Preparation of Panoramic Picture; Focus: Understanding the importance of choosing the right focus point for your subject, Exploring the pros and cons of manual and autofocus; Selecting autofocus points: Understanding how to choose the right autofocus points for your subject., Focusing for effect: Creating interesting and creative photos by controlling the focus in different ways.</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Equipment Familiarisation: Hands-on practice with different cameras, lenses, filters, Colour Correcting Filters, Diffusion Filters and mobile photography; Film Camera Types: RED, ARRI, Sony, Black magic, and their Characteristics; Camera Working: Understanding Camera Operations and Movements, Measuring Devices. Types of lenses and their uses: normal, close up lens, telephoto, macro special lenses - mechanism and structure extensions. Functions of Sensor, Menus and Options in DSLR, Memory Card, Types of Memory Card, Memory Card Speed Class, Accessories, Format: JPEG, RAW Usage of Filters: Day, Night, Light meters and filters, Light Accessories: Light Meter, Flash Trigger, Modifiers - Umbrella, Soft box, Strip box, Octa box, Reflector, Snoot, Barn Door, Beauty Dish, Grid, Gels, Flags, Studio Accessories: Stands, Backdrops etc.</p>

UNIT-V: (18 hours) (K1, K2, K3 & K4)

Light, Light sources and Lighting techniques

Properties of Light – Additive and Subtractive Light – Contrast and Lighting Ratios – Direct and Indirect Light; *Lighting Techniques*: Three point and Five Point Lighting; Techniques for controlling lighting, color temperature control; *Outdoor Lighting*: Techniques, Challenges, and Solutions, Studio Lighting: Equipment, Techniques, and Accessories, *Light Sources*: Natural and Artificial Lights, *Understanding Light*: Direct Light, Diffused Light, Reflected Light, Hard Light, Soft Light, *Photography Lighting*: Flash, Strobe and Continuous Light, Lighting Setup: Hard Light, Fill Light, Back Light, Rim Light, Background Light, Three Point Light Setup, Advanced Light Setup, Portrait Lighting Setup. Techniques for capturing action and movement, capturing portraits, capturing landscapes, capturing low light scenes, Using light to create impact and mood in photographs

Suggested Practical Exercises for Photography:

1. Basic Shots and Angles.
2. Portraiture(Story Telling)
3. Reflection ,Play of Light ,Shadow
4. Motion and freezing movement
5. Land scape Photography(Street and Architecture)
6. Create a series of photographs that capture a single moment in time from different angles.
7. Have students take multiple photos of a single moment (like someone jumping in the air) from different angles (side view, front view, back view, below, above, etc.)
8. Capture a series of photographs that tell a story without any words.
9. Practice landscape photography by taking photos of various landscapes and experimenting with different compositions and lighting conditions.

Photography: Records and Examination

Photography Record: Students should to keep a record of their photographic works in the form of album or a slideshow. A minimum of 30 photographs from various genre of photography will be minimum requirement. IPTC Metadata related to each photograph should be included for each photograph.

Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of photography records and stock videos. Students can also be asked to take photography or shoot short clips (indoors or outdoors) for practical demonstration of their competency in photography. Viva or Written examination can be based on the Procedural Knowledge on photography .

Recommended Text	<ol style="list-style-type: none"> 1. Bull, S. (2020). <i>A Companion to Photography</i>. John Wiley & Sons. 2. Carucci, J. (2013). <i>Digital SLR Video and Filmmaking For Dummies</i>. John Wiley & Sons. 3. Andersson, B. (2015). <i>The DSLR Filmmaker’s Handbook: Real-World Production Techniques</i>. John Wiley & Sons. 4. Cheng, E. (2015). <i>Aerial Photography and Videography Using Drones</i>. Peachpit Press. 5. Ducker, R. (2019). <i>Tell Your Story with Light: The Basic Guide to Great Photos and Video</i>. Amazon Digital Services LLC - KDP Print US. 6. Freeman, N. (2019). <i>Film Noir Photography</i>. The Crowood Press. 7. Greig, R. (2021). <i>Professional Photography Collection: All the Best Articles, All the Best Photographers</i>. Future Publishing Limited.
Reference Books	<ol style="list-style-type: none"> 1. Tasabehji, Y., & Tasabehji, M. (2022). <i>The Ultimate Guide to iPhone Photography: Learn How to Take Professional Shots and Selfies the Easy Way</i>. Page Street Publishing. [1][1][1][1] 2. Valenzuela, R. (2020). <i>The Successful Professional Photographer</i>. Rocky Nook, Inc. 3. Cheng, E. (2015). <i>Aerial Photography and Videography Using Drones</i>. Peachpit Press. 4. Davenport, A. (1999). <i>The History of Photography: An Overview</i>. UNM Press. 5. Davis, H. (2011). <i>Creative Landscapes: Digital Photography Tips and Techniques</i>. John Wiley & Sons. 6. Frohlich, D. M. (2004). <i>Audiophotography: Bringing Photos to Life with Sounds</i>. Springer Science & Business Media. 7. Higgins, M. (2016). <i>Time-Lapse Photography: Art and Techniques</i>. The Crowood Press.
Website and e-learning source	<ol style="list-style-type: none"> 1. Professional Photographer Magazine - https://ppmag.com/ 2. Popular Photography Magazine - https://www.popphoto.com/ 3. American Photo Magazine - https://www.americanphotomag.com/ 4. Aperture Magazine - https://aperture.org/ 5. Digital Photo Pro Magazine - https://www.digitalphotopro.com/ Professional Photographers of America (PPA) - https://www.ppa.com/

Course Outcomes:**On completion of the course, the students should be able to**

1. Students will be able to describe the key technical and creative concepts in photography .Students will be able to operate cameras and utilize equipment proficiently to achieve photographic effects.
2. Students will be able to apply appropriate techniques for photographing and filming different subjects, scenes, and styles.
3. Students will be able to evaluate and critique photographs for visual effectiveness and quality.
4. Students will be able to create visually compelling photographs by synthesizing skills and concepts from the course.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	GENERIC ELECTIVE II: PUBLICATION DESIGN (Practical)						
Paper No.	Generic Elective 2						
Category	Generic Elective 2	Year	I	Credits	4	Course Code	UGEVCB24
		Semester	II				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	3		4		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (12 hours) (K1, K2, K3 & K4) 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.</p>						
	<p>UNIT II (12 hours) (K1, K2, K3 & K4) 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;</p>						

	<p>UNIT-III: (12 hours) (K1, K2, K3 & K4) 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.)</p>
	<p>UNIT-IV: (12 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-V: (12 hours) (K1, K2, K3 & K4) Photography and Image Research & Print Production: Introduction to photography and image research for publication and advertising design, Understanding copyright and usage rights for images, Finding and selecting appropriate images for different projects, Introduction to Print Production, Types of printing techniques (letterpress, lithography/offset, gravure, flexography, and screen-printing)Basic Production Steps, Color separation, Importance of color accuracy in print production, Aesthetic Principles and Technological Innovations in Print Production, Digital Art in Print Production</p>
<p>Detailed Exercises</p> <ol style="list-style-type: none"> 1. Design analysis: Have students choose a publication or advertising design (e.g. a magazine, a newspaper, an advertisement) and write a critical analysis of the piece, considering elements such as composition, layout, typography, and visual hierarchy. This exercise can help students practice interpreting and analyzing design work. 2. Design project: Have students choose a design problem or challenge related to publications or advertising and create a solution using design principles and techniques. This exercise can help students apply their knowledge of publication and advertising design principles to real-world projects. 3. Layout exercise: Have students experiment with different layout techniques and create a series of designs for publications or advertising using only layout elements (e.g. grids, alignment, whitespace). This exercise can help students practice using layout effectively and creatively in a specific context. 4. Magazine or newspaper design: Have students design a layout for a magazine or newspaper, including cover design, article layout, and use of images and graphics. This exercise can help students practice creating effective and visually appealing publication layouts. 5. Marketing materials: Have students design a set of marketing materials (e.g. business cards, brochures, flyers) for a business or organization. This exercise can help students practice creating promotional materials that are consistent with a brand's visual identity. 6. Infographic design: Have students create an infographic to present complex information in a clear 	

and visually appealing way. This exercise can help students practice using design elements to communicate information effectively.

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

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

1. Design a Flyer for a new product launch.
2. Create an advertisement for a clothing brand.
3. Design a layout for a Magazine article on Interior Design.
4. Design a poster for an upcoming music festival.
5. Create a billboard advertisement for a new car model.
6. Design a book cover for a fiction novel.
7. Design a menu for a new cafe.
8. Create a packaging design for a new beauty product.
9. Design a poster promoting a movie premiere.
10. Design a poster for PR Campaign, Even Management Company, Social Awareness Campaign

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.

Recommended Text	<ol style="list-style-type: none"> 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.
-------------------------	--

<p>Reference Books</p>	<ol style="list-style-type: none"> 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. Naughton, J. (2015). Introduction to Digital Print Production. Amsterdam: Focal Press.
<p>Website and e-learning source</p>	<ol style="list-style-type: none"> 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/

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: IMAGE EDITING AND COLOR MANAGEMENT (Practical)						
Paper No.	Skill Enhancement Course SEC 2						
Category	Skill Enhancement Course SEC 2	Year	I	Credits	2	Course Code	USVC224
		Semester	II				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	2		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. Understand the fundamental principles of digital photography and the importance of photo editing in enhancing digital images. 2. 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. 3. 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. 4. Demonstrate the ability to manage color profiles and optimize images for different output formats, including print and web, while maintaining color accuracy and consistency. 5. 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: (K1,K2,K3,K4&K5)							
<p>Procedural Knowledge on Image Editing and Color Management (Viva/Written Test Topics for Practical Examination)</p> <p>Image Editing and Color Management Record</p> <p>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.</p> <p>Practical Examination</p> <p>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.</p> <p>Records and Examination</p> <p>Image Editing Record: Students should to 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.</p>							

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.

<p>Course Outline</p>	<p>UNIT I (6hours) (K1, K2, K3 & K4) 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</p>
	<p>Unit II (6 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (6 hours) (K1, K2, K3 & K4) Advanced Editing Tools and Techniques 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,</p>

	<p>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 photo editing software</p>
	<p>UNIT-IV: (6 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-V: (6 hours) (K1, K2, K3 & K4) 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</p>

	<p>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</p>
--	--

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: 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 3: 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 4 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 5: 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 6: 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 7: 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 8: 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.,

Recommended Text	<ol style="list-style-type: none"> 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.
Reference Books	<ol style="list-style-type: none"> 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.
Website and e-learning source	<ol style="list-style-type: none"> 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/

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: WORKING WITH HYPERLOCAL AND COMMUNITY MEDIA (Practical)						
Paper No.	Skill Enhancement Course SEC 3						
Category	SEC	Year	I	Credits	2	Course Code	USVC324
		Semester	II				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	2		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>Practical Exercises(Any 5 Exercise) (30 Hours)</p> <p>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.</p> <p>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.</p> <ol style="list-style-type: none"> 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 documentary-style video that explores the challenges faced by a marginalized community within the neighbourhood. 6. Create a video that profiles a local artist or musician. 7. Create a video that explains a local tradition or custom <p>Records and Examination</p>						

	<p>Records and Examination</p> <p>Hyperlocal and Community Media Record: Students should to keep a record of their Hyperlocal 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.</p> <p>Practical Examination: Practical examination could be in the form of viva, testing students procedural knowledge, evaluation of Hyperlocal 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.</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Knight, M., & Cook, C. (2013). <i>Social Media for Journalists: Principles and Practice</i>. SAGE. 2. Hall, H. L., Fromm, M., & Manfull, A. (2015). <i>Student Journalism & Media Literacy</i>. The Rosen Publishing Group, Inc. 3. Adornato, A. (2021). <i>Mobile and Social Media Journalism: A Practical Guide for Multimedia Journalism</i>. Routledge. 4. Dowd, C. (2020). <i>Digital Journalism, Drones, and Automation: The Language and Abstractions behind the News</i>. Oxford University Press. 5. Filak, V. F. (2019). <i>Convergent Journalism: An Introduction: Writing and Producing Across Media</i>. Routledge. 6. Gitner, S. (2022). <i>Multimedia Storytelling for Digital Communicators in a Multiplatform World</i>. Taylor & Francis. 7. Hill, S., & Bradshaw, P. (2018). <i>Mobile-First Journalism: Producing News for Social and Interactive Media</i>. Routledge.
<p>Reference Books</p>	<ol style="list-style-type: none"> 1. Ali, C. (2017). <i>Media Localism: The Policies of Place</i>. University of Illinois Press. 2. Baker, M., Blaagaard, B. B., Jones, H., & Pérez-González, L. (2020). <i>The Routledge Encyclopedia of Citizen Media</i>. Routledge. 3. Buckley, S. (2011). <i>Community media: A good practice handbook</i>. UNESCO. 4. Downman, S., & Murray, R. (2017). <i>Hyperlocal Journalism and Digital Disruptions: The journalism change agents in Australia and New Zealand</i>. Routledge. 5. Gordon, J. (2009). <i>Notions of Community: A Collection of Community Media Debates and Dilemmas</i>. Peter Lang. 6. Gulyas, A., & Baines, D. (2020). <i>The Routledge Companion to Local Media and Journalism</i>. Routledge.

Website and e-learning source	<ol style="list-style-type: none"> 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/
--------------------------------------	---

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	VIDEOGRAPHY – Theory						
Paper No.	Core V						
Category	Core V	Year	II	Credits	5	Course Code	UCVCE24
		Semester	III				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ul style="list-style-type: none"> To introduce to the students, the field of television media and to train them to produce any type of television programmes 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Introduction to Television medium</p> <p>1.1 Introduction to Television production 1.2 Origin of television in the World 1.3 The Coming of Indian Television 1.4 Phases and development of television 1.5 Generating ideas 1.6 Clustering and Brain storming , The Production team members and their Responsibility</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Pre Production Activities</p> <p>2.1. Creative Script writing 2.2. Screen play Writing 2.3. Talent, Clothing, Makeup: Performer Techniques - Acting Techniques 2.4. Audition – Clothing - Make up 2.5. Indoor set - outdoors set 2.6. Budget preparation.</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Production Elements</p> <p>3.1. Basic Camera function and elements 3.2. Parts of the Camera – Camera operations – techniques 3.3. Types of Cameras 3.4. Framing a shot 3.5. Angle and Movements 3.6. Single Camera set up and multiple camera set up.</p>						

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4)</p> <p>Production</p> <p>4.1. Lighting - Lighting Instruments 4.2. Lighting Techniques 4.3. Production Standard NTSC, PAL, SECAM etc., 4.4. Various kinds of Mike and their Usage –Sound Pickup Pattern 4.5. The role of the Director - Art Direction 4.6. Scenery Properties and set Dressing - Floor Management - Production Management.</p>	
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4)</p> <p>Post Production</p> <p>5.1. Editing Functions 5.2. Aesthetic Principles of Continuity editing, complexity editing 5.3. Voice over (or) Narration 5.4. Music – Dubbing 5.5. Video Editing: Linear Editing - Nonlinear Editing 5.6 Types of Editing Modes (Assemble, Insert, Online Modes) Exercises: Presentation of Talk shows, Cultural Programs, News Desk etc,</p>	
<p>Extended Professional Component (isa part of internal component only, not to beincluded in theexternal examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinationsUPSC/JAM /TNPSC and others to be solved</p> <p>(To be discussed during the Tutorial hours)</p>	
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Keval J.Kumar - Mass Communication in India – 4th Edition Jaico Publications, 2011. 2. Lan Hutchby – Media Talk Conversation Analysis and the Study of Broadcasting - Tata McGraw Hill, 2010. 3. Matt Briggs - Television Audiences and Everyday Life, Tata McGraw Hill, 2010. 	
<p>Reference Books</p>	<ol style="list-style-type: none"> 1. David Miles, Robert Runstein - Modern Recording Techniques, 6th Edition – Focal Press, 2005. 2. Carl, Philip, Firtiz, Louis - Modern Radio Production, 6th Edition – Thomson Wardsworth, 2004. 3. Zettl Herbert – Television Production Handbook -Wardsworth Thompson Learning, 2000. 4. Zettl Herbert – Video Basics 3 – Wardsworth, 2001 	
<p>Website and e-learning source</p>	<ol style="list-style-type: none"> 1. National Association of Broadcasters - https://www.nab.org/ 2. Society of Camera Operators - https://soc.org/ 3. International Documentary Association - https://www.documentary.org/ 4. Wedding and Portrait Photographers International - https://www.wppiexpo.com/ Producers Guild of America - https://www.producersguild.org/ 	

Course Outcomes:**On completion of the course, the students should be able to**

1. Describing the phases and development of television production.
2. Acquire an in-depth knowledge about preproduction stages of television production.
3. Explaining the camera operation techniques and implementation.
4. Analyze the lighting techniques and production management.
5. Acquire a profound knowledge in post-production techniques.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	AUDIO-VISUAL EDITING (Practical)						
Paper No.	Core VI						
Category	Core	Year	II	Credits	5	Course Code	UCVCF24
		Semester	III				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	1	-	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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							
<p>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:</p> <ul style="list-style-type: none"> • Create a Advertisement • Create a PSA • Create a Storybook • Create a Jingle • Create a Interview program • Create a audio effects 							
<p>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:</p> <ul style="list-style-type: none"> • 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.

<p>Course Outline</p>	<p>UNIT I (12 hours) (K1, K2, K3 & K4) 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.</p>
	<p>Unit II (12 hours) (K1, K2, K3 & K4) 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.</p>

	<p>UNIT-III: (12 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-IV: (12 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-V: (12 hours) (K1, K2, K3 & K4) 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</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 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.
Reference Books	<ol style="list-style-type: none"> 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.
Website and e-learning source	<ol style="list-style-type: none"> 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/

Course Outcomes:
On completion of the course, the students should be able to

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)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	GENERIC ELECTIVE III: 2D AND 3D MODELING (Practical)						
Paper No.	Generic Elective 3						
Category	Generic Elective 3	Year	II	Credits	3	Course Code	UGEVCC24
		Semester	III				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>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</p> <p>Detailed Syllabus Procedural Knowledge on 2D and 3D Modelling (Viva/Written Test Topics for Practical Examination)</p> <p>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.</p> <p>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.</p>							

<p>Course Outline</p>	<p>UNIT I (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>Unit II (18 hours) (K1, K2, K3 & K4) 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,</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) 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</p>

	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) 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.</p>
<p>Detailed Project Work for Basic Blender Modelling Software(Any 5 Exercise)</p> <ol style="list-style-type: none"> 1. <i>Model a Simple Scene:</i> 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. <i>Create a 3D Object:</i> 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. <i>Sculpting:</i> 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. <i>Animation:</i> 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. <i>Game Asset Creation:</i> 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. <i>Particle Effects:</i> 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. <i>Vehicle Modelling:</i> 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. 	

Recommended Text	<ol style="list-style-type: none"> 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.
Reference Books	<ol style="list-style-type: none"> 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.
Website and e-learning source	<ol style="list-style-type: none"> 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/

<p>Course Outcomes:</p> <p>On completion of the course, the students should be able to</p> <ol style="list-style-type: none"> 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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: MULTIMEDIA CONTENT PACKAGING (Practical)						
Paper No.	Skill Enhancement Course SEC 4						
Category	Skill Enhancement Course SEC 4	Year	II	Credits	1	Course Code	USVC424
		Semester	III				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	1		1		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>Detailed Syllabus: Procedural Knowledge on Multimedia content packaging (Viva/Written Test Topics for Practical Examination)</p> <p>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.</p> <p>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.</p>							
Course Outline	<p>UNIT I (4 hours) (K1, K2, K3 & K4) e-Content Introduction to e-Content, Types of e-Content, Types of Digital Media, Benefits of e-Content, How to Create and Publish e-Content, Incorporating user Interactions</p>						

	<p>UNIT II (3 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (3 hours) (K1, K2, K3 & K4) 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,</p>
	<p>UNIT-IV: (3 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-V: (2 hours) (K1, K2, K3 & K4) 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.</p>
<p>Practical Exercises(We can give choice to the students based on this six exercise)</p> <ol style="list-style-type: none"> 1. E-Content: 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. 	
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Van Tassel, J., Murphy, M., & Schmitz, J. (2020). <i>The New News: The Journalist's Guide to Producing Digital Content for Online & Mobile News</i>. Routledge. 2. Hernandez, R. K., & Rue, J. (2015). <i>The Principles of Multimedia Journalism: Packaging Digital News</i>. Routledge. 3. McAdams, M. (2012). <i>Flash Journalism: How to Create Multimedia News Packages</i> . Taylor & Francis.

Reference Books	<ol style="list-style-type: none"> 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
Website and e-learning source	<ol style="list-style-type: none"> 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/

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: DESIGN THINKING(Theory)						
Paper No.	Skill Enhancement Course SEC 5						
Category	SEC	Year	II	Credits	2	Course Code	USVC524
		Semester	III				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	2	-	-		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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 						
Course Outline	<p>UNIT I (6 hours) (K1, K2, K3 & K4) Design Thinking Background 1.1 Definition of Design Thinking. 1.2 Business uses of Design Thinking. 1.3 Variety within the Design Thinking Discipline. 1.4 Design Thinking ,Mind-set-Problem Solving Approach. 1.5 Fundamental Concepts: Empathy, Ethnography. 1.6 Divergent Thinking, Convergent Thinking, Visual Thinking.</p>						
	<p>UNIT II (6 hours) (K1, K2, K3 & K4) Design Mechanics and Resources 2.1 Assumption Testing- Design Criteria, Curator, Design Brief. 2.2 Designing for Growth Process- Process Stages of Designing for Growth. 2.3 Overview of Prototyping-, Wireframing. 2.4 Resources (People, Place, Materials, Organizational Fit). 2.5 Varied Design Thinking Approaches: Disruptive Solution, Double Diamond Process, Stage School Process- Human-Centered Design. 2.6 Stanford School 5-Stage Approach, User-Centered Design. Affordances and Usability.</p>						
	<p>UNIT-III: (6 hours) (K1, K2, K3 & K4) Design Thinking Tools 3.1 "What Wows? What Works? 3.2 What Is?, What If? 3.3 " Purposeful Use of Tools 3.4 Alignment with Process. 3.5 Visualization 3.6 Aesthetics Principles for Designers.</p>						

	<p>UNIT-IV: (6 hours) (K1, K2, K3 & K4) Design Thinking Methods 4.1 Journey Mapping, Archetype Mapping Matrix. 4.2 Archetype Persona. Value Chain Analysis. 4.3 Customer Co-creation, Competitive Advantage. 4.4 Concept Development. 4.5 Mind Mapping 4.6 Brainstorming.</p>
--	--

	<p>UNIT-V: (6 hours) (K1, K2, K3 & K4) Design Thinking Practices 5.1 Role of Project Management in Design Process 5.2 Aids. Minimal Marketable Feature (MMF) 5.3 Minimal Viable Ecosystem (MVE), Minimal Viable Product (MVP) 5.4 Napkin Pitch. Design Thinking Application 5.5 Execution-User Interface(UI) as Communication. Basic Principles of UI Design. Apps for Prototyping, Rapid Prototyping, and Wire framing-Communicating Results Effectively</p>
--	--

<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
---	--

<p>Recommended Text</p>	<ol style="list-style-type: none"> 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., & Uebersnickel, 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.
--------------------------------	--

Reference Books	<ol style="list-style-type: none"> 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.
Website and e-learning source	<ol style="list-style-type: none"> 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/

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	FILM APPRECIATION AND ANALYSIS (Theory)						
Paper No.	Core VII						
Category	Core	Year	II	Credits	5	Course Code	UCVCG24
		Semester	IV				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Overview of Film Appreciation 1.1 Introduction to Film Appreciation, 1.2 Origins and Evolution of Cinema, 1.3 Nature of Cinema, 1.4 Critical and Technical Terms used in Film Production and Practice 1.5 Industrial and Economic Basis of Commercial Cinema 1.6 Cinema as a mass medium.</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Key Aspects of Film Making 2.1 Sound and Music in Films 2.2 Film Genres and Story Archetypes. 2.3 Popular Narrative Forms. 2.4 Story Structures, Narrative form and Non-narrative form. 2.5 Film Form and Conventions, Documentary Films 2.6 Documentary genres, Different Narrative Techniques</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Film Analysis 3.1 Mainstreams and Alternative Narrative. 3.2 Film Forms. 3.3 Film Analysis Techniques. 3.4 Narration-Ideology in Films, Mise-en-Scene. 3.5 Principles of Film-Authorship in Films. 3.6 Style as a Formal System.</p>						

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Appreciation of Film Techniques 4.1 Film Techniques: Narrative Unity 4.2 Ambiguity, Space and Time 4.3 Film Editing Techniques: Disunity, Form, Style. 4.4 Cinematographer Properties. 4.5 Montage and Long Take 4.6 Mise-en-scene, Mise-en-shot.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Film Theories and Movements 5.1 Ideology in films, Authorship in films. 5.2 Auteurs film theory. 5.3 Marxist film theories, Feminist film theories. 5.4 Genre theory, Psychoanalytical film theory. 5.5 Formalist film theory. 5.6 Film concepts and film movements</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>

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 Goplakrishnan 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.

Recommended Text	<ol style="list-style-type: none"> 1. Audissino, E. (2017). <i>Film/Music Analysis: A Film Studies Approach</i>. Springer. 2. Bateman, J., & Schmidt, K.-H. (2013). <i>Multimodal Film Analysis: How Films Mean</i>. Routledge. 3. Benshoff, H. (2015). <i>Film and Television Analysis: An Introduction to Methods, Theories, and Approaches</i>. Routledge. 4. Caldwell, T. (2011). <i>Film Analysis Handbook: Essential Guide to Understanding, Analysing and Writing on Film</i>. Insight Publications. 5. Russo, J. R. (2021). <i>Understanding Film: A Viewer’s Guide</i>. Liverpool University Press. 6. Wildfeuer, J., & Bateman, J. A. (2016). <i>Film Text Analysis: New Perspectives on the Analysis of Filmic Meaning</i>. Taylor & Francis.
Reference Books	<ol style="list-style-type: none"> 1. Barnwell, J. (2019). <i>The Fundamentals of Film Making</i>. Bloomsbury Publishing. 2. Battaglia, G. (2017). <i>Documentary Film in India: An Anthropological History</i> (1 edition). Routledge. 3. Bordwell, D., & Thompson, K. (2004). <i>Film Art: An Introduction</i>. McGraw-Hill. 4. Bruhn, J., & Gjelsvik, A. (2018). <i>Cinema Between Media: An Intermediality Approach</i>. Edinburgh University Press. 5. Devasundaram, A. I. (2016). <i>India’s New Independent Cinema: Rise of the Hybrid</i>. Routledge. 6. Dickey, S. (2007). <i>Cinema and the Urban Poor in South India</i> (Vol. 1). Cambridge University Press. 7. Hillman, N. (2021). <i>Sound for Moving Pictures: The Four Sound Areas</i>. CRC Press. 8. Katz, S. D. (2019). <i>Film Directing: Shot by Shot - 25th Anniversary Edition: Visualizing from Concept to Screen</i>. Michael Wiese Productions. 9. Kishore, S. (2020). <i>Indian Documentary Film and Filmmakers: Independence in Practice</i>. Edinburgh University Press. Lamarre, T. (2013). <i>The Anime Machine: A Media Theory of Animation</i>. U of Minnesota Press

Website and e-learning source	<ol style="list-style-type: none"> 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/
--------------------------------------	---

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ANIMATION AND CHARACTER DESIGN (Practical)						
Paper No.	Core VIII						
Category	Core	Year	II	Credits	5	Course Code	UCVCH24
		Semester	IV				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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							
<p>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.</p>							
Practical Examination							
<p>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.</p>							

<p>Course Outline</p>	<p>UNIT I (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) 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</p>

	virtual reality and augmented reality animation, Developing skills to create immersive and interactive animations for virtual reality and augmented reality platforms
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) 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</p> <p>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)</p>
<p>Unit 1: Fundamentals of Animation and Character Design (Any one)</p> <p>Gesture Drawing, Practice gesture drawing to capture the essence of movement and pose, Develop quick sketches of human figures in different poses and actions</p> <p>Unit 2: Animation Techniques(Any one)</p> <p>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</p> <p>Unit 3: Specialization in Animation and Character Design(Any one)</p> <p>Create a short stop motion animation using stop motion software and techniques, Experiment with different materials and techniques to create dynamic movements and effects</p> <p>Unit 4: Specialization in Animation and Character Design(Any one)</p> <p>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</p>	

Unit 5: Project Management, Presentation, Pitching and Portfolio Building(Any one)

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.

<p>Recommended Text</p>	<ol style="list-style-type: none"> 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).
<p>Reference Books</p>	<ol style="list-style-type: none"> 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.

Website and e-learning source	<ol style="list-style-type: none"> 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/
--------------------------------------	--

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	GENERIC ELECTIVE IV: COMPOSITING AND VISUAL EFFECTS (Practical)						
Paper No.	Generic Elective 4						
Category	Generic Elective 4	Year	II	Credits	4	Course Code	UGEVCD24
		Semester	IV				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	3		4		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>Procedural Knowledge on Compositing and Visual Effects (Viva/Written Test Topics for Practical Examination)</p> <p>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.</p> <p>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.</p>							
Course Outline	<p>UNIT I (12 hours) (K1, K2, K3 & K4) Making a Great Composite Keying Techniques, Working with Keyers, Refining Mattes, Spill Suppression and Despill Artifacts, The Composite</p>						

	<p>UNIT II (12 hours) (K1, K2, K3 & K4) The Quest for Realism Compositing CGI and D Compositing, Color Correction, Sweetening the Comp, Camera Effects Digital Color</p>
	<p>UNIT-III: (12 hours) (K1, K2, K3 & K4) Technical Terminologies Image Blending, Transforms and Tracking, Digital Images, Advanced Keying Techniques, Creating Effects</p>
	<p>UNIT-IV: (12 hours) (K1, K2, K3 & K4) Advanced Compositing Advanced Compositing Techniques, Stereoscopic Compositing, Advanced CGI Techniques, Advanced Lighting Techniques, Advanced Rendering Techniques</p>
	<p>UNIT-V: (12 hours) (K1, K2, K3 & K4) 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</p>

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 1: 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 2: 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 3: 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 4: 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 5: 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 Z Defocus node to achieve realistic bokeh effects

Exercise 2: Lens Distortion Correction, Use Nuke to correct lens distortion in a live-action footage, Use the Lens Distortion 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 Lens Distortion 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 Lens Distortion 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.

Recommended Text	<ol style="list-style-type: none"> 1. Lanier, L. (2017). <i>Advanced Visual Effects Compositing: Techniques for Working with Problematic Footage</i>. Taylor & Francis. 2. Lanier, L. (2018). <i>Digital Compositing with Blackmagic Fusion: Essential Techniques</i>. Routledge. 3. Okun, J. A., & Zwerman, S. (2020). <i>The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures</i>. Taylor & Francis Group. 4. Wright, S. (2013). <i>Compositing Visual Effects: Essentials for the Aspiring Artist</i>. Taylor & Francis.
Reference Books	<ol style="list-style-type: none"> 1. Birn, J. (2013). <i>Digital Lighting and Rendering</i>. New Riders. 2. Brinkmann, R. (2008). <i>The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion Graphics</i>. Morgan Kaufmann. 3. Dinur, E. (2017). <i>The Filmmaker’s Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers</i>. Taylor & Francis. 4. Dinur, E. (2021). <i>The Complete Guide to Photorealism for Visual Effects, Visualization and Games</i>. Routledge. 5. Foster, J. (2010). <i>The Green Screen Handbook: Real-World Production Techniques</i>. John Wiley & Sons.

Website and e-learning source	<ol style="list-style-type: none"> 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/
--------------------------------------	---

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: USER EXPERIENCE DESIGN (Theory)						
Paper No.	Skill Enhancement Course SEC 6						
Category	SEC 6	Year	II	Credits	2	Course Code	USVC624
		Semester	IV				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	2	1	-		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. Define the fundamental principles and concepts of User Experience Design, including the importance of user-centered design, usability evaluation, and information architecture. 2. Apply psychological principles to design effective and engaging user interfaces that meet user needs and expectations. 3. Conduct effective user research and apply research findings to inform the design process. 4. Develop and apply skills in prototyping and usability testing to create user-centered designs that meet project goals and objectives. 5. Evaluate the effectiveness of user experiences based on usability metrics and user feedback, and make informed design decisions based on evaluation results. 						
Course Outline	<p>UNIT I (10 hours) (K1, K2, K3 & K4) The Context for UX</p> <p>1.1 Rationale and Concepts of UX, Definition of User Experience Design (UX), The history of UX design, Core concepts of UX design, UX design and its impact on businesses</p> <p>1.2 User-Centered Design Principles, Who is the ‘user’? The importance of user-centered design, the principles of user-centered design, the user-centered design cycle</p> <p>1.3 The Importance of UX, Why UX is important, UX design as a strategic business advantage, UX design and product differentiation, the impact of UX design on user engagement and retention</p> <p>1.4 Extended Meanings of ‘User Experience’, Misleading uses of ‘user experience’, How UX relates to other disciplines, the multiple dimensions of UX design, a new definition of UX</p> <p>1.5 Varieties of UX Context: User Interfaces.</p> <p>1.6 Mobile Interface, Mobile UX, VR, AR and UX for Extended Reality Devices, UX for IoT</p>						

	<p>UNIT II (9 hours) (K1, K2, K3 & K4) Everyday Involvement with Technology</p> <p>2.1 Understanding everyday involvement, shared sense-making, appropriation and familiarity, being-with technology, technological mediation and human experience.</p> <p>2.2 Guiding principles for design, the place of design in the project process, alternative approaches to design, inclusive design, the principles of user-centered design.</p> <p>2.3 UX psychology, Jakob's law, Fitts's law, Hick's law, Miller's law, Postel's law and Tesler's law, the peak-end rule.</p> <p>2.4 aesthetic-usability effect, Von Restorff effect, Doherty threshold, applying psychological principles in design.</p> <p>2.5 Social beings and technology, social robots, digital assistants, and chatbots,</p> <p>2.6 Anthropomorphism and technology, authentic social interactions with technology, emotions, affect, and mood in technology interactions.</p>
	<p>UNIT-III: (9 hours) (K1, K2, K3 & K4) UX Research and Aesthetics</p> <p>3.1 The psychology of aesthetics, the savannah hypothesis, elegant useless axes, towards a psychology of aesthetics, aesthetic experience and perception.</p> <p>3.2 Aesthetic design in UX, the aesthetic turn, attractive things work better, distinguishing between function and fun, embodied aesthetics and neuro aesthetics.</p> <p>3.3 User research, the role of user research in UX design,</p> <p>3.4 Understanding the context of use, identifying which people to study, types of user research.</p> <p>3.5 Illustrating the context of use, the context-of-use description.</p> <p>3.6 personas and journey maps, scenarios and user needs, user stories and user interface prototyping.</p>
	<p>UNIT-IV: (8 hours) (K1, K2, K3 & K4) Information Architecture</p> <p>4.1 Organizing information, Information architecture?</p> <p>4.2 Organizational schemes for information, card sorting and mental models, conceptual and implementation models.</p> <p>4.3 Affordances, Influence of affordances in interaction design.</p> <p>4.4 Designing with affordances in mind, the role of affordances in UX design.</p> <p>4.5 Usability, usability evaluation, measuring usability, iterative design in a human-centered process, eye tracking research and usability testing.</p> <p>4.6 The context for UX: project processes, UX and agile development, UCD and Design thinking, UCD and agile delivery, UX process maturity.</p>

	<p>UNIT-V: (9 hours) (K1, K2, K3 & K4) Interaction Design and UX Future 5.1 Understanding interaction design, principles of usable user interfaces. 5.2 Choosing the right user interface controls, user interface patterns. 5.3 Physical ergonomics of user interface controls, designing for physical ergonomics, 5.4 Accessibility and inclusive design, designing for different devices and contexts, interaction design best practices. 5.5 Designing for different platforms, understanding different platforms and their constraints, mobile design and responsive design 5.6 Designing for web and desktop applications, designing for voice interfaces.</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Yablonski, J. (2020). Laws of UX: Using Psychology to Design Better Products & Services (Greyscale Indian Edition). 2. Soegaard, M. (2018). The Basics of User Experience Design: A UX Design Book by the Interaction Design Foundation. 3. Amolendu, H. (2020). The Golden Ratio In UX Design: And Other Articles On User Experience. 4. Soares, M. M., Rosenzweig, E., & Marcus, A. (2021). Design, User Experience, and Usability: UX Research and Design: 10th International Conference, DUXU 2021, Held as Part of the 23rd HCI International Conference, HCII 2021, Virtual Event, July 24–29, 2021, Proceedings, Part I. Springer Nature. 5. van de Sand, F., Frison, A.-K., Zotz, P., Riener, A., & Holl, K. (2019). User Experience Is Brand Experience: The Psychology Behind Successful Digital Products and Services. Springer Nature.
<p>Reference Books</p>	<ol style="list-style-type: none"> 1. Anderson, S. (2010). Seductive Interaction Design: Creating Playful, Fun, and Effective User Experiences. O'Reilly Media, Inc. 2. Beach, L. R. (2011). Designing Interfaces: Patterns for Effective Interaction Design. O'Reilly Media, Inc. 3. Cooper, J. (2014). About Face 3: The Essentials of Interaction Design. Wiley. 4. Morville, N. L. (2014). Information Architecture for the Web and Beyond. O'Reilly Media, Inc. 5. Tognazzini, E. (2015). About Face 2: The Essentials of Interaction Design. Wiley.
<p>Website and e-learning</p>	<ol style="list-style-type: none"> 1. Journal of Usability Studies - https://uxpajournal.org/ 2. International Journal of Human-Computer Interaction - https://www.tandfonline.com/toc/hhci20/current 3. ACM Transactions on Computer-Human Interaction -

source	https://dl.acm.org/journal/tochi
	4. Journal of Interactive Marketing - https://www.journals.elsevier.com/journal-of-interactive-marketing
	5. Human-Computer Interaction - https://www.tandfonline.com/toc/hhci20/current

Course Outcomes:

On completion of the course, the students should be able to

1. Analyze and evaluate user needs and expectations to inform the design of effective and engaging user experiences.
2. Design and develop user interfaces that meet project goals and objectives, utilizing principles of user-centered design, information architecture, and interaction design.
3. Apply psychological principles to design intuitive and user-friendly interfaces that meet the needs of different user groups and contexts.
4. Conduct effective user research and usability testing to evaluate the effectiveness of user experiences and inform design decisions.
5. Communicate and collaborate effectively with team members and stakeholders to achieve project goals and deliver user-centered designs that meet user needs and expectations.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	SKILL ENHANCEMENT COURSE: DIGITAL PUBLISHING						
Paper No.	Skill Enhancement Course SEC 7						
Category	SEC	Year	II	Credits	1	Course Code	USVC724
		Semester	IV				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	1	-	-		1		
Objectives of the course	<ul style="list-style-type: none"> To learn the basic principles of printing and methodologies used for printing and print finishing. 						
Course Outline	UNIT I (6 hours) (K1, K2, K3 & K4) Typeface Type and Font, Font family, spacing and design.						
	UNIT II (6 hours) (K1, K2, K3 & K4) Printing principles Letterpress, Lithography, Gravure, Silk-screen printing, Hot metal printing.						
	UNIT-III: (6 hours) (K1, K2, K3 & K4) Paper and ink Substrates - Paper Types, Unusual Substrates, Ink.						
	UNIT-IV: (6 hours) (K1, K2, K3 & K4) Print Finish Varnish, Folding, Emboss and Demboss, Binding - Wiro, spiral, comb, Canadian, case binding, Perfect binding.						
	UNIT-V: (18 hours) (K1, K2, K3 & K4) Application Eclecticism, Integrating type and image, Environment.						
Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)				Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)			
Recommended Text	1.Gravin Ambrose and Paul harris-The fundamentals of typography-AVA Publishing,2006. 2. Ambros, Harris – Print and Finish, AVA publishing, 2006 3. John Feather- History of British publishing- Routledge, 2005						

ReferenceBooks	<ol style="list-style-type: none"> 1. Helmut Kipphan- Handbook of Print media, 1st edition- Springer,2004. 2. J.Michael Adams and penny Ann Dolin- Printing Technology,5th edition- Thomson Delmar Learning,2001. 3. David Bann-The Print Production Handbook-A MacDonaldd Book,1985.
Website and e-learning source	<p>What is graphic design? https://youtu.be/YqQx75OPRa0</p> <p>2. Colour: https://youtu.be/_2LLXnUdUIc</p> <p>3. Typography: https://youtu.be/sByzHoiYFX0</p> <p>4. layout and composition in graphic design: https://youtu.be/a5KYIHNKQB8</p> <p>5. logo design ideas: https://youtu.be/Z5-ewrDyFH8</p>

Course Outcomes:

On completion of the course, the students should be able to

The Learners will be able to

CLO 1: Select the Various Type Faces.

CLO 2: Acquiring the Knowledge in the process of Printing.

CLO 3: Analyzing the Substrates used for Printing.

CLO 4: Acquiring the Knowledge in final Printing Process.

CLO 5: Implementing the Creative ideas in Printing Process.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ADVERTISING						
Paper No.	Core IX						
Category	Core IX	Year	III	Credits	4	Course Code	UCVCI24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4)</p> <p>Introduction to Advertising</p> <ol style="list-style-type: none"> 1.1 Defining advertising and its importance in marketing, 1.2 Role of advertising in building and maintaining brand equity, Identifying key stakeholders in advertising, International advertising brands 1.3 History of Indian advertising and its evolution, Advertising fundamentals and basics, Types of advertising, target audience, and media planning, 1.4 Techniques for crafting effective ad messages, Role of advertising in the product life cycle, Agency-client relationship, creative pitch, and agency accreditation. 1.5 Types of advertising: commercial, non-commercial, primary demand, selective demand, classified and display advertising, 1.6 comparative advertising, cooperative advertising, political advertising. 						

	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Advertising as a Promotional and Marketing Tool 2.1 Advertising and promotion: the business and media used, Role of advertising in the marketing mix. 2.2 Theorizing advertising and promotion: cognitive, social, and cultural theories 2.3 Various theories of advertising 2.4 Understanding the rural market and analyzing the buying process and mindset of rural consumers. 2.5 Social marketing and its objectives. 2.6 Understanding the P's of a social marketing program.</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Brand Communication 3.1 Branding and its importance in advertising and marketing, Analysing key elements of branding 3.2 Tools and techniques for managing and measuring brand equity, Consumer-based brand equity 3.3 Brand valuation principles and applications, Positioning a brand, Building brand identity in challenging times. Strategic brand management: brand architecture, design, and brand naming decisions 3.4 Managing brand communication: brand building via integrated marketing communications. 3.5 Strategic employer branding and corporate branding. 3.6 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</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Creativity, Advertising Research and Planning 4.1 Advertising research and planning and their importance in advertising and marketing. 4.2 Techniques for conducting market and competitive research for advertising campaigns, Role of creativity in advertising. 4.3 Creative strategies and ad theory, Advertising copywriting and design and their importance in advertising and marketing. 4.4 Techniques for crafting effective ad copy and design, Advertising media planning and buying and their importance in advertising and marketing. 4.5 Techniques for selecting and purchasing advertising media. 4.6 Visual communication and branding: dynamics, convergence, multi-sensory experiences, visual language, and brand narratives.</p>

	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4)</p> <p>Digital Advertising</p> <p>5.1 Defining digital advertising and its importance in advertising and marketing Techniques for digital advertising including search engine marketing,</p> <p>5.2 Display advertising, and social media advertising.</p> <p>5.3 Various types of online advertising, including native ads, SEM, display advertising/banners, pop-up ads.</p> <p>5.4 Mobile advertising, social ads, retargeting and remarketing, email marketing, digital signage, and video marketing,</p> <p>5.5 Changing nature of advertising in the digital era. Understanding data-driven advertising and exploring programmatic.</p> <p>5.6 Designing advertising for cross-platform distribution and strategies for non-invasive advertising</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 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.
<p>Reference Books</p>	<ol style="list-style-type: none"> 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.
Website and e-learning source	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

Course Outcomes:
On completion of the course, the students should be able to

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

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	WEB DESIGNING (Practical)						
Paper No.	Core XI						
Category	Core	Year	III	Credits	4	Course Code	UCVCJ24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice			Total	
	4	1	-			5	
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ul style="list-style-type: none"> To teach students the art of designing basic websites using Adobe Dreamweaver software 						
<p>Course Outline</p> <p>Developing a static web site with embedded multimedia elements using Dreamweaver, supported by Flash for graphics and animation, Swish for Flash authoring and Adobe Photoshop for image editing. Introduction to Web design - Elements of Hypertext – markup language – heading section, body section, other HTML tags, advanced tags, frame tags – up linking the sites.</p> <p>Kindly Note: Each exercise carries: 18 hours</p> <ol style="list-style-type: none"> No objects / elements downloaded from the Internet should be used. The static images should be created by the student using appropriate software's. A minimum of Five exercises should be carried out on each theme outlined above At least FIVE complete web sites for different categories of products or organizations must be created for the record. All exercises should be accompanied by "paper-page" and "paper-design" in record form along with the original file containing the exercises. The above mentioned are the minimum requirement for external examination. <p>Order of details expected in the Record</p> <ol style="list-style-type: none"> Bonafide Certificate Table of Contents Introduction Software Specification Web Content Web Structure Web Page Samples Bibliography <p>(Cognitive Level : k1, k2, k3, k4)</p>							

Course Outcomes:**On completion of the course, the students should be able to**

1. Acquiring the Basic Knowledge about Adobe Dreamweaver.
2. Locating the Various Tags used for Creating web pages.
3. Designing the Navigation Structure for Web Pages.
4. Creating the Webpage and Making Links.
5. Adding Various Effects to Web Pages

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ADVANCED 3D TEXTURING AND SCULPTING (Practical)						
Paper No.	Core X						
Category	Core	Year	III	Credits	4	Course Code	UCVCK24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>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.</p> <p>Records and Examination</p> <p>3D Texturing and Sculpting Record: Students should to 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.</p> <p>Practical Examination</p> <p>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.</p> <p>Practical Exercise for Advanced 3D Texturing and Sculpting</p> <p>Students will choose any one exercise from each unit and present the same as digital record for evaluation.</p>							

<p>Course Outline</p>	<p>UNIT I (18 hours) (K1, K2, K3 & K4) 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).</p>
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) 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,).</p>

	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4)</p> <p>Workflow</p> <p>Create a workflow for sculpting and texturing using Blender (Or ZBrush and Substance Painter).</p> <p>Create a workflow for modeling and shading using Blender (Maya and Substance Designer).</p> <p>Create a workflow for animation and rigging using Blender (Maya)</p> <p>Create a workflow for lighting and rendering using Blender (Maya and V-Ray).</p> <p>Create a workflow for game asset creation using Blender (Or Substance Designer, Maya, and Unreal Engine).</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 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. <i>Journal of Visual Communication and Image Representation</i>, 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. <i>Journal of Computing and Information Technology</i>, 27(1), 77-88.
<p>Reference Books</p>	<ol style="list-style-type: none"> 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). <i>A Trip Down the Graphics Pipeline: Introducing DirectX 12</i>. CRC Press. 3. Venkatraman, P. R., & Adiga, A. (2019). Procedural Texturing of 3D Models Using Geometric Features. <i>Journal of Computer Science and Technology</i>, 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.

Website and e-learning source	<ol style="list-style-type: none"> 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/
--------------------------------------	---

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	3D ENVIRONMENT DESIGN (Practical)						
Paper No.	Core XII						
Category	Core	Year	III	Credits	4	Course Code	UCVCL24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>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.</p>							
<p>Detailed Syllabus</p>							
<p>Records and Examination</p>							
<p>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.</p>							
<p>Practical Examination</p> <p>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.</p>							

<p>Course Outline</p>	<p>UNIT I (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>Unit II (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) 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</p>

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) 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</p>

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.

Recommended Text	<ol style="list-style-type: none"> 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. IVillar, E. (2020). Blender 3D Incredible Machines: Design, model, and texture complex mechanical objects in Blender. Packt Publishing Ltd.
Reference Books	<ol style="list-style-type: none"> 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.
Website and e-learning source	<ol style="list-style-type: none"> 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

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ELECTIVE: IMMERSIVE MEDIA DESIGN (Theory)						
Paper No.	Discipline Specific Elective 1						
Category	Discipline Specific Elective 1	Year	III	Credits	3	Course Code	UEVCA24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	-	-		4		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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) 						
Course Outline	<p>UNIT I (12 hours) (K1, K2, K3 & K4) Introduction to Immersive Media Design</p> <ol style="list-style-type: none"> 1.1 What is Immersive Media Design? Definition, history and examples of immersive media projects. Principles of Immersive Media Design. 1.2 How to design for immersion, interactivity, presence and agency. Tools and Technologies for Immersive Media Design. 1.3 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. 1.4 Basic Skills for Immersive Media Design. 1.5 How to use common tools such as Unity3D or Unreal Engine to create simple immersive media applications. 1.6 Project Proposal. How to develop a concept and a proposal for an immersive media project. 						
	<p>UNIT II (12 hours) (K1, K2, K3 & K4) VR Devices</p> <ol style="list-style-type: none"> 2.1 Hardware, software, and applications, Market and trends in VR and AR, Key hardware technologies and concepts in VR and AR. 2.2 Interfacing with VR and AR, Sensation and Perception in VR, Geometry of Virtual Worlds, Tools. 2.3 Accessories for VR Development, Visual Rendering in VR, Audio and Interfaces in VR, Tools and Accessories-Sensors. 2.4 Controllers, Motion Capture, Eye Tracking, Haptic, BCI., VR Design, Basics of Immersive Media Design, 2.5 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 						

	<p>with Natural Content.</p> <p>2.6 VR Displays, Advanced VR Display Techniques, 6DoF Navigation in VR, Image-based Rendering in VR., Smart glasses.</p>
	<p>UNIT-III: (12 hours) (K1, K2, K3 & K4) Virtual Reality</p> <p>1.1 History and examples of VR applications in various domains such as entertainment, education, health care etc.</p> <p>1.2 VR Design Challenges. Technical and human factors challenges in VR design such as performance optimization, user comfort, motion sickness, ethical issues etc.</p> <p>1.3 VR Interaction Design. Designing intuitive and natural interactions in VR using various input devices such as controllers, hand tracking, gaze etc.</p> <p>1.4 VR Content Creation. Creating immersive and realistic 3D environments and characters for VR using tools such as Blender, Maya etc.</p> <p>1.5 VR Project Development. Using game engine such as Unity3D</p> <p>1.6 Unreal Engine to develop a VR application from scratch.</p>
	<p>UNIT-IV: (12 hours) (K1, K2, K3 & K4) Augmented Reality</p> <p>4.1 What is Augmented Reality? Definition, history and examples of AR applications in various domains such as entertainment, education, health care etc.</p> <p>4.2 AR Design Challenges. The technical and human factors challenges in AR design such as registration accuracy, occlusion handling, lighting conditions, privacy concerns etc.</p> <p>4.3 AR Content Creation. Creating immersive and realistic 3D objects and animations for AR using tools such as Unity, Vuforia, AR Kit etc.</p> <p>4.4 AR Project Development. Using a game engine such as Unity3D or Unreal Engine to develop an AR application from scratch.</p> <p>4.5 Projected Reality and Mixed Reality Projected and Mixed Reality Design Challenges.</p> <p>4.6 Technical and human factors challenges in projected reality design such as projection mapping, Compatibility</p>
	<p>UNIT-V: (12 hours) (K1, K2, K3 & K4) IMD Futures</p> <p>5.1 IMD Apps and Utilities, Immersive Storytelling-Story Engine.</p> <p>5.2 Character and Avatar Design-Digital Twins, Acting-Performance, Scenes and Props-Objects, Gestures and Interactions-Digital NVC, Spatial—3D Sound, Voice-Dialogue-Chat.</p> <p>5.3 Writing for Immersive Storytelling, - The art of storytelling in immersive</p>

	<p>storytelling, Scriptwriting techniques for immersive media.</p> <p>5.4 Developing immersive narratives for different platforms. A Prospective Analysis of Immersive Journalism from the Perspective of Experts.</p> <p>5.5 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.</p> <p>5.6 Networking, . Computing, . Virtual World Engines, . Interoperability, Hardware, . Payment Rails, . Blockchains, . When Will The Metaverse Arrive, . Meta-Businesses, . Metaverse Winners and Losers, . Metaversal Existence</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved</p> <p>(To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 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.
<p>Reference Books</p>	<ol style="list-style-type: none"> 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.

	<ol style="list-style-type: none"> 8. Alves, L., Peres, E., Roque, L., & Mealha, Ó. (Eds.). (2020). <i>Handbook of research on engaging digital natives in higher education settings</i>. IGI Global. 9. Birtchnell T., Urry J.(Eds.) (2018) <i>A New Industrial Future? 3D Printing and the Reconfiguring of Production Distribution and Consumption</i>. Routledge 10. Cipresso P., Serino S.(Eds.) (2019) <i>Immersive Neuroscience: Methods and Applications for Neuroscientific Research</i>. Springer 11. Dörner R., Göbel S., Effelsberg W.(Eds.) (2020) <i>Serious Games: Technologies and Applications</i>. Springer 12. Freeman J.(2020) <i>The Illusion of Presence: How VR Changes Our Minds</i>. MIT Press 13. Geroimenko V.(Ed.) (2019) <i>Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium</i>. Springer 14. Klimmt C., Hartmann T.(Eds.) (2019) <i>The Oxford Handbook of Entertainment Theory</i>. Oxford University Press 15. Lombard M., Biocca F.A., Freeman J.(Eds.) (2020) <i>Immersed in Media: Telepresence Theory Measurement & Technology</i>. Routledge 16. Murray J.H.(2018) <i>Hamlet on the Holodeck: The Future of Narrative in Cyberspace Updated Edition</i>. MIT Press 17. Ryan M.L.(2018) <i>Narrative as Virtual Reality 2: Revisiting Immersion and Interactivity in Literature and Electronic Media</i>. Johns Hopkins University Press
<p>Website and e-learning source</p>	<ol style="list-style-type: none"> 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.jvrb.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/

Course Outcomes:**On completion of the course, the students should be able to**

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)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ELECTIVE: MEDIA MANAGEMENT						
Paper No.	Discipline Specific Elective 1						
Category	Core	Year	III	Credits	3	Course Code	UEVCB24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	To offer an understanding of the working of media organizations and the function and ethics of media professionals						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Managing Media 1.1. Managing Media. 1.2. Concept of Management Principal Levels of Management. 1.3. Agenda setting - Management skills. 1.4. Management functions. 1.5. Management roles – Strategic alliances. 1.6. Implications for management - Radio, TV and Cable.</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Operations and Structure of News Media companies 2.1. Structure of Media companies. 2.2. Consolidation and Convergence. 2.3. Kinds of Media ownership. 2.4. Combining forces and news roles. 2.5. Financial Management. 2.6. Meeting financial goals – Budgeting - Cross media ownerships.</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Electronic Media Management 3.1. The internet and Electronic media management. 3.2. Online Management - utilization of the Internet. 3.3. The web department. 3.4. Web formations and management. 3.5. Revenue streams: advertising - e-Commerce. 3.6. ERP- Local Portal, live streaming, e-zines, web TV.</p>						

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Ethics of Management 4.1. Ethical codes and Ethical Norms of Media management. 4.2. Fairness doctrine. 4.3. Controversies over programming. 4.4. Ethics in news and public affairs. 4.5. Modern approaches to Management media conglomeration affecting media agenda. 4.6. Predatory marketing.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Patterns of Media Organization and Ownership 5.1. Case studies on Ownership of radio and television station. 5.2. Obtaining a Broadcast license. 5.3. Ownership limits. 5.4. Station organization. 5.5. Ownership patterns in cable television. 5.6. Cable TV structure.</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Dennis F.Herrick - Media Management in the Age of Giants - Surjeet Publications, 2005. 2. James Rdmond, Robert Trager - Media Organization Management – Biztantra, 2004. 3. Simon Cottle - Media Organization and Production - Sage Publications, 2003. 4. Alan B.Alberran - Management of Electronic Media - Thomson Publishers, 2002. 5. John E. Craft, Frederic A.Leigh, Donald G.Godfroy - Electronic Media Wadsworth, 2001. 6. Patrick L. (Lee) Pleasance [2008] Media Ethics: Key Principles for Responsible Practice,SAGE Publications, Inc. 7. Philip Wilkins Lee Paterson [2008] Media Ethics: Issues and Cases McGraw-Hill HigherEducation. 8. Durga Doss Basu, [2000] Press Laws, Central Law Book Agency, Delhi. 9. Barua ,Vidisha. [2002] Press and Media Law Manual, Universal Law Publishing Co ,New Delhi

Reference Books	<ol style="list-style-type: none"> 1. Kiran R.N., [2000] Philosophies of Communication and Media Ethics, B.R. Publishing Corp., New Delhi. 2. Bhaskar Rao N., G.N.S. Ragavan, [1996] Social Effects of Mass Media in India, Gyan Publishing House, New Delhi. 3. Ray Eldon, Hiebert Carol, [1988] Impact of Mass Media, Longman, New York. 86 Page 4. Universal's Press [2010] Media & Telecommunication Law, Universal Law Publishing Company, New Delhi.
Website and e-learning source	1. http://india.gov/acts.php

Course Outcomes:

On completion of the course, the students should be able to

The Learners will be able to

CO1: Discussing the Concepts of Management Principles.

CO2: Acquiring the knowledge in Structure of News Media Companies.

CO3: Utilizing the Internet in the Electronic Media Management

CO4: Applying the Ethical Codes effectively in the Media Management.

CO5: Evaluating the Ownership Patterns of Electronic Media Management.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ELECTIVE: SHORT FILMMAKING (FICTION OR NON-FICTION) (Practical)						
Paper No.	Discipline Specific Elective 2						
Category	Discipline Specific Elective 2	Year	III	Credits	3	Course Code	UEVCC24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	4		4		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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							
(60 Hours) (K1,K2,K3,K4& K5)							
Script Writing and Storyboard Development Record							
<p>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.</p>							
Practical Examination							
<p>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.</p>							
Exercises for Short Filmmaking:							
<ol style="list-style-type: none"> 1. <i>One-Shot Film</i>: 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. <i>Silent Film</i>: 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.

Recommended Text	<ol style="list-style-type: none"> 1. Wisler, M. J. (2018). <i>Short Films 2.0: Getting Noticed in the YouTube Age</i>. DoxaNous Media, LLC. 2. Beker, M. (2017). <i>Write to Shoot: Writing Short Films for Production</i>. Taylor & Francis. 3. <i>Films</i>. Michael Wiese Productions. 4. <i>References</i> 5. Barnett, A. (2020). <i>Short Filmmaking</i>. Anthony Barnett. 6. Kelly, R. (2022). <i>Prepping and Shooting Your Student Short Film: A Brief Guide to Film Production</i>. Taylor & Francis. 7. Krish, S. (2018). <i>Short Filmmaking Workbook: A Step-By-Step Workbook on How to Convert Your Vague Story to a Complete Script</i>. Amazon Digital Services LLC - Kdp Print Us.
-------------------------	--

Reference Books	<ol style="list-style-type: none"> 1. Rae, P. W., & Irving, D. K. (2015). <i>Producing and Directing the Short Film and Video</i>. CRC Press. 2. Lancaster, K. (2018). <i>DSLR Cinema: A Beginner's Guide to Filmmaking on a Budget</i>. Routledge, Taylor & Francis Group. 3. Malik, S., Chapain, C., & Comunian, R. (2017). <i>Community Filmmaking: Diversity, Practices and Places</i>. Taylor & Francis. 4. Perkins, C. (2016). <i>Creating a Short Film: 01 Producing</i>. linkedin.com. 5. Rizan Production House. (2020). <i>Making Short Films With Zero-Budget: A Complete Guide: Every Step Of The Process Explained!</i> Amazon Digital Services LLC - KDP Print US. 6. Webb, G. (2020). <i>Encyclopedia of American Short Films, 1926-1959</i>. McFarland.
Website and e-learning source	<ol style="list-style-type: none"> 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/

- Course Outcomes:**
- On completion of the course, the students should be able to**
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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	ELECTIVE: MEDIA LAWS AND ETHICS					
Paper No.	Discipline Specific Elective 2					
Category	Core	Year	III	Credits		Course Code
		Semester	V			
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total	
	4	1	-		5	
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ul style="list-style-type: none"> To familiarize students with the framework of laws that apply to the field of electronic as well as print media 					
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Media and Freedom 1.1. Concept of media freedom, 1.2. Evolution of Article 19 (a), Rights and Restrictions, 1.3. Theories of the press, 1.4. Rights and Obligations of the media, 1.5. Components of Media Ethics, 1.6. IPC sections 124A, 108, 501, 144.</p>					
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Media Persons and the law 2.1. Defamation, Official Secrets Act, 2.2 Intellectual Property Rights, Issues of Privacy, 2.3 Copyright Act, Obscenity, 2.4 Source Confidentiality, 2.5 Parliamentary Privileges Act, 2.6 Right to Information Act</p>					
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Laws on Media Institutions 3.1 Cable regulation Act, 3.2 Indian cinematography Act 1952, 3.3 Film censorship, 3.4 Contempt of Court, 3.5 Press and Registration of Books Act. 3.6 Regulation related to broadcast media (Indian Broadcasting code)</p>					

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Cyber Laws 4.1. Laws regulating Foreign Direct Investment in media 4.2. IT Act, Cyber laws in India. 4.3. Cyber security concerns. 4.4. Preventive measures. 4.5. Penalties. 4.6. Network service providers’ protection.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Regulating Authorities 5.1. Ministry of Information and Broadcasting. 5.2. Directorate of Advertising & Visual Publicity. 5.3. Directorate of Field Publicity. 5.4. Press Council. 5.5. Central Board of Film Certification. 5.6. Advertising Standards Council of India, Telecom Authority.</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 1. Paranjy Guha Thakurta - Media Ethics, 2nd Edition - Oxford, 2012. 2. Devesh Kishore, Ganga Sagar Singh - Media Law, Har-Anand Publication, 2012. 3. Brij Kishore Sharma - Introduction to the Constitution of India, 6th Edition – PHI -Learning, 2011. 4. Gillian Doyle - Media Ownership - Sage Publications, 2002. 5. Dr. Durga Das Basu - Introduction to the Constitution of India, 19th Edition - Wadhwa Publications, Nagpur, 2001. 6. Cees J Hamelink - The Ethics of Cyber Space - Sage Publications, 2000. 7. Philip Patterson Lee Wilkins – Media ethics issues and cases, 6th Edition, Tata Mc Grawhill- 2010 8. Durga Doss Basu, (2000) Press Laws, Central Law Book Agency, Delhi.

Reference Books	1. Media Management: a handbook by 18UVC Batch 2. Kautalya's Arthasashtra 3. Corporate Chanakya by Radhakrishna Pillai 4. Media Management: Strategy, Business Models and Case Studies Textbook by Bernd W. Wirtz 5. Handbook of Media Management and Economics Edited By Alan B. Albarran, Bozena I. Mierzejewska, Jaemin Jung. 6. "How to read a film" by James Monaco, Oxford University Press, 2000
Website and e-learning source	1. https://www.rogerebert.com/ , 2. https://www.imdb.com/ , 3. https://www.rottentomatoes.com/ 4. https://www.metacritic.com/ 5. For Online Film Contest: https://www.myrodereel.com/ 6. One Min short films: https://1-minutefilmcompetition.org/

Course Outcomes:

On completion of the course, the students should be able to

The Learners will be able to

CO1: Explaining the Concept of Media Laws and Rights
 CO2: Reviewing Various Media Acts and its uses.
 CO3: Acquire an in depth Knowledge in Media Laws.
 CO4: Analyzing the Cyber Laws and Regulations.
 CO5: Examine the Media Regulatory Authority Bodies.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	INTERNSHIP						
Paper No.	Summer Internship/Industrial Training						
Category	Core	Year	III	Credits	2	Course Code	UIVC24
		Semester	V				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	-	-		-		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <p>Apply theoretical knowledge gained in media studies courses to practical work situations.</p> <p>2. Conduct research and analysis on media organizations and industry trends to determine suitable internship placements.</p> <p>3. Develop professional communication skills through interaction with company staff and completion of workplace tasks.</p> <p>4. Demonstrate competency with media-specific tools and programs used in the internship organization.</p> <p>5. Evaluate effectiveness of the internship experience in developing workplace skills and prepare a comprehensive report on key takeaways.</p>						
Course Outline							
What to do during Internship							
<p>1. Shadow media professionals such as reporters, editors, producers, marketing managers, etc. to learn about roles and responsibilities.</p> <p>2. Assist in research, fact-checking, and administrative work to support media projects and daily operations.</p> <p>3. Attend organizational meetings, events, and professional development sessions to gain insight into company processes and industry trends.</p> <p>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.</p> <p>5. Build professional networks through interaction with company employees and partners. Connect with media professionals currently in roles students aspire to.</p>							
Criteria for Evaluating Internship and Media Industry Training							
<p>1. <i>Completion of required work hours:</i> Students fulfill the minimum work hours required for the internship course, as specified in the course outline.</p> <p>2. <i>Quality of work performance:</i> Students receive a positive evaluation from the company supervisor on work performance, participation, and completion of assigned tasks.</p> <p>3. <i>Depth of learning and experience:</i> Students demonstrate a solid understanding of the media organization, industry, and role responsibilities in their comprehensive report and presentation.</p> <p>4. <i>Professional skill development:</i> Students show enhanced skills in areas such as communication, critical thinking, problem-solving, technical abilities, teamwork, and time management, as outlined in</p>							

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.

<p>Recommended Text</p>	<ol style="list-style-type: none"> 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.
<p>Reference Books</p>	<ol style="list-style-type: none"> 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.

Course Outcomes:**On completion of the course, the students should be able to**

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	MEDIA CULTURE IN TAMIL NADU (Theory)						
Paper No.	Core XIII						
Category	Core Course 13	Year	III	Credits	4	Course Code	UCVCM24
		Semester	VI				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	4	1	-		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4)</p> <ol style="list-style-type: none"> 1.1 Media saturation. The manufacture and management of information. 1.2 Why, How and How Not to study media. 1.3 A theoretical framework for media education. 1.4 The need for critical autonomy. Media as the consciousness industry. 1.5 Media ideology. Dominant and subordinate ideologies. 1.6 Agenda Setting. Media and realism. Media and identity, cultural, approach in studying the media. 						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4)</p> <p>Tamil Media in Colonial India</p> <ol style="list-style-type: none"> 2.1 Performing Arts and Communication, Tamil folk media and artists, 2.2 Visual Story telling, Popular Story tellers in Tamil, Theatre art in Tamil and familiar theatre artists, Sound, Music and Phonograph, 2.3 Tamil Media in National Movements, Themes from Bankaran's Message Bearers Periyar, 2.4 Social Justice and Journalism, 2.5 Modern Poets as Communicator-Bharathi , Bharathidasan 2.6 Monumental -Iconography-myth and symbols 						

	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Print Culture in Tamil Nadu 3.1 Early Tamil Newspapers and Missionary Work, 3.2 Early Print Culture in Tami Nadu, Tamil Newspapers during Colonial Period, 3.3 Media in Dravidian Movement-Public Meetings, 3.4 Rhetoric and Oratory, Post independence Tamil Media-Newspapers and Radio till Emergency, 3.5 Commercial Turn: Raise of Regional Language Newspapers, 3.6 Magazines, Cartoons in Tamil News Media, Posters, Impact of Digital News-Disappearing Print Culture?</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Tamil Films as Mass Communication 4.1 A Brief History of Tamil Films, Films as a Cultural and Political Communication, 4.2 Film and Politics -Anna, Kalaignar, MGR-Image Trap, 4.3 Film Fan Culture and Fan Clubs, Film Music and Lyrics as Messaging Strategy, 4.4 Film and Politics in Tamil Nadu-80s and 90s, 4.5 Contemporary Trends in Tamil Cinema, 4.6 New Wave Films.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Tamil TV, Radio and Beyond 5.1 TV-DD-Raise of Satellite TV in TN-SUN TV, Raj, 5.2 Tamil Radio Programs, Community Radio in Tamil nadu, International Market and Audiences for Tamil Media, 5.3 Tamil Media in Global Context-Diaspora, 5.4 Social and Mobile Media in Tamil-Youtube, Twitter and Facebook, WhatsApp, 5.5 Impact of Covid-19 Pandemic on Tamil Media Industry, 5.6 Contemporary Status of Tamil Media: Convergence- OTT, Mobile, Cinema,TV,</p>
<p>Extended Professional Component (isa part of internal component only, not to be included in theexternal examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinationsUPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>
<p>Recommended Text</p>	<ol style="list-style-type: none"> 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). <i>Print, Folklore, and Nationalism in Colonial South India</i> . Permanent Black.
Reference Books	<ol style="list-style-type: none"> 1. Baskaran, S. T. (2008). <i>The message bearers: nationalist politics and the entertainment media in South India, 1880-1945/S. Theodore Baskaran; with an introduction by Christopher Baker</i>. Oxygen Books. 2. A.r, V. (2015). <i>The Province of The Book</i> (First edition). Orient Blackswan Private Limited - New Delhi. 3. Baskaran, S. T. (2009). <i>History through the lens - Perspectives on South Indian Cinema</i> (First edition). Orient BlackSwan. 4. Baskaran, S. T. (2013). <i>The Eye of the Serpent: An Introduction to Tamil Cinema</i>. Tranquebar. 5. Bate, B. (2009). <i>Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India</i> (Vol. 1). Columbia University Press. 6. Blackburn, S. H. (2006). <i>Print, Folklore, and Nationalism in Colonial South India</i>. Permanent Black. 7. Civattampi, K. (1981). <i>The Tamil film as a medium of political communication</i>. New Century Book House. 8. Dickey, S. (2007). <i>Cinema and the Urban Poor in South India</i> (Vol. 1). Cambridge University Press. 9. Ganesan, A. (1988). <i>The Press in Tamil Nadu and the Struggle for Freedom, 1917-1937</i> (Vol. 1). South Asia Books. 10. Irā Vēṅkaṭācalapati, Ā. (2006). <i>In Those Days There was No Coffee: Writings in Cultural History</i>. Yoda Press. 11. Jacob, P. (2008). <i>Celluloid Deities: The Visual Culture of Cinema and Politics in South India</i>. Lexington Books. 12. Llc, B. (2010). <i>Film Production Companies of Tamil Nadu</i>. Unknown. 13. Nakassis, C. (2016). <i>Doing Style - Youth and Mass Mediation in South India</i> (1 edition). University of Chicago Press. 14. Pandian, M. S. S. (2015). <i>The Image Trap: M.G. Ramachandran in Film and Politics</i> (1 edition). SAGE India. 15. Pillai, S. E. (2015). <i>Madras Studios: Narrative, Genre, and Ideology in Tamil Cinema</i> (1 edition). SAGE Publications. 16. Ranganathan, M., & Rodrigues, U. M. (2010). <i>Indian media in a globalised world</i> (Vol. 1, pp. 1–277). SAGE Publications India. 17. Rodrigues, U. M., & Ranganathan, M. (2014). <i>Indian News Media: From Observer to Participant</i>. SAGE Publications Pvt. Ltd. 18. Sastri, R. K. S. (Ed.). (2003). <i>The Tamils: The People, Their History and Culture</i>. Cosmo Publications. 19. Selby, M. A., & Peterson, I. V. (Eds.). (2008). <i>Tamil Geographies: Cultural Constructions of Space and Place in South India</i>. State University of New York Press. 20. Selvaraj, V. (2008). <i>Tamil Cinema: The Cultural Politics of India's Other Film Industry</i> (Vol. 1). Routledge. 21. Subramanian, P. (1996). <i>Social History of the Tamils 1707-1947</i> (New edition

	<p>edition). D.K. Print World Ltd.</p> <p>22. Velayutham, S., & Devadas, V. (2020). Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology. Routledge.</p> <p>23. Venkatachalapathy. (2007). In Those Days There Was No Coffee Writings in Cultural History (In Those Days There Was No Coffee edition). Yoda Press.</p> <p>24. Venkatasubramanian, T. K. (2010). Music as History in Tamilnadu (1 edition). Ratna Sagar Private Limited.</p> <p>25. Bate, B. (2009). Tamil Oratory and the Dravidian Aesthetic: Democratic Practice in South India. Columbia University Press.</p> <p>26. Bhattacharya, B., & Donner, H. (2021). Globalising Everyday Consumption in India: History and Ethnography. Routledge.</p> <p>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.</p> <p>28. Booth, G. D., & Shope, B. (2014). More Than Bollywood: Studies in Indian Popular Music. Oxford University Press.</p> <p>29. Cushion, S., & Lewis, J. (2010). The Rise of 24-hour News Television: Global Perspectives. Peter Lang.</p> <p>30. Das, B., & Majhi, D. P. (2021a). Caste, Communication and Power. SAGE Publishing India.</p> <p>31. Desai, M. K. (2021). Regional Language Television in India: Profiles and Perspectives. Taylor & Francis.</p> <p>32. Gripstrud, J. (2002). Television and Common Knowledge. Routledge.</p> <p>33. Irā Vēṅkaṭācalapati, Ā. (2006). In Those Days There was No Coffee: Writings in Cultural History. Yoda Press.</p> <p>34. Jeffrey, R. (2000). India's Newspaper Revolution: Capitalism, Politics and the Indian-language Press, 1977-99. C. Hurst & Co. Publishers.</p> <p>35. Mehta, N. (2008). Television in India: Satellites, Politics and Cultural Change. Routledge.</p> <p>36. Nurullah, R. (2021). History Of Journalists Organisations In Madras. Pustaka Digital Media.</p> <p>37. Rajagopal, A., & Rao, A. (2017). Media and Utopia: History, imagination and technology. Routledge.</p> <p>38. Ramaswamy, V., & Jawaharlal Nehru University. (2007). Historical Dictionary of the Tamils. Scarecrow Press.</p> <p>39. Rodrigues, U. M., & Ranganathan, M. (2014). Indian News Media: From Observer to Participant. SAGE Publications India.</p> <p>40. Straubhaar, J. D. (2007). World Television: From Global to Local. SAGE Publications.</p> <p>41. Tekwani, S. (2008). Media & Conflict Reporting in Asia. AMIC.</p> <p>42. Velayutham, S. (2008). Tamil Cinema: The Cultural Politics of India's other Film Industry. Routledge.</p> <p>43. Velayutham, S., & Devadas, V. (2020). Tamil Cinema in the Twenty-First Century: Caste, Gender and Technology. Routledge.</p> <p>44. Venkatachalapathy, A. R. (2019). Tamil Characters. Pan Macmillan.</p> <p>45. Venkatraman, S. (2017). Social Media in South India. UCL Press.</p>
--	---

Course Outcomes:**On completion of the course, the students should be able to**

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	MEDIA ENTREPRENEURSHIP (Theory)						
Paper No.	Core XIV						
Category	Core	Year	III	Credits	4	Course Code	UCVCN24
		Semester	VI				
Instructional hours per week	Lecture	Tutorial	Lab Practice			Total	
	4	1	-			5	
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. Learn how to navigate the legal and regulatory landscape of media entrepreneurship 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Introduction to Media Entrepreneurship 1.1 Definition and history of media entrepreneurship 1.2 Characteristics of successful media entrepreneurs 1.3 Overview of media industry and market trends 1.4 Case studies on Successful Media Start-ups. 1.5 Duties and responsibilities of the entrepreneurs 1.6 Challenges and risks in media Entrepreneurship</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Media Project Management 2.1 Planning and executing media projects 2.2 Budgeting, resource allocation and scheduling 2.3 Managing teams and stakeholders 2.4 Monitoring and evaluating project progress 2.5 Entrepreneurship in entertainment Industry 2.6 Grasp the basic principles of freelancing and self-employment</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Social Media Business 3.1 Understanding social media platforms and their audiences 3.2 Developing social media strategy 3.3 Creating and managing content 3.4 Measuring and analysing social media metrics 3.5 Strengthen your personal brand through social media and your online portfolio. 3.6 Develop and polish a freelance pitch.</p>						

	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) Digital Entrepreneurship 4.1 Overview of digital entrepreneurship 4.2 Building digital products and services 4.3 E-commerce and online marketing 4.4 Monetizing digital content 4.5 Understand the professional, financial, legal and regulatory framework of self-employment. 4.6 New innovation in their media-related company,</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) Media Innovation and Future Trends 5.1 Emerging media technologies and their impact on entrepreneurship 5.2 Identifying and evaluating new business opportunities 5.3 Understanding the future of media and its impact on society 5.4 Developing a media innovation strategy. 5.5 Technology behind multiple digital platforms. 5.6 Managing budgets, vendors, workflow, hardware, software, and production.</p>
<p>Possible Practical Exercises (for internal evaluation)</p> <ol style="list-style-type: none"> 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. 	
<p>Extended Professional Component (isa part of internal component only, not to beincluded in theexternal examination question paper)</p>	<p>Questions related to the above topics, from various competitive examinationsUPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)</p>

Recommended Text	<ol style="list-style-type: none"> 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.
Reference Books	<ol style="list-style-type: none"> 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. Tönnes, 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.

Course Outcomes:

On completion of the course, the students should be able to

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)

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	EXTENDED REALITY DESIGN (Practical)						
Paper No.	Core XV						
Category	Core	Year	III	Credits	4	Course Code	UCVCO24
		Semester	VI				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	4		5		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 1. Develop technical skills in creating immersive Extended Reality experiences using Unreal Engine and Unity. 2. Analyze and evaluate different approaches and techniques for creating engaging VR, AR, MR, and PR applications and environments. 3. Create complex and realistic 3D models, animations, audio, and physics-based interactions for Extended Reality experiences. 4. Synthesize knowledge of Extended Reality tools and technologies to develop interactive applications and games that utilize cutting-edge technologies. 5. Apply problem-solving and critical thinking skills to troubleshoot and debug Extended Reality applications, and deploy them to various platforms. 						
<p>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.</p> <p>Extended Reality Design Record</p> <p>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.</p> <p>Practical Examination</p> <p>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.</p>							
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4)</p> <p>Introduction to Extended Reality Design</p> <p>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</p>						

	<p>Unit II (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) 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</p>
	<p>UNIT-IV: (18 hours) (K1, K2, K3 & K4) 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.</p>
	<p>UNIT-V: (18 hours) (K1, K2, K3 & K4) 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</p>

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.

<p>5. Use Unity to create a realistic 3D character and animate it for VR.</p> <p>Unit 4: Advanced Extended Reality Design with Unreal Engine and Unity</p> <p>1. Use Unreal Engine to create a realistic weather system in VR.</p> <p>2. Develop a VR training simulation using Unreal Engine and motion capture.</p> <p>3. Use Unity to create a physics-based interactive AR experience.</p> <p>4. Create a multiplayer VR game with complex networking and synchronization in Unreal Engine.</p> <p>5. Use Unreal Engine to create a realistic lighting and shading environment for VR.</p> <p>Unit 5: Extended Reality Design Project</p> <p>1. Develop a complete VR game from scratch using Unreal Engine.</p> <p>2. Use Unity to create an AR application that utilizes machine learning.</p> <p>3. Develop a VR training simulation with custom physics and haptic feedback in Unreal Engine.</p> <p>4. Use Unreal Engine to create a realistic motion-controlled VR experience.</p> <p>5. Create an interactive museum exhibit in AR using Unity and 3D scanning.</p>	
Recommended Text	<ol style="list-style-type: none"> 1. Doerner, R., Broll, W., Grimm, P., & Jung, B. (2022). <i>Virtual and Augmented Reality (VR/AR): Foundations and Methods of Extended Realities (XR)</i>. Springer Nature. 2. Venter, H., & Ogterop, W. (2022b). <i>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</i>. Packt Publishing Ltd. 3. Uzayr, S. B. (2022b). <i>Mastering Unreal Engine: A Beginner's Guide</i>. CRC Press. 4. Lanzinger, F. (2022). <i>3D Game Development with Unity</i>. CRC Press. 5. Lynn, M., & Sharif, C. (2022). <i>Game Development with Unreal Engine 5: Learn the Basics of Game Development in Unreal Engine 5 (English Edition)</i>. BPB Publications.
Reference Books	<ol style="list-style-type: none"> 1. Ball, M. (2022). <i>The Metaverse: And How It Will Revolutionize Everything</i>. Liveright Publishing. 2. Bódi, B. (2022). <i>Videogames and Agency</i>. Taylor & Francis. 3. Geroimenko, V. (2022). <i>Augmented Reality Art: From an Emerging Technology to a Novel Creative Medium</i>. Springer Nature. 4. Hocking, J. (2022). <i>Unity in Action, Third Edition: Multiplatform Game Development in C#</i>. Simon and Schuster. 5. Marques, G., Sherry, D., & Pereira, D. (2022). <i>Elevating Game Experiences with Unreal Engine 5: Bring Your Game Ideas to Life Using the New Unreal Engine 5 and C++</i>. Packt Publishing, Limited. 6. Terry, Q., & Keeney, S. (2022). <i>The Metaverse Handbook: Innovating for the Internet's Next Tectonic Shift</i>. John Wiley & Sons. 7. Uzayr, S. B. (2022a). <i>Mastering Unreal Engine: A Beginner's Guide</i>. CRC Press. 8. Valenzise, G., Martin, A., Zerman, E., & Ozcinar, C. (2022). <i>Immersive Video Technologies</i>. Academic Press. 9. Venter, H., & Ogterop, W. (2022a). <i>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</i>. Packt Publishing, Limited.

Website and e-learning source	<ol style="list-style-type: none"> 1. Journal of Virtual Reality and Broadcasting - https://www.jvr.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/
--------------------------------------	--

Course Outcomes:

On completion of the course, the students should be able to

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.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	Capstone Project (Practical)						
Paper No.	Core						
Category	Core	Year	III	Credits	6	Course Code	UCVCP24
		Semester	VI				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	-	1	9		10		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
<p>Course Outline (90 Hours) (K1, K2,K3,K4& K5) Detailed Syllabus Suggested Projects (Anyone). Criteria for selecting the topic will be based on area of specialization chosen by the student. Emphasis will be given to producing work of professional quality. This will help the student enter the Media Industry with an evaluated portfolio. Detailed Suggestions for Capstone Project can be found at the end. Criteria for Evaluating Capstone Projects</p> <ol style="list-style-type: none"> 1. <i>Concept</i>: The clarity, originality and creativity of the underlying concept or theme of the project. 2. <i>Audience</i>: 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. <i>Aesthetics</i>: 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. <i>Userexperience</i>: For interactive projects, how intuitive, engaging and impactful the experience is for users. Success in achieving project goals and user needs. 5. <i>Technical skills</i>: The level of skill and craft demonstrated in areas like video editing, web design, animation, audio production, etc. depending on the media involved. 6. <i>Storytelling</i>: For narrative-driven projects, how well a story is constructed and told through creative techniques. Ability to evoke emotion and meaning. 7. <i>Research</i>: Evidence of investigation into the topic or subject area, with factual information and insights that inform the project outcome. 8. <i>Cohesion</i>: How well all elements of the project come together in a unified, consistent and complementary manner. An aligned "big picture". 9. <i>Presentation</i>: 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.

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)

1. *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.
2. *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.
3. *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.
4. *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.
5. *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.

Recommended Text	<ol style="list-style-type: none"> 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.
-------------------------	--

<p>Course Outcomes:</p> <p>On completion of the course, the students should be able to</p> <ol style="list-style-type: none"> 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.
--

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M

Title of the Course	CYBER SECURITY TRAINING FOR MEDIA PROFESSIONALS (Theory)						
Paper No.	Professional Competency SEC 8						
Category	Professional Competency SEC 8	Year	III	Credits	2	Course Code	UPVC24
		Semester	VI				
Instructional hours per week	Lecture	Tutorial	Lab Practice		Total		
	1	1	-		2		
Objectives of the course	<p>The course aims at giving an overall view of the</p> <ol style="list-style-type: none"> 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. 						
Course Outline	<p>UNIT I (18 hours) (K1, K2, K3 & K4) Introduction to Cyber security 1.1 Understanding the Importance of Cyber security in the Media Industry 1.2 Essential Components of Cyber security 1.3 Overview of the Cyber security Threat Landscape 1.4 Types of Cybercrime 1.5 Remedial and Mitigation Measures 1.6 Preventive measures in cyber.</p>						
	<p>UNIT II (18 hours) (K1, K2, K3 & K4) Understanding Cybercrime 2.1 Overview of Cybercrime 2.2 Common Types of Cybercrime 2.3 Understanding Data Privacy and Security 2.4 Overview of E-Commerce and Digital Payments Security 2.5 Cybercrime Reporting 2.6 Cyber Law</p>						
	<p>UNIT-III: (18 hours) (K1, K2, K3 & K4) Cyber security in the Digital Age 3.1 Overview of Social Media and its Security 3.2 Cyber security of Digital Devices 3.3 Tools and Technology for Cyber security 3.4 Cyber security Plans 3.5 Crisis Management 3.6 Security Controls</p>						

	UNIT-IV: (18 hours) (K1, K2, K3 & K4) Risk-Based Assessment and Compliance 4.1 Risk-Based Assessment and Audit 4.2 Overview of Cyber security Compliance 4.3 Best Practices for Cyber security 4.4 Do's and Don'ts for Cyber security 4.5 Platforms for Reporting 4.6 Combating Cyber crime	
	UNIT-V: (18 hours) (K1, K2, K3 & K4) Practical Hands-On Exercises 5.1 Installing and Configuring Cyber security Tools 5.2 Implementing Security Controls 5.3 Conducting a Risk-Based Assessment 5.4 Responding to a Cyber security Incident 5.5 Developing a Cyber security Plan 5.6 Crisis Management Strategy	
Extended Professional Component (isa part of internal component only, not to be included in the external examination question paper)		Questions related to the above topics, from various competitive examinations UPSC/JAM /TNPSC and others to be solved (To be discussed during the Tutorial hours)
Recommended Text	1. Goodrich, M. T., Tamassia, R., & Goldwasser, M. H. (2019). Introduction to computer security. Addison-Wesley. 2. Bartol, A., & Bartol, A. (2018). Cyber security for Journalists: A Guide to Digital Security for News Professionals. Routledge. 3. Wilcox, P. (2015). Media Cyber security: A Journalist's Guide to Digital Security. Routledge.	
Reference Books	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 Cyber security Canon: Annotated Books Every Security Professional Should Read. Elsevier. 4. Boulanger, P. (2017). Cyber security: A Workplace Strategy. Elsevier.	
Website and e-learning source	1. National Cyber Security Centre - "Understanding Cyber Security" https://www.ncsc.gov.uk/information/understanding-cyber-security [Accessed on 2023-02-05] 2. Cyber security and Infrastructure Security Agency - "What is Cyber security?" https://www.cisa.gov/what-is-cybersecurity [Accessed on 2023-02-05] 3. The Cyber security and Infrastructure Security Agency (CISA) - "Understanding Cyber Threats" https://www.cisa.gov/understanding-cyber-threats [Accessed on 2023-02-05] 4. US-CERT - "Cyber security Threats & Trends" https://www.us-	

	cert.gov/ncas/current-activity [Accessed on 2023-02-05] 5. SANS Institute - "Introduction to Cyber security" https://www.sans.org/security-awareness/resources/introduction-cybersecurity [Accessed on 2023-02-05]
--	--

Course Outcomes:
On completion of the course, the students should be able to

1. Describe the importance of cyber security in the media industry.
2. Identify the essential components of cyber security.
3. Analyze the cyber security threat landscape and assess potential risks.
4. Evaluate different types of cybercrime and their impact on the media industry.
5. Create a comprehensive cyber security plan and crisis management strategy.

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6
CO1	H	H	H	M	M	H
CO2	H	H	H	H	L	H
CO3	M	M	M	H	H	M
CO4	H	H	H	M	L	H
CO5	H	L	H	H	H	H

CO/PSO	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO1	H	H	H	H	H	H
CO2	H	L	M	H	M	H
CO3	M	M	H	M	H	M
CO4	H	L	M	H	M	H
CO5	M	H	H	L	H	M