ALAGAPPA UNIVERSITY

(Accredited with A+ Grade by NAAC (CGPA: 3.64) in the Third Cycle, Graded as Category-I University and granted autonomy by MHRD-UGC)

DIRECTORATE OF COLLABORATIVE PROGRAMMES

Bachelor of Science in Visual Media

Regulations and Syllabus

[For those who join the Course in July 2023 and after]

CHOICE BASED CREDIT SYSTEM

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REGULATIONS AND SYLLABUS
[For the candidates admitted from the academic year 2023 -2024 onwards]

Name of the Subject Discipline : **Visual Media**
Programme of Level : **Undergraduate programme - B.Sc., Visual Media**

1. Choice-Based Credit System
A Choice-Based Credit System is a flexible system of learning. This system allows students to gain knowledge at their tempo. Students shall decide on electives from a wide range of elective courses offered by the Departments/institutions in consultation with the committee. Students undergo additional courses and acquire more than the required number of credits. They can also adopt an interdisciplinary and interdisciplinary approach to learning, and make the best use of the expertise of available faculty.

2. Programme:
"Programme" means a course of study leading to the award of a degree in a discipline. **B.Sc., Visual Media** is an undergraduate programme and duration is **Three years**, the duration that is spread over **six semesters**.

3. Courses
„Course" is a component (a paper) of a programme. Each course offered by the Department is identified by a unique course code. A course contains lectures / tutorials / laboratory work / seminars / project work / practical training /report writing / Viva- voce, etc, or a combination of these, to meet effective teaching and learning needs.

4. Credits
The term "Credit" refers to the weightage given to a course, usually about the instructional hours assigned to it. Normally in each of the courses credits will be assigned based on the number of lectures / tutorials / laboratory and other forms of learning required to complete the course contents in a 15-week schedule. One credit is equal to one hour of lecture per week. For laboratory / field work one credit is equal to two hours.

5. Semesters
An academic year is divided into two Semesters. In each semester, courses are offered in a minimum of 15 teaching weeks and the remaining 3-5 weeks are to be utilized for conduct of examination and evaluation purposes. Each week has 30 working hours spread over 5 days a week.

6. Departmental/institutional committee
The Departmental/Institutional Committee consists of the faculty of the Department/institution. The committee shall be responsible for admission to all the programmes offered by the Department including the conduct of entrance tests, verification of records, admission, and evaluation. The committee determines the deliberation of courses and specifies the allocation of credits semester-wise and course- wise. For each course, it will also identify the number of credits for lectures, tutorials, practicals, seminars, etc. The courses (Core / Discipline Specific Elective / Non-Major Elective) are designed by teachers and approved by the Committees. Courses approved by the committees shall be approved by the Board of Studies. A teacher offering a course will also be responsible for maintaining attendance and performance sheets (CIA -I, CIA-II, assignments, and seminar) of all the students registered for the course. The department coordinators for Non-major elective (NME) and MOOCs (SLC) courses are responsible to submit the performance sheet to the Head of the department. The Head of the Department consolidates all such performance sheets of courses about the programmes offered by the department. Then forward the same to be Controller of Examinations.

7. Programme Educational Objectives (PEO) :

The Program Educational Objectives (PEO"s) describes the professional accomplishments and achievements of the graduates about three - five years after having completed the under-graduate program in Visual Media .

PEO1	Graduates of Visual Media will have successful careers in the domain of Video production, content writing, graphic design, digital marketing & motion graphic industry, academic or research based industry or allied industry and organization with the concrete foundation on tools, techniques and computer concepts with reference to Visual Media skill sets.
PEO2	Graduates will be able to be an entrepreneur, freelancer, start-ups or visual producers of their own brand and excel in a multi diverse media industry with professional, excellent spirit and ethical attributes.
PEO3	Graduates will have industry ready competency in responding to the global competition and opportunities with effective communication, teamwork and soft skills that will enable them to face the industry challenges and social contexts in a broader perspective by means of building sustainable solutions and systems with varying complexities for the need of the hour.
PEO4	Graduates will have comprehensive key expertise to acquire a postgraduate in the Visual Media & Visual Communication domain in and out of the country with a robust portfolio at par with the international standards.
PEO5	Graduates will be able to synthesize and innovate concepts, designs, processes to develop the Digital Marketing strategies for the startups and big brands.

8. Programme Outcomes (PO)

Program Outcomes (PO"s), are Graduates Attributes acquired by the graduate upon graduation. These relate to the skills, knowledge, and behavior that students acquire through the programme, based on initial capabilities, competence, skills, etc.

PO1	**Design and Materials Knowledge:** Understanding concepts of design & principles of Graphic Design and learning art and usage of visual and creative elements through the practical and theoretical study of colors, shading, anatomy of body, still life drawings and perspectives.
PO2	**Problem Analysis & Solutions:** Identify, formulate, review research literature, and analyze complex problems reaching substantiated conclusions using principles of designs by following the ethics of design for creation of design outputs such as motion pictures, Creative Visuals, Characters, Standard magazines and satisfy the particular needs with necessary considerations of societal, cultural and environmental conditions through learned traditional and contemporary approaches and technologies.
PO3	**Conduct Investigations of complex problems:** Ability to use research-based knowledge and research techniques for the analysis and analytical processes of the complexity emerging in the company and amalgamate the data to create the solutions to improvise and optimize the goals.

PO4	**Modern Tool Usage:** The industry's relevant technologies, current resources, and techniques for design, development, materials, and manufacturing should be identified, chosen, applied, and understood for their limitati
PO5	**Designer - Society and sustainability**: In order to contribute and improve society and the environment through sustainable practices, analyze and clearly express contextual insight and concepts.
PO6	**Ethics**: Integrate professional ethics into your design, development, and process decisions.
PO7	**Individual and team Work:** Be able to communicate clearly and work well alone or in a multidisciplinary team, respect the team's leadership, values, and creative personal vision, and establish favorable business practices.
PO8	**Communication:** Implement digital and multimedia tools to represent and communicate with the world's diverse design community. Design and implement an achievable communication strategy for the general population.
PO9	**Project Management and Finance:** Integrate design, process, and management principles to one's own work as a team member and leader, to manage projects, and in multidimensional environments. Demonstrate knowledge of and discover these principles
PO10	**Lifelong Learning:** Engage in continuous education to exhibit that students are acquainted about current events and new challenges that are pertinent to the media industry, and demonstrate that students are geared up to pursue self-sustaining lifelong learning in the context of any advancements in technology.

9. Programme Specific Outcomes (PSO)
Programme Specific Outcomes (PSO"s) are what the graduates should be able to do upon graduation. At the end of the B.Sc., Visual Media program, the Graduates.

PSO1	Should be able to have a concrete foundation on media, advertising, marketing, design industries and have the ability to articulate design ideas verbally, visually, and digitally using multimedia tools with the help of illustrations, photographs, graphical representations and visual display of the audiences.
PSO2	Should be able to translate their concepts and ideas into a tangible object or output utilizing the proper production procedures, and should be able to tackle challenges methodically, critically, and with research and analytical skills.
PSO3	To construct market-friendly, sustainable, morally sound, and financially viable designs and goods for society as a whole, one must be able to comprehend, analyze, evaluate, and put into practise market trends.
PSO4	Should be able to evaluate, suggest, and put into practise a variety of product development techniques related to storytelling, visualizations advertising, traditional marketing, producing feature film scripts, short films, producing industry standard design materials, and producing motion pictures. They should also be able to show that they are industry-ready through competent planning and execution of design and writing to end product requirements.

PSO5	In the many mainstreams and subfields of graphic design, script writing, documentary filmmaking, motion pictures, and digital marketing, one should be able to recognise their position and determine their broad area. understanding the psychology of the target market and related businesses including e-commerce, retail, branding and marketing, as well as the marketplaces for luxury and extravagant products.

10. Eligibility for admission
A candidate who has passed Higher Secondary Examination (HSC) /Dip in Visual Media or Equivalent, or an examination accepted as equivalent [except Botany] as the main subject of study from any University/college shall be permitted to appear and qualify for the course.

11. Minimum Duration of Programme.
The programme is for three years. Each year shall consist of two semesters viz. Odd and Even semesters. Odd semesters shall be from June / July to October / November and even semesters shall be from November / December to April / May. Each semester there shall be 90 working days consisting of 6 teaching hours per working day (5 days/week).

12. Medium of instruction
The medium of instruction is English

13. Teaching Methods
The classroom teaching would be through conventional lectures, the use of OHP, PowerPoint presentation, and novel innovative teaching ideas like television, smart board, and computer-aided instructions. Periodic field visit enables the student to gather practical experience and up-to-date industrial scenarios. Student seminars would be arranged to improve their communicative skills. In the laboratory, safety measures instruction would be given for the safe handling of chemicals and instruments. The lab experiments shall be conducted with special efforts to teach scientific knowledge to students. The students shall be trained to handle advanced instrumental facilities and shall be allowed to do experiments independently. The periodic test will be conducted for students to assess their knowledge. Slow learners would be identified and will be given special attention by remedial coaching. Major and electives would be held in the Department and for Non-major electives students have to undertake other subjects offered by other departments.

14. Components
A UG programme consists of several courses. The term "course" is applied to indicate a logical part of the subject matter of the programme and is invariably equivalent to the subject matter of a "paper" in the conventional sense. The following are the various categories of the courses suggested for the PG programmes:

Core courses (CC)
"Core Papers" means "the core courses" related to the programme concerned including practicals and project work offered under the programme and shall cover core competency, critical thinking, analytical reasoning, and research skill.
Generic Elective (Allied)
Within the faculty, the students shall undergo two discipline-specific allied courses (one in the first year and another in the second year of his/her study except for computer application).
Discipline-Specific Electives (DSE)
DSE means the courses offered under the programme related to the major but are to be
selected by the students, shall cover additional academic knowledge, critical thinking, and analytical reasoning.
Non-Major Electives (NME) - Exposure beyond the discipline Self
       Learning Courses from MOOCs platforms

❖ MOOCs shall be voluntary for the students.

❖ Students have to undergo a total of 2 Self Learning Courses (MOOCs) one in II semester and another in III semester.

❖ The actual credits earned through MOOCs shall be transferred to the credit plan of programmes as extra credits. Otherwise, 2 credits/course be given if the Self Learning Course (MOOC) is without credit.

❖ While selecting the MOOCs, preference shall be given to the course related to employability skills

Dissertation (Maximum Marks: 200)

The candidate shall undergo Dissertation Work during the fourth semester. The candidate should prepare a scheme of work for the dissertation and should get approval from the guide. The candidate, after completing the dissertation, shall be allowed to submit it to the departments at the end of the final semester.

No. of copies of the dissertation/internship report

The candidate should prepare three copies of the dissertation/report and submit the same for the evaluation of examiners. After evaluation, one copy will be retained in the department library, one copy will be retained by the guide and the student shall hold one copy.

15. Attendance

Students must have earned 75% of attendance in each course for appearing on the examination. Students who have earned 74% to 70% of attendance need to apply for condonation in the prescribed form with the prescribed fee. Students who have earned 69% to 60% of attendance need to apply for condonation in the prescribed form with the prescribed fee along with the Medical Certificate. Students who have below 60% of attendance are not eligible to appear for the End Semester Examination (ESE). They shall re-do the semester(s) after completion of the programme.

16. Examination

The examinations shall be conducted separately for theory and practicals to assess (remembering, understanding, applying, analyzing, evaluating, and creating) the knowledge required during the study. There shall be two systems of examinations viz., internal and external examinations. The internal examinations shall be conducted as Continuous Internal Assessment tests I and II (CIA Test I & II)

Internal Assessment:

The internal assessment shall comprise a maximum of 25 marks for each course

Theory - 25 marks

Sr. No.	Content	Marks
1	Average marks of two CIA test	15
2	Seminar/group discussion/quiz, etc.,	5
3	Assignment/field trip report/case study reports	5
	Total	25

Practical - 25 marks

Sr. No.	Content	Marks
1	Average marks of two CIA tests (Practical) Experiments –Major, Minor, and Spotter	15
2	Observation notebook	10
	Total	25

Internship - 25 Marks (assess by Guide/ In-charge/HOD/supervisor)

Sr. No.	Content	Marks
1	Presentation	15
2	Progress report	10
	Total	25

Dissertation – 50 Marks (Guide/HOD)

Sr. No.	Content	Marks
1	Two presentations (mid-term)	30
2	Progress report	20
	Total	50

External Examination

❖ There shall be examinations at the end of each semester, for odd semesters in October / November; for even semesters in April / May.

❖ A candidate who does not pass the examination in any course(s) may be permitted to appear in such failed course(s) in the subsequent examinations to be held in October / November or April / May. However, candidates who have arrears in practical shall be permitted to take their arrear Practical examination only along with regular practical examination in the respective semester.

❖ A candidate should get registered for the first-semester examination. If registration is not possible owing to a shortage of attendance beyond the condonation limit / regulation prescribed OR belated joining OR on medical grounds, the candidates are permitted to move to the next semester. Such candidates shall re-do the missed semester after completion of the programme.

❖ For the Dissertation Work, the maximum marks will be 100 marks for thesis evaluation and the Viva-Voce 50 marks.

❖ For the internship, the maximum mark will be 50 marks for project report evaluation and for the Viva-Voce it is 25 marks

❖ Viva-Voce: Each candidate shall be required to appear for the Viva-Voce Examination (in defense of the Dissertation Work/internship)

17. Passing minimum

❖ A candidate shall be declared to have passed each course if he/she secures not less than 40% marks in the End Semester Examinations and 40% marks in the Internal Assessment and not less than 40% for UG and PG 50% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.

❖ The candidates not obtained 40% for UG and PG 50% in the Internal Assessment are permitted to improve their Internal Assessment marks in the subsequent semesters (2 chances will be given) by writing the CIA tests and by submitting assignments.

❖ Candidates, who have secured the pass marks in the End - Semester Examination and the CIA but failed to secure the aggregate minimum pass mark (E.S.E + C I.A), are permitted to improve their Internal Assessment mark in the following semester and/or in University examinations.

❖ A candidate shall be declared to have passed the Project Work if he /she gets not less than 40% in each of the Project Report and Viva-Voce and not less than 40 % UG and in PG 50% in the aggregate of both the marks for Project Report and Viva-Voce.

❖ A candidate who gets less than 40% for UG and PG 50% in the Project Report must resubmit the Project Report. Such candidates

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Sem.	Part	Course Code	Courses	Title of the Paper	T/P	Cr.	Hrs./Week	Int.	Ext.	Total
				SYLLABUS UNDER CBCS PATTERN w.e.f.2023-24)						
				836 - B.Sc. Visual Media						
								Max. Marks		
I	I	83611T/ 11H/11F	T/OL	Tamil / Other Languages-I	T	3	4	25	75	100
	II	83612	E	General English-I	T	3	4	25	75	100
	III	83613	Core 1	Fundamentals of Art and Design	T	4	4	25	75	100
		83614	Core 2	Visual Communication - Practical	P	4	8	25	75	100
		83615	Allied 1	Introduction to Visual Communication	T	3	3	25	75	100
		83616	Allied 2	Graphic Design- Practical	P	2	4	25	75	100
	IV	83617	SEC -I	Value Education	T	2	2	25	75	100
				Library			1			
				Total		**21**	**30**	**175**	**525**	**700**
II	I	83621T/H/F/ M/TU/A/S	T/OL	Tamil/Other Languages-II	T	3	4	25	75	100
	II	83622	E	General English-II	T	3	4	25	75	100
	III	83623	Core 3	Television Production	T	4	4	25	75	100
		83624	Core 4	Script and Screenplay Writing-Practical	P	4	6	25	75	100
		83625	Allied 3	Documentary Filmmaking	T	4	4	25	75	100
		83626	Allied 4	Digital Photography- Practical	P	2	4	25	75	100
	IV	83627	SEC -II	Environmental Studies	T	2	2	25	75	100
		83628A 83628B		Internship/ Mini Project	I/ PR	2		25	75	100
				Library			2			
				Total		**24**	**30**	**175**	**525**	**700**
III	I	83631T/H/F/ M/TU/A/S/	T/OL	Tamil/Other Languages-III	T	3	4	25	75	100
	II	83632	E	General English-III	T	3	4	25	75	100
	III	83633	Core 5	Film Language and Appreciation	T	3	3	25	75	100
		83634	Core 6	Editing Techniques	T	3	3	25	75	100
		83635	Core 7	Editing Techniques - Practical	P	3	5	25	75	100
		83636	Allied 5	Advertising and PR	T	3	3	25	75	100
		83637	Allied 6	Advertising Film Making - Practical	P	2	4	25	75	100
		83638	SEC-III	Entrepreneurship	T	2	2	25	75	100
	IV	83639A 83639B 83639C	NME- I	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3.IT Skills for Employment	T					
				4. MOOCS	T					
				Total		**24**	**30**	**225**	**675**	**900**

IV	I	83641T/H/F/ M/TU/A/S	T/OL	Tamil /Other Languages-IV	T	3	4	25	75	100
	II	83642	E	General English-IV	T	3	4	25	75	100
	III	83643	Core 8	Audio and Video Production	T	4	4	25	75	100
		83644	Core 9	Marketing Studies	T	4	4	25	75	100
		83645	Core 10	Audio and Video Production - Practical	P	3	5	25	75	100
		83646	Allied 7	Media Psychology	T	3	3	25	75	100
		83647	Allied 8	Motion Graphics - Practical	P	2	4	25	75	100
	IV	83648A 83648B 83648C	NME- II	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3. Small Business Management	T					
				4. MOOCS	T					
		83649		Internship	I	2		25	75	100
				Total		**26**	**30**	**200**	**600**	**800**
V	III	83651	Core 11	Digital Marketing	T	4	4	25	75	100
		83652	Core 12	Digital Marketing - Practical	P	4	5	25	75	100
		83653A 83653B 83653C	DSE 1	1.)Podcasting and Audio Storytelling - Practical 2.)Experimental Photography - Practical 3.) Environmental Photography & Photo Journalism - Practical	P	4	5	25	75	100
		83654A 83654B 83654C	DSE 2	1.)Advanced Motion Graphics - Practical 2.) Advanced Cinematography - Practical 3.) Documentary Filmmaking - Practical	P	4	5	25	75	100
		83655A 83655B 83655C	DSE 3	1.) Corporate Film Making - Practical 2.) Drama & Theatre Arts - Practical 3.) New Media Journalism - Practical	P	4	5	25	75	100
		83656	Core 13	Portfolio Development and Soft Skills - Practical	P	3	5	25	75	100
				Career Development/ Employability Skills			1			
				Total		**23**	**30**	**150**	**450**	**600**
VI	III	83661	Core 14	Media Laws and Ethics	T	4	4	25	75	100
		83662	Core 15	Emerging Technologies	T	4	4	25	75	100
		83663	Core 16	Sound for Media - Practical	P	4	5	25	75	100
		83664A 83664B 83664C	DSE 4	1.) Color Grading - Practical 2.) Costume for Media. - Practical 3.) Radio & Video Jockey Production Techniques - Practical	P	4	5	25	75	100
		83665A 83665B	Core 17	Project/ Dissertation	PR/ D	6	12	25	75	100

				Total	22	30	125	375	500
				Grand Total	140	--	--	--	4200

DSE – Student Choice and it may be conducted by parallel sections.

** NME –Students have to select courses offered by other (Faculty) departments.

*** SLC – Voluntary basis

T – Theory P – Practical

I – Semester					
Core	Course code: 83613	Fundamentals of Art and Design	T	Credits: 4	Hours: 4
Objectives	1. Become well-versed in the fundamental terminologies and communication-related principles. 2. The goal of this module is to provide students a thorough understanding of color theory and the foundations of typography. Students will learn to successfully use colors and typography in design projects by encompassing subjects including RYB mode, hue, value, and saturation, as well as typography elements, stimulating their visual communication skills 3. This module seeks to empower students with expertise in layout design. Through exploration of mediums, cover styles, typography, and special elements, students will craft impactful designs. Analyzing magazines will hone their skills, fostering adeptness in creating captivating visual compositions 4. This module aims to teach students perspective views and techniques, enabling them to skillfully portray depth and spatial relationships in visual compositions. 5. Instill students with fundamental figure drawing skills, covering proportion, gesture, and shape simplification. Enable creation of expressive, anatomically accurate figures through practical exercises and live studies.				
Unit I	Element of Design - Characteristics of a good design - visual composition – Elements of design –point - line - shape - form/space - value/tone - texture - color – principles of design – balance -emphasis - dominance - harmony - unity - contrast - repetition - rhythm - proportion – creativity -importance of creativity - developing creativity.				
Unit II	Introduction to RYB mode, hue, value, saturation – color theory - color mixing - create a color wheel – primary, secondary and tertiary colors - Grey scale - understanding color combinations color contrast – color psychology - Elements of typography- Essentials of Typography –Type style, Usage, Bit Mapped Fonts, Postscript fonts - Unexpectedness-Rules –Consistency - Classification of the different types with their names and character, mode, weight, orientation, position & sizes - Calligraphy - Illustrations and Images				
Unit III	Lay out-Design objectives- Layout and design for various mediums-Styles for cover pages -Layout production Process- Page-makeup & Layout. Typeface design, copy fitting, special designs (information graphics-Charts-tables-boxes etc. Technological, Compositional and Social aspects of visuals - Content, Layout and Design analysis of India Today, The Week, Front Line, Outlook, India Today –comparison between Indian and abroad magazines-A study on special magazines				
Unit IV	Perspective views – types of perspective views – linear perspectives vs. aerial perspective – perspective terminology – horizon line/eye level , station point , picture plane , vanishing point– linear perspective construction methods - one point perspective , two point perspective, three point perspective.				
Unit V	Figure drawing basics – Essentials of human figure drawing – Proportion and Gesture Simplifying body parts in to 2D shapes – Relative proportion of various parts of the body .Constructing the front view using basic shapes - stick figure – line of action – balance – contour drawing(different poses) – Cylindrical forms (front and side view) – foreshortening – overlapping – balance – quick sketches – study from a live figure.				

Reference and Text Books

Lois Fichner-Rathus, "Foundations of Art and Design", Wadsworth Publishing; First edition ,2007.
Nitin Singhania, "Indian Art and Culture", McGraw Hill Education; First edition 2015.
Noel Riley, "The Elements of Design", Octopus Publishing Group, 2003.

Scott Williams, "New Perspectives in Typography", Laurence King Publishing (13 October 2015) Tomory, Edith, "History of Fine Arts in Indian and the West", Orient Longman Publisher, 2004	
Online Resources: **Course Outcome VS Programme Outcomes** **https://expertphotography.com/principles-of-design-photography/#:~:text=The%20seven%20principles%20of%20art%20and%20design%20are%20balance%2C%20rhythm,value%2C%20color%2C%20and%20texture.** **https://www.thoughtco.com/principles-of-art-and-design-2578740** **https://www.cgspectrum.com/blog/learn-the-fundamentals-of-art** **https://www.centennialcollege.ca/programs-courses/full-time/art-design-fundamentals/**	

	Course Outcomes	Knowledge level
CO-1	Acquire fluency in the fundamental terminologies and principles related to communication	K1
CO-2	Attain proficiency in comprehending the nuances of color theory and typography principles	K3&K6
CO-3	Develop proficiency in designing effective layouts for various mediums.	K4
CO-4	Develop adept in identifying and using various perspectives and techniques	K5
CO-5	Attain proficiency in the foundational aspects of figure drawing, enabling the creation of anatomically accurate and expressive human figures.	K2&K6

Mapping Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

		I-Semester				

Course Code: 83614	Visual Communication - Practical		P	Credits:4	Hours:8

Objectives	1. Understand the concepts of tint, shade, and tone in color theory. 2. Familiarize oneself with the basic elements of design, such as line, shape, texture, and space. 3. Develop a clear and impactful artistic concept that communicates the cause effectively. 4. Understand the target audience and product's brand identity. **5.** Study typography and font design principles, including letterform, legibility, and readability.

	1. Create a Color palette for Tint, Shade, tone, primary, secondary and tertiary colors. 2. Create any form or character using elements of design. 3. Create an art to raise an awareness about any social or environmental cause. 4. Create a logo for the daily consumer products using design principles. 5. Create a new font. 6. Create any perspective of a monument 7. Create an art using different types of lines.

Outcomes	Understand and apply color theory, perception, and psychology effectively in design. Use typography to create visually pleasing and clear layouts. Interpret design briefs and execute projects accordingly. Create memorable and effective logos based on design principles. Master blending techniques for shading and toning in drawings. Develop custom fonts suitable for various design projects. Design visually compelling posters that convey messages effectively. Create background layouts that complement and enhance content presentation.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

I – Semester					
Allied	**Course code: 83615**	**Introduction to Visual Communication**	**T**	**Credits: 3**	**Hours: 3**
Objectives		1. To gain a clear insight into different communication types, methods, and hurdles, enhancing skills for effective interactions in various situations. 2. Understand communication models such as Lasswell's, Two-step flow, Schramm's Circular, White's Gatekeeper, and Dance's Helical models, and differentiate technical, semantic, and pragmatic levels of communication. 3. To grasp the principles of how language and visual elements contribute to communication and storytelling. Understanding narrative representation helps in effectively conveying ideas, messages, and stories through various media. 4. Comprehend the fundamental principles of semiotics and its role in communication. Interpret and create messages with depth by understanding signs, symbols, and their connotations. 5. To acquaint students with plant loading and production planning.			
Unit I		Introduction to Communication: Defining and Understanding Communication - Communication as a Process, Symbols and Meaning, Importance of Visual Communication - Communication as an expression - Skill and process -Types of communication - Verbal, Non verbal, Intrapersonal, Interpersonal, Group and Team, Mass, Intercultural Communication - Barriers to Communication			
Unit II		Understanding Visual Communication: SMCR Model Theoretical concepts and constructs in Communication models – Lasswell's Model - Two-step flow theory – Schramms Circular Model -Whites Gatekeeper theory – Dances Helical model - Levels of Communication: Technical, Semantic, and Pragmatic. Distinguish and explain the key concepts within various communication models and categorize communication levels according to their technical, semantic, and pragmatic dimensions			
Unit III		Introduction to semiotics – analysis - aspects of signs and symbols denotations and connotations- paradigmatic and syntagmatic aspects of signs. The semiotic landscape: Language and Visual communication - Narrative representation. Principles of Visual - Sensory Perceptions - Color psychology and theory (some aspects) – Definition - Optical/Visual Illusions etc., Design process –Research - A source of concept - The process of developing ideas, verbal, visual, combination & thematic - Visual thinking - Associative techniques, materials, tools (precision instruments etc.) -Design execution and presentation			
Unit IV		Communication and Public opinion: nature, meaning and process - Culture and Communication: Relationship Between Culture and Communication - Global Media – multicultural content -impact on Developing countries, Cross-cultural communication: problems and challenges. Communication as a process: Introduction to semiotics – analysis - aspects of signs and symbols -denotations and connotations - paradigmatic and syntagmatic aspects of signs. Message – Meaning– Connotation - Denotation Culture/Codes etc.,			
Unit V		Mass Media communication - What is Mass Media – Functions of mass communication - To-Persuade, Inform, Educate, and Entertain; Other functions; Impact & Influence Of Mass .Media-Types of Mass Media: Traditional media, Print Media, Electronic media, Digital media, Public Relations, Publicity and Propaganda –Theories Of mass media: Hypodermic needle model, uses and a gratification model.			

Reference and Text Books

Bo Bergstrom, "Essentials of Visual Communication", Laurence King Publishing, 2008.

J V Vilanilam, "Mass Communication In India: A Sociological Perspective", SAGE Publications, 2005.

Keval.J.Kumar, "Mass Communication in India", Jaico Publishing House, 1999.

Wood, Julia T,"Communication mosaics: An introduction to the field of Communication", Wards worth,2001.

Paul Martin Lester "Visual Communication: Images With Messages",Cengage Learning, 2013.

Online Resources
https://www.britannica.com/topic/mass-communication
https://www.ualberta.ca/art-design/areas-of-study/visual-communication-design.html
https://www.youtube.com/watch?v=ubR8rEgSZSU
https://www.youtube.com/watch?v=2p0NRBaQ4Ic

	Course Outcomes	Knowledge level
CO-1	Acquire fluency in the fundamental terminologies and principles related to communication	K1
CO-2	It allows us to gain insight into how visual elements and design principles are used to convey information, ideas, and messages effectively.	K3, K6
CO-3	Become adept at generating innovative ideas using a combination of verbal and visual techniques, allowing you to approach design challenges from multiple angles and produce unique solutions.	K4
CO-4	Understanding the relationship between culture and communication enables you to navigate and bridge communication gaps that arise due to cultural differences. This skill is invaluable in a globalized world	K5
CO-5	Narrate the importance of 5M in plant loading and design a production planning based on end uses.	K2,K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

		-Semester			
Allied	Course Code:83616	Graphic Design - Practical	P	Credits:2	Hours:4
Objectives	1. Understand the principles of flat design. 2. Create a minimalist logo that effectively represents the brand's essence and resonates with its target audience. 3. Research and comprehend the chosen social cause thoroughly. 4. Create a coherent and visually appealing layout for a five-page magazine spread. **5.** Learn the fundamentals of infographic design, including data visualization and storytelling.				

1. Create a Flat Design with Depth
2. Minimalist Logo Design for an existing brand.
3. Poster Series for a Social Cause.
4. Magazine Layout Design for Five pages.
5. Creative Infographic Design for any cause.
6. Branding for a Startup.
7. Promotion Campaign for a college culturals
8. Redesign a Book Cover
9. Packaging Illustration Project
10. Create an Abstract Art

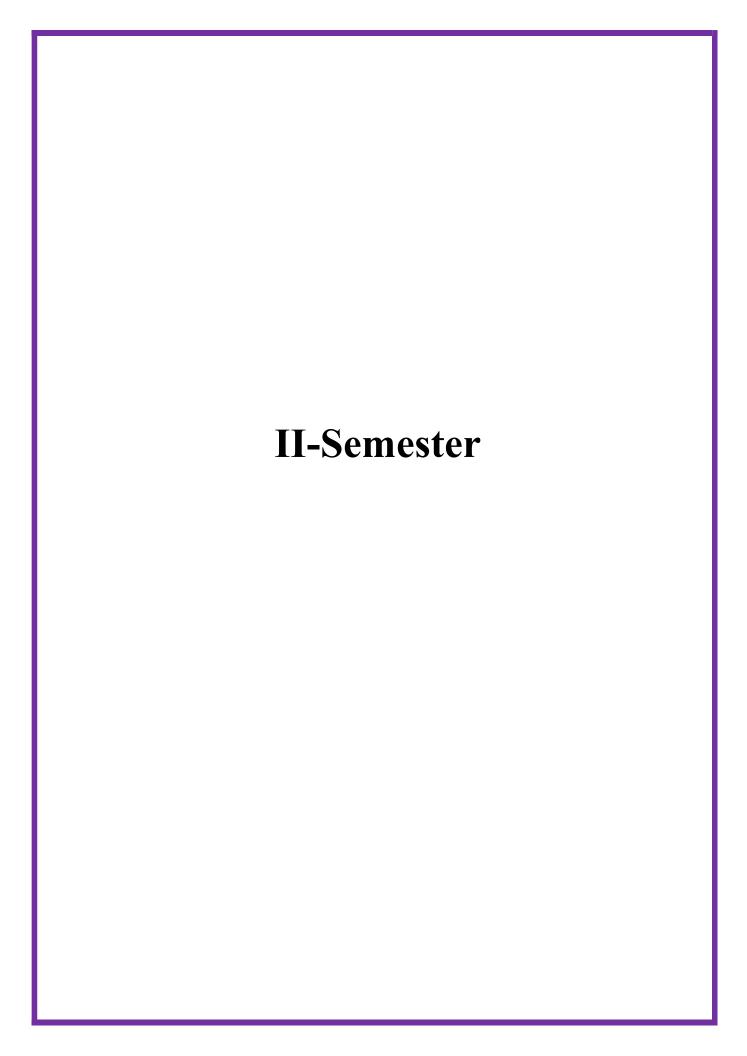|	
Outcomes	Upon completing these tasks, students will be able to Interpret design briefs and effectively execute design projects, meeting specific criteria and objectives. Master vector graphics software to create scalable and precise digital artwork suitable for various applications. Acquire image restoration skills to enhance and repair damaged or deteriorated images, preserving their visual quality. Create concept art in raster-based software and reproduce it accurately in vector-based software, understanding the differences in file formats and edit ability. Develop proficiency in frame-by-frame animation using raster graphics software, with a focus on timing and fluidity. Prepare art for commercial reproduction, considering the requirements and constraints of commercial printing and production. Apply knowledge of design principles, color theory, and typography effectively in all design tasks. Demonstrate creativity, attention to detail, and the ability to adapt design techniques to various media and contexts.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	L(1)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	2.4	2.6	2.4	2.2	2.2	2	2.2	2.2	2.4	2

S–Strong (3), M-Medium (2), L-Low (1)

Mapping Course Outcome VS Programme Specific Outcomes

CO	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	S(3)	S(3)	S(3)	M(2)	M(2)
CO2	M(2)	M(2)	S(3)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	S(3)	M(2)	M(2)	S(3)
W.AV	2.4	2.6	2.6	2.2	2.4

S–Strong (3), M-Medium (2), L-Low (1)

II-Semester

II-Semester					
Core 3 83623	**Television Production**	**T**	**Credits: 4**		**Hours: 4**
Objectives	● Explain the fundamental concepts of television production, including pre-production, production, and post-production. ● Identify and analyze the roles and responsibilities of various crew members in television production. ● Grasp the principles of storytelling, cinematography, lighting, sound, and editing as they apply to television. ● Critically evaluate and analyze existing television programs. ● Contribute to the planning and scheduling of multi-camera television productions. ● Enhance teamwork and communication skills through collaborative projects.				
Unit I	Introduction to TV production and process – Writing for television - Introduction of visualization - Different approaches to visualization – TV- Films and Ad films - Types of telecasting - Production standards NTSC - PAL- Secam - Television Crew - an overview of direction - Art direction - floor management – indoor and outdoor-production.				
Unit II	Principles of script writing - creative writing - script formats - Planning of Story - storyboard – discussions - screenplay- dialogue writing - selection of cast – costumes – locations - set and design - Research. Locations: In-door- set - On-sights sets - outdoor on-sight sets - blue & green matte.				
Unit III	Camera techniques and operation- Types of the camera- Video formats - framing-shots and movements (wide- medium- close-ups shadow- zoom- pan- tilt- aerial etc.) usage of various types of camera lenses (Normal- Tele Zoom etc.-) usages of various filters (day-night- color correcting filter- diffusion filter)- objectives TV lighting-various types of Lights (baby- Junior- Senior etc.-) color temperature lighting for different situations (interviews indoor- out-door)- types of lighting.				
Unit IV	Stages in Television Programme Production – Programme Concept – Synopsis – Treatment – Screenplay – Storyboard – Shooting Script – Planning – Budgeting – Schedule – Pre-Production arrangements – Production – Post Production – Capsuling – Planning for a Multi–Camera Production – Stages in Production - Television production management – television analysis - Producing and analyzing of News show - directing a television program - field production. Television programs. Preparation and production of various types of television programs				
Unit V	Editing procedure - assembling shots - symbolic editing and editing errors - The language of editing and shooting – sound in editing – categories of sound- post synchronization- voice over or narration- music and dubbing - Television graphics and titling and Specials effects- Audio – Dubbing- Background Music synchronization of video and audio voice over (narration) etc. - Presentation skills- recording live programs.				

Reference and Text Books
- Bastian Clevé , "Film Production Management", Focal Press, 2003
- Donald, Ralph & Spann , "Fundamentals of Television Production" , Blackwell Publishing 2000
- Jim Owens, Gerald Millerson, "Television Production", Taylor & Francis, 2009
- Paul Wheeler, "Practical Cinematography", Routledge Publishing, 2015
- Smith, Ron F. & O'Connell, L.M, 'Editing Today", Blackwell Publishing, 2003

Online Resources:
https://borisfx.com/blog/what-is-aspect-ratio-common-aspect-ratios/
https://www.csus.edu/indiv/k/kiddv/productiontechniques.htm
https://newtonnordic.com/shots-and-camera-movement-in-live-tv-broadcast/

	Course Outcomes	Knowledge level
CO-1	Demonstrate a comprehensive understanding of the television production process, from pre-production to post-production.	K3
CO-2	Identify and analyze the different roles involved in television production.	K3
CO-3	Explain the key concepts of storytelling, cinematography, lighting, sound, and editing in the context of television production.	K4
CO-4	Collaborate effectively with other crew members to achieve a common goal.	K5
CO-5	Solve problems creatively and think on your feet in a fast-paced production environment.	K5

II-Semester				
Core – 4 83624	**Script and Screenplay Writing - Practical**	**P**	**Credits:4**	**Hours:6**
Objectives	● Learn the specific structure and format of television scripts for different genres (comedy, drama, sitcom, etc.) ● Understand the role of the writer in the development process for the film and television production pipeline ● Develop skills in creating believable and relatable characters with distinct voices ● Cultivate a strong understanding of the principles of dramatic writing and storytelling ● Develop exceptional writing skills, including dialogue, scene description, and character development ● Gain a practical understanding of the scriptwriting industry and its professional expectations ● Create a portfolio of original scripts for television, film, and/or advertising ● Build confidence and critical thinking skills to navigate the competitive world of scriptwriting			

1. Character, Plot, Conflict, Story.
2. The 3-Act narrative structure.
3. Theme, genre, voice.
4. The short vs. the feature screenplay.
5. Screenwriting format and software.
6. The synopsis and the beat sheet. Character breakdowns. Loglines. Step outlines.
7. Developing and work shopping the synopsis, writing from the personal.

Outcomes	● Develop original ideas and concepts for films, televison and advertisements. ● Write professionally formatted scripts using industry standard software. ● Apply storytelling techniques to create compelling narratives. ● Understand the principles of genre and tone. ● Craft loglines and synopses that effectively pitch your ideas. ● Using the latest script writing software.

II-Semester				
Allied – 3 83625	**Documentary Filmmaking**	**T**	**Credits: 4**	**Hours: 4**
Objectives	● Master the fundamentals of editing and post-production, including narrative structure, pacing, and sound design. ● Conduct effective interviews and gather compelling audio and visual footage. ● Research and develop a strong documentary concept with a clear thesis and target audience. ● Write engaging and informative narration or voiceover scripts. ● Collaborate effectively with other filmmakers and production team members.			
Unit I	Introduction to Documentary - The history of documentary film - movements, and the evolution of the medium - actualities vs documentary - Documentary vs reality shows - Key figures: Robert Flaherty, John Grierson, Dziga Vertov, Ken Burns, Werner Herzog, Errol Morris, Anand Patwardhan.			
Unit II	Modes of documentary: Expository, observational, participatory, and performative styles. Interviews: The Backbone of Documentaries - Types of Interviews: Traditional Sit-Down Interview, Man-on-the-Street Interview, Observational Interview, Expert Interview, Voiceover Interview.			
Unit III	The ethical considerations of documentary filmmaking - Objectivity vs. subjectivity in documentary - Performativity and authenticity - The construction of reality: Documentary reportage, documentary writing and editing, techniques of participant or close observation, oral history, field and archival research, relationship between fiction and nonfiction, writing and reportage.			
Unit IV	Birth of Indian documentary. The role of Indian Films Division and Doordarshan in Indian documentary films. Impact of digital video technology and satellite television. Independent documentary filmmakers. Contemporary Indian documentary films			
Unit V	Documentary film festival - Regional, National and International; Funding - NGO's, Private Agencies and State sponsored. Awards and recognition for documentary films.			

Reference and Text Books
1. Curran Bernard, S. (2018). Documentary Storytelling: Creative Nonfiction on Screen. Routledge.)
2. Winston, B. (2014). The Act of Documenting: Documentary Film in the 21st Century. Manchester University Press.
3. Grierson, J. (1979). Grierson on Documentary. Faber and Faber
4. Nichols, Bill. Introduction to Documentary. Indiana University Press, 2017.
5. MacDonald, Christine N., ed. The Oxford Handbook of Documentary Film Studies. Oxford University Press, 2013.

Course Outcomes		**Knowledge level**
CO-1	Gain a comprehensive understanding of the history, theory, and aesthetics of documentary filmmaking.	K3
CO-2	Formulate original and insightful ideas for documentary projects.	K4
CO-3	Think creatively and solve problems effectively in a filmmaking environment.	K5
CO-4	Reflect on the ethical implications of documentary filmmaking and your own creative choices.	K5
CO-5	Engage in open and critical discussion about the role of documentary film in society.	K4

II-Semester					
Allied -4 83626	**Digital Photography- Practical**	**P**	**Credits:2**	**Hours:4**	

Objectives	● Understand the fundamentals of digital photography and camera operation. ● Master the principles of exposure control and image manipulation. ● Develop a strong understanding of composition and lighting techniques. ● Apply creative vision to capture compelling and impactful images. ● Edit and enhance digital images using industry-standard software. ● Collaborate effectively with others in a creative environment.

1. **Introduction to Photography**
2. **Photography basics:** understanding exposure, aperture, shutter speed, ISO, and other camera settings.
3. **Composition:** mastering the principles of composition,
4. **Understanding Strobe**: utilizing natural and artificial lighting, and creating visual impact.
5. **Digital workflow:** importing, organizing, and editing images using industry-standard software

Assignment on Photography:
- ● Portrait photography
- ● Landscape photography
- ● Street photography
- ● Food photography

Outcomes	● Explain the fundamental concepts of digital photography, including exposure, aperture, shutter speed, ISO, and other camera settings. ● Identify and analyze the roles and responsibilities of various creative aspects in photography, such as composition, lighting, and color. ● Grasp the principles of storytelling and visual communication through photography. ● Critically evaluate and analyze existing photographs and identify their strengths and weaknesses.

II-Semester			
Sub Code 83628A	Internship	I	Credits:2

Students are expected to do the following:

1. Students have to undergo an internship at any business entity for four weeks / 160 hours.
2. Students have to understand the basic business process and work design criteria at industry and their markets.
3. An Internship document has to be submitted in prescribed format in addition to Internship certificate.
4. Report & Presentation.

II-Semester			
Sub Code 83628B	**Mini Project**	**PR**	**Credits:2**

Students are expected to do the following:

1. Students have to Submit the project proposal and get approval.
2. Students have to understand the complete mini project within 4 weeks.
3. Must attend all the weekly presentations.
4. Submit the report
5. Project Presentation.

III-Semester				
Core 5 83633	**Film Language and Appreciation**	**T**	**Credits: 3**	**Hours: 3**
Objectives	- Develop a comprehensive understanding of film language - To analyze the key components of film language, including Cinematography, Editing, Sound and Mise-en-scène - Narrative structures: plot, character development, theme, genre conventions - Cultivate critical thinking and analytical skills by asking questions about the film form, content, and message. - Engage in critical discussions and debates about films and their interpretation. - Appreciate the artistic merit of film as a storytelling medium and its unique capabilities to evoke emotions, convey ideas, and challenge perspectives.			
Unit I	Film as a medium: Characteristics – Film Perception; Levels of Understanding – Film theory and semiotics-formalism and neo formalism- Film language – Film and psycho-analysis –film and cultural identity; hermeneutics, reception aesthetics.			
Unit II	Elements of Film - narrative - cinematography - sound - mise-en-scene - editing, principles of film, narrative form, non-narrative form, dividing a film into parts and Genres (language, style, grammar, syntax.) Style as a formal system, narrative unity, ambiguity, a non-classical approach to narrative films, space and time, disunity, form, style, and ideology.			
Unit III	Mise-en-scene-Realism, the power of mise-en-scene, aspects of mise-en-scene, space and time, narrative functions of mise-en-scene. Cinematographer properties- the photographic image, framing, image duration, montage, and long take.			
Unit IV	Principles of film language: Introduction to continuity principles and rules - Organizing cinematic time and space –maintain different types of continuity, the 180-degree principle, 20mm/30-degree rules, Meaning and ways to maintain the Continuity. The long takes & scene maintenance. The types of continuity. The fiction and nonfiction.			
Unit V	Planning, pre-production- Concept / Story development, storyboarding, Scripting / Screenplay writing, Budgeting, Casting, Locations, Financing. Production – Shooting, Direction - Writing one-line script – Scene and shots split up – Storyboard – defining the characters – Types of characters – Planning Budget - Scheduling – Costume. Editing dimensions of film editing, Post- Production Process - Rough Cut - Rhythm cut - continuity editing - Final Editing.			

Reference and Text Books
1. Ashish Rajadhyasha, Paul Wileman, "Encyclopedia of Indian cinema",Oxford University Press, 2005
2. Christian Metz, "Film Language: A Semiotics of the Cinema", University of Chicago Press, 1991
3. Jim Piper, "The Film Appreciation Book: The Film Course You Always Wanted to Take", Simon and Schuster, 2014
4. Mamer, Bruce, "Film Production Technique: Creating the accomplished image",Wadsworth Publishing, 6 edition, 2013
5. Rabiger, Michael, "Directing the Documentary", 4th edition. Oxford. Focal press, 2004.

Online Resources:
https://www.empireonline.com/movies/features/movie-moments/
https://guides.loc.gov/french-and-francophone-film

	Course Outcomes	Knowledge level
CO-1	Recognize types of films, their impact on society, and their roles in our lives.	K4
CO-2	Recall the concepts behind storytelling, Mise en Scène, and cinematography.	K4
CO-3	Identify ways sound contributes to movies.	K5
CO-4	List the roles of directors and critics in the film industry.	K3
CO-5	Identify types of movie genres and various editing styles.	K4

III-Semester				
Core 6 83634	**Editing Techniques**	**T**	**Credits: 3**	**Hours: 3**
Objectives	● Master the fundamental techniques of video editing: ● Operate industry-standard video editing software ● Develop a strong understanding of editing principles ● Analyze the narrative structure of video content and identify key elements like exposition, rising action, climax, and resolution. ● Master in different editing styles and their applications, such as linear editing, non-linear editing, and montage. ● Experiment with different editing techniques and approaches to achieve specific effects and moods.			
Unit I	Introduction to editing - Types of editing techniques for film and video - Content Editing, Structural Editing, Montage, Parallel Editing, Jump Cut. Montage editing - Types of Montage - Narrative Montage- (Classic Montage, Cross-cutting & Flash-Forward/Flashback), Thematic Montage (Associational Montage, Ideological Montage & Surreal Montage), Technical Montage (Sound Montage, Kinetic Montage & Discontinuity Montage); Overtonal Montage.			
Unit II	Introduction to editing - Online editing – time code – in and out point –commands and interface – non-linear editing – nondestructive editing – interlaced/progressive scan video – title safe and action safe zone –editing interface: three-point editing – overlay and insert edits – trimming using slip and slide edits, editing time base – monitor window controls – functions of the source view, program view, timeline – the relationship between the timeline and the program view in the monitor window – editing clips into a sequence –selecting one or more clips			
Unit III	Drawing, Painting and paths – Text - Transparency and compositing - Effects and animation preset - Markers - Expression and automation - Rendering and exporting – understanding of compositing – - typography animation. Creating background and 4 color gradient – Masking- Understanding the rotoscope – Understanding the keying – key light - 2d tracking and track marker – Stabilizing footage - 3d Tracking and match moving. Assignment –keying, Assignment – 2d tracking, Assignment – Match moving – cc particle world options and setting, Particle option producers, Understanding the animation composer, Rendering Queue.			
Unit IV	Shot Composition – (Rules – 180 degree) – (30-degree rule) - Aesthetics Continuities – The rule of thirds – Shot Reverse Shot, Point of View shot, Establishing Shot, Eye line match –Master shot – point of view shot – sequence – sequence shot, Study of Transitions -transitions – applying and controlling standard effects – removing multiple effects applied to a clip –animating effects – effects control window – reordering effects optical effects - video effects -bridging shot - Cutaway and cutting in action – Cutting on movement - Intercutting- Parallel cutting and constructive editing Real-time and Artificial time – rhythm-pace - space - Creative Editing, Montage -Customizing the rendering format – generate a sequence automatically –audio editing– File Export Settings – exporting different video format – Video codecs and compression			

Unit V	Introduction to sound – speed of sound and the sources of sound – Basics of sound: Frequencies of sound – harmonics – the loudness – a) Mono b)Stereo c) 5.5 d) 6.1 e) 7.1. Analog and Digital: Introduction and Difference – Introduction to Audio equipments: Microphone, mix-console, speakers Reverb, delay, Processors and other outboards. Film Dubbing and video dubbing -synchronous and non-synchronous sounds - Study of Background music-Study of using special effect sounds - Re Recording-Mixing and posting the mixed track - Cutting of negatives as per edited positive and videotape-cut lists

Reference and Text Books
1. Adobe, "Adobe Premiere Pro CC Classroom in a Book, 1e Paperback", Publisher: Pearson Education India; 1 edition (2014)
2. Gack Davidson, "Adobe Premiere Pro CC 2017: The Complete Beginner's Guide",Createspace Independent Pub; 1 edition (28 January 2017)
3. Joseph V. Mascelli, "The Five C's of Cinematography: Motion Picture Filming Techniques", First Silman-James Press Ed edition, 1998
4. S. Kundra, "Editing Techniques", Anmol Publications Pvt. Limited, 2005
5. Trish & Chris Meyer, "Creating Motion Graphics", Focal Press, 2010

Online Resources:
https://blog.storyblocks.com/video-tutorials/film-editing-techniques/
http://ommolketab.ir/aaf-lib/xb2wqua4y1hx37tlpj9m6gsa8d535v.pdf
https://ia600307.us.archive.org/24/items/techniquefilmedit00reis/techniquefilmedit00reis.pdf

Course Outcomes		**Knowledge level**
CO-1	Explain the fundamental principles of editing across various media, including written text, film, video, audio, and photography.	K3
CO-2	Master basic editing tools for each media form, such as trimming, cutting, merging, arranging, and manipulating elements.	K3
CO-3	Work effectively with different file formats and understand the technical aspects of editing for various platforms and delivery methods.	K4
CO-4	Utilize color grading and audio editing techniques in video and film editing.	K5
CO-5	Understand the professional landscape of editing in various industries and explore career opportunities	K5

III-Semester					
Core 7 83635	**Editing Techniques- Practical**	**P**	**Credits: 3**	**Hours: 5**	
Objectives	• Demonstrate proficiency in core editing tools and workflows within their chosen software platform. • A strong understanding of the relationship between editing and storytelling to effectively communicate ideas and emotions. • Make informed decisions regarding shot selection, cuts, transitions, and sound design to achieve specific creative goals. • Collaborate effectively with other editors and creative professionals to refine and finalize projects.				
	1. Create a Montage cut for a music album 2. Create a Television show promo cut of your own choice 3. Create a Television commercial promo 4. Create a Film Teaser & trailer cut for an upcoming movie 5. Create a Sneak peak (Preview) for your choice				
Outcomes	• Identify and utilize essential editing tools and functions in chosen editing software. • Utilize advanced editing features for precise manipulation of visual and audio elements. • Implement efficient workflow strategies for maximizing productivity and meeting deadlines. • Adapt editing techniques to specific formats like film, video, audio, and multimedia. • Create compelling projects across various genres and styles, including documentaries, commercials, short films, music videos, and more.				

III-Semester					
Allied 5 83636	**Advertising and PR**	**T**	**Credits: 3**		**Hours: 3**
Objectives	- Analyze and synthesize key principles of advertising and public relations - Understand the evolution, roles, and ethical considerations within both fields, identifying their differences and potential synergies. - Conceptualize and design effective advertising and PR campaigns - Apply the principles of campaign planning and execution, from budget allocation, media selection and creative execution. - Foster ethical and socially responsible communication practices.				
Unit I	Introduction to advertising – relevance of advertising in markets today; Evolution And the history of advertising; Advertising and the Marketing process. Constituents of advertising. Advertising as Communication, Status of Advertising industry in India, Socioeconomic effects of Advertising, Advertising in Global marketing context; Leading Advertisers(national and international); Advertising theories: Hierarchy of needs, Stimulus-Response theory.				
Unit II	Types of Advertising, Strategies, merits and demerits; Critical analysis of ads; Campaign Planning; Situation analysis; The planning cycle – contemporary models; Strategy in campaign planning: Types of the campaign (teaser/testimonial/launch). Advertising Agency: Structure and functions, Types of Agencies, Agency selection, Media relationship, advertising agencies association Advertising standards Council, Profiles of leading international and Indian Agencies, diversifications and specializations, professional ethics, challenges and requirements.				
Unit III	Advertising forms; ad production Copy: copy platform, copy format, elements, appeals, Visuals and other creative elements. Techniques of print ad production -Audiovisual commercials: procedure and techniques - Media: Print, electronic, outdoor and new media: characteristics, cost and effectiveness. Media planning strategy and methods - Case study of prints and commercials.				
Unit IV	Public Relations: Evolution of Public Relations, Four basic elements of public relations PR as a management concept, PR as a profession - PR Functions: public opinion, propaganda, and publicity. Organization; Public Relation Policy Committee; The Public Relation Counsel - The Public Relations Budget.				
Unit V	Media Relations and Publicity Selection of publicity media - Types of publicity - Communication with the media; Tools of PR: Advertising, (house journal) Periodicals, Films, Employee Relation, shareholders, special events, consumers, community, government, media.				

Reference and Text Books
1. Andrew Wernick, "Promotional Culture: Advertising, Ideology, Symbolic Expression" , Sage,1994.
2. Marieke de Mooij , "Advertising world wide"2nd edn., Prentice Hall, UK, 1994.
3. Marieke de Mooij, "Global Marketing and advertising: Understanding Cultural paradoxes", Sage, New Delhi, 1998.
4. Norman Hart, "The Practice of Advertising", Heinemann Pub.1990.
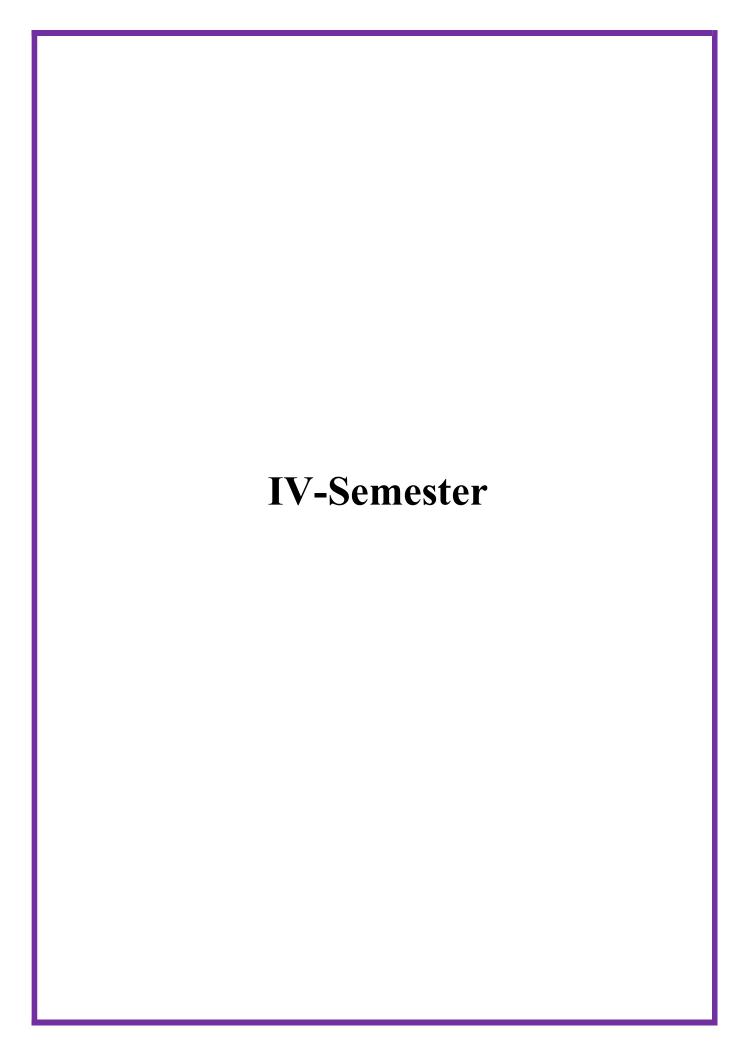5. Sen Gupta, "Brand positioning", Tata Mc Graw Hill. 1990

Online Resources:
 https://egyankosh.ac.in/bitstream/123456789/7608/1/Unit-2.pdf

	Course Outcomes	Knowledge level
CO-1	Understand the history and evolution of advertising	K3
CO-2	Develop an advertising plan and present and defend it persuasively.	K3
CO-3	Contribute to evaluating the effectiveness of advertising and marketing communications initiatives.	K4
CO-4	Design the role of the public relations professional in the corporate environment	K4
CO-5	Develop strategies, tactics, and techniques of public relations program	K5

III-Semester				
Allied 6 83637	**Advertising Film Making - Practical**	**P**	**Credits:2**	**Hours:4**
Objectives	● Develop compelling and concise narratives for advertising film ● Utilize camera angles, lighting, color grading, and editing to create visually engaging and emotionally resonant films ● Gain proficiency in industry-standard editing software, camera equipment, and post-production techniques. ● Develop and execute original film ideas based on client briefs and marketing objectives.			

1. Dialogue based 30 Sec TVC for Product based on FMCG
2. Jingle based 30 Sec TVC for Product
3. 30 Sec TVC for Product based on Lifestyle
4. 30 Sec TVC for Service (Bank, Insurance, Hospital, mobile network, Taxi or Food delivery)
5. 5 - 10 Sec Signature ad for youtube / web.

Outcomes	● Work with directors, cinematographers, actors, editors, and other professionals to bring advertising film concepts to life. ● Identify and apply foundational film production principles ● Understand the relationship between advertising film and branding ● Master essential elements like scriptwriting, directing, cinematography, editing, and sound design within the advertising context.

IV-Semester

	IV-Semester			
Core 8 83643	**Audio and Video Production**	T	Credits: 4	Hours: 4
Objectives	● Discuss various video formats and recording media and the important terms used in video production. ● Discuss the basics of script writing and storyboarding for various formats. ● Discuss the various cinematography techniques and ways to frame and maintain picture composition. ● Discuss and demonstrate the knowledge of the various lighting techniques. ● Apply various audio techniques and discuss sound mixing methods used for a successful audio-video production			
Unit I	Television Programs - Types of television programs - TV and Information: News, News Reporting, Current affairs Programme, Public Service Campaign - TV and Entertainment - Feature Films and Feature Film Based Programmes, Plays, TV Serials and Series, Variety Entertainment Shows, Game shows, Quiz Shows, Music and Dance, Sports, Special Events			
Unit II	The Camera; Types, Functions and accessories. Camera Mounts; Tripods, Dollies, Jibs, Hand held, crane and others. Camera stabilization systems and other considerations. Lenses- types and functions. Image Sensors- Tube, Single CCD and 3CCDs. Interlaced and progressive scanning. PAL and NTSE Systems.			
Unit III	Camera Movement using track and trolley, cranes, gimbals, vehicles Lighting; Products and objects, Conventional, Soft and Diffused, Bounce, Source, Hard and creative lightings, Day effect, Night effect, Three-point lighting, Types of lights- Incandescent lamps, Tungsten halogen, HMI, PAR lights, Kinoflo etc. Lighting meters			
Unit IV	Colours; Primary, Secondary and complementary colours, White and black balance, Standardization and colour reproduction. Filters- Contrast filters, Colour conversion filters, Polarized filters, Enhance filters, Colour filters, Graduated colour and ND filters, Effect filters, etc. Data management and role of cinematographer from pre-production to post production.			
Unit V	Basics of audio recording and microphones, Capturing clean and clear audio on set, Sound design and audio editing considerations, Importance of sound in storytelling.			

Reference and Text Books

1. Burum, S. H., & Sonnenfeld, B. (2019). Cinematography: Theory and practice (5th ed.). Focal Press.
2. Brooks, D. (2017). The complete guide to television lighting (3rd ed.). Focal Press
3. Alan.A.Armer, "Writing the Screenplay: TV and Film", 2/E, Waveland Pr Inc, 2002
4. Truby, J. (2007). The anatomy of a story: 22 steps to becoming a master storyteller. Writer's Digest Books
5. Borwick, John (eds),"Sound Recording Practice: A Handbook", Oxford University Press,1995
6. Gustavo Mercado, "The Filmmaker's Eye" , Focal Press, 2010
7. Jonathan Canlas, Kristen Kalp, "Film is Not Dead", New Riders, 2012
8. Steve Cartwright, "Pre-Production Planning for Video, Film, and Multimedia", FocalPress, 1996

Online Resources:

- **https://folklife-media.si.edu/docs/folklife/education_exhibits/resources/English-Video-Handbook.pdf**
- **https://ptgmedia.pearsoncmg.com/images/9780321990198/samplepages/9780321990198.pdf**
- **https://web.mit.edu/techtv/videoprodguide/videoprodguide.pdf**
- **https://content-files.shure.com/Pubs/audio-systems-guide-for-video-and-film-production/audio-systems-guide-for-video-and-film-production-english.pdf**

	Course Outcomes	Knowledge level
CO-1	Explain the core concepts of sound, light, and image capture about audio and video production.	K2
CO-2	Understand the various stages of pre-production, including scriptwriting, storyboarding, budgeting, and scheduling.	K3
CO-3	Understand the principles of pre-production, production, and post-production stages in audio and video workflows.	K5
CO-4	Identify and utilize essential audio and video equipment, including cameras, microphones, lighting setups, and recording devices.	K4
CO-5	Students will be able to write compelling scripts and effectively direct actors to achieve desired performances	K4

IV-Semester				
Core 9 83644	**Marketing Studies**	**T**	**Credits: 4**	**Hours: 4**
Objectives	- Understand the evolution and current state of media marketing, analyze the impact of media on consumer behavior, and identify key media channels and platforms relevant to marketing. - Develop skills in conducting media research, analyzing data, and using insights to inform marketing decisions. - Learn how to create compelling content that resonates with audiences and drives engagement across media channels. - Develop skills in creating and executing effective media campaigns across various media channels. - Explore the impact of new technologies on media marketing and prepare students for future trends.			
Unit I	Introduction to Marketing-Understanding the concept of marketing-Evolution of marketing and its role in business-Marketing vs. selling: key differences-Importance of customer-centric approach Marketing ethics and social responsibility			
Unit II	Factors influencing consumer behavior- Buying decision process: stages and models-Psychological and socio cultural factors in consumer choices-Segmentation, targeting, and positioning strategies Impact of digitalization on consumer behavior. Factors influencing consumer behavior- Buying decision process: stages and models - Psychological and socio cultural factors in consumer choices Segmentation, targeting, and positioning strategies-Impact of digitalization on consumer behavior.			
Unit III	Importance of market research in decision making-Types of market research: qualitative vs. quantitative-Data collection methods and techniques-Analyzing market trends and competition Interpreting and using market research for strategy formulation.			
Unit IV	Components of the marketing mix (Product, Price, Place, Promotion)-Creating and managing effective product offerings-Pricing strategies and their determinants - Distribution channels and supply chain management-Integrated marketing communication and promotional tools.			
Unit V	Integrated Marketing Communication (IMC) approach-Elements of the promotional mix: advertising, public relations, sales promotion, personal selling, direct marketing - Creating effective advertising campaigns-Digital marketing and the role of social media-Measuring the effectiveness of promotional activities.			

Reference and Text Books
1. Kotler, P. T., Armstrong, G., & Agnihotri, P. (2018). Principles of Marketing, 17th Edition. . Pearson.
2. Shainesh, G., Kotler, P., Keller, K. L., Chernev, A., & Sheth, J. N. (2022). Marketing Management, 16th Edition. Pearson Education.

Online Resources:
https://www.gov.pe.ca/photos/original/IPEI_ebiz_smmkt.pdf

Course Outcomes		**Knowledge level**
CO-1	Analyze the media landscape and its role in marketing.	K2
CO-2	Conduct media research and use data to inform marketing decisions.	K3
CO-3	Develop and implement effective content marketing strategies.	K5
CO-4	Plan and manage media campaigns across various channels.	K4
CO-5	Adapt to emerging trends and technologies in media marketing.	K4

IV-Semester				
Core 10 83645	**Audio and Video Production - Practical**	P	Credits: 3	Hours: 5

Objectives	● Describe the types and parts of cameras and demonstrate basic camera operations. ● Discuss various video formats and recording media and the important terms used in video production. ● To understand the basics of script writing and storyboarding for various formats. ● Demonstrate the various cinematography techniques and ways to frame and maintain picture composition. ● Discuss and demonstrate the knowledge of the various lighting techniques. ● Apply various audio techniques and discuss sound mixing methods used for a successful audio-video production. ● Demonstrate the steps involved in assembling a final video.

1. Bringing a Short Film to Life with Sound Design
2. Crafting Compelling Audio Stories Through Field Recording and Storytelling
3. Crafting a Music Video (Existing song) with Montage based Visuals.
4. Mastering the Art of Storytelling Within a Single Take.

Outcomes	● Operate audio and video production equipment, including cameras, microphones, recorders, editing software, and basic sound mixing tools. ● Develop and execute effective pre-production plans for audio and video projects, including scripting, storyboarding, location scouting, and budgeting. ● Capture high-quality audio and video footage, utilizing appropriate camera angles, lighting techniques, and microphone placement strategies. ● Edit audio and video footage effectively, employing basic editing techniques, sound mixing principles, and visual storytelling strategies. ● Create and implement basic sound effects, music cues, and voice-overs to enhance the overall audio and video experience.

IV-Semester				
Allied 7 83646	**Media Psychology**	**T**	**Credits: 3**	**Hours: 3**
Objectives	- Identify and analyze the psychological impacts of different media formats and genres. - Critically analyze the complex interplay between psychological processes and media consumption, production, and effects. - Discuss the ethical considerations involved in media production and consumption - To learn the application of media psychology in various fields, such as marketing, education, public health, and policy development.			
Unit I	Introduction to Media Psychology: Overview of Media Psychology - Evolution of Media and its Impact on Society - Understanding Psychological Theories in Media - Research Methods in Media Psychology			
Unit II	Media Effects and Influence: Psychological Impact of Media on Behavior - Cognitive and Emotional Responses to Media - Influence of Media on Attitudes and Beliefs - Media Violence and Aggression.			
Unit III	Media Consumption and Behavior: Audience Analysis and Segmentation - Media Literacy and Critical Thinking - Addiction and Compulsive Media Behavior - Social Media and Self-Presentation			
Unit IV	Persuasion and Advertising Psychology: Psychological Principles in Advertising - Persuasive Techniques in Media - Consumer Behavior and Decision-Making - Ethical Considerations in Media Advertising			
Unit V	Future Trends and Ethical Considerations: Emerging Media Technologies - Impact of AI and Virtual Reality on Psychology - Ethical Challenges in Media Psychology Research - Future Directions and Application of Media Psychology			

Reference and Text Books
1. Kumar, Navin. (2020). Media Psychology: Exploration and Application. Import: Routledge India.
2. Raney, Arthur A., Sophie H. Janicke-Bowles, Mary Beth Oliver, and Katherine R. Dale. Introduction to Positive Media Psychology. Routledge, 2020.
3. Gayle Brewer. Media Psychology (2011), Palgrave Macmillan

Online Resources:
https://perpus.univpancasila.ac.id/repository/EBUPT180153.pdf

Course Outcomes		Knowledge level
CO-1	Understand the psychological foundations of media use and effects	K2
CO-2	Critically analyze the psychological impact of media on individuals and society	K3
CO-3	Analyze and critique contemporary media trends and their potential psychological implications.	K5
CO-4	Evaluate the strengths and limitations of various research methods used in media psychology.	K4
CO-5	Communicate their understanding of media psychology effectively.	K4

IV-Semester				
Allied 8 83647	**Motion Graphics - Practical**	**P**	**Credits:2**	**Hours:4**
Objectives	- Understand the core principles of animation, design, and storytelling applied to create motion graphics. - Learn how to interpret and create effective motion graphics through elements like typography, color, composition, and animation style. - Gain proficiency in popular motion graphics software like After Effects, and Premiere Pro. - Learn to create diverse animation styles, including keyframe animation, character animation, and motion graphics effects.			

1. Create a film title animation
2. Create a motion poster
3. Create television show promo
4. Create a corporate presentation
5. Create a mobile app navigation or mapping

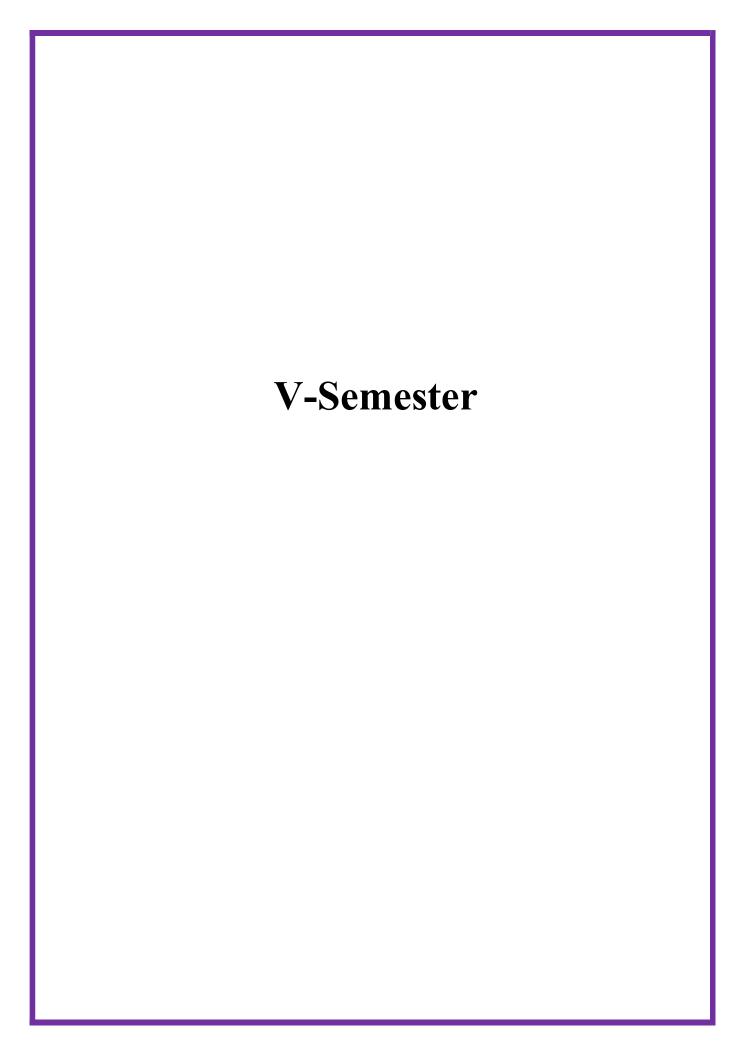| **Outcomes**	- Learn about keyframes, interpolation, timing, and animation curves to create smooth and impactful motion. - Proficiently utilize industry-standard software like Adobe After Effects, and Premiere Pro, to manipulate graphics, text, and animation. - Develop strong visual concepts and translate them into storyboards that guide your animation process. - Understand the power of typography in motion graphics and leverage it to enhance storytelling and brand identity.

II-Semester			
Sub Code: 83649	Internship	I	Credits:2

Students are expected to do the following:

1. Students have to undergo an internship at any business entity for four weeks / 120 hours.
2. Students have to understand the complete business process and design criteria at industry and their markets.
3. An Internship document has to be submitted in prescribed format in addition to Internship certificate.
4. Report & Presentation.

V-Semester

V-Semester					
Core 11 83651	**Digital Marketing**	**T**	**Credits: 4**		**Hours: 4**
Objectives	● Understand the Fundamental Concepts of Digital Media ● Explore the impact of technological advancements on the media landscape. ● Identify the different types of digital media: Websites, social media platforms, mobile apps, online video, podcasts, augmented reality, virtual reality, ● Develop a strong understanding of digital media ethics: Explore issues of privacy, copyright, plagiarism, and responsible online behavior.				
Unit I	Definition and scope of digital marketing, Evolution of digital marketing and its impact on traditional marketing, Benefits, and challenges of digital marketing. Key concepts: SEO, SEM, SMM, PPC, CTR, CRO. Understanding search engines and how they work, On-page and off-page SEO techniques, Keyword research and optimization, Local SEO and Google My Business.				
Unit II	Importance of a user-friendly and mobile-responsive website, Basics of website design and usability, Content creation and optimization for search engines (SEO), Blogging, and content marketing strategies. Content marketing strategies and distribution channels.				
Unit III	Overview of major social media platforms (Facebook, Instagram, Twitter, LinkedIn). Creating engaging social media content. Social media advertising and targeting options. Social media analytics and performance measurement.				
Unit IV	Identifying and collaborating with influencers. User-generated content and brand advocacy. Ethics and disclosure in influencer marketing.				
Unit V	Introduction to PPC advertising, Google Ads and Bing Ads platforms, Ad targeting, bidding strategies, and ad extensions, Quality Score and Ad Rank. Key performance indicators (KPIs) in digital marketing, Google Analytics and data tracking, Conversion tracking and funnel analysis, Reporting and using data to optimize campaigns.				

Reference and Text Books
1. Gupta, Seema. Digital Marketing. McGraw Hill, 2022.
2. Bhatia, P. (2019). Fundamentals of Digital Marketing (2nd ed.). Pearson Education.
3. Kingsnorth, S. (2022). Digital marketing strategy: An integrated approach to online marketing (3rd ed.). Kogan Page.

Online Resources:
  https://nibmehub.com/opac-service/pdf/read/Social%20Media%20Marketing.pdf
https://slims.bakrie.ac.id/repository/0803c25667ea8747c50451347762999f.pdf

	Course Outcomes	Knowledge level
CO-1	Understand the fundamental concepts of digital marketing.	K2
CO-2	Identify and analyze different digital marketing channels.	K3
CO-3	Develop digital marketing strategies tailored to specific business goals.	K5
CO-4	Measure and evaluate the effectiveness of digital marketing campaigns.	K4
CO-5	Apply ethical considerations and best practices in digital marketing.	K4

V-Semester				
Core 12 83652	**Digital Marketing - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Learn about emerging trends in digital media: Stay ahead of the curve and adapt your skills to the ever-changing landscape. - Explore the intersection of digital media and other disciplines: Consider how digital media impacts fields like art, music, education, and politics. - Develop your digital citizenship skills: Understand your rights and responsibilities as a participant in the online world.			

1. Content Marketing: Create social media posts Write blog articles
2. Social Media Marketing: Run targeted ad campaigns - Manage social media communities - Analyze social media data
3. Search Engine Optimization (SEO): Conduct keyword research - Optimize website content - Build backlinks
4. Paid Advertising: Google Ads campaigns - different ad formats - Analyze ad performance.

Outcomes	- Understand the fundamental concepts of digital marketing. - Identify and analyze different digital marketing channels. - Develop digital marketing strategies tailored to specific business goals. - Measure and evaluate the effectiveness of digital marketing campaigns. - Apply ethical considerations and best practices in digital marketing.

V-Semester				
DSE 1 83653A	**Podcasting and Audio Storytelling - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	● Learn how to set up your recording equipment, choose the right microphones and software, and edit your audio like a pro. ● Understand the principles of effective audio storytelling, explore different narrative styles. ● Discover editing techniques to enhance your audio, add sound effects and music, and ensure your podcast sounds polished and professional. ● Learn about the different podcast hosting platforms and how to submit their podcasts to directories like Apple Podcasts and Spotify.			
	1. Narrative Short Story 2. Current Affairs 3. Science and Technology 4. Film Review 5. History 6. Business and Entrepreneurship			
Outcomes	● Proficient in recording equipment and software ● Mastering audio editing techniques ● Understanding podcast distribution platforms ● Understanding podcast distribution platform.			

V-Semester					
DSE 1 83653B	**Experimental Photography - Practical**	**P**	**Credits: 4**	**Hours: 5**	
Objectives	● Expand their understanding of photography beyond traditional techniques and aesthetics. This includes exploring alternative processes, manipulating the photographic medium, and incorporating non-photographic elements. ● Develop critical thinking skills for analyzing and interpreting experimental photography. ● To identify key concepts, techniques, and artistic intentions behind various works. ● Craft compelling visual narratives through experimentation. ● Gain technical proficiency in a variety of experimental techniques.				
	1. Intentional Motion Blur 2. Light Painting 3. Long Exposure 4. Impressionistic Focus 5. Double Exposure 6. High Shutter Sync Photography 7. Mirroring 8. Photo Story				
Outcomes	● Operate and manipulate cameras and equipment ● Master foundational and advanced photo editing skills ● Analyze and interpret existing works of experimental photography, identify personal creative interests, and formulate a unique artistic approach ● Challenge traditional photographic conventions				

V-Semester				
DSE 1 83653C	**Environmental Photography & Photo Journalism - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Master advanced photography techniques for capturing environmental landscapes, wildlife, and human interactions with nature, including use of appropriate equipment and lighting conditions. - Conduct interviews and research to build context and depth for environmental photo stories, incorporating diverse perspectives and storytelling approaches. - Edit and post-process environmental photographs effectively, maintaining ethical principles and visual integrity while optimizing for impact. - Build a portfolio of compelling environmental photographs and photo stories suitable for publication, exhibition, or online platforms. - Collaborate effectively with other environmental stakeholders, such as scientists, activists, and communities, to develop impactful photo-driven campaigns and advocacy initiatives.			

Focusing on Storytelling:
1. Beyond the Landscape: Capturing the Human Story in Environmental Change
2. Visual Narratives: Telling Environmental Stories through Photos and Words
3. Community Voices: Documenting Environmental Issues through Photojournalism
4. Faces of Resilience: Highlighting Strength and Hope in the Face of Environmental Challenges
5. From Micro to Macro: Exploring Environmental Issues through Different Photographic Scales

Outcomes	- Understand the principles and ethics of environmental photography and photojournalism, including responsible representation, environmental storytelling, and minimizing ecological impact. - Analyze the visual language of environmental photography, identifying and utilizing effective composition, lighting, and storytelling techniques to convey environmental issues and narratives. - Research and understand diverse environmental challenges and their impact on communities, ecosystems, and global sustainability. - Critically evaluate the effectiveness of environmental photography and photojournalism in raising awareness, influencing policy, and promoting positive change. - Develop a personal photographic style and approach to environmental storytelling, reflecting critical thinking and creative vision in imagery.

V-Semester					
DSE 2 83654A	**Advanced Motion Graphics - Practical**	**P**	**Credits: 4**	**Hours: 5**	

Objectives	- Mastery of industry-standard software: Deepen your knowledge of programs like Adobe After Effects, Cinema 4D, and Houdini, allowing you to create complex and visually stunning animations. - Advanced animation techniques: Learn rigging, character animation, fluid dynamics, and other specialized skills to push the boundaries of motion graphics. - Visual effects (VFX) skills: Gain proficiency in compositing, rotoscoping, and green screen techniques to create realistic and immersive visuals.

1. Animate logos using compositions.
2. Bring objects and backgrounds to life.
3. Build custom transitions.
4. Use expressions to create motion graphics.
5. Add motion graphics to a video.
6. Add realistic special effects.

Outcomes	- Stronger storytelling skills: Develop a deeper understanding of visual storytelling principles and how to use motion graphics to effectively communicate ideas and emotions. - Concept development and design: Learn to develop original concepts, create storyboards, and refine your visual style to stand out in the competitive motion graphics field. - Experimental animation: Explore different animation styles and techniques to express your unique artistic vision.

V-Semester				
DSE 2 83654B	**Advanced Cinematography - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Understand the fundamental principles of cinematography - Define and explain the key elements of cinematography - Analyze how these elements work together to create visual storytelling - understand the impact of each element on mood, atmosphere, and narrative flow. - Apply cinematic principles to analyze existing film and video works			

1. **One-shot film:** This project challenges you to shoot your entire film in a single, continuous take. This will help you hone your planning, camera movement, and editing skills.
2. **Silent film**: Create a film without any dialogue. This will force you to focus on visual storytelling and use elements like body language, facial expressions, and cinematography to convey your message.
3. **Remake a scene:** Choose a famous scene from a movie and try to remake it shot-for-shot.
4. **Limited location:** Shoot your entire film in a single location. This can be a creative constraint that forces you to think outside the box and use the space in interesting ways.

Outcomes	- Integrating cinematography with other areas of filmmaking (e.g., directing, editing) - Emphasizing specific camera formats or film genres - Focusing on social or cultural themes through storytelling - Encouraging experimentation and innovation in visual techniques.

V-Semester				
DSE 2 83654C	**Documentary Filmmaking - Practical**	**P**	**Credits:4**	**Hours:5**

Objectives	- Understand the documentary filmmaking process from pre-production to post-production. - Develop and refine story ideas for documentary films. - Master the basics of camera operation, lighting, and sound recording. - Conduct effective interviews and capture compelling visuals. - Edit and assemble documentary footage using industry-standard software. - Develop a strong understanding of narrative structure and storytelling techniques. - Collaborate effectively with other crew members in a production environment.

1. Interview Techniques
2. B-Roll Shooting
3. Sound Recording for Documentaries
4. Rough Cut Assembly
5. Create a 10-Minute Documentary Film

Outcomes	- Identify and analyze the roles and responsibilities of various crew members in documentary production. - Grasp the principles of storytelling, cinematography, lighting, sound, and editing as they apply to documentary film. - Critically evaluate and analyze existing documentary programs. - Operate basic camera and sound equipment used in documentary production. - Set up and operate lighting for different documentary productions. - Edit and assemble short documentary segments using industry-standard software. - Create basic graphics and animations for documentary programs.

V-Semester					
DSE 3 83655A	**Corporate Film Making - Practical**	**P**	**Credits: 4**	**Hours: 5**	
Objectives	● Analyze the role of corporate filmmaking within the broader marketing and communications landscape. ● Identify and define the target audience for different types of corporate videos. ● Develop storytelling concepts and scripts tailored to specific corporate objectives. ● Craft a comprehensive production plan, including budgeting, scheduling, and resource allocation.				

1. Create a Corporate video on Staff Training
2. Create a Corporate video on Products of the Company
3. Create a Promotional video for a Company
4. Create a Corporate video on Product Launch
5. Create a Corporate video on the Re-branding of a Company.

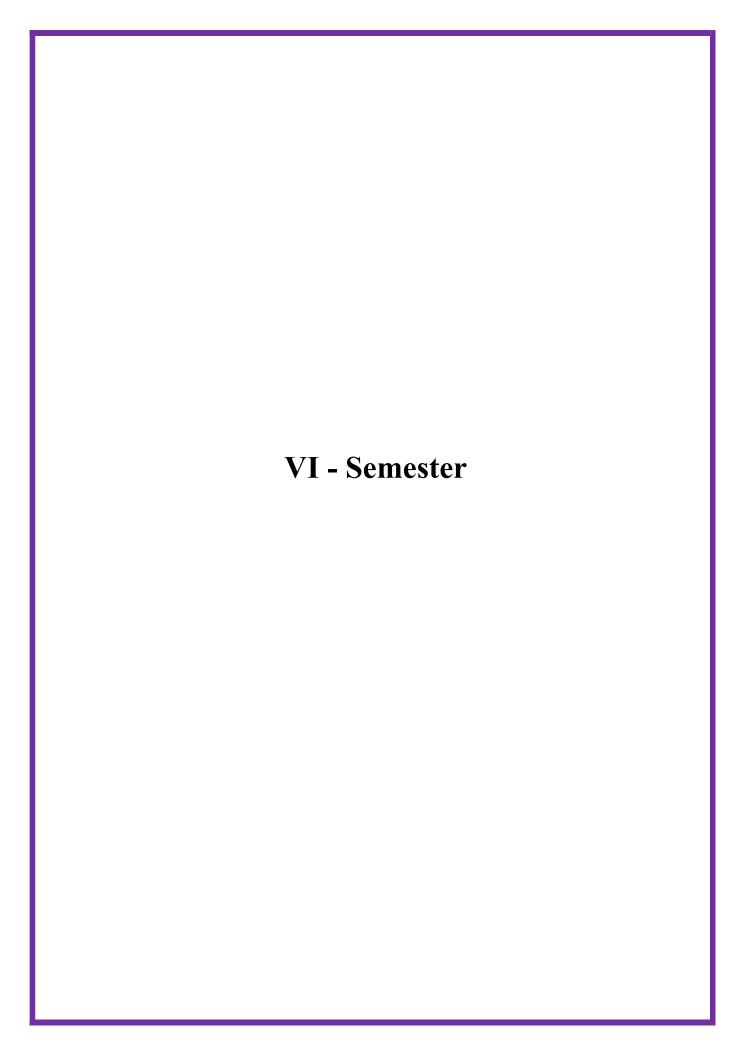| **Outcomes**	● Work effectively within a team environment, collaborating with directors, producers, clients, and other stakeholders ● Master basic lighting setups and techniques to control mood and atmosphere in video. ● Apply principles of visual design and composition to create impactful video content. ● Incorporate motion graphics, animations, and other visual elements to enhance storytelling and brand messaging.

V-Semester				
DSE 3 83655B	**Drama & Theatre Arts - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Understand the fundamental principles and techniques of acting, including voice and body control, character development, improvisation, and scene analysis. - Analyze various theatrical styles, genres, and playwrights, recognizing their historical and cultural context. - Evaluate theatrical productions and performances, identifying strengths and weaknesses, and applying critical thinking to the art of theatre. - Understand the collaborative nature of theatre production and the various roles and responsibilities of theatre practitioners. - Develop an appreciation for the power of theatre to explore human emotions, challenge perspectives, and spark social dialogue..			

1. Script to Stage: Bringing a Scene to Life Through Performance and Collaboration
2. Monologue: Exploring Character Development and Relationships
3. Devising Theatre: From Concept to Creation - A Collaborative Journey in Stagecraft and Storytelling

Outcomes	- Perform monologues and scenes with confidence and clarity, utilizing effective vocal and physical techniques. - Collaborate effectively in ensemble acting exercises, improvisations, and theatrical productions. - Analyze scripts and develop characters, understanding motivations, relationships, and physicality. - Apply basic stagecraft skills, such as set design, lighting, and sound, to theatrical productions. - Communicate effectively both verbally and nonverbally, using voice, body language, and facial expressions for expressive acting.

V-Semester				
DSE 3 83655C	**New Media Journalism - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Multimodality: Combining various digital formats like text, audio, video, graphics, and interactive elements to create immersive and richer narratives. - Data-driven storytelling: Utilizing data visualization, social media analytics, and other data sources to add depth and context to stories. - Audience engagement: Fostering two-way communication through interactive features, online communities, and social media platforms. - Real-time updates and breaking news coverage: Leveraging the immediacy of digital platforms to provide timely and constantly evolving information. - Focus on niche and personalized content: Catering to specific audience interests and providing personalized news experiences.			

- Interactive documentaries
- Data-driven visualizations - interactive graphs, charts, and maps
- Social media journalism
- Verifying information
- Monetization
- Maintaining journalistic ethics
- Building trust with audiences

Outcomes	- Reach wider audiences and Connect with diverse communities. - Push creative boundaries and explore innovative ways to tell stories. - Build deeper engagement: Foster interactive experiences and create a two-way dialogue with audiences. - Make a positive impact: Use their platform to raise awareness about important issues and drive social change.

V-Semester				
Core 13 83656	**Portfolio Development and Soft Skills - Practical**	**P**	**Credits: 3**	**Hours: 5**
Objectives	- Craft a strategic media portfolio: - Utilize design principles and multimedia tools to create a visually engaging and cohesive portfolio that effectively communicates their unique voice and value proposition. - Develop effective communication and interpersonal skills - Learn to analyze complex situations, identify solutions, and make informed decisions in fast-paced media settings. - Build a strong foundation for career success:			
	- Create a resume - Create a visual portfolio with the help multimedia - Create a show reel			
Outcomes	- Mastering presentation skills, crafting compelling narratives. - Learning effective networking strategies, leveraging online platforms like LinkedIn, and attending industry - Adapting portfolio content and presentation to align with the requirements and expectations of specific media jobs and industries			

VI - Semester

VI-Semester					
Core 14 83661	**Media Laws and Ethics**	**T**	**Credits: 4**		**Hours: 4**
Objectives	● Understand the constitutional guarantees of freedom of speech and press in India. ● Analyze the legal framework governing various media forms (print, broadcast, online). ● Critically evaluate ethical principles in media practice with a focus on accuracy, fairness, objectivity, and accountability. ● Apply ethical decision-making frameworks to real-world media case studies. ● Examine the role of self-regulation and regulatory bodies in the Indian media landscape. ● Develop research and communication skills to effectively analyze and critique media content.				
Unit I	Introduction to Media Laws and Ethics: Definition and scope of media laws and ethics - Evolution of media laws in India: Colonial origins and post-independence developments.				
Unit II	The Indian Constitution: Freedom of speech and expression, reasonable restrictions - Ethical theories and principles relevant to media practice - Media self-regulation vs. government regulation.				
Unit III	Broadcast Media Laws and Ethics: The Cable Television Networks Regulation Act, 1995 - Broadcasting Code of Ethics and Programming Standards - Hate speech and incitement to violence - Obscenity and indecency in broadcast content - Public service broadcasting and commercial interests -Ethical considerations in broadcast journalism: Sensitivity to diverse communities, responsible news gathering practices.				
Unit IV	Online Media Laws and Ethics: Information Technology Act, 2000: Cybercrimes, cyber bullying, and online defamation - Intermediary liability and content takedown mechanisms - Data privacy and protection of personal information - Fake news and misinformation: Ethical responsibility in the digital age -Online journalism ethics: Verification of sources, fact-checking, and responsible social media presence.				
Unit V	Case Studies and Contemporary Issues: Analysis of landmark media law cases in India. Current debates on media regulation and censorship - The impact of social media on journalism and ethical challenges -Ethical dilemmas in investigative journalism and whistle blowing -The future of media laws and ethics in a changing media landscape.				

Reference and Text Books
  1. Neelamalar, M. (2009). Media Law and Ethics. Eastern Book Company.
  2. Pathak, J. P. (2014). Introduction to Media Laws and Ethics. Shipra Publications.
  3. The Cable Television Networks Regulation Act, 1995 (No. 70 of 1995).
  4. The Information Technology Act, 2000 (No. 25 of 2000).
  5. Rao, R. V. K. (2012). Media Ethics in India: Concepts, Codes and Controversies. Sage Publications.

Online Resources:
1. https://www.presscouncil.nic.in/
2. **The Information Technology act**

	Course Outcomes	Knowledge level
CO-1	Understanding of the key laws and regulations impacting each media platform, including their scope, and limitations	K2
CO-2	Evaluate the role of self-regulation and regulatory bodies in the Indian media landscape	K3
CO-3	Critically analyze media content, identify bias and manipulation, and evaluate the credibility and trustworthiness of information sources.	K5
CO-4	Apply critical thinking skills to identify and evaluate ethical dilemmas in media practice	K4
CO-5	Apply ethical decision-making frameworks to real-world media case studies.	K4

VI-Semester				
Core 15 83662	**Emerging Technologies**	**T**	**Credits: 4**	**Hours: 4**
Objectives	● Understand the key concepts and principles of emerging media technologies, including virtual reality (VR), augmented reality (AR), artificial intelligence (AI), block chain, and the metaverse. ● Analyze the potential applications of these technologies in diverse media fields, such as journalism, filmmaking, education, gaming, and advertising. ● Critically evaluate the ethical considerations and societal implications of emerging media, including issues of privacy, security, accessibility, and the potential for bias and manipulation. ● Develop creative thinking skills to envision innovative ways to utilize emerging media technologies for storytelling, communication, and artistic expression.			
Unit I	Introduction to Emerging Media Technologies: Defining emerging media and its core characteristics -Exploring the convergence of traditional and digital media - Key trends and drivers of innovation in the media landscape.			
Unit II	Virtual Reality (VR): Understanding the principles of VR technology and its immersive potential -Exploring VR applications in areas like gaming, education, training, and entertainment -Analyzing the ethical considerations of VR, such as user safety and privacy.			
Unit III	Augmented Reality (AR): Understanding the principles of AR technology and its ability to overlay digital information onto the real world - Exploring AR applications in areas like marketing, retail, education, and navigation -Discussing the potential challenges of AR, such as distraction and safety concerns.			
Unit IV	Artificial Intelligence (AI) in Media: Understanding the role of AI in content creation, distribution, and personalization - Exploring AI applications in areas like automated journalism, video editing, and music composition - Analyzing the ethical concerns surrounding AI in media, such as bias, transparency, and job displacement.			
Unit V	Emerging Media and the Future of Communication: Exploring the convergence of emerging technologies and their impact on communication models - The rise of experiential media and the blurring lines between reality and the digital realm - Preparing for and shaping the future of media consumption, creation, and distribution in the age of emerging technologies.			

Reference and Text Books
1. Mattoo, A. (2023). The Future of Media in India: Emerging Technologies and Their Social Impact. Oxford University Press.
2. Bhalla, A., & Singh, N. (Eds.). (2018). Emerging Media and Communication in India. Sage Publications.
3. Sharma, S. (2022). Virtual Reality for India: Transforming Education, Healthcare, and Entertainment. Routledge.
4. Saxena, A. (2021). Augmented Reality in India: A Guide to Applications and Opportunities. Springer.
5. Prakash, P. (2022). AI for Media and Entertainment: The Future of Storytelling and Content Creation. Bloomsbury Publishing.

Online Resources:
1. India Digital Summit: https://indiadigitalsummit.in/
2. Nasscom India AI Summit: https://nasscom.in/aisummit/
3. VR AR Summit India: https://www.vrarglobalsummit.com/

	Course Outcomes	**Knowledge level**
CO-1	Analyze the key concepts, functionalities, and potential applications of various emerging media technologies.	K2
CO-2	Evaluate the social, cultural, and economic implications of emerging media in the Indian context	K3
CO-3	Identify and analyze the opportunities and challenges presented by emerging media for content creators, consumers, and businesses	K5
CO-4	Develop critical media literacy skills in the context of emerging media technologies	K4
CO-5	Embrace innovation and adapt to the changing media environment	K4

VI-Semester				
Core 16 83663	**Sound for Media - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Understand the role of sound in storytelling across various media platforms - Compose and edit music for visual media. - Analyze and evaluate the effectiveness of sound design choices in various media productions. - Create and manipulate sound effects using foley techniques and digital tools			

- From Script to Soundscape: Designing Audio for a Short Film
- Create Folley sound for a short film or ad.
- Fixing and Enhancing Audio Recordings
- Live sound recording
- Elements of Sound (Dialogue, Folly and Music)

Outcomes	- Proficiently operate sound recording and editing software - Identify and apply fundamental sound recording and editing techniques - Create and implement sound effects and Foley art for different media projects - Utilize various sound recording techniques for different media formats - Compose and edit simple musical pieces using relevant software or instruments

VI-Semester				
DSE 4 **83664A**	**Color Grading - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	● Understand the fundamental principles of color grading and their impact on visual storytelling ● Apply color grading techniques for different media platforms and genres. ● Identify and utilize various color grading tools and software ● Analyze and evaluate the effectiveness of color grading choices in various media productions			

1. From Log to Look: Crafting Cinematic Colorscapes for a Short Film
2. Mastering the Mood: Exploring Color Palettes for Emotional Storytelling
3. Beyond the Basics: Creative Color Grading Techniques for Music Videos or Commercials
4. Fix it in Post: Color Correction and Enhancement for Real-World Footage

Outcomes	● Master the functionalities of color grading software like DaVinci Resolve, Adobe Premiere Pro, or Final Cut Pro ● Apply color correction techniques to optimize image quality and fix color imbalances ● Develop a personal color grading style and aesthetic ● Create and implement color palettes and grading styles for different moods and genres ● Utilize advanced color grading techniques like secondary corrections, masks, and keyframing

VI-Semester				
DSE 4 83664B	**Costume for Media - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Analyze the role of costume in storytelling and its impact on character development and audience perception. - Identify and understand historical and cultural influences on costume design across various media platforms. - Develop research skills to gather information on period dress, cultural attire, and specific character personas. - Apply design principles to create original costume concepts that support the narrative and enhance the visual aesthetic..			

Foundations of Costume Design:
- Introduction to Costume Design: Definition, scope, and importance of costume in media.
- The Language of Costume: Analyzing color, texture, silhouette, and accessories for storytelling.
- Historical and Cultural Influences: Costume evolution through different periods and cultures.
- Character Development through Costume: Building visual identities that reflect personality, backstory, and social context.

Design and Construction
- Visual Communication with Costume: Color theory, symbolism, and semiotics of clothing.
- Fabric Selection: Properties of different fabrics, choosing appropriate materials for character and context.
- Patternmaking and Draping: Basic patternmaking techniques, draping fabrics on mannequins for unique designs.
- Basic Garment Construction: Hand and machine sewing techniques, common garment construction methods.
- Budgeting and Sourcing: Cost considerations for costume materials and production.

Outcomes	- Analyze the role of costume in storytelling and character development across various media platforms. - Conduct historical research and accurately interpret costume styles for different periods and genres. - Collaborate effectively with other creative team members to develop and execute costume designs. - Apply costume design principles to projects for film, television, theater, and digital media.

VI-Semester				
DSE 4 83664C	**Radio & Video Jockey Production Techniques - Practical**	**P**	**Credits: 4**	**Hours: 5**
Objectives	- Understand the core principles and techniques of radio and video jockey. - Learn the including voice-over delivery, scriptwriting, improvisation, and audience engagement. - Analyze the differences and similarities between radio and video as communication mediums and adapt their on-air style accordingly. - Develop critical listening and viewing skills to identify effective radio and video presentations, and analyze the impact of delivery, tone, and visual storytelling on audience perception. - Research and understand the history and evolution of radio and video jockeying, including influential figures and significant trends in the industry. - Apply ethical considerations in content creation, respecting diverse perspectives and avoiding offensive or discriminatory language.			
	1. Crafting Your Signature Radio Persona and Delivery Style 2. Storytelling Through Voice and Vision in Video Jocking 3. Live Performance Challenge - Radio Show vs. Video Package 4. Creating Engaging Radio and Video Content for Niche Audiences			
Outcomes	- Operate radio and video production equipment proficiently, including microphones, cameras, editing software, and audio mixers. - Develop and deliver engaging radio and video scripts, incorporating appropriate pacing, inflection, and vocal variety. - Conduct interviews and live broadcasts effectively, demonstrating active listening, improvisation skills, and audience interaction techniques. - Edit and package radio and video content using industry-standard software, including audio editing tools and video editing platforms. - Create compelling voice-overs for different formats, such as video introductions, commercials, and promotional materials.			

VI-Semester				
Sub Code; 83665A	Project	PR	Credits: 6	Hours: 12

Objectives	● Students will select a major undertaking that they are intrigued about. Once they graduate from college, the pupils will be ready for their career attempts. The fields of their project include Branding, Photography, Cinematography, Film Making, Digital Marketing, Motion Graphics and many others.

AIM OF THE PROJECT WORK
- The aim of the project work is to acquire practical knowledge on the implementation of the programming concepts studied.
- Each student should carry out individually one project work and it may be a work using the software packages that they have learned or the implementation of concepts from the papers studied or implementation of any innovative idea focusing on application oriented concepts.
- The project work should be compulsorily done in the college only under the supervision of the department staff concerned.

VivaVoce
- Viva-Voce will be conducted at the end of the year by both Internal (Respective Guides) and External Examiners, after duly verifying the Annexure Report available in the College, for a total of 100 marks at the last day of the practical session.
- Out of 100 marks, 25 marks for CIA and 75 for CEE (50 evaluation of project report + 25 Viva Voce).

Outcomes	● Develop a comprehensive and functional output that demonstrates mastery of chosen Specialization. ● Apply theoretical knowledge to address practical challenges with the project for showcasing problem-solving abilities. ● Demonstrate creativity, innovation in the field chosen. ● Create a cohesive documentation outlining the development process, decision-making rationale, and technical aspects of the project. ● Present and defend the project's technical aspects and design choices through a well structured dissertation or presentation.

TITLE OF THE PROJECT
Bonafide Work Done by
STUDENT NAME
REG. NO.
GUIDE NAME
Dissertation submitted in partial fulfillment of the requirements for the award of
<Name of the Degree>
Name of the College
College Logo

Signature of the Guide   Signature of
the HOD
Submitted for the Viva-Voce Examination held on

_____
Internal Examiner   External
Examiner
Month – Year
University Logo

VI-Semester				
Sub Code; 83665B	**DISSERTATION**	**D**	**Credits: 6**	**Hours: 12**

Objectives	● The dissertation offers an opportunity for students to delve deeply into a specific area of visual media, conduct original research, and create a significant body of work that demonstrates their expertise, creativity, and critical thinking. Through individual consultations, workshops, and presentations, students will develop their research skills, refine their project proposals, and receive feedback on their creative processes and final outcomes.

Course Requirements:

- Regular Meetings: Individual consultations with your dissertation advisor throughout the semester.
- Dissertation Proposal: A detailed outlining of your research question, methods, timeline, and anticipated outcomes.
- Literature Review: A comprehensive analysis of existing scholarship relevant to your topic.
- Research Findings: Presentation of your research data and analysis.
- Creative Work: Production of your final project in the chosen visual media format.
- Dissertation Defense: A public presentation and discussion of your project with critical response from faculty and peers.
- Dissertation Document: A formal, written document that incorporates your research findings, creative process, and analysis of your final project.

Grading:
- Dissertation Proposal: 20%
- Literature Review: 15%
- Research Findings Presentation: 15%
- Creative Work: 30%
- Dissertation Defense: 20%

Outcomes	● Develop a focused research question and refine a strong dissertation proposal. ● Conduct comprehensive research using relevant methodologies and resources. ● Demonstrate mastery of chosen visual media tools and techniques. ● Create an original and impactful final project that embodies your research and artistic vision. ● Effectively communicate your research findings and creative process through written and visual means. ● Defend your dissertation in front of a committee of faculty and peers..

TITLE OF THE DISSERTATION
Bonafide Work Done by
STUDENT NAME
REG. NO.
GUIDE NAME
Dissertation submitted in partial fulfillment of the requirements for the award of
<Name of the Degree>
Name of the College
College Logo

Signature of the Guide   Signature of the
HOD
Submitted for the Viva-Voce Examination held on

_____
Internal Examiner   External
Examiner
Month – Year
University Logo

- **Declaration**
- **Bonafide Certificate**
- **Acknowledgment**
- **Contents**