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

B.Sc. in Photography

Regulations and Syllabus

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

CHOICE BASED CREDIT SYSTEM

Regulations and Syllabus

GENERAL INSTRUCTIONS AND REGULATIONS

B.Sc. Photography conducted by Alagappa University, Karaikudi, Tamil Nadu through its Collaborative Institution.

Applicable to all the candidates admitted from the academic year **2023** onwards.

1. **Eligibility:**

   A pass in the Higher Secondary Examination (HSC) conducted by the Government of Tamil Nadu, or an examination accepted as equivalent thereto by the Syndicate for admission to this programme.

2. **For the Degree:**
   The candidates shall have subsequently undergone the prescribed program of study in an institute for not less than three academic years, passed the examinations prescribed and fulfill such conditions as have been prescribed thereof.

3. **Admission:**
   Admission is based on the marks in the qualifying examination.

4. **Duration of the course:**
   The course shall extend over a period of **Three years** under Semester pattern.

5. **Standard of Passing and Award of Division:**
   a. Students shall have a minimum of 40% of total marks of the University examinations in each subject. The overall passing minimum is 40% both in aggregate of Continuous Internal Assessment and external in each subject.
   b. The minimum marks for passing in each theory / Lab course shall be 40% of the marks prescribed for the paper / lab.
   c. A candidate who secures 40% or more marks but less than 50% of the aggregate marks prescribed for three years taken together, shall be awarded **THIRD CLASS.**
   d. A candidate who secures 50% or more marks but less than 60% of the aggregate marks prescribed for three years taken together, shall be awarded **SECOND CLASS.**
   e. A candidate who secures 60% or more of the aggregate marks prescribed for three years taken together, shall be awarded **FIRST CLASS.**
   f. Only Part-III subjects will be considered for the University academic ranking purpose.
   g. The Practical / Project shall be assessed by the two examiners, by an internal examiner and an external examiner.

6. **Continuous internal Assessment:**
   a. Continuous Internal Assessment for each paper shall be by means of Written Tests, Assignments, Class tests and Seminars
   b. **25 marks** allotted for the Continuous Internal assessment is distributed for Written Test, Assignment, Class test and Seminars.
   c. Internal Assessment - Break-Up of Marks, suggested pattern (Faculty may change the pattern, according to the subject and need)
      a. Two Internal Tests (choose one best out of two) – 50%
      b. Model Test (One model test) – Nil – Should be conducted prior to the University examination. It is a mandate.
      c. Assignments – 25%
      d. Seminar / Case Study – 25%
   d. Conduct of the continuous internal assessment shall be the responsibility of the concerned faculty.

e. The continuous internal assessment marks should be submitted to the University at the end of every semester, before the commencement of Semester Exams.

f. The valued answer papers/assignments should be given to the students after the valuation is over and they should be asked to check up and satisfy themselves about the marks they have scored.

g. All mark lists and other records connected with the continuous internal assessments should be in the safe custody of the institution for at least one year after the assessment.

7. **Attendance:**

Students must have earned 75% of attendance in each course for appearing for the examination.

Students who have earned 74% to 70% of attendance have to apply for condonation in the prescribed form with the prescribed fee.

Students who have earned 69% to 60% of attendance have to apply for condonation on Medical grounds in the prescribed form with the prescribed fee along with the medical certificate / relevant documents.

Students who have below 60% of attendance are not eligible to appear for the examination. They shall re-do the semester(s) after completion of the programme.

8. **Examination:**
Candidate must complete course duration to appear for the university examination. Examination will be conducted with concurrence of Controller of Examinations as per the Alagappa University regulations. **University may send the representatives as the observer during examinations.** University Examination will be held at the end of the each semester for duration of 3 hours for each subject. Certificate will be issued as per the AU regulations. **Hall ticket will be issued to the students at the end of every semester after submitting "No Dues" certificate to the exam cell, under the aegis of Controller of Examinations of the AU.**

9. **Question Paper pattern:**
Maximum: 75 Marks   Duration: 3Hours
Part A - Short answer questions with no choice   : 10 x 02=20

Part B –Brief answer with either or type   : 05 x 05=25

Part C- Essay – type questions of either / or type   : 03 x 10=30

10. **Miscellaneous**
    a. Every student should possess the prescribed text book for all the subjects, through-out the semester for their theory/lab classes.
    b. Every student would be issued an Identity card by the institute/university to identify his/her admission to the course.
    c. Every student shall access the library and internet (wi-fi) facilities provided for the self-development and career-development.
    d. Every student who successfully completes the course within the stipulated time period would be awarded the degree by the University.

11. **Fee structure**
    Course fee shall be as prescribed by the University and 50% of the course fee should be disbursed to University. Special fees and other fees shall be as prescribed by the Institution and the fees structure

must be intimated to the University. Course fees should be only by Demand draft / NEFT and AU has right to revise the fees accordingly.

Semester Pattern

Pattern	Course Fee payment deadline
Semester	Fee must be paid before 10th September of the academic year

12. Other Regulations:

Besides the above, the common regulation of the University shall also be applicable to this programme.

				SYLLABUS UNDER CBCS PATTERN w.e.f.2023-24)							
				B.Sc Photography							
Sem.	**Part**	**Course Code**	**Courses**	**Title of the Paper**	**T/P**	**Cr.**	**Hrs./ Week**	**Max. Marks**			
								Int.	**Ext.**	**Total**	
I	I	83311T/ 11H/11F	T/OL	Tamil /Other Languages -I	T	3	6	25	75	100	
	II	83312	E	General English-I	T	3	6	25	75	100	
	III	83313	Core 1	Introduction to Communication	T	4	4	25	75	100	
		83314	Core 2	Communication Methods - Practical	P	4	5	25	75	100	
		83315	Allied 1	Fundamentals of Design and Photography	T	3	3	25	75	100	
		83316	Allied 2	Design and Photography Practice - Practical	P	3	3	25	75	100	
	IV	83317	SEC -I	Value Education	T	2	2	25	75	100	
				Library			1				
				Total		**22**	**30**	**175**	**525**	**700**	
II	I	83321T	T/OL	Tamil/Other Languages-II	T	3	6	25	75	100	
	II	83322	E	General English-II	T	3	6	25	75	100	
	III	83323	Core 3	Studio Lighting I (Product)	T	4	4	25	75	100	
		83324	Core 4	Studio Lighting I (Product) - Practical	P	4	5	25	75	100	
		83325	Allied 3	Studio Lighting II (Portraiture & Fashion)	T	3	3	25	75	100	
		83326	Allied 4	Studio Lighting II (Portraiture & Fashion) - Practical	P	3	3	25	75	100	
	IV	83327	SEC -II	Environmental Studies	T	2	2	25	75	100	
				Library			1				
		83328A 83328B		Internship/ Mini Project	I/ PR	2	--	25	75	100	
				Total		**24**	**30**	**200**	**600**	**800**	
III	I	83331T	T/OL	Tamil/Other Languages-III	T	3	6	25	75	100	
	II	83332	E	General English-III	T	3	6	25	75	100	
	III	83333	Core 5	Conceptual Photography	T	3	3	25	75	100	

		83334	Core 6	Documentary Photography	T	3	3	25	75	100
		83335	Core 7	Conceptual Photography - Practical	P	3	3	25	75	100
		83336	Allied 5	Fundamentals of Videography & Audiography	T	3	3	25	75	100
		83337	Allied 6	Documentary Photography-Practical	P	2	2	25	75	100
	IV	83338	SEC-III	Entrepreneurship	T	2	2	25	75	100
		83339A 83339B 83339C	NME- I	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3.IT Skills for Employment	T					
				4. MOOC'S	T					
				Total		24	30	225	675	900
IV	I	83341T	T/OL	Tamil /Other Languages -IV	T	3	6	25	75	100
	II	83342	E	General English-IV	T	3	6	25	75	100
	III	83343	Core 8	Advanced Lighting I for Photography	T	4	4	25	75	100
		83344	Core 9	Advanced Lighting II for Photography	T	4	4	25	75	100
		83345	Core 10	Advanced Lighting I for Photography - Practical	P	3	3	25	75	100
		83346	Allied 7	Advertising, PR & Business of Media	T	3	3	25	75	100
		83347	Allied 8	Advanced Lighting II for Photography - Practical	P	2	2	25	75	100
	IV	83348A 83348B 83348C	NME- II	1.Adipadai Tamil	P	2	2	25	75	100
				2.Advance Tamil	T					
				3. Small Business Management	T					
				4.MOOC'S	T					
		83349		Internship	I	2	--	25	75	100
				Total		26	30	225	675	900
V	III	83351	Core 11	Media Laws and Ethics	T	4	4	25	75	100
		83352	Core 12	Portfolio & Presentation	T	3	4	25	75	100

		83353A 83353B 83353C	DSE 1	1. Fashion Photography 2. Wildlife Photography 3. Photojournalism	P	4	5	25	75	100
		83354A 83354B 83354C	DSE 2	1.Street & Documentary Photography 2.Automobile Photography 3.Macro Photography	P	4	5	25	75	100
		83355A 83355B 83355C	DSE 3	1.Product Photography 2.Astro Photography 3.Food Photography	P	4	5	25	75	100
		83356	Core 13	Portfolio & Presentation - Practical	P	3	6	25	75	100
				Career Development/ Employability Skills			1			
				Total		**22**	**30**	**150**	**450**	**600**
VI	III	83361	Core 14	Cinematography	T	4	4	25	75	100
		83362	Core 15	Analog Photography	T	4	4	25	75	100
		83363	Core 16	Cinematography -Practical	P	4	6	25	75	100
		83364A 83364B 83364C	DSE 4	1. Video Editing - Practical 2.Colour Grading - Practical 2. Screenwriting - Practical	P	4	4	25	75	100
		83365A/ 83365B	Core 17	Project/ Dissertation	PR/D	6	12	25	75	100
				Total		**22**	**30**	**125**	**375**	**500**
		Grand Total				**140**	**180**	**1100**	**3300**	**4400**

I – Semester-Allied					
Core	Course code: 83313	Introduction to Communication	T	Credits: 4	Hours: 4
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. Introduce semiotics, sign analysis, visual communication, sensory perception, and design processes. 4. Explore culture, global media, cross-cultural challenges, and semiotics in communication. 5. Explore Mass Media, its functions, types (Traditional, Print, Electronic, Digital, PR), and media theories (Hypodermic Needle, Uses & Gratification).				
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, Nonverbal, 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 – Schramm''s Circular Model - Whites Gatekeeper theory – Dance''s 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
Communication
study communication1

Course Outcomes		Knowledge level
CO-1	Acquire fluency in the fundamental terminologies and principles related to communication.	K1
CO-2	Compare communication models; Lasswell, Two-step flow, Schramm's Circular, White's Gatekeeper, Dance's Helical; differentiate levels.	K3, K6
CO-3	Apply semiotics, analyze signs, enhance visual communication, and design proficiency.	K4
CO-4	Master culture-media nexus, address cross-cultural hurdles, apply semiotics effective	K5
CO-5	Achieve a comprehensive understanding of Mass Media roles, types, and theories, discerning their societal impact and implications.	K2, K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	S(3)	M(2)	L(3)	M(2)	S(3)	S(3)	M(2)	M(2)	S(3)
CO2	M(2)	S(3)	M(2)	L(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)
CO4	M(2)	M(2)	M(2)	L(3)	M(2)	S(3)	S(3))	S(3)	M(2)	M(2)
CO5	L(1)	S(3)	M(2)	L(2)	S(3)	S(3)	M(2))	M(2)	S(3)	S(3)
W.AV	2	3.4	2	2.4	2.4	3	2.6	2.4	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)	S(3)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	S(3)	S(3)	S(3)	S(3)	S(3)
CO4	M(2)	M(2)	M(2)	M(2)	S(3)
CO5	S(3)	S(3)	M(2)	S(3)	S(3)
W.AV	**2.6**	**2.6**	**2.4**	**2.6**	**3**

S–Strong (3), M-Medium (2), L-Low (1)

I-Semester					
Core Course 83314	**Course Code**	**COMMUNICATION METHODS - Practical**	**P**	**Credits:4**	**Hours:5**
Objectives	● **Produce a photo documentary to celebrate culture via food.** ● **Create a photo documentary showcasing culture through people and lifestyle.** ● **Produce a photo documentary addressing pertinent social issues.** ● **Create a video documentary portraying the lives of working individuals.** ● **Produce a video documentary exploring the intersection of food and lifestyle.**				
	1. Create a photo documentary to promote a culture through food. 2. Create a photo documentary to promote a culture through people and lifestyle. 3. Create a Photo documentary to address any social issues. 4. Create a video documentary on working people. 5. Create a video documentary on food and lifestyle.				
Outcome:	● **Craft a compelling photo documentary that promotes cultural heritage through cuisine.** ● **Develop a captivating photo documentary that promotes cultural understanding through the portrayal of people and their way of life.** ● **Develop a powerful photo documentary that effectively raises awareness and addresses important social concerns.** ● **Produce a compelling video documentary that provides insight into the experiences and challenges faced by working people.** ● **Create an engaging video documentary that delves into the relationship between culture, cuisine, and daily life.**				
Reference and Text Books: DeVito, Joseph A. "The Interpersonal Communication Book." Pearson, 2018. Littlejohn, Stephen W., and Karen A. Foss. "Theories of Human Communication." Waveland Press, 2016. O'Hair, Dan, Gustav W. Friedrich, and Lynda Dee Dixon. "Strategic Communication in Business and the Professions." Pearson, 2018. Adler, Ronald B., and George Rodman. "Understanding Human Communication." Oxford University Press, 2018. Shockley-Zalabak, Pamela S. "Fundamentals of Organizational Communication: Knowledge, Sensitivity, Skills, Values." Pearson, 2014.					

Course Outcome VS Programme Outcomes

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

S–Strong (3), M-Medium (2), L-Low (1)

I – Semester-Allied					
Allied	**Course Code: 83315**	**FUNDAMENTALS OF DESIGN AND PHOTOGRAPHY**	**T**	**Credits: 3**	**Hours: 3**
Objectives	1. Study design fundamentals, characteristics, elements, and principles, emphasizing creativity's significance and development 2. Introduce photography, covering types, exposure, camera operations, light fundamentals, analysis, focusing, composition, and lenses. 3. Explore color theory basics, attributes - hue, value, saturation, harmony, schemes, and psychology, along with models - additive and subtractive. 4. Explore typography and graphics, including typeface anatomy, image manipulation. 5. Study grids, layouts, their roles, structures, guidelines, and the design process.				
Unit I	Design fundamental - 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 Photography – Overview of types of photography – Exposure – Shutter – Aperture – ISO – Camera Operations - Fundamentals of Light – Reading & Analysis of Photography – Focusing System – Composition – Visual design Elements & principles – Lenses.				
Unit III	colour theory – introduction – basics of colour theory – attributes of colour – hue - value -saturation – colour wheel – colour harmony – colour schemes – achromatic - monochromatic - polychromatic - warm colours - cool colours - analogous colours - complementary colours - split compliments - incongruous - triads and tetrads – colour blending – additive model - subtractive model – colour contrast – colour psychology				
Unit IV	Typography – typeface anatomy - measurements – typeface classifications – type families – spacing and alignment – selecting appropriate fonts – tips and techniques – Graphics – importance of graphics – types of graphics – vector graphics - raster graphics – image manipulation – format conversion – crop and scale – silhouetting – colour manipulation – edge and transparency – assembling images – filtering – envelope/containers.				
Unit V	Grids and layouts – role of grids – structure – grid system and templates – layouts – layout guidelines – important parts of a page layout - factors influencing a layout – organizing layouts – capturing readers attention - design process – approach - stages of design process – demonstrations and guidelines.				

Reference and Text Books:

Contran Terence, "Terence Conran On Design", Conran Publication, 1996.

Davis Graham, "The Designer's Tool Kit 1000 colours", Chronicle Books, 2007.

Eisman Leatrice,"Pantone Guide to Communicating With Color", Grafix Press, 2015.

Paul R. Comon, "Fundamentals of Photo Composition", Sterling, 2012.

Tom Ang, "Fundamentals of Photography: The Essential Handbook for Both Digital
and Film Cameras", Knopf, 2008.

Online Resources		
Design and photography		
Course Outcomes		**Knowledge level**
CO-1	Grasp design fundamentals, characteristics, elements, principles, and unleash creative potential effectively	K1
CO-2	Attain a foundational understanding of photography, including types, exposure control, camera operation, light principles, composition, and lens usage.	K3&K6
CO-3	Acquire a foundational understanding of color theory, including its attributes, harmony, schemes, psychological aspects, and practical applications.	K4
CO-4	Master typography and graphics fundamentals for effective design.	K5
CO-5	Gain proficiency in creating effective layouts using grids and understanding the design process.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
CO2	S(3)	M(2)	S(3)	S(3))	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)
CO3	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	L(1)	S(3)	S(3)	M(2)
CO4	M(2)	L(1)	S(3)	M(2)	M(2)	L(1)	L(1)	M(2)	S(3)	M(2)
CO5	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)
W.AV	2.6	1.8	3	2.6	2.2	2	1.2	2.2	3	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)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	S(3)	S(3)	S(3)	S(3)
CO4	S(3)	M(2)	M(2)	L(1)	M(2)
CO5	M(2)	M(2)	M(2)	L(1)	M(2)
W.AV	2.4	2.2	2.2	1.8	2.6

S–Strong (3), M-Medium (2), L-Low (1)

I-Semester				
Course Code 83316	**DESIGN AND PHOTOGRAPHY PRACTICE - Practical**	**P**	**Credits:3**	**Hours:3**
Objectives	● **Integrate design elements effectively into the design process.** ● **Proficiently integrate design principles within the creative process.** ● **Skillfully integrate color theory within design concepts.** ● **Learn magazine cover layout design techniques.** ● **Create an editorial spreadsheet for organizing photographs.**			
	1. Create 6 photographs integrating the design elements 2. Create 6 photographs integrating the design principles. 3. Create 6 photographs integrating Colors theory. 4. Design a magazine cover layout for the given photographs. 5. Design an editorial spread sheet for the given photographs.			
Outcome:	● **Master the integration of design elements within the creative process.** ● **Skillfully incorporate design principles into the design process.** ● **Expertly incorporate color theory into design practices.** ● **Create compelling magazine cover layouts effectively.** ● **Develop an effective system for managing editorial photo spreads.**			

Reference and Text Books:
The Non-Designer's Design Book" by Robin Williams (2014) - This book focuses on graphic design principles and techniques. The Photographer's Playbook: 307 Assignments and Ideas" edited by Jason Fulford and Gregory Halpern (2014) - It provides creative photography assignments and exercises. Steal Like an Artist: 10 Things Nobody Told You About Being Creative" by Austin Kleon (2012) - While not specifically about design and photography, it offers valuable insights into fostering creativity. The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum (2010) - This book explores the artistic and creative aspects of photography.
Online Resources

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

				Credits:	Hours:
		II – Semester-Core Course			
Core	**Course Code 83323**	**STUDIO LIGHTING I (PRODUCT)**	**T**	**4**	**4**

Course Objectives	1. **Introduction to studio light in photography to enhance compositions, convey emotions, and enrich storytelling.** 2. **Embark on the art of still life photography, learning subjects, lighting, composition, and post-processing for crafting captivating contextual images.** 3. **Explore food photography with different lights, styling, and composition for various media.** 4. **Analyze and complete a product photography project** 5. **Create and develop table-top photography for a brand campaign.**
UNIT-I	Introduction to Light - Light Terminologies – Types - Natural, Artificial, Functionality of Strobe mand External Light – Principles – Direction – Angle – Ratio – Intensity – Quality - Shape - Types - Properties - Reflection, - Refraction - Elements of Light – Highlight - Midtone / True Light – Shadow - Emotion and Gesture using Light - Light Elements - Story Elements.
UNIT-II	Still Life Photography - Subject - Theme – Lights – Props – Background - Mise en scene - Dominance, Lighting, Shot, Camera Proxemics, Angles, Color, Lens, Subsidiary Contrast, Density, Composition, Form, Framing, DOF, Placement, Staging Position, Subject Proxemics Post Processing – Context.
UNIT-III	Discover food photography techniques using natural window light, strobes, and blends. Learn minimalistic styling, composition, and tear sheet skills for various platforms like magazines, cookbooks, and package covers.
UNIT-IV	Product Photography – Glassware - Reflective and Metal ware - Beauty & Fashion Accessories - Product Layout/ - Knolling - Jewellery - Tear Sheet - Package Cover - E-Commerce.
UNIT-V	Product Retouching using Photoshop - Clipping Hollowman / Neck Joint Image – Tuning Smoothing – Contour and shape correction – Shadow effects & Reflection – Angle & size – Masking, Alpha Masking & Recoloring – Composite Backgrounds.

Reference and Text Books:

1. Christopher Grey's, "Studio Lighting Techniques for Photography", Amherst Media, 2009.
2. Helene Dujardin, "Plate to Pixel: Digital Food Photography & Styling", Wiley, 6 May 2011.
3. Scott Kelby, "Light it, Shoot it, Retouch it", New Riders, 2011.
4. Syl Arena, "Lighting for Digital Photography: From Snapshots to Great Shots", Peachpit Press, 7 October 2012.
5. Allison Earnest, "Lighting for Product Photography: The Digital Photographer's Step-By-Step Guide to Sculpting with Light", Amherst Media, 4 July 2019.

Online Resources
Studio lighting

Course Outcomes		Knowledge level
CO-1	**Understand the ability to skillfully blend light to evoke emotions, narratives, and apply captivating compositions in photography**	**K3&K1**
CO-2	**Explore the art of still life photography, understanding subjects, lighting, composition, and post-processing for crafting captivating images and discovering the depth of immersive storytelling.**	**K1&K4**

		K2&K
CO-3	Understanding the nuances of food photography, dissecting the impact of diverse lighting techniques (window, strobe), styling choices, and strategic compositions across a range of media platforms.	K2&K 4
CO-4	Analyze and understand the impact of lighting on different materials in product photography	K2&K 4
CO-5	Understanding color, lighting and emotion of a brand and creating compelling images as per guidelines	K2&K 6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
CO2	S(3)	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)
CO4	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	L(1)	M(2)	S(3)	M(2)
W.AV	22	2	2.4	2.8	2	2	1.6	2	3	2.2

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)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	L(1)	S(3)
CO3	S(3)	M(2)	M(2)	M(2)	M(2)
CO4	S(3)	M(2)	L(1)	L(1)	L(1)
CO5	S(3)	M(2)	M(2)	M(2)	S(3)
W.AV	3	2	1.8	1.6	2.2

S–Strong (3), M-Medium (2), L-Low (1)

		II – Semester-Core Course			
Core	**Course Code: 83324**	**STUDIO LIGHTING I (PRODUCT)- PRACTICAL**	**P**	**Credits: 4**	**Hours: 5**
Objectives		● **Create visually appealing product images for brand promotion.** ● **Produce mouthwatering food visuals to market a brand.** ● **Improve the quality and aesthetics of commercial images through retouching.** ● **Execute creative concepts through photography.** ● **Capture authentic moments that depict diverse lifestyles.**			

1. Create product photography for any brand advertisement.
2. Create food photography for any brand advertisement.
3. Retouch the given commercial photograph.
4. Create photographs for a given conceptual brief.
5. Create people's photography to portray life style.

Outcome:	1. **Develop expertise in product lighting, composition, and styling.** 2. **Develop a captivating photo documentary that promotes cultural understanding through the portrayal of people and their way of life.** 3. **Master post-processing techniques for image enhancement** 4. **Hone storytelling and creative skills for unique visual narratives.** 5. **Skillfully convey emotions and lifestyles through photography.**

Reference and Text Books:
1. "Light, Science and Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua
2. "Photography Lighting Home Studio: Setting Up Your Own Home Studio" by Stephanie Knowles
3. "Product and Commercial Photography: A Studio Handbook" by Steven H. Begleiter
4. "Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations" by Nick Fancher
5. "Photography Lighting: The Techniques of Creating Photography Lighting in Your Home Studio" by James Carren

Online Resources
Studio Lighting I (Product) - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
CO2	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)
CO3	S(3)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	S(3)	L(1)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)	M(2)	S(3)	S(3)	M(2)
W.AV	2.8	2	2	2.2	2.8	2	2.2	2.2	3	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)	M(2)	S(3)	M(2)	S(3)
CO2	S(3)	M(2)	S(3)	M(2)	S(3)
CO3	S(3)	M(2)	S(3)	M(2)	S(3)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.8	2.2	2.6	2	2.6

S–Strong (3), M-Medium (2), L-Low (1)

		II – Semester-Allied			
Allied	**Course Code: 83325**	**STUDIO LIGHTING II (PORTRAITURE & FASHION)**	**T**	**Credits: 3**	**Hours: 3**
Course Objectives		1. **Find and understand the purpose of E-Commerce and commercial photography** 2. **Discover portrait photography techniques and apply in a studio environment.** 3. **To educate students about beauty photography, its types, and its process.** 4. **Prioritize understanding fashion photography and its types, editorial, commercial, advertising, and conceptual photography** 5. **Engage in hands-on practice of Photoshop image compositing techniques for fashion photography: merging expressions using Photoshop tools.**			
UNIT-I		Introduction to Commercial Photography - Genres involved, Difference between commercial and Advertising Photography - E-Commerce Photography- Principles - Presentation, Consistency in images, Context Study - Photoshop - Techniques to clean up and enhance images for final Context.			
UNIT-II		Portrait Photography - Introduction to Portrait Photography - What is portrait photography, Key features of a portrait, Lighting - Window light for B/W and colored portraits, Traditional portrait lighting techniques from the paintings, Corporate Or Business Portraits - Posing, Environment Setting, Color Study., Group Portraits - Posing, Environment Setting, Color Study. Headshot -Posing, Environment Setting, Color Study. Environmental Portraits - Posing, Environment Setting, Color Study.			
UNIT-III		Beauty Photography - Intro - What is beauty photography Types Of Beauty Photography - editorial, commercial, advertising Team - Hair stylist, Makeup artist Framing - framing techniques for each type of beauty shots Lighting - Lighting techniques for each type of beauty shots Effects - Catch eye, Shadows, Flairs, Glairs on the highlights, Beauty Retouching			
UNIT-IV		Fashion Photography Intro - What is Fashion photography Types Of Beauty Photography - editorial, commercial, advertising, Conceptual Team - Hair stylist, Makeup artist, Stylist, Art Director, Costume Designer Framing - framing techniques for all types of Fashion Lighting & Effects - Lighting techniques for all types of Fashion, Different effects notted in most of the High-Fashion Photography.			
UNIT-V		Image Compositing using Photoshop Combining Expressions - Combining the expressions from two or more images. Adding a Subject to a New Environment Compositing to Improve Composition - Improving composition with symmetry, Editing background Combining Exposures in Architectural Photography Replacing the Sky in an Image Showing Frame-by-Frame Action in Sports Creating an Imaginative Scenes.			

Reference and Text Books:

1. Kirk tuck, "Commercial Photography", Amherst media 1 edition, 2010.
2. Lindsay adler, "Fashion flair for portrait and wedding photography", Cengage technology 1edition, 2012.
3. Mikkel Aaland, "Photoshop Lightroom Adventure", O`Reilly 1 edition, 2007.
4. Peer Eriksson, "Photography in advertising", The Book Mill, 1633.
5. Wiley, "Dynamic posing guide", Craig Stidham Jeanne harris 1 edition, 2008.

Online Resources

Studio Lighting II (Portraiture & Fashion)

Course Outcomes	**Knowledge level**

CO-1	Acquire core commercial photography and E-commerce photography principles and techniques.	K2 & K3
CO-2	Experience portrait photography skills, adeptly capturing subjects through composition, lighting, and creativity.	K3&K6
CO-3	Difference between the approach to beauty photography and fashion photography.	K5
CO-4	Explain the different possibilities of fashion and portrait photography using artificial light	K5
CO-5	Experience in hands-on practice by creating Photoshop image composites for fashion photography, skillfully merging expressions using relevant tools..	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	**2.4**	**2**	**2.2**	**2.6**	**1.8**	**2**	**2**	**1.2**	**2**	**2.2**

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	**3**	**3**	**2.2**	**2.2**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

		II – Semester - Allied			
Allied	**Course Code: 83326**	**STUDIO LIGHTING II (PORTRAITURE & FASHION)- PRACTICAL**	**P**	**Credits:** **3**	**Hours:** **3**
Objectives		● **Produce captivating fashion visuals to promote a brand.** ● **Showcase cosmetic products in a visually appealing manner.** ● **Enhance the aesthetics and quality of high-fashion images. Design Fashion Magazine Cover Page** ● **Create an enticing cover page for a fashion magazine covers.** ● **Bring a unique conceptual brief to life through visual design. cover art.**			
	Create fashion photography to promote a fashion brand. Create beauty photography, to promote a cosmetic brand. Retouch the given high fashion photograph. Design a fashion magazine cover page with the given photographs. Design a cover page for the given conceptual brief.				
Outcome:		6. **Develop expertise in fashion styling, model direction, and composition.** 7. **Master lighting and retouching techniques for beauty imagery** 8. **Perfect post-processing skills for high-end fashion visuals.** 9. **Acquire layout design skills and visual storytelling for magazine** 10. **Cultivate creativity and graphic design abilities for conceptual**			

Reference and Text Books:
1. "Lighting for Digital Photography: From Snapshots to Great Shots" by Syl Arena (2012).
2. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind (2014).
3. "Fashion Photography 101: A Complete Course for the New Fashion Photographers" by Lara Jade (2012).
4. "The Portrait Photography Course: Principles, practice, and techniques: The essential guide for photographers" by Mark Jenkinson (2018).
5. "Fashion Photography: The Story in 180 Pictures" by Eugénie Shinkle (2017).

Online Resources
Studio Lighting - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	**2.6**	**1.2**	**2.6**	**2.4**	**1.6**	**2**	**2.6**	**2**	**2.4**	**2.4**

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	**2.4**	**2.4**	**2.6**	**1.8**	**3**

S–Strong (3), M-Medium (2),L-Low (1)

III – Semester-Core					
Core	**Course Code: 83333**	**Conceptual Photography**	**T**	**Credits: 3**	**Hours: 3**

Course Objectives	1. **Explore conceptual photography: delve into its history, evolution, and the art of visualizing ideas through a conceptual lens.** 2. **Explore symbolism, metaphors, composition, and post-processing in conceptual photography, delving into its artistic aspects.** 3. **To teach about Contemporary Conceptual Photography and differentiate modern from contemporary photography.** 4. **Study Fine Art and Conceptual Photography, contrast with Commercial Photography, analyze artist's perspective, and assess diverse Fine Art mediums.** 5. **Investigate artist perspective, creative visualization, concept creation, techniques.**
UNIT-I	Study on conceptual photography .– History and evolution of conceptual photography-Visualizing visual in perspective of conceptual photography -
UNIT-II	Study on Symbolism, Metaphors, Similes, and Anthropomorphism - Composition and Post-Processing Techniques - Art in conceptual photography -
UNIT-III	Contemporary Photography - Contemporary and Conceptual Photography - Contemporary in other genres of photography - Modern photography vs contemporary photography - Visual art.
UNIT-IV	Fine art photography - Fine art and Conceptual Photography - Fine art vs commercial photography - Art vs Fine art - Mind of the artist - Fine art in different mediums
UNIT-V	The perspective of the artist - creative visualization - concept creation and techniques - conceptual photography vs modern photography - Conceptual photography in different genres and in commercial industry.

Reference and Text Books:

1. Brooke shaden, "Inspiration In Photography: Training Your Mind To Make Great Art A Habit", Routledge 1 edition, September 12, 2013.
2. Charlotte Cotton, "Photography Is Magic", Aperture, September 29, 2015.
3. Diarmuid Costello, "Photography After Conceptual Art", Wiley-Blackwell 1 edition, November 8, 2010.
4. Lars Schwander, "Yoko Ono: Conceptual Photography", Fotografisk Center, November 1997.
5. Nylora Bruleigh, "Fine Art Portrait Photography: Lighting, Posing and Postproduction from Concept to Completion", Amherst Media, 2014.

Online Resources
(conceptual photography)

Course Outcomes		Knowledge level
CO-1	**Understand why conceptual photography matters by delving into its history, evolution, and the artistic process of visualizing ideas through a conceptual lens.**	**K2 & K3**
CO-2	**Understand conceptual photography's artistry: symbolism, metaphors, composition, post-processing.**	**K3&K 6**

CO-3	Explore Contemporary Conceptual Photography, distinguishing modern from contemporary photography, deepening artistic comprehension.	K5
CO-4	Understand Fine Art and Conceptual Photography, differentiate from Commercial Photography, analyze artistic viewpoints, and recognize Fine Art's versatility across mediums.	K5
CO-5	Develop the ability to adopt an artist's viewpoint,	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

III – Semester-Core					
Core	**Course Code: 83334**	**Documentary Photography**	**T**	**Credits: 3**	**Hours: 3**

Course Objectives	1. **Explore Documentary Photography genres, including Human Interest and Conceptual approaches, enhancing observation, composition, and mediums.** 2.**Study documentary masters, styles, angles, storytelling, methodology, and workflow, igniting photography proficiency.** 3.**Explore camera techniques, gear, lenses, lighting; grasp storyboarding, diverse story approaches, visual storytelling, and ethics.** 4.**Explore Photojournalism in Documentary photography, understand responsibilities, news approaches, image integrity, and censorship.** 5.**Explore Documentary photography post-processing, choose mediums, learn color and black & white techniques, and photo curation.**
UNIT-I	Brief of Documentary photography – Different genres - Introduction to Human interest photography – Introduction to conceptual documentary photography – observation skills —composition skills - colour & black and white medium.
UNIT-II	Masters of documentary photography – Inspirations – Observing different styles — Storytelling methods – Angles - Shooting methodology - Workflow.
UNIT-III	Camera techniques – study on Gears, lenses, lights – Story board – Several story approaches – Creating visual stories – Ethics of documentary photography
UNIT-IV	Photojournalism in Documentary photography - Responsibilities of a Photojournalist – Different news approaches – General news – Spot news – Image integrity & Censorship
UNIT-V	IPost Processing techniques of Documentary photography – Choosing the appropriate medium –Colour post processing - Black & white post processing – Photo curation process.

Reference and Text Books:

1.Bryan Peterson, "Understanding Exposure", Third Edition. Amphoto books, 2014.
2. Kristen Lubben, "Magnum Contact Sheets by", Thames & Hudson, 2017.
3. Raghu Rai's India, "Reflections in Colour", Haus Publishing, 2008.
4. Sontag Susan, "On Photography", Penguin Modern Classics, 2008.
5. Enzo Dal Verme, "Reportage and documentary photography techniques, Storytelling for Photojournalists", Amherst Media, 22 February 2016.

Online Resources
 (Documentary photography)

Course Outcomes		Knowledge level
CO-1	**Explore Documentary genres, embrace styles, enhance observation, composition, and medium utilization.**	**K2 & K3**
CO-2	**Resolve documentary photography intricacies using various styles, angles, storytelling, methodology, and streamlined workflow.**	**K3&K6**
CO-3	**Attain proficiency in camera techniques, gear, lenses, lighting, storyboarding, diverse storytelling, and ethical considerations.**	**K5**
CO-4	**Develop proficiency in Photojournalism, comprehend diverse news approaches, maintain image integrity, and navigate censorship considerations.**	**K5**
CO-5	**Elaborate expertise in Documentary photo post-processing, mediums, color techniques, curation.**	**K2&K6**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

		III– Semester - Core			
Core	**Course Code: 83335**	**Conceptual Photography-Practical**	**P**	**Credits:** **3**	**Hours:** **3**
Objectives		● **Explore conceptual photography: delve into its history, evolution, and the art of visualizing ideas through a conceptual lens.** ● **Explore symbolism, metaphors, composition, and post-processing in conceptual photography, delving into its artistic aspects.** ● **To teach about Contemporary Conceptual Photography and differentiate modern from contemporary photography.** ● **Study Fine Art and Conceptual Photography, contrast with Commercial Photography, analyze artist's perspective, and assess diverse Fine Art mediums.** ● **Investigate artist perspective, creative visualization, concept creation, techniques.**			
		1. Create e-commerce fashion photography for any online platform. 2. Create high fashion photography for any brand. 3. Create creative fashion photography for any commercial industry. 4. Create conceptual photography for any brand advertisement. 5. Create conceptual photography for the given message.			
Outcome:		1. **Master product styling, lighting, and post-processing for e-commerce.** 2. **Develop expertise in high-end fashion styling and editorial photography.** 3. **Hone creative direction and storytelling skills for diverse industries.** 4. **Develop concept creation and execution skills for brand** 5. **Enhance storytelling abilities to effectively communicate messages via photography.**			

Reference and Text Books:
1. "Lighting for Digital Photography: From Snapshots to Great Shots" by Syl Arena (2012).
2. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind (2014).
3. "Fashion Photography 101: A Complete Course for the New Fashion Photographers" by Lara Jade (2012).
4. "The Portrait Photography Course: Principles, practice, and techniques: The essential guide for photographers" by Mark Jenkinson (2018).
5. "Fashion Photography: The Story in 180 Pictures" by Eugénie Shinkle (2017).

Online Resources
[Studio Lighting - Practical](#)

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

III – Semester-Allied					
Allied	**Course Code: 83336**	**FUNDAMENTALS OF VIDEOGRAPHY & AUDIOGRAPHY**	**T**	**Credits:**	**Hours:**
				3	**3**
Course Objectives		1. **Explore storytelling types, film language, cinematography basics, and elements.** 2. **Examine director's role, filmic time/space, screenplay structure, character dimensions.** 3. **Study camera techniques, angles, movements, sound's role, creative usage.** 4. **Explore film production, camera basics, composition, image types, and formats.** 5. **Study lighting properties, styles, functions, and equipment.**			
UNIT-I		Introduction to storytelling –Types of stories – discussion of convention storytelling – Basics of film language: Sequence , Scene, shot, Frame, Genre, Narrative, Cinematography, Types of shots,Camera angles, Camera movements, Editing, Special effects, lighting, sound - Storyboard Introduction of storyboard - Thumbnail sketches, Styles of storyboard, Storyboard format			
UNIT-II		Director as "Captain of the ship" – Evolution of the director – Role of the director – Responsibilities – understanding the film – language – filmic space and filmic time – the basic units – shots, scene and sequences – interlocking roles of crew members – The organic structure of screenplay, Idea, Theme, Plot, Character – three dimension of Character – Three act structure –conflict – different types of conflict – crisis – climax resolution – Various stages of screenplay.			
UNIT-III		Directorial applications of lenses - wide angle – normal – telephoto – zoom – camera angles and camera movements – pan – tilt – trolley – dolly – crane movement and their meaning – dramatic and psychological effects of camera angle and camera movement – Continuity and compilation –editing – The role of sound in direction – the synchronous and non – synchronous sound – speech– BGM – sound effects – creative uses of sound for effective storytelling – functions of dialogue			
UNIT-IV		Introduction to Film Production - Basic Principles of Still Camera – Basic Principles of motion camera - Invention of Cinematography – Types of films – Camera and Lenses - Basic Composition -Camera movement – Pan, Tilt, track and trolley - Various stocks – Lab Standards - Analog Vs Digital Image - Compatibility and Aspect Ratio.			
UNIT-V		Lighting, Properties of Light – Factors that influence lighting needs –Light Meter - Measuring the light - Lighting Styles - Types of Lights –Functions of Lights - Key light – Fill Light – Back Light –Lighting Accessories – Equipments - Realistic Lighting Moods – Filters – Lighting Practices –creating soft light – Lighting the close – up – Handling reflective surfaces - Editing.			

Reference and Text Books:
1. Friedmann Anthony, "Writing For Visual Media", Focal Press, 2007.
2. Gorham Kindem, Phd, & Robert B. Musburger Phd, "Introduction To Media Production", Fourth Edition: Focal Press, 2009.
3. John Jackman, "Blue Screen Compositing: A Practical Guide for Video & Moviemaking", 2014.
4. Mascelli Silman, V.Joseph, "The Five C's Of Cinematography", Silman-James Press, 1965.
5. S Ganesh, "HandBook Of Media Communication And Public Relations", Radha Publication, 2007.

Online Resources

FUNDAMENTALS OF VIDEOGRAPHY & AUDIOGRAPHY

Course Outcomes		Knowledge level
CO-1	Grasp storytelling types, film language basics, cinematography elements comprehensively.	K2 &K3
CO-2	Understand director's role, screenplay structure, character depth, and filmmaking concepts.	K3&K6
CO-3	Comprehend camera techniques, sound's impact, and creative storytelling methods.	K5
CO-4	Understand film production principles, camera basics, and image composition techniques.	K5
CO-5	Grasp lighting properties, styles, functions, and equipment applications effectively.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	**3**	**3**	**2.2**	**2.2**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

III– Semester - Allied					
Allied	**Course Code: 83337**	**Documentary Photography-Practical**	**P**	**Credits:**	**Hours:**
				2	2

Objectives	● **Develop photojournalistic skills to convey authentic stories through images.** ● **Enhance street photography techniques and storytelling capabilities.** ● **Develop the ability to observe, capture, and convey the essence of human connections.** ● **Master the art of visual storytelling to convey the essence of various occupations.** ● **Develop skills in street portraiture, connecting with subjects, and conveying personality through images.**

1. Create 6 photo-journalistic images of people life style.
2. Create photo documentary of people at street.
3. Create photo documentary to portray human relations and interests.
4. Create photo documentary of people at work in their environment.
5. Create portraits of people on the street.

Outcome:	● **Develop photojournalistic skills to convey authentic stories through images.** ● **Enhance street photography techniques and storytelling capabilities.** ● **Develop the ability to observe, capture, and convey the essence of human connections.** ● **Master the art of visual storytelling to convey the essence of various occupations.** ● **Develop skills in street portraiture, connecting with subjects, and conveying personality through images.**

Reference and Text Books:
1. "Lighting for Digital Photography: From Snapshots to Great Shots" by Syl Arena (2012).
2. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind (2014).
3. "Fashion Photography 101: A Complete Course for the New Fashion Photographers" by Lara Jade (2012).
4. "The Portrait Photography Course: Principles, practice, and techniques: The essential guide for photographers" by Mark Jenkinson (2018).
5. "Fashion Photography: The Story in 180 Pictures" by Eugénie Shinkle (2017).

Online Resources
Studio Lighting - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

		IV – Semester-Core			
Core	**Course Code: 83343**	**ADVANCED LIGHTING I FOR PHOTOGRAPHY**	**T**	**Credits:**	**Hours:**
				4	**4**

Course Objectives	1. **Learn studio space, technical aspects (shutter, ISO, aperture), depth of field for groups, and lighting fundamentals.** 2. **Explore modifiers (Octabank, Softbox, etc.), reflectors, grids, single light setups, and high-key techniques.** 3. **Execute clamshell, seven-light setups; explore dramatic and UV lighting techniques.** 4. **Control lighting using mono and pack lights; mix strobe and ambient light effectively. Create diverse effects on backdrops, products, and portraits.** 5. **Apply lighting on various backdrops, products; capture casual, classic portraits..**
UNIT-I	Studio space – Technical information (Shutter, ISO & Aperture) - Depth of field for group shots –Building a studio – Setting up white seamless – Headshots – Hard light – soft Lighting .
UNIT-II	Modifiers: Octabank, Softbox, Strip Bank, Umbrella - Reflector, Grids, White Beauty Dish - Multiple Shoot - Understanding Direction and Distance - v One Light Setup - High-Key Setup -Silhouette on White Seamless - Snoots and Gels.
UNIT-III	Sideways Clamshell Lighting - Bare Bulbs and V-Flats - Seven Light Setup - Dramatic PortraitLighting - Black Lights and UV Powder .
UNIT-IV	Mono Lights & Pack Lights - Light Controls & Shaping - Tools of Light - Shoot: Mixing Strobe withAmbient Light - Shoot: Painting with Light - Applications of Light. Using 7 Foot Silver Umbrella -Shadows, Highlights & Light Metering - Lighting, Backdrops - Modeling Lights & Gels.
UNIT-V	Backdrops with Gradient & Draping Effects - White & Steel Door Backdrop Effects - LightingEffects on Vintage Items - Lighting on Commercial Product - Sitting Casual Portrait - Classical,Traditional Portrait.

Reference and Text Books:
1. Ben Long, "Complete Digital Photography", Cengage Learning PTR 7 edition, 2012.
2. Bruce Smith, "Fashion Photography: A complete guide to the tools and techniques of the trade", Amphoto Books, 2008.
3. David Becker, "Master Your DSLR Camera: A Better Way to Learn Digital Photography", Open Air Publishing, 2012.
4. Jack Neubart, "Studio Lighting Solutions: Expert Professional Techniques for Artistic and Commercial Success", Amphoto books, 2005.
5. Scott Kelby, " The Digital Photography Book", Peachpit Press 1 edition, 2011.

Online Resources
understanding light and shadow
industry standard Modifiers

Course Outcomes		**Knowledge level**
CO-1	**Master studio setup, technicalities, depth of field, and lighting essentials.**	**K2 & K3**

CO-2	Master lighting modifiers, setups, direction, and distance control.	K3&K6
CO-3	Achieve advanced lighting skills for dramatic and unique portraits.	K5
CO-4	Gain expertise in mono and pack lights, light shaping, and mixing light source.	K5
CO-5	Create diverse effects on backdrops, products, and portraits	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

IV – Semester-Core					
				Credits:	**Hours:**
Core	**Course Code: 83344**	**ADVANCED LIGHTING II FOR PHOTOGRAPHY**	**T**	**4**	**4**
Course Objectives		1. **Create beauty shots, overhead headshots, edgy three-light setups, fashion compositions.** 2. **Apply diverse lighting approaches; retouch images; explore compositing and backlighting.** 3. **Capture dynamic commercial shots; utilize textures, cloths; experiment with strobes and gels.** 4. **Produce commercial, iconic headshots; practice styling; enhance lighting; refine post-production.** 5. **Utilize Lightroom modules; manage settings, metadata; organize, rate, keyword, and rename photos..**			
UNIT-I		One Side Light Beauty Shot - One Overhead Light Headshot - Edgy Three Light Setup – High Fashion with Cross Light - Compositing Fashion Shoot – Capturing Athletic Intensity.			
UNIT-II		Lighting Approaches - Edgy Portrait - Motion Portrait - Background Creation - Retouching in software – Compositing – Exploring backlight – Using digital environment for background – Creating catch light.			
UNIT-III		Action based photos - using texture and cloths for commercials – Considering posing for commercials – Strobes and gels for shooting			
UNIT-IV		Commercial and iconic headshots – Styling - Types of head shots – Commercial headshots – Seeing the light – Additive lights - Retouching and Post-Production Workflow.			
UNIT-V		Lightroom - Lightroom's Modules - Application Settings - Catalog Settings – File Renaming andMetadata Presets - Library View - Assessing, Rating and Flagging Photos - Adding Keywords and Batch File Renaming.			

Reference and Text Books:
1. Ben Long, "Complete Digital Photography, Cengage Learning PTR 7 edition, 2012.
2. Dave Montizambert, " Creative Lighting Techniques", Amherst Media, 2003.
3. Robert Morrissey, " Commercial Photographer Master lighting guide", AmhersMedia,
4. Scott kelby, "The Digital Photography Book", Peachpit Press; 1 edition, 2011.
5. Mikkel Alaland, "Photoshop Lightroom Adventure", O`Reily, 2012.

Online Resources
Lighting setups
Adobe Lightroom Classic 2018

Course Outcomes		Knowledge level
CO-1	**Master various single and multi-light beauty and fashion setups.**	**K2 &K3**
CO-2	**Develop versatile lighting skills, retouching, and background manipulation.**	**K3&K 6**
CO-3	**Understand action-based commercial photography, texture usage, posing.**	**K5**
CO-4	**Excel in commercial headshots, styling, lighting, and post-processing.**	**K5**

CO-5	Master Adobe Lightroom functionalities and efficient photo organization.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

III– Semester - Core					
Core	**Course Code: 83345**	**ADVANCED LIGHTING I FOR PHOTOGRAPHY-PRACTICAL**	**P**	**Credits:**	**Hours:**
				3	**3**
Objectives		● **Achieve an innovative product image using studio lighting techniques.** ● **Produce an inventive product image harnessing the power of natural light.** ● **Generate an imaginative product image by combining various light sources.** ● **Showcase the aesthetics and features of a beauty product through photography.** ● **Produce a striking high-fashion image that enhances brand promotion.**			
	● Creative Studio-Lit Product Photograph ● Creative Product Photograph Using Natural Light ● Creative Product Photograph Using Mixed Lighting ● Create a Beauty Photograph for a Beauty Product ● Create a High-Fashion Photograph to Promote a Fashion Brand				
Outcome:		● **Master advanced studio lighting setups for creative product photography.** ● **Develop the ability to manipulate and utilize natural light effectively in product photography.** ● **Gain expertise in harmonizing different light types for unique product visuals.** ● **Master lighting and retouching techniques specific to beauty product imagery.** ● **Develop skills in fashion styling, model direction, and dramatic lighting for impactful brand representation.**			

Reference and Text Books:
1. "Lighting for Digital Photography: From Snapshots to Great Shots" by Syl Arena (2012).
2. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind (2014).
3. "Fashion Photography 101: A Complete Course for the New Fashion Photographers" by Lara Jade (2012).
4. "The Portrait Photography Course: Principles, practice, and techniques: The essential guide for photographers" by Mark Jenkinson (2018).
5. "Fashion Photography: The Story in 180 Pictures" by Eugénie Shinkle (2017).

Online Resources
advance practical - Practical hhh

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

IV – Semester-Allied					
Allied	**Course Code: 83346**	**Advertising, PR & Business of Media**	**T**	**Credits:**	**Hours:**
				3	**3**
Course Objectives		1. To understand the definition of advertising, its history and evolution. Fundamentals of advertising and the role of advertising in society and to learn the national and global market. 2. To learn the different types of advertising and critical analysis of advertisements and planning the campaigns and its types. To know the structure and agency types and gain the knowledge of ethics and challenges of advertising in India. 3. To learn the techniques of Copywriting, methods of using creative elements in the print, audiovisual commercials. 4. Planning for the media and analyzing the case studies of print and commercials. To gain an in-depth knowledge about public relations and the role of PR and also to learn the difference between Public opinion, Propaganda and Publicity. 5. To acknowledge the publicity and its types and the communication with the media using PR tools.			
UNIT-I		Introduction to advertising – relevance of advertising in markets today- Evolution And 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 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 relation 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, PR publics, 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
History of advertising
Advertising Psychology
Advertising in 21st century
Basics of Public Relations
Media public Relations

Course Outcomes		Knowledge level
CO-1	Understanding of evolution and history of advertising and functions of advertising in society.	K2 &K3
CO-2	To encompass the knowledge of different types of advertising,planning of campaigns and ethical knowledge of advertisement in India.	K3& K6
CO-3	Techniques of writing copy for print and audio visual commercials and the knowledge of media strategies.	K5
CO-4	Grasping the knowledge of the PR profession and its ethics.	K5
CO-5	Learning the Strategies of PR, Publicity and communicating with the media using the PR tools.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	**3**	**3**	**2.2**	**2.2**	**2**

S–Strong (3), M-Medium (2), L-Low (1)

IV– Semester - Allied					
Allied	**Course Code: 83347**	**Advanced Lighting II for Photography – Practical**	**P**	**Credits:**	**Hours:**
				2	**2**
Objectives		● **Produce a captivating fashion image that resonates with a brand's identity.** ● **Enhance and optimize the quality and aesthetics of a portrait image.** ● **Perfect the visual appeal of a full-body fashion image, emphasizing details.** ● **Craft a compelling commercial image to promote a product effectively.** ● **Curate a cohesive fashion editorial story that aligns with a specific brand.**			
	● Create a Fashion Photograph for Any Brand ● Retouch the Given Portrait Photograph ● Retouch the Given Full-Body Fashion Photograph ● Create a Commercial Photograph for Any Product ● Create a Fashion Editorial for the Given Fashion Brand				
Outcome:		● **Develop photojournalistic skills to convey authentic stories through images.** ● **Enhance street photography techniques and storytelling capabilities.** ● **Develop the ability to observe, capture, and convey the essence of human connections.** ● **Master the art of visual storytelling to convey the essence of various occupations.** ● **Develop skills in street portraiture, connecting with subjects, and conveying personality through images.**			

Reference and Text Books:
1. "Lighting for Digital Photography: From Snapshots to Great Shots" by Syl Arena (2012).
2. "Portrait Photography: From Snapshots to Great Shots" by Erik Valind (2014).
3. "Fashion Photography 101: A Complete Course for the New Fashion Photographers" by Lara Jade (2012).
4. "The Portrait Photography Course: Principles, practice, and techniques: The essential guide for photographers" by Mark Jenkinson (2018).
5. "Fashion Photography: The Story in 180 Pictures" by Eugénie Shinkle (2017).

Online Resources
Studio Lighting - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

V – Semester-Allied					
Core	**Course Code: 83351**	**Media Laws and Ethics**	**T**	**Credits:**	**Hours:**
				4	**4**
Course Objectives		● **Comprehend portfolio elements, types, techniques; grasp effective presentation methods.** ● **Develop digital portfolio, document stages; create effective digital showcases.** ● **Improve presentation skills; learn professional formats and requirements.** ● **Analyze business cards, web pages; utilize marketing mediums; understand social networking.** ● **Manage portfolio components, design, guidelines; plan budget, deadlines; publish and enhance portfolio.**			
UNIT-I		Media laws: Concept Nature, Scope and Significance, A Brief History of Media Laws With Special Reference Statutory Regulations, Gaging Act, Vernacular Press Act and Other Laws, Freedom of Speech and Expression: Concept, Historical Development of The Freedom of Press, International Conventions/Mechanism (Universal Declarations of Human Rights, International Covenant on Civil and Political Rights, American Convention on Human Rights) Constitutional Provisions, Right To Freedom, All The Provisions Relating to The Media, Challenges to and New Dimensions of The Freedom of Speech and Expression, Reasonable Restrictions, Freedom of The Press as Business Right to privacy: Concept, Scope and Limitations Press & Privilege of Parliament and State Legislatures, Relation between Legislature & The Press, Constitutional Provisions, What are the Privileges? Press vis-a-vis Parliament Privileges.			
UNIT-II		Main provision IPC & CrPC for Media, 124(A) Sedition, 153(A) Promoting Enmity between Different Groups on Grounds of Religion, Race, Place of Birth, Residence, Language etc. 153(B) Imputation Assertions Prejudicial to National Integration. 171(G) False Statement in Connection with an Election, 292 Sale, Etc, of Obscene Books etc. 293 Sale etc, of Obscene Objects to Young Person, 294 (A) Publication of Any Advertisement Relating to an Unauthorized Lottery, 295(A) Deliberate and Malicious Acts Intended to Outrage Religious Feelings of Any Class by Insulting its Religion or Religious Belief. Article 499 –504, Defamation: Concept, Civil and Criminal Law of Defamation, Defamation, Slander and Libel, Difference between Defamation and Insult, The Exceptions of Defamation, Difference between Civil and Criminal Defamation, Journalistic Defenses to Defamation, Filing of Complaints for Defamation, Punishment Cr.PC : Section 95 - Declaration to Seize The Publication. Section 96: Application Against Confiscation. Section 144: Order against Nuisance or Dreaded Offense. Section 108: Bond for Good Behavior Section 196: Permission of State Government against Crime. Section 327: Court Open for Public. Section 91: Summon to Present a Document. Section 93: Search Warrant			

UNIT-III	Brief History, Meaning: Civil Contempt of Court, Criminal Contempt of Court, Journalistic Defenses to Contempt of Court, Fair and Accurate Report of Judicial Proceedings, Fair Criticism Of Judicial Act, Complaint in Good Faith against Judge of a Subordinate Court, Report of Judicial Proceeding Held in Camera, Other Important Provisions, Contempt in The Face of The Supreme Court or a High Court, Cognizance of Criminal Contempt, Punishment of The Contempt of Court: Apology, Appeals. CopyRight Act 1957: Concept, No Copyright in News, Ideas, Information. Terms of Copyright, Licenses, Infringement of Copyright, International Copyright, Civil Remedies for Infringement of Copyright, Penalties Working Journalists Act 1955: Need & Significance of Working Journalists Act, Meaning of Working Journalists Act, Special Benefits, Working Hours, Leaves, Wage Board, Implementation of Wage Board. Right to Information Act 2005: Background and Significance, What Does The RTI Act Provide? Definition, Right to Information, Exemptions, Information which are exempted from disclosure. Through Whom the Information can be Got? PIO`S Duties and Functions, Appeals, Central and State Information Commissions Information Technology Act 2000: Objective, Definition Authentication of Electronic Record, Legal Recognition of Digital Signature, Penalty for Damage to Computer, Computer System, Computer Network etc, Offences of Hacking etc. Provision of Article 66 A
UNIT-IV	Official Secret Act: Significance of Official Secret Act, Section 5, Brief History of The Act, Review of The Law and a Recent Case. Press & Registration of Book Act: Procedure for Commencing and Carrying Newspaper, Cancellation of Declaration, Appeal, Registration of Newspaper, Annual Report of Press Registrar, Ownership of The Title Press Council Act: Concept and Background, Object of Indian Press Council, Constitution, Function and Power of Press Council, Various Committees of Press Council, How The Complaints are Heard by The Council? Suo Motu Action, Debate on Power, The Press & Registration Appellate Board. Cinematography Act: Background, Constitution of Film Censor Board Advisory Panel, Certification of Film, Appeal, Penalty on Contraventions, Guidelines of Board of Film Certification. Prasar Bharti Act: Background, Composition of Prasar Bharati, Appointment of Chairman and Other Members, Term of Office, Function & Power of Corporation, Own Fund, Power of Central Government to Give Directions.
UNIT-V	Media Code & Ethics, Concept & Significance of Media Ethics, Ethics and The Law, Ethical Values for Media Person, Values and Ethics of Journalism, Code of Ethics, Meta Ethics,Normative Ethics. Issues in Applied Ethics, Code and Guidelines of Media Ethics, Ethical Code of Press Council and Others Committees. PCI Norms 2010, PCI Guidelines for Coverage of Communal Disputes and Others, ASCI Commercial Code, Editor Guild of India The need for cyber laws: Regulation of Social Media and other web platforms; Regulatory authorities and framework; Implementation issues. Media Regulation: Regulatory practices in developed democracies, Debates and Controversies related to Media Regulation: Ownership, Distribution, Investment, and Content Regulation : Paid NewsFake News in The Context of Elections.

Reference and Text Books:

Basu, "Introduction to Indian Constitution", Prentice Hall of India,2003 Basu, "Law of the Press in India", Prentice Hall of India,2003 Battle for Freedom of Press in India – K S Padhy Academic Foundation (1991)Dass, B.K. (2009), Ethics in Media Communication. Sumit Enterprises. Day, E Ethics in Media Communications: Cas and Controversies, Thomson Learning 2000 Freedom of the Press – Some Recent Incidents – K S Venkataramaiah, B.R. Publications 1987 Hameling, Cess, "Ethics of Cyberspace", Sage Publications,2001 Law and the Media – An Everyday Guide for Professionals – Crone, Focal Press, 1995 Leslie, "Mass Communication Ethics", Thomson Learning, 2000. Mass Media Laws and Regulations in India – E S Venkataramaiah, B.R. Publications (1987) Media and Ethics – S K Aggarwal, Shipra Publications, 1993 Oberoi, Gaurav (Edit.) (2009), Ethics of Journalism, Murari Lal and Sons. Press and the Law – A.N Grover, Publisher: Vikas Pub. House (1990) Press in Chains – Zamir Naizi, Publisher: Oxford University Press; 2 edition (September 2010) Ravindranath, P.K., Press Laws and Ethics of Journalism. Thakurta, Paranjoy Guha (2012), Media Ethics-Truth, Fairness and Objectivity, Making and Breaking News. Oxford, University Press, Second Expanded Edition. Trikha, N.K. (2012), Media Laws and Ethics. Makhanlal Chaturvedi National University of Journalism and Communication, Bhopal.

Online Resources

Media laws and ethics

Course Outcomes		Knowledge level
CO-1	At the end of this unit, the students will be able to understand the freedom of press and its history and other reasonable restrictions imposed by the government.	K2 & K3
CO-2	To educate students on the moral and legal implications of the media and its principles	K3& K6
CO-3	At the end of this unit students will be knowing to educate students on the moral and legal implications of the media and its principles.ia.	K5
CO-4	By the end of this unit, students should be able to know the power of press council, registration of the newspaper and cinematography acts.	K5
CO-5	This unit allows the students to become an ethical and professional media person by knowing the laws of media in india.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester-Allied					
Core	**Course Code: 83352**	**Portfolio & Presentation**	**T**	**Credits:**	**Hours:**
				3	**4**

Course Objectives	1. **Comprehend portfolio elements, types, techniques; grasp effective presentation methods.** 2. **Develop digital portfolio, document stages; create effective digital showcases.** 3. **Improve presentation skills; learn professional formats and requirements.** 4. **Analyze business cards, web pages; utilize marketing mediums; understand social networking.** 5. **Manage portfolio components, design, guidelines; plan budget, deadlines; publish and enhance portfolio.**
UNIT-I	Basics of Portfolio; Importance of portfolio - Elements in Portfolio - Types of Portfolio – The Effective Showcase - Development Techniques - Portfolio requirements – Portfolio Development Techniques Do's and Don'ts.
UNIT-II	Introduction to the Digital Portfolio - The Effective Digital Showcase – Production Techniques -Design document -, Different stages of digital media of their specialization -- Digital Portfolio Do's and Don'ts.
UNIT-III	Professional Presentation skills - Presentation Format and requirements.
UNIT-IV	Marketing: Business Cards - Blog and Web pages - Importance of Business Cards, Blog and Webpages - Design and development of Business Cards, Blog and Web pages – Market analysis for using medium of marketing - Introduction to social networking and its importance.
UNIT-V	Portfolio Maintenance - Components of a Portfolio - Audience, Tone, Range Format, Portfolio Guidelines - Portfolio Design - Portfolio Budget and Deadline planning – Publishing your portfolio- Portfolio enhancement.

Reference and Text Books:
1. Lindsay Adler, "Creative 52: Weekly Projects to Invigorate Your Photography Portfolio", Peachpit Press; 1 edition, November 1, 2013.
2. Rafael Jaen, "Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film and TV", 2011.
3. Sara Eisenman , "Building Design Portfolios: Innovative Concepts for Presenting your Work (Design Field Guides)", 2014.
4. Rosamund Kidman Cox, "Wildlife Photographer of the Year: Portfolio 28, Natural History Museum", London,December 1, 2018.
5. Walid Azami," Build Your Fashion Photography Portfolio: The Complete Guide: BOOK ONE (Fashion Photography Portfolio Building 1)", Amazon Digital Services LLC,

Online Resources
The Fundamentals of Layout Design
Business portfolio design

Course Outcomes		**Knowledge level**
CO-1	**Understand portfolio basics, types, development techniques, and effective showcasing.**	**K2 & K3**
CO-2	**Master digital portfolio creation, production techniques, and effective showcasing.**	**K3&K 6**

CO-3	Enhance professional presentation skills and formats.	K5
CO-4	Explore marketing tools, business cards, web pages, social networking.	K5
CO-5	Acquire skills for portfolio maintenance, design, and publishing.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

V– Semester - DSE					
DSE1	**Course Code: 83353A**	**1. Fashion Photography**	**P**	**Credits:** **4**	**Hours:** **5**
Objectives		● **Compile and design a captivating printed portfolio book showcasing specialization in photography.** ● **Create an engaging website that effectively communicates and exhibits your specialization in photography.** ● **Design a distinctive business card and CV that reflect your specialization and qualifications professionally** ● **Develop a persuasive presentation outlining the value and services of your photography business.** ● **Establish an active blog for promoting your business, sharing expertise, and attracting online engagement.**			
	1. Organize a fashion portrait session with a model. Experiment with different lighting setups and poses. 2. Create a fashion editorial spread with a storytelling concept. Plan and execute the shoot with a clear narrative. 3. Shoot a fashion series on location, incorporating the environment into your compositions. 4. Capture fast-paced fashion moments, such as models walking the runway or behind-the-scenes action. 5. Compare and contrast fashion shots taken in a studio with those taken using natural light. Analyze the differences in mood and style.				
Outcome:		● **Develop portfolio curation and presentation skills for in-person meetings and exhibitions.** ● **Acquire web design and content management skills for online portfolio presentation.** ● **Master graphic design techniques for professional branding and self-presentation.** ● **Enhance presentation and communication skills for effective business promotion.** ● **To establish an active blog for promoting your business, sharing expertise, and attracting online engagement.**			

Reference and Text Books:
   Fashion Photography:
1. "Fashion Photography 101" by Lara Jade (2012)   - Provides insights into fashion photography, covering techniques and industry insights.
2. "The Photographer's Guide to Posing: Techniques to Flatter Everyone" by Lindsay Adler (2017) - Focuses on posing techniques essential for fashion photography.
3. "Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade" by Bruce Smith (2008)   - Offers practical insights into fashion photography techniques and tools.
4. "The Fashion Photography Course: First Principles to Successful Shoot - The Essential Guide" by Eliot Siegel (2013)   - Covers fundamental principles and practical aspects of fashion photography.
5. "Vogue: The Covers" by Dodie Kazanjian (2017)   - Showcases iconic Vogue covers and their significance in fashion photography.

Online Resources
Studio Lighting - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

			V– Semester				
DSE1	Course Code: 83353B		**2. Wildlife Photography**	**P**	**Credits:**		**Hours:**
					4		**5**
Objectives		● **Apply composition techniques and patience to capture wildlife subjects harmoniously within their habitat.** ● **Utilize appropriate equipment and settings to freeze and document dynamic wildlife actions** ● **Develop a comprehensive wildlife photography series with clear, informative captions highlighting the animal's life stages.** ● **Showcase skills by effectively enhancing a wildlife image while maintaining its natural appearance, providing clear before-and-after comparisons** ● **Create a comprehensive expedition plan that includes careful location selection, gear choices, and safety protocols for wildlife photography.**					

1. Photograph a wildlife subject in its natural habitat. Describe your approach to composition and patience.
2. Capture a fleeting moment in wildlife behavior. Explain the equipment and settings you used.
3. Create a wildlife photography series illustrating a specific animal's life cycle. Include captions for each image.
4. Demonstrate your skills in post-processing by enhancing a wildlife image. Provide the before and after images.
5. Prepare a wildlife photography expedition plan, including location choice, gear selection, and safety considerations

Outcome:	1. **Develop the ability to capture and report on local news events effectively.** 2. **Enhance photojournalistic storytelling skills and social issue awareness.** 3. **Gain proficiency in capturing dynamic moments during live events.** 4. **Master the art of visual storytelling through a chronological narrative.** 5. **Promote ethical and responsible reporting in photojournalism.**

Reference and Text Books:
1. "The Art of Bird Photography: The Complete Guide to Professional Field Techniques" by Arthur Morris (2006) - Offers comprehensive guidance on bird photography techniques.
2. "The National Geographic Field Guide to Photography: Digital" by National Geographic Society (2014) - Offers guidance on nature and wildlife photography.
3. "Wildlife Photography: From Snapshots to Great Shots" by Laurie Excell (2012) - Provides practical tips and techniques for capturing wildlife moments.
4. "The Photographer's Guide to Yellowstone and the Tetons" by Joseph K. Lange (2017) - Focuses on wildlife photography in specific geographic regions.
5. "Wildlife Photographer of the Year: Portfolio 29" by Rosamund Kidman Cox (2019) - Showcases award-winning wildlife photography for inspiration.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

V– Semester - DSE					
DSE	**Course Code: 83353C**	**3. Photojournalism**	**P**	**Credits:**	**Hours:**
				4	**5**
Objectives		● **Create a series of candid images that tell a news story and accompany them with a concise written narrative.** ● **Develop a meaningful photo essay on a selected social issue, outlining the approach and rationale for subject selection.** ● **Capture action-packed images at a live event, showcasing the energy and excitement of the occasion.** ● **Create a compelling visual timeline that effectively communicates the unfolding of a recent news event.** ● **Produce a mock news report that incorporates photographs and captions while adhering to the ethical principles of photojournalism.**			
1. Document a current news event in your community through a series of candid shots. Write a brief story to accompany the images. 2. Create a compelling photo essay on a social issue of your choice. Describe your approach and subject selection. 3. Cover a live event, such as a sports match or cultural festival, and provide a selection of action shots."Demonstrate your photojournalistic storytelling by compiling a visual timeline of a recent news event. 4. Prepare a mock news report with photographs and captions, adhering to ethical photojournalism principles.					
Outcome:		● **Develop the ability to capture wildlife in their natural environment effectively.** ● **Master the art of capturing decisive moments in wildlife behavior.** ● **Enhance storytelling skills in wildlife photography.** ● **Enhance proficiency in post-processing techniques for wildlife photography.** ● **Develop the ability to plan and execute successful wildlife photography expeditions**			

Reference and Text Books:

Photojournalism:

1. "The Concerned Photographer" by Cornell Capa (1968) - Showcases powerful photojournalism capturing social and political issues.
2. "Photojournalism: The Professionals' Approach" by Kenneth Kobre (2016) - Provides guidance on capturing news stories through powerful imagery.
3. "Magnum Contact Sheets" by Kristen Lubben (2011) - Offers insights into iconic images from Magnum photographers and their contact sheets, showing the process behind powerful photojournalistic images.
4. "Eyes of the World: Robert Capa, Gerda Taro, and the Invention of Modern Photojournalism" by Marc Aronson and Marina Budhos (2017) - Explores the pioneering work of photojournalists Robert Capa and Gerda Taro.
5. "The Bang-Bang Club: Snapshots from a Hidden War" by Greg Marinovich and Joao Silva (2000) - Chronicles the work of photojournalists during the South African apartheid era.

Online Resources

Studio Lighting - Practical

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

V– Semester - DSE					
	Course			**Credits:**	**Hours:**
DSE2	Code: 83354A	**1.Street & Documentary Photography**	**P**	**4**	**5**

Objectives	● **Create a candid street photograph that effectively communicates a compelling story, detailing subject choice and composition approach.** ● **Provide insights into your approach for gaining access and establishing trust within the neighborhood or community, while documenting their daily life.** ● **Develop a comprehensive photo story about a unique subculture or tradition, offering background context and incorporating interviews with subjects.** ● **Demonstrate post-processing skills by enhancing a documentary image while maintaining its authenticity, providing clear before-and-after comparisons.** ● **Curate and present a portfolio of your finest work, while explaining the criteria used for selection, to showcase your skills in street and documentary photography.**

1. **"Capture a candid street scene that tells a story. Describe your choice of subject and composition."**
2. **"Document the daily life of a neighborhood or community. Explain your approach to gaining access and building trust."**
3. **"Produce a photo story about a unique subculture or tradition. Include background information and interviews."**
4. **"Showcase your skills in post-processing by enhancing a documentary image. Provide the before and after images."**
5. **"Create a portfolio presentation of your best street and documentary photography work. Explain your selection criteria.**

Outcome:	1. **Develop the ability to capture wildlife in their natural environment effectively.** 2. **Master the art of capturing decisive moments in wildlife behavior.** 3. **Enhance storytelling skills in wildlife photography.** 4. **Enhance proficiency in post-processing techniques for wildlife photography.** 5. **Develop the ability to plan and execute successful wildlife photography expeditions**

Reference and Text Books:
1. "Humans of New York" by Brandon Stanton (2013)   - Showcases street portraits and stories, highlighting the human experience.
2. "Street Photography Now" by Sophie Howarth and Stephen McLaren (2010)   - Explores contemporary street photography with insights from renowned photographers.
3. "Magnum Streetwise: The Ultimate Collection of Street Photography" by Stephen McLaren (2019)   - Showcases iconic street photography from Magnum photographers.
4. "The Americans" by Robert Frank (1958)   - A classic book in documentary photography, capturing American life in the 1950s.
5. "Street Photography: A History in 100 Iconic Images" by David Gibson (2017)   - Offers a historical perspective on street photography through iconic images and their stories.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO2	S(3)	L(1)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	L(1)	S(3)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	L(1)	S(3)	M(2)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	L(1)	S(3)	L(1)	L(1)	M(2)	M(2)	M(2)	M(2)	M(2)
W.AV	2.6	1.2	2.6	2.4	1.6	2	2.6	2	2.4	2.4

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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	L(1)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	S(3)
CO5	M(2)	M(2)	S(3)	L(1)	S(3)
W.AV	2.4	2.4	2.6	1.8	3

S–Strong (3), M-Medium (2),L-Low (1)

		V – Semester- DSE			
	Course			Credits:	Hours:
DSE2	Code: 83354B	2. Automobile Photography	P	4	5
Objectives	1. Showcasing automotive design and aesthetics. 2. Mastering lighting techniques for cars in different settings. 3. Emphasizing unique angles and perspectives. 4. Highlighting details that define automotive beauty. 5. Understanding and applying car photography principles.				
	1. Create showcases of automotive design and aesthetics. 2. Create mastery in lighting techniques for cars in different settings. 3. Create emphasis on unique angles and perspectives. 4. Create highlights of details that define automotive beauty. 5. Create understanding and application of car photography principles.				
Outcome:	1. Showcasing automotive design and aesthetics effectively. 2. Proficiency in lighting techniques for diverse car settings. 3. Mastery in using unique angles for impactful car imagery. 4. Ability to highlight defining automotive details artistically. 5. Application of principles resulting in compelling car photos.				

Reference and Text Books:

1.   "Automotive Photography" by Tim Wallace (2012)   - Focuses on capturing cars and their details with an artistic approach.
2.   "How to Photograph Cars" by James Mann (2018)   - Offers guidance on photographing automobiles, covering techniques and compositions.
3.   "Exotic Cars: 30 Postcards" by John Rettie (2004)   - Offers visual inspiration with postcards showcasing exotic cars for photography enthusiasts.
4.   "The Complete Guide to Car Photography" by Nigel Harniman (2015)   - Covers techniques and tips specifically tailored for photographing cars.
5.   "The Car Photographer's Handbook" by Douglas Fry (2008)   - Provides insights into the technical and creative aspects of car photography.

Online Resources

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	**2**	**2**	**3**	**1.6**	**1.6**	**3**	**2**	**2**	**2**	**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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	**2**	**3**	**2.4**	**2.6**	**3**

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester- DSE					
DSE2	**Course Code: 83354C**	**3. Macro Photography**	**P**	**Credits:** **4**	**Hours:** **5**
Objectives		1. Capturing intricate details in tiny subjects. 2. Mastering equipment for macro image precision. 3. Exploring diverse compositions in close-up shots. 4. Understanding lighting nuances in macro settings. 5. Showcasing the beauty and complexity of small subjects.			
		1. Create captures of intricate details in tiny subjects. 2. Create mastery using equipment for macro image precision. 3. Create exploration of diverse compositions in close-up shots. 4. Create understanding of lighting nuances in macro settings. 5. Create showcases that reveal the beauty and complexity of small subjects.			
Outcome:		1. Capturing intricate details in small subjects adeptly. 2. Proficiency in using equipment for precise macro images. 3. Versatility in composing diverse close-up shots effectively. 4. Understanding and applying nuanced lighting in macro setups. 5. Showcasing the beauty and complexity of small subjects artistically.			

Reference and Text Books:

1.   "Understanding Close-Up Photography: Creative Close Encounters with or without a Macro Lens" by Bryan Peterson (2009)   - Offers techniques and tips for capturing close-up images.
2.   "Macro Photography for Gardeners and Nature Lovers" by Alan L. Detrick (2008)   - Focuses on macro techniques specifically for garden and nature photography.
3.   "Close-Up Photography in Nature" by John and Barbara Gerlach (1999)   - Provides insights into macro photography techniques for nature enthusiasts.
4.   "The Art of Macro Photography" by Denise Love (2013)   - Offers guidance and inspiration for capturing intricate details through macro photography.
5.   "Extreme Close-Up Photography and Focus Stacking" by Julian Cremona (2017)   - Explores advanced techniques like focus stacking for achieving sharp and detailed macro images.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	**2**	**2**	**3**	**1.6**	**1.6**	**3**	**2**	**2**	**2**	**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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	**2**	**3**	**2.4**	**2.6**	**3**

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester					
DSE3	**Course Code: 83355A**	**1. Product Photography**	**P**	**Credits:** 4	**Hours:** 5
Objectives	1. Showcasing products with visual appeal. 2. Mastering lighting setups for product enhancement. 3. Highlighting product features effectively. 4. Achieving consistency in product image quality. 5. Emphasizing the brand identity through visuals.				
	1. Creating captures of intricate details in tiny subjects. 2. Creating mastery using equipment for precise macro images. 3. Creating exploration of diverse compositions in close-up shots. 4. Creating understanding of lighting nuances in macro settings. 5. Creating showcases of the beauty and complexity of small subjects.				
Outcome:	1. Showcasing products with appealing visual representation. 2. Proficiency in using lighting setups for product enhancement. 3. Effective highlighting of product features through imagery. 4. Consistency achieved in maintaining high-quality product images. 5. Articulating brand identity through visually engaging product photography.				

Reference and Text Books:
1.   "Light Science and Magic: An Introduction to Photographic Lighting" by Fil Hunter, Steven Biver, and Paul Fuqua (2015)   - Covers lighting techniques essential for product photography.
2.   "Studio Anywhere: A Photographer's Guide to Shooting in Unconventional Locations" by Nick Fancher (2015)   - Offers creative approaches to product photography beyond traditional studios.
3.   "Product and Furniture Design: The Manufacturing Guides" by Rob Thompson (2017)   - Provides insights into product design and photography for furniture and other items.
4.   "The Commercial Photographer's Handbook" by Kirk Tuck (2013)   - Focuses on techniques and approaches for commercial photography, including product shots.
5.   "Tabletop Photography: Using Compact Flashes and Low-Cost Tricks to Create Professional-Looking Studio Shots" by Cyrill Harnischmacher (2012)   - Focuses on techniques for creating professional-looking product shots using compact setups.

Online Resources

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester- Allied					
DSE3	**Course Code: 83355B**	**2. Astro Photography**	**P**	**Credits:** **4**	**Hours:** **5**

Objectives	1. Capturing celestial bodies and night sky phenomena. 2. Mastering long exposure techniques for astrophotography. 3. Understanding equipment needs for astronomical imaging. 4. Embracing post-processing for celestial image enhancement. 5. Showcasing the beauty and awe of the cosmos.

1. Create 6 photographs integrating the design elements
2. Create 6 photographs integrating the design principles.
3. Create 6 photographs integrating Colors theory.
4. Design a magazine cover layout for the given photographs.
5. Design an editorial spread sheet for the given photographs.

Outcome:	11. Proficiency in capturing celestial bodies and night phenomena. 2. Mastery in utilizing long exposure for astrophotography. 3. Understanding and meeting equipment needs for astronomical imaging. 4. Enhanced post-processing skills for celestial image refinement. 5. Successfully showcasing the beauty and wonder of the cosmos.

Reference and Text Books:

1. "The Astrophotography Manual: A Practical and Scientific Approach to Deep Sky Imaging" by Chris Woodhouse (2017)   - Provides guidance on capturing celestial objects and astrophotography techniques.
2.   "Night Sky Photography: From First Principles to Professional Results" by Jennifer Wu and James Martin (2014)   - Focuses on capturing the night sky, including stars, planets, and celestial events.
3.   "Photography: Night Sky: A Field Guide for Shooting after Dark" by Jennifer Wu and James Martin (2014)   - Offers practical advice and techniques for capturing the night sky and celestial objects.
4.   "The Photographer's Guide to the Night Sky: A Field Manual for Shooting after Dark" by Michael D. Reynolds and Neil Fleming (2014)   - Provides guidance and tips for photographing celestial bodies and landscapes at night.
5.   "Astrophotography: A Complete Guide for Beginners" by Mark Thompson (2017)   - Offers an introduction to astrophotography, covering basic techniques and equipment.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester					
DSE3	**Course Code: 83355C**	**3.Food Photography**	**P**	**Credits:**	**Hours:**
				4	**5**
Objectives		1. Presenting food in an appetizing and appealing manner. 2. Mastering lighting techniques for food aesthetics. 3. Understanding composition to enhance food presentation. 4. Highlighting textures and details in food imagery. 5. Showcasing culinary artistry through visuals.			
		1. Create presentations of food in an appetizing and appealing manner. 2. Create mastery in lighting techniques for food aesthetics. 3. Create understanding of composition to enhance food presentation. 4. Create highlights of textures and details in food imagery. 5. Create showcases that reveal culinary artistry through visuals.			
Outcome:		1. Presenting food appetizingly and appealingly through imagery. 2. Proficiency in using lighting techniques for food aesthetics. 3. Skill in enhancing food presentation through effective composition. 4. Detail-oriented approach highlighting food textures and nuances. 5. Articulating culinary artistry vividly through food photography.			

Reference and Text Books:
1. "Plate to Pixel: Digital Food Photography & Styling" by Helene Dujardin (2011) - Focuses on styling and capturing food for appealing food photography.
2. "Food Photography: From Snapshots to Great Shots" by Nicole S. Young (2011) - Provides insights into food styling, lighting, and composition for captivating food photos.
3. "Photographing Food: Dishes, Drinks, Ingredients" by Teri Campbell (2005) - Covers techniques for capturing various elements in food photography.
4. "Focus on Food Photography for Bloggers: Focus on the Fundamentals" by Matt Armendariz (2012) - Tailored for bloggers, it offers practical tips for food photography.
5. "Food Styling: The Art of Preparing Food for the Camera" by Delores Custer (2010) - Focuses on the art of preparing food to look appealing for photography.

Online Resources

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	**2**	**2**	**3**	**1.6**	**1.6**	**3**	**2**	**2**	**2**	**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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	**2**	**3**	**2.4**	**2.6**	**3**

S–Strong (3), M-Medium (2), L-Low (1)

V-Semester - Core					
Core	Course Code: 83356	**Portfolio & Presentation - Practical**	P	Credits: 3	Hours: 6
Objectives		➢ Create a photography portfolio that showcases a profound understanding and articulation of design elements. ➢ Include drawings, concept sketches, design documents, and presentations that highlight your mastery of the photographic medium. ➢ Develop a series of photographs that exemplify critical aspects of professional development in photography. ➢ Demonstrate technical proficiency, creative innovation, and a keen awareness of visual storytelling. ➢ Effectively respond to questions during the oral presentation of your photography portfolio, demonstrating a comprehensive grasp of your artistic choices and the technical aspects of your work.			

1. Curate a portfolio showcasing a range of multimedia projects, demonstrating versatility and expertise
2. Incorporate consistent branding elements to establish a recognizable and professional personal identity.
3. Highlight key achievements and successful projects to demonstrate skills, experience, and impact
4. Include interactive elements, such as clickable links and engaging content, to captivate and impress viewers.
5. Feature endorsements and recommendations to build credibility and showcase positive professional relationships.

Outcomes	➢ **Produce a portfolio that, demonstrates understanding and articulation, through** ➢ **drawings, concepts sketches, design documents and presentation an understanding of** ➢ **the design elements of the medium of their specialization.** ➢ **Craft a photography project demonstrating technical skill, creativity, and mastery of visual storytelling for media excellence** ➢ **professional in the medium of specialization.** ➢ **Respond effectively to questions following oral presentation.**

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	L(1)
CO2	S(3)	M(2)	M(2)	M(2)	S(3)	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	S(3)	S(3)	M(2)	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	2.6	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)	M(2)	S(3)	S(3)	M(2)
CO2	M(2)	M(2)	S(3)	S(3)	S(3)
CO3	M(2)	M(2)	S(3)	S(3)	S(3)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)
CO5	M(2)	M(2)	M(2)	M(2)	S(3)
W.AV	2.4	2	2.6	2.8	2.6

S–Strong (3), M-Medium (2), L-Low (1)

VI – Semester-Core					
Core	**Course Code: 83361**	**Cinematography**	**T**	**Credits:** **4**	**Hours:** **4**

Course Objectives	1. **Develop digital cinematography skills, composition techniques, and camera knowledge.** 2. **Understand lenses, lens speed, and composition for effective photography..** 3. **Master a range of shot types, composition principles, and dynamic camera movements effectively.** 4. **Master three-point lighting, practical applications, and lighting equipment variety.** 5. **Master the art of cinematography with essential camera accessories and gear.**
UNIT-I	Introduction to Digital Cinematography – Rule of third – Composition – Framing – One point perspective – Two point perspective – Leading lines - Curved line – Vertical Line – Horizontal line– Zig Zag line – Balance - Head room – Different types of FPS – Size and Aspect Ratio - Colors And pattern – Different types of Camera Names (DSLR, Gopro, RED, Alexa, Sony, Cannon) –Storyboard – Mood board.
UNIT-II	What is a Lens? – Lens Speed - Field of View – Sharpness – Distortion - Camera Aperture -Camera Shutter Speed - Guidelines for choosing a Lens - The Main Functions of a Photographic Lens - Consumer Cameras - Choosing a Lens - The Normal Lens - Field of View - Lens Types -Perspective and Depth - The Illusion of Depth.
UNIT-III	Camera Distance - Examining a Shot - Shot Types - Extreme Long Shot - Long Shot - MediumLong Shot - Medium Shot - Medium Close Up and Close Up - Extreme Close Up - Shot Size andLenses - Over the Shoulder Shot - Two Shot - Camera Height - Eye Level Height - High Angle -Low Angle - Objective and Subjective Camera Work – Audienc Viewpoint - First-PersonViewpoint - Third-Person Restricted Viewpoint - Point-of-View Shot - Camera blocking - ShotComposition - (Rules - 180 degree) - (30 degree rule) – The rule of thirds - Editing report -Camera Movement - The Panning Shot - The Tilt Shot - The Tracking Shot – The Circular Move -The Push-In Shot - The Pull-Out Shot - The Crane Shot - The Handheld Shot- The Stead cam Shot- The Aerial Shot - Moving the Camera Successfully - Static Shots.
UNIT-IV	Three-Point Lighting - The Key Light - The Fill Light - The Back Light - Effective Use of Three-Point Lighting - Practical Lighting Applications - Lighting Analysis - Lighting the Face - VisualIntensity - Contrast and Affinity - Contrast in Color - How Does Light Help Tell a Story? -different types of lights – Par Light 575, 1.2kv, 4kv, 12kv - Pocket par – Kino Flo 2 bank, 4bank,8bank, 10bank – LED softbox – DVR Box – Honeycomb – Baby Light – Multi 10 – 2kv Light –Dimmer – LED Fresnel Light - Complementary colors
UNIT-V	What is a camera accessory? – Fluid head tripod – Monopod – track and trolly – crane – Jimmy Jib– Matte box - Rain deflector – Different types of ND Filters – IR filters – Baby stand – Different types of skimmer – Satin cloth – Umbrella Cloth – Reflector Cloth - Green Cloth – Black Cloth –Diffuser – Reflectors – Flags – Gobos – Butterfly Stencils – Cutter – Sandbag – Low Base - GelPeppers – Boom Rod – Vaseline – Dull Spray - Laser Pointer Plus UV Light .

Reference and Text Books:

1. Block, B. (2008). The visual story: Seeing the structure of film, TV, and new media (2nd ed.).
2. Focal Press. Brown, B. (2013). Cinematography: Theory and practice (4th ed.). Routledge.
3. Mullen, D. (2016). Lighting for film and television (4th ed.).
4. Focal Press. Katz, S. D. (2017). The filmmaker's handbook (5th ed.).
5. Focal Press. Pincus, E. (2019). The technique of film and video editing (4th ed.). Routledge

Online Resources

importance-of-lenses-in-cinematography
The next 100 years - American society of cinematography
CInematography 101

Course Outcomes		Knowledge level
CO-1	learning the basic principles of cinematography and how to use them to create visually stunning and emotionally impactful stories.	K2 & K3
CO-2	Understand the principles of lenses and camera settings to create cinematic images.	K3&K6
CO-3	Master the use of shot types, camera angles, and camera movements to create expressive and impactful cinematic shots.	K5
CO-4	Master the use of three-point lighting to create visually appealing, emotionally impactful, and technically proficient shots	K5
CO-5	Master different types of camera accessories and how to use them to create visually appealing and technically proficient shots.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

V – Semester-Core					
Core	**Course Code: 83362**	**Analog Photography**	**T**	**Credits:**	**Hours:**
				4	**4**
Course Objectives	**Understand key concepts in photography lens technology and terminology.** **Grasp fundamental concepts of photography shutter mechanisms, exposure, and flash.** **Comprehend depth of field, bokeh, motion blur, and photographic priorities.** **Understand camera viewfinders, rangefinders, SLRs, and focusing techniques.** **Comprehend film types, filters, and essential camera care practices.**				
UNIT-I	Lens Elements & Groups-Numbers on a Lens-Aperture & Diaphragm-f/stop-Focal Plane / Mark-Focal Length-Angle of View (AOV)Prime Lens-Zoom Lens-Coatings-Lens Characteristics & Flaws-Lens Hoods				
UNIT-II	Leaf Shutters-Focal-Plane Shutters-Shutter Speed-Fast & Slow Shutter Speed Dials-Self-Timer-Film Speed (ASA/ISO)-Stops-Exposure & Exposure Compensation-Simple Exposure Marks-Multiple Exposures-EV / Exposure Value-LV / Light Value-LV Tables-The Sunny 16 Rule-Light Meters-Flash Sync(hronization)-Be Meter Free-Guide Number (GN)-Flash Connections				
UNIT-III	Depth of Field-Depth-of-Field Scale-Bokeh-Motion Blur / Apparent Subject Motion-Sharpest Aperture-Diffraction-Vignetting-Priority				
UNIT-IV	Rangefinders & SLRs-Rangefinder / Coupled Rangefinder-Parallax-TTL / Through the Lens-MLU / Mirror Lock-Up-Pentaprism & Roof Pentaprism-Viewfinder: Rangefinder-Viewfinder: SLR-Viewfinder: Half Frame-Viewfinder Magnification & Brightness-Focusing a Rangefinder-Focusing a dSLR-Rangefinder Double-Image Focusing Spot-SLR Microprism-SLR Split-Image-SLR Split-Image Microprism-Zone Focusing				
UNIT-V	135mm Film-Negative & Slide Film-Resolution & Sharpness-Processing Color Film-Processin-Black-and-White Film-Full Frame & Half Frame-Filters-Stepping Rings-Polarizing-Filters-Neutral Density(ND) Filters-Graduated ND Filters-Ultraviolet (UV) Filters-Skylight & Haze Filters-Color Balance-Conversion Filters 80 & 85-Filters fo-Black-and-White Film-Camera Care & Storage-Aperture Area Calculation-Angle-of-View Calculation-Stopping Down 1⁄2-Stopping Up				

Reference and Text Books:

1. Lindsay Adler, "Creative 52: Weekly Projects to Invigorate Your Photography Portfolio", Peachpit Press; 1 edition, November 1, 2013.
2. Rafael Jaen, "Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film and TV", 2011.
3. Sara Eisenman , "Building Design Portfolios: Innovative Concepts for Presenting Your Work (Design Field Guides)", 2014.
4. Rosamund Kidman Cox, "Wildlife Photographer of the Year: Portfolio 28, Natural History Museum", London,December 1, 2018.
5. Walid Azami," Build Your Fashion Photography Portfolio: The Complete Guide: BOOK ONE (Fashion Photography Portfolio Building 1)", Amazon Digital Services LLC,

Course Outcomes		Knowledge level
CO-1	Differentiate between prime and zoom lenses, recognize lens flaws, and explain the purpose of lens hoods.	K2 & K3
CO-2	Explain leaf and focal-plane shutters, control shutter speed, use light meters, and understand flash synchronization.	K3&K6
CO-3	Describe depth-of-field scale, recognize bokeh, handle motion blur, and understand aperture priorities.	K5
CO-4	Differentiate between rangefinders and SLRs, explain viewfinder types, and describe focusing methods.	K5
CO-5	Explain 35mm film, processing techniques, filter usage, and calculate aperture adjustments.	K2&K6

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)	M(2)
CO2	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO3	M(2)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)
CO4	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	L(1)	M(2)	S(3)
CO5	M(2)	M(2)	M(2)	M(2)	L(1)	M(2)	M(2)	L(1)	M(2)	M(2)
W.AV	2.4	2	2.2	2.6	1.8	2	2	1.2	2	2.2

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)	M(2)	M(2)	M(2)
CO2	S(3)	S(3)	M(2)	M(2)	M(2)
CO3	S(3)	S(3)	M(2)	M(2)	M(2)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)
W.AV	3	3	2.2	2.2	2

S–Strong (3), M-Medium (2), L-Low (1)

VI – Semester- Core					
Core	Course Code: 83363	Cinematography-Practical	P	Credits: 4	Hours: 6
Objectives		1. Create diverse moods through precise color manipulation. 2. Master software tools for precise color grading. 3. Utilize gradients and contrasts for compelling visuals. 4. Create a consistent color palette across projects. 5. Apply color theory principles for narrative depth.			
	1. Create enhancements in mood and tone through color manipulation. 2. Create application of color theory for narrative enhancement. 3. Create mastery in software tools for precise color grading. 4. Create utilization of gradients and contrasts for visual impact. 5. Create a cohesive color palette across projects.				
Outcome:		● **Mastery in Color Manipulation** ● **Proficiency in Color Grading Software** ● **Visual Impact with Gradients and Contrasts** ● **Narrative Consistency Through Color Palette** ● **Understanding and Application of Color Theory**			

Reference and Text Books:
1. "The Non-Designer's Design Book" by Robin Williams (2014) - This book focuses on graphic design principles and techniques.
2. "The Photographer's Playbook: 307 Assignments and Ideas" edited by Jason Fulford and Gregory Halpern (2014) - It provides creative photography assignments and exercises.
3. "Steal Like an Artist: 10 Things Nobody Told You About Being Creative" by Austin Kleon (2012) - While not specifically about design and photography, it offers valuable insights into fostering creativity.
4. "The Art of Photography: An Approach to Personal Expression" by Bruce Barnbaum (2010) - This book explores the artistic and creative aspects of photography.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

VI – Semester					
DSE4	**Course Code: 83364A**	**1. Video Editing-Practical**	**P**	**Credits:**	**Hours:**
				4	**4**
Objectives	**1. Crafting seamless transitions for narrative continuity.** **2. Employing diverse effects and overlays creatively.** **3. Mastering sound editing for immersive storytelling.** **4. Utilizing color correction for visual consistency.** **5. Creating polished final cuts across varied genres.**				
	1. Create seamless transitions for narrative continuity. 2. Create diverse effects and overlays with creativity. 3. Create mastery in sound editing for immersive storytelling. 4. Create utilization of color correction for visual consistency. 5. Create polished final cuts across varied genres.				
Outcome:	**1. Seamless transitions ensuring narrative continuity.** **2. Creative use of effects and overlays for impact.** **3. Immersive storytelling achieved through sound editing.** **4. Visual consistency via adept color correction.** **5. Polished final cuts across diverse genre requirements.**				

Reference and Text Books:
1.   "In the Blink of an Eye: A Perspective on Film Editing" by Walter Murch (2001)   - Offers insights into the art and craft of film editing.
2.   "The Technique of Film and Video Editing: History, Theory, and Practice" by Ken Dancyger and Michael Rabiger (2017)   - Covers the technical aspects of editing in film and video.
3.   "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age" by Steven Ascher and Edward Pincus (2012)   - Provides guidance on editing techniques and digital workflows.
4.   "Edit Better: Hollywood-Tested Strategies for Powerful Video Editing" by Jeff Bartsch (2012)   - Offers practical strategies and tips for effective video editing.
5.   "The Lean Forward Moment: Create Compelling Stories for Film, TV, and the Web" by Norman Hollyn (2009)   - Focuses on storytelling techniques in editing for various media platforms.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

		VI – Semester			
DSE4	**Course Code: 83364B**	**2. Color Grading-Practical**	**P**	**Credits:** **4**	**Hours:** **4**
Objectives		1. Enhancing mood and tone through color manipulation. 2. Employing color theory for narrative enhancement. 3. Mastering software tools for precise color grading. 4. Utilizing gradients and contrasts for visual impact. 5. Creating a cohesive color palette across projects.			

1. Create enhancements in mood and tone through color manipulation.
2. Create application of color theory for narrative enhancement.
3. Create mastery in software tools for precise color grading.
4. Create utilization of gradients and contrasts for visual impact.
5. Create a cohesive color palette across projects.

Outcome:	1. Mood and tone enhancement through color manipulation. 2. Narrative improvement via applied color theory. 3. Precise and effective color grading using software tools. 4. Visual impact achieved through gradients and contrasts. 5. Consistent and cohesive color palettes across projects.

Reference and Text Books:
1. "Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman (2013) - Offers comprehensive guidance on color correction and grading techniques.
2. "The Art and Technique of Digital Color Correction" by Steve Hullfish (2012) - Focuses on the artistry and technical aspects of color grading in digital filmmaking.
3. "Color Grading with Media Composer and Symphony 6" by Kevin P. McAuliffe (2013) - Focuses on color grading techniques using specific editing software.
4. "The Color Correction Handbook: Professional Techniques for Video and Cinema" by Alexis Van Hurkman (2010) - Provides practical insights and workflows for color correction and grading.
5. "The Complete Guide to Color Correction" by Alexis Van Hurkman (2017) - Covers color correction techniques in-depth for both beginners and advanced users.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	**2**	**2**	**3**	**1.6**	**1.6**	**3**	**2**	**2**	**2**	**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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	**2**	**3**	**2.4**	**2.6**	**3**

S–Strong (3), M-Medium (2), L-Low (1)

VI – Semester					
DSE4	**Course Code: 83364C**	**3. Screenwriting-Practical**	**P**	**Credits:** **4**	**Hours:** **4**
Objectives		**1. Crafting compelling character arcs and development.** **2. Employing structured plot progression techniques.** **3. Mastering dialogue writing for authenticity.** **4. Utilizing formatting and style for industry standards.** **5. Creating diverse narratives across genres and formats.**			
		1. Create compelling character arcs and development. 2. Create structured plot progression techniques. 3. Create mastery in dialogue writing for authenticity. 4. Create utilization of formatting and style for industry standards. 5. Create diverse narratives across genres and formats.			
Outcome:		**1. Compelling character arcs and well-developed characters.** **2. Structured plot progression techniques showcased.** **3. Authentic and engaging dialogue writing achieved.** **4. Screenplays formatted effectively as per industry standards.** **5. Diverse narratives spanning various genres and formats.**			

Reference and Text Books:
1.   "Story: Substance, Structure, Style and the Principles of Screenwriting" by Robert McKee (1997) - Offers insights into the principles and structure of storytelling for screenplays.
2.   "Save the Cat! Writes a Novel: The Last Book On Novel Writing You'll Ever Need" by Jessica Brody (2018)   - Adapts screenwriting techniques for novelists, covering story structures.
3.   "The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script" by David Trottier (2014)   - Covers the fundamentals of screenwriting, including formatting and industry tips.
4.   "Screenplay: The Foundations of Screenwriting" by Syd Field (2005)   - A classic guide focusing on screenplay structure and story development.
5.   "The Anatomy of Story: 22 Steps to Becoming a Master Storyteller" by John Truby (2008)   - Explores the principles of storytelling applicable to screenwriting and storytelling in general.

These resources offer valuable insights into the techniques, theories, and practical applications within the realms of video editing, color grading, and screenwriting.

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO2	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO3	M(2)	M(2)	S(3)	M(2)	M(2)	S(3)	M(2)	M(2)	M(2)	S(3)
CO4	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
CO5	M(2)	M(2)	S(3)	L(1)	L(1)	S(3)	M(2)	M(2)	M(2)	M(2)
W.AV	2	2	3	1.6	1.6	3	2	2	2	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)	M(2)	S(3)	S(3)
CO2	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	M(2)	S(3)	S(3)
CO4	M(2)	S(3)	S(3)	M(2)	S(3)
CO5	M(2)	S(3)	S(3)	M(2)	S(3)
W.AV	2	3	2.4	2.6	3

S–Strong (3), M-Medium (2), L-Low (1)

VI-Semester- Core					
Core	**Course Code: 83365A/ 83365B**	**PROJECT/ DISSERTATION**	**PR/ D**	**Credits: 6**	**Hours: 12**
Objectives		**Create an original photography short film that showcases advanced storytelling, technical proficiency, and artistic expression.**
Outcomes		1. Craft a compelling narrative with engaging characters, pushing photography techniques for visual excellence, and integrating immersive sound scapes. 2. Demonstrate efficient project management from pre to post-production, ensuring a polished product with audience resonance. 3. Strive for innovative photography techniques, emphasizing character depth, advanced rigging, and scene composition. 4. Focus on visual aesthetics, including art direction and cinematography, for a visually striking short film that captivates the audience. 5. Conduct a critical analysis, reflecting on challenges and solutions, while delivering comprehensive documentation showcasing the filmmaking journey. 6. Prioritize audience connection by creating an emotionally resonant photography short film, invoking genuine reactions and lasting impact. 7. Embrace continuous improvement through thorough analysis, documenting insights into the project's evolution, fostering growth and refinement in future endeavors.

AIM OF THE PROJECT WORK

1. The primary objective of this photography project or dissertation is to provide students with a valuable platform to demonstrate their comprehensive understanding and proficient application of photography principles, techniques, and industry standards. Through this initiative, students aspire to showcase their ingenuity, technical expertise, and adept critical thinking skills within the dynamic realm of photography.

2. The overarching goals of this project include the conception, development, and execution of a distinctive and captivating photography piece that not only adheres to professional standards but also significantly contributes to the enhancement of the student's personal portfolio. Serving as a culmination of their academic journey, this project aims to exemplify the culmination of their acquired knowledge and skills.

3. Furthermore, the project endeavors to deepen students' insights into the intricacies of photography, refining their abilities, and preparing them for the challenges prevalent in the real-world scenarios within the photography industry. The engagement of department staff is integral to the success of this endeavor, as their guidance and support are essential in fostering an environment conducive to optimal learning and creative expression for the participating students.

VivaVoce

1. 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.

2. Out of 100 marks, 25 marks for CIA and 75 for CEE (50 evaluation of project report + 25 Viva Voce).

Project Report Format

PROJECT WORK
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>
ICAT Design and Media College, Chennai.
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

CONTENTS
Declaration

Bonafide Certificate

Acknowledgment

Course Outcome VS Programme Outcomes

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10
CO1	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)
CO2	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	M(2)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)	S(3)
CO4	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	M(2)	S(3)	M(2)	S(3)
CO5	S(3)	S(3)	S(3)	S(3)	M(2)	M(2)	M(2)	M(2)	S(3)	S(3)
W.AV	3	3	2.8	2.8	2.6	2.6	2.6	2.6	2.8	3

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)	S(3)	S(3)
CO2	S(3)	M(2)	S(3)	S(3)	S(3)
CO3	S(3)	S(3)	S(3)	S(3)	S(3)
CO4	S(3)	S(3)	M(2)	S(3)	S(3)
CO5	M(2)	S(3)	S(3)	S(3)	S(3)
W.AV	2.8	2.3	2.8	3	3

S–Strong (3), M-Medium (2), L-Low (1)

UG Programme

Passing minimum

➢ A candidate shall be declared to have passed in 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% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.

➢ The passing minimum for CIA shall be 40% out of 25 marks (i.e.10 marks) in Theory/ Practical Examinations.

➢ The passing minimum for University Examinations shall be 40% out of 75 marks (i.e. 30 marks) for Theory /Practical papers.

➢ The candidates not obtain 40% 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 or by submitting assignments.

➢ Candidates, who have secured the pass marks in the End-Semester Examination and in 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 in the Dissertation/Project report/Internship report if he/she gets not less than 40% marks in the Internal Assessment and End Semester Examinations and not less than 40% in the aggregate, taking Continuous assessment and End Semester Examinations marks together.

➢ A candidate who gets less than 40% in the Dissertation / Internship/ Project Report must resubmit the thesis. Such candidates need to take again the Viva-Voce on the resubmitted report/thesis.

18.2 Grading of the Courses

The following table gives the marks, Grade points, Letter Grades, and classifications meant to indicate the overall academic performance of the candidate.

Conversion of Marks to Grade Points and Letter Grade (Performance in Course / Paper)

RANGE OF MARKS	GRADE POINTS	LETTER GRADE	SCRIPTION
- 100	9.0 – 10.0	O	tstanding
- 89	8.0 – 8.9	D+	cellent

- 79	**7.5 – 7.9**	**D**	tinction
- 74	**7.0 – 7.4**	**A+**	y Good
- 69	**6.0 – 6.9**	**A**	od
- 59	**5.0 – 5.9**	**B**	erage
- 49	**4.0 – 4.9**	**C**	isfactory
- 39	**0.0**	**U**	appear
SENT	**0.0**	**AAA**	SENT

a)   Successful candidates passing the examinations and earning a GPA between 9.0 and 10.0 and marks from 90 – 100 shall be declared to have Outstanding (O).

b)   Successful candidates passing the examinations and earning GPA between 8.0 and 8.9 and marks from 80 - 89 shall be declared to have Excellent (D+).

c)   Successful candidates passing the examinations and earning GPA between 7.5 – 7.9 and marks from 75 - 79 shall be declared to have Distinction (D).

d)   Successful candidates passing the examinations and earning GPA between 7.0 – 7.4 and marks from 70 - 74 shall be declared to have Very Good (A+).

e)   Successful candidates passing the examinations and earning GPA between 6.0 – 6.9 and marks from 60 - 69 shall be declared to have Good (A).

f)   Successful candidates passing the examinations and earning GPA between 5.0 – 5.9 and marks from 50 - 59 shall be declared to have Average (B).

g)   Successful candidates passing the examinations and earning GPA between 4.0 – 4.9 and marks from 40 - 49 shall be declared to have Satisfactory (C).

h)   Candidates earning GPA between 0.0 and marks from 00 - 39 shall be declared to have Re-appear (U).

i)   Absence from an examination shall not be taken as an attempt.

From the second semester onwards the total performance within a semester and continuous performance starting from the first semester are indicated respectively **by** Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA).

These two are calculated by the following formulate

GRADE POINT AVERAGE (GPA) = $\Sigma_i C_i\ G_i / \Sigma_i C_i$

GPA = <u>Sum of the multiplication of grade points by the credits of the courses</u>

Sum of the credits of the courses in a Semester

18.3 Classification of the final result

The final result of the candidate shall be based only on the CGPA earned by the candidate.

a) Successful candidates passing the examinations and earning CGPA between 9.5 and 10.0 shall be given Letter Grade (O+) and those who earned CGPA between 9.0 and 9.4 shall be given Letter Grade (O) and declared to have First Class –Exemplary*.

b) Successful candidates passing the examinations and earning CGPA between 7.5 and 7.9 shall be given Letter Grade (D), those who earned CGPA between 8.0 and 8.4 shall be given Letter Grade (D+) and those who earned CGPA between 8.5 and 8.9 shall be given Letter Grade (D++) and declared to have First Class with Distinction*.

c) Successful candidates passing the examinations and earning CGPA between 6.0 and 6.4 shall be given Letter Grade (A), those who earned CGPA between 6.5 and 6.9 shall be given Letter Grade (A+), and those who earned CGPA between 7.0 and 7.4 shall be given Letter Grade (A++) and declared to have First Class.

d) Successful candidates passing the examinations and earning CGPA between 5.0 and 5.4 shall be given Letter Grade (B) and those who earned CGPA between 5.5 and 5.9 shall be given Letter Grade (B+) and declared to have passed in the Second Class.

e) Successful candidates passing the examinations and earning CGPA between 4.0 and 4.4 shall be given Letter Grade (C) and those who earned CGPA between 4.5 and 4.9 shall be given Letter Grade (C+) and declared to have passed in the Third Class.

f)   Absence from an examination shall not be taken as an attempt.

Final Result

CGPA	Grade	Classification of Final Result
9.5 – 10.0 9.0 and above but below 9.5	O+ O	First Class – Exemplary*
8.5 and above but below 9.0 8.0 and above but below 8.5 7.5 and above but below 8.0	D++ D+ D	First Class with Distinction*

7.0 and above but below 7.5 6.5 and above but below 7.0 6.0 and above but below 6.5	**A++** **A+** **A**	First Class
5.5 and above but below 6.0 5.0 and above but below 5.5	**B+** **B**	Second Class
4.5 and above but below 5.0 4.0 and above but below 4.5	**C+** **C**	Third Class
0.0 and above but below 4.0	**U**	Re-appear

CUMULATIVE GRADE POINT AVERAGE (CGPA) = $\Sigma_n \, \Sigma_i \, C_{ni} \; G_{ni} / \Sigma_n \, \Sigma_i \, C_{ni}$

CGPA = Sum of the multiplication of grade points by the credits of the entire programme

        Sum of the credits of the course for the entire Programme

Where '**Ci**' is the Credit earned for Course i in any semester; '**Gi**' is the Grade Point obtained by the student for Course i and 'n' refers to the semester in which such courses were credited.

CGPA (Cumulative Grade Point Average) = Average Grade Point of all the Courses passed starting from the first semester to the current semester.

Note: * The candidates who have passed in the first appearance and within the prescribed Semesters of the UG Programme (Major, Allied, and Elective courses alone) are eligible for this classification.