

Curriculum Framework and Syllabi for
M.Sc. VISUAL COMMUNICATION

(For the candidates to be admitted from the academic year 2018-2019)
(UNDER CHOICE BASED CREDITSYSTEM-CBCS)



DEPARTMENT OF
VISUAL COMMUNICATION
MOTHER TERESA WOMEN'S UNIVERSITY
KODAIKANAL-624102

PROGRAMME EDUCATIONAL OBJECTIVES (PEO)

- PEO1: Graduates will have knowledge and creative synergy to excel in their professional career in Visual Communication and related disciplines
- PEO2: Graduates will contribute and communicate effectively transnationally.
- PEO3: Graduates will adhere to theoretical and pragmaticall skills to achieve professional standard
- PEO4: Graduates will rope in technological advancement to translate their ideas
- PEO5: Graduates will contribute to the growth of the nation and society by applying acquired knowledge in today's media world.

PROGRAMME OUTCOMES (PO)

On successful completion of M.Sc Visual Communication programme, the students will be able to
PO 1: The imperative on the role of newspapers in society including the principles and practice of journalism

PO 2: Communication technologies and various software to be deployed for content creation, content editing for various forms of publishing platforms.

PO 3: Creativity to be honed for consolidating the recurrent themes in Media.

PO 4: Demystify the decadence in culture and instill confidence.

PO 5: To nurture the spirit of Journalism the students have to navigate on Media law, polity and economy to reinforce the democratic norms and principles.

PO 6: To imbibe the culture of Research, Innovation, Entrepreneurship and Incubation

PO 7: To prepare socially responsible Media Academicians, Researchers, and Professionals in Media with global vision

PROGRAMME SPECIFIC OUTCOMES (PSO)

At the end of the programme, the student will be able to

PSO1	Think critically, creatively and independently to cater to market demands by developing Media narratives for human exploitation.
PSO2	Impart Professional standards as well as professional ethics,, in News features, News analysis, News stories, Press releases, and Advertising copy, PR campaign, following accepted journalistic standards
PSO3	Students will be able to create and design Newspapers, Tabloid, Blogs, Digital audio, Digital video, social media, Digital photography, and Multimedia.
PSO4	Qualitative and Quantitative study in exploring the nuances of constructing and deconstructing Media narratives
PSO5	The ability to competently use Technology appropriate to the “Medium”

MOTHER TERESA WOMEN'S UNIVERSITY								
DEPARTMENT OF VISUAL COMMUNICATION								
STRUCTURE 2019 -2020								
SEM	Subject code	TITLE	HRS	CRE	INT	EXT	TOT	
I	PVCT11	Fundamentals of Visual Communication	6	5	25	75	100	
	PVCT12	Principles of Visual Design	6	5	25	75	100	
	PVCT13	Creative Advertising	6	5	25	75	100	
	PVCT14	Photojournalism (Record)	6	5	40	60	100	
	PVCE11	Internship	6	5	40	60	100	
	TOTAL			30	25			500
II	PVCT21	Film Studies	6	5	25	75	100	
	PVCT22	Television Production	6	5	25	75	100	
	PVCT23	Script writing (Record)	6	5	25	75	100	
	PVCT24	Copy writing	6	5	25	75	100	
	PVCE22	Internship in Production House	6	5	40	60	100	
	TOTAL			30	24			500
III	PVCT31	E-Content Development	6	5	25	75	100	
	PVCT32	Image and Imagination	6	5	25	75	100	
	PVCT33	Media Research Methods	6	5	25	75	100	
	PVCT34	Women and Media	6	5	40	60	100	
	PVCE33	Internship	6	5	40	60	100	
	TOTAL			30	26			500

IV	PVCT41	Visual Analysis & Aesthetics	6	5	25	75	100	
	PVCT42	Media Laws and Ethics	6	5	25	75	100	
	PVCD41	Project (Documentary/Short Film)	6	5	25	75	100	
	TOTAL			18	15			300

Assessment Pattern of Internal and External

Internal Theory:

CIA Test – I	10 Marks
CIA Test-II	10 Marks
Assignments (2)CUM Seminars	05Marks
Total	25 Marks

External Theory: 75 marks

Question Paper Pattern for Internal and External Assessment:

Section A: 10 Questions x 2 Marks = 20 Marks

(Two Questions from each unit)

Section B: 5 Questions x 5 Marks = 25 Marks

(Internal Choice and one question from each unit. For Programming Language Courses, 1 question must be a program)

Section C: 3 Questions x 10 Marks = 30 Marks

(Answer any three out of 5 questions and one question from each unit)

Maximum marks: 100

Internal Practical

Practical Assessment 1	15 Marks
Practical Assessment 2	15 Marks
Script	10 Marks
Total	40

External Practical:

Record	10 Marks
Lab Journal	25 Marks
Documentary (OR)	25 Marks
Short Film	
Total	60 Marks

Course Code & Title	Fundamentals of Visual Communication		
PVCT11	SemesterI	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To expose students to the origin and techniques of visual communication. • To provide a basic understanding of physical and cognitive processes of visual communication • To understand the elements of visual communication • To apply designing principles in day to day activities 		

UNIT I: VISUAL LITERACY

Foundational concepts of Visual Literacy: Perceptual theory, Physiological aspects, imagery and memory, historical development. Definition of visual literacy; perceptual aesthetics and visual language.

UNIT II: VISUAL & PICTURE READING

Visual and picture reading: Visual: elements of visual-dot, lines, shapes, forms, contour, texture, size, perspective. Composition and visual-balance; visual/verbal relationships; design considerations for visuals.

UNIT III: VISUALIZATION

Visualization as a creative process: Creativity in production. Need for visualization. Elements of visualization. Creative process, orientation, preparation, analysis, ideation, incubation, synthesis, evaluation. Creative inputs.

UNIT IV: PRINCIPLES OF DESIGN

Principles of design: balance, contrast, harmony, rhythm, proportion, emphasis, scale and unity. Visual center of design; space; formal and informal balance; scale- size, shape contrast; rhythm & movement

UNIT V: VISUAL ANALYSIS

Analysis of Visuals: The Personal, Social, Cultural, Political, Technical, Ethical, Critical perspectives; Deconstruction, cultural and Technical coding, mass media, semiotic, and post structural thoughts and concepts. Moral and Ethical issues.

REFERENCES

1. Moore David M., Dwyer Francis M. [1994], Visual Literacy: A Spectrum of Visual Learning, Englewood Cliffs, New Jersey.
2. Judith Wilde Watson, [2000] Visual Literacy: A Conceptual Approach to Graphic Problem Solving, Watson-Guptill.
3. Berger Arthur Asa, [2008] Seeing is Believing, McGraw Hill, New York
4. Joss A. Smith Watson, [1999] The Pen & Ink Book: Materials and Techniques for Today's Artist, Watson-Guptill.
5. Robert W. Gill, [1981] Rendering with Pen & Ink, Thames & Hudson, London.
6. Stan Smith, [1984] Anatomy, Perspective & Composition, Macdonald, London.
7. H. Kumar Vyas, [2009] Design and Environment: A Primer, National Institute of Design, Ahmedabad.

Course Outcomes

On the successful completion of the course, students will be able to

CO1 To enable the learner to gain knowledge on the origin and evolution of development communication

CO2 To orient students to various dimensions of development and communication for social change.

CO3 To give students an understanding of key issues in sustainable development as a basis for engaging in effective development communication

CO4 The curriculum provides strong theoretical foundations and experiential learning to meet the existing market demands for trained professionals in participatory development communication processes and programme management.

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M

Strongly Correlating(S) - 3 marks
Moderately Correlating (M) - 2 marks
Weakly Correlating (W) - 1mark
No Correlation (N) - 0mark

Course Code & Title	Principles of Visual Design		
PVCT12	Semester I	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> • To gain an understanding of principles of visual organization that can affect perception, such as Gestalt, framing, vectors, motion, color, and typestyles • To show fluency in the breadth of disciplines that graphic design encompasses, with deep exploration into information architecture, user interface design, interactive design, motion graphics, iterative image-making, exhibition design and type face design. • To apply the principles of color, composition, hierarchy, typography as they relate in the various media—digital, print, motion, 3-D, etc.—that exist in design. • To demonstrate understanding of the design process, design thinking and professional standards and practices, including real-project learning scenarios and a transition into preparing a portfolio to enter the working force. 		

UNIT I: HUMAN COMMUNICATION

Evolution of Human Communication. Definition, history and background of communication. Functions and objects of communication. Kinds of mass communication. Elements of communication. Barriers to communication. Mass media and functions of mass media. Listening. Group dynamics. Educational Media. Traditional media. Fine arts, theatre arts. Introduction to Media, culture and society.

UNIT II: COLOURS AND VISUALS

The Self in Communication. Colour Psychology. Nonverbal Communication: Importance. Functions and Universals. Body Communication. Body and culture. Body movements. Body language. Space, Territorial and Touch communication. Para language and Time. Visual Elements. Visual culture. Visual Pleasure and Visual Disruption. Reading Pictures. Vocabulary of color. Drawings. Portraits. Landscapes. Photo-features. Photographs and their communication. Visual thinking and Designing of Visual media. Illustration- Conceptual approach. Qualities of a good illustration. Illustration problems. Illustration techniques. Types of illustrations.

UNIT III: HISTORY & EVOLUTION

Evolution of Visual communication. Art Direction. Applications of visual communications in commercial contexts. Kinds of films and their impact on society. Films divisions. Role of NGOs. Panorama of twentieth century cinema. History of Films in India.

UNIT IV: VISUAL DESIGN

Fundamentals of Design- definition, applications of geometrical forms- line, 2D and 3D forms, texture, pattern, colour, space, movement, colour and space, form and space, visual structure, Understanding Composition: Field figure Relationship, methods of composition; Approaches to design: light to dark, dark to light (reduction method), Optical Illusion and doodling, symbols and pictograms.

UNIT V: DESIGNING PRINCIPLES

Principles of design – balance, contrast, harmony, rhythm & movement, proportion, emphasis, scale and unity; layout principles: rule of thirds, grids; proportion-the golden mean and the unity of layout elements; basic design applications.

REFERENCES

1. Media and Communication management – C.S. Raghu, Himalaya Publishing House, Mumbai, 1993
2. Mass media and Communication Theory, Ved Prakash Gandhi, Vol-3., Kanishka Publications, New Delhi-1995.
3. Radio and TV Journalism, K.M. Srivastava, Sterling Publishers Pvt. Ltd., New Delhi, 1989
4. Media Education, Communication and Public Policy, K.S. Kumar, Himalaya Publishing House, New Delhi, 1996.
5. The Process of Communication, David Berlo
6. Theories of Mass Communication, Melvin D. Flour and Evelette Dennis.
7. The Process and effects of Mass communication, Wilbur Schramm
8. Visual methodologies, Gillian Rose, Sage publications, 2001

9. Visual Media Communication, Pradeep Mandav, Authors Press,2001.

10. Doing Visual Ethnography, Sarah Pink, Sage Publications,2001. Film production, Steven Bernstein,

Course Outcomes:

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

CO1. Understand the basics of visual communication.

CO 2. Inculcate the knowledge of elements of visual communication.

CO3. Acquaint them with important aspects of the process of Visual communication.

CO4. Develop the knowledge of skills of visual communication.

CO 5. Enhance understanding of the technical terms and jargons of Visual communication.

Mapping of Cos with PSOs &Pos:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	M	S	S	S	S	S	S	M	S	M
CO2	S	M	M	S	S	S	S	S	S	S	M	M
CO3	S	M	M	S	S	S	S	S	S	M	S	S
CO4	S	M	S	S	M	M	M	S	S	M	M	M
CO5	M	M	M	S	S	M	M	M	M	S	S	M

Course Code & Title	Creative Advertising		
PVCT13	Semester I	Credits: 5	Hours: 6
Cognitive Level	K1: Recall K2: Understand K3: Apply K4: Analyze		
Learning Objectives	The course aims to <ul style="list-style-type: none"> • To explore the relationship between conceptual thinking, copywriting and design with the aim of helping students to develop an understanding of the integrated nature of effective advertising. • To equip students to work with a range of media, from television and print to digital and ambient advertising. • To consider creative solutions for the challenges of global marketing • Critical working on creativity can help to equip students with the practical skills and insight needed to meet real-world challenges. 		

UNIT I: INTRODUCTION TO ADVERTISING

Introduction to Advertisement – definition of advertising – advertising an art, science, a business and a profession, advertising a part of marketing – direct and indirect advertising – description of advertising- qualities of modern advertising man – advertising and publicity.

UNIT II: ADVERTISING & MARKETING

Advertising & Marketing. Market research and product. Market research and production. Market research and the market. Market research and marketing policies and methods. Selection of appropriate media plan, of the total marketing and advertising plan.

UNIT III WRITING FOR ADS

Writing for Radio commercials – Television commercial production – writing for In Shop and Outdoor media.

UNIT IV: AD CAMPAIGN

Campaign planning – What is campaign? What is campaign planning? Campaign objectives factors influencing the planning of an advertising campaign. Three main decisions in campaign planning. Three basic principles of campaign planning.

REFERENCES

1. Ad. Worlds Brand Media and Audiences: Meyers & Greg, Arnold,1999.
2. Advertising and Sales Promotion: S. H. H. Kazmi & Satish K. Batra, Excel, 2008.
3. Advertising Basics: J. V. Vilanilam & A. K. Varghese, Sage,2008.
4. Advertising Management: Jaishri Jethwaney & Shruti Jain, Oxford University Press,2006.
5. Advertising Management: Rajeev Batra, Prentice Hall,1995.
6. Advertising Media Planning A Brand Management Approach: Larry D. Kelley & Donald W. Jugenheimer, M. E. Sharpe,2008.
7. Advertising Procedure: Otto Kleppner, Prentice Hall,2010.
8. Brand Positioning Strategies for Competitive Advantage: Subroto Sengupta, Tata McGraw-Hill,2006.
9. Broadcast Advertising: Sheriyl K. Ziegler & Herbert H. Howard, Iowa State Press,1990.
10. Differentiate or Die: Jack Trout & Steve Rivkin, Westland, 2008.
11. Integrated Advertising, Promotion and Marketing Communications: Kenneth E. Clow & Donald Baack, Pearson, 2007.
12. Ogilvy on Advertising: David Ogilvy, Vintage, 1985.
13. Positioning: Al Ries & Jack Trout, McGraw-Hill, 2001.
14. The (un)Common Sense of Advertising: Sanjay Tiwari, Response, Sage, 2003.
15. The Craft of Copywriting: June A. Valladares, Response, Sage, 2008.
16. The Image Makers: William Meyers, Crown,1984.

Course Outcomes

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

- CO1 Impart basic concepts of advertising and its development.
- CO2 Be aware of importance of advertising in media.
- CO3 Encourage graduates for self-employability.
- CO4 Inculcate knowledge of economy of media.
- CO5 Impart Knowledge of the functioning of advertising agencies.

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	S	M	S	S	S	M	S	M	S	S	S
CO2	M	S	M	S	S	S	S	S	M	S	M	S
CO3	M	M	S	M	S	S	S	S	M	S	M	S
CO4	M	M	S	M	S	S	S	S	M	S	M	S
CO5	M	M	S	M	S	M	S	M	S	S	S	M

Course Code & Title	Photojournalism		
PVCT14	Semester I	Credits: 5	Hours: 6
Cognitive Level	K3: Apply K4: Analyze K6: Create		
Learning Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> • To expose students to various skills required in Photo Journalism. • To understand the task of using camera to convey ideas, thoughts and news • To help students to make storytelling images of every day activities • To prepare the photojournalist student to have a career in news photography 		

UNIT I: HISTORY &EVOLUTION

History of photography parts of the camera and their function. Basic elements of Composition, Perspectives, Depth of field, Rule of the third, Focal length. Types of Lenses- normal, wide, telephoto ,filters.

UNIT II: DIGITAL PHOTOGRAPHY

Digital camera- age of digital photography Theories of Visual Communication- its application in analyzing visual elements in media, Visual analysis: Introducing Semiotics, Interpreting images from different perspectives.

UNIT III: TYPES

Types of Photojournalism. Sports photojournalism, Travel photojournalism, Food, Still Life, Science, medical, spot news, war photojournalism and wildlife photojournalism.

UNIT IV: ETHICS

Ethical and Legal Issues- staging versus truthfulness- treating subjects with respect- Privacy, Stereotyping. Victims of incidents or tragedy, Public interest visuals. Photography in the age of new digital technology. Photojournalism as a profession and business- Photo Agencies- its role in media, Photo freelancing as a profession. Photojournalist as a writer. Photojournalism, a look into the future

UNIT V: SHORT TERM PROJECT

Design a photography portfolio.

REFERENCES

1. About Looking: John Berger, Viking,1992.
2. Burden of Representation Essays on Photographies and Histories: John Tagg, University of Minnesota Press,1993.
3. Camera Lucida Reflections on Photography: Roland Barthes, Hill & Wang, 1982.
4. Elements of Photography Understanding and Creating Sophisticated Images: Angela Faris Belt, Focal Press,2008.
5. Handbook of Photography: James A. Folts et al., Delmar,2006.
6. Landscape and Memory: Simon Schama, Vintage,1996.
7. Langford's Starting Photography The Guide to Great Images with Digital or Film: Michael Langford & Philip Andrews, Focal Press,2007.
8. Let Us Now Praise Famous Men: Wakler Evans, Mariner Books,2001.
9. On Photography: Susan Sontag, Picador,2001.
10. Photographer's Handbook: John Hedgecoe, Knopf Doubleday, 1992.
11. Photo Journalism: B. K. Deshpande, Sonali,2007.
12. Photography A Critical Introduction: ed Liz Wells, Routledge, 2009.
13. Photography A Cultural History: Mary Warner Marien, Prentice Hall,2006

Course Code & Title	Internship		
PVCE11	Semester I	Credits: 5	Hours: 6
Cognitive Level	K3: Apply K4: Analyze K6: Create		
Learning Objectives	The course aims to Students are expected to undergo internship training in various departments of advertising agency and submit the report at the end of fifteen days.		

Students are expected to undergo internship training in various departments of advertising agency and submit the report at the end of fifteen days.

Course Outcomes:

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

- CO1 Have Critical thinking/problem solving
- CO2 Meet deadlines in Advertising projects
- CO3 Write communication- writing scripts for advertisements
- CO4 Get hands on training on Technological advancements in Ad production, Organization/planning
- CO5 Be an Expertise in Marketing management, Customer service, Accounting, Public Relation and Ad production and designing

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	M	M	S	S	M	M	S	S	M	M	M	S
CO2	M	M	S	S	M	M	S	S	S	M	M	S
CO3	S	S	M	M	S	S	S	M	M	S	S	S
CO4	S	S	M	M	S	S	S	M	M	S	S	S
CO5	S	S	M	M	S	S	M	S	S	M	M	S

Course Code & Title	Film Studies		
PVCE21	Semester II	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To give an insight to film analysis and appreciation. • To understand the nature and process of film production. • To learn how to read and analyze film as you would a novel, a poem or a short story • To familiarize with certain theoretical ideas presented by major film theorists. • To explore the major aesthetic trends in the history of cinema. • To work collaboratively with our peers to produce short films in a variety of different ways. 		

UNIT I: FILMS

Film as an experience, entertainment, commodity, communication medium: a brief overview of film industry, with special reference to Tamil Nadu and India. Understanding the functioning of this industry. Brief comparison of industry functioning in various parts of the country

UNIT II: FILM LANGUAGE

Basic aspects of film language and film aesthetics: Mise-en-scène – setting, lighting, composition, costumes, props, make up, hair, figure behavior Cinematography – framing, angle, focus, movement, and composing Editing – story-centered editing and the construction of meaning; editing and time; editing and space; continuity editing; breaking the rules of editing

UNIT III: SOUND

Sound – the relationship between sound and image; Diegetic and non-diegetic sound; Dialogue; Voice over; Sound effects; Music Production and exhibition of film Stages and elements of production – pre-production, production and post- production Contexts for studying production – stars, genre, distribution and exhibition.

UNIT IV: GENRE

Genre, star and auteur, French new wave, new realism, German, expressionism. Third world cinema politics cinema, representation of gender and sexuality. Soviet montage cinema.

UNIT V: FILM ANALYSIS

An approach to film analysis- understanding audience expectations – The goal of film analysis- the importance of developing interpretive claims.

Practical sessions

1. Collecting and analysing the different types of film reviews. Explore the different types of film journals, articles and write ups. Write reviews for some current films.
2. Analyse the impact of the many technical elements of the film: Shot, scene and sequence, camera movements and subject movements, lighting, setting sound. Understand the techniques like montage and mise-en-scene. Deep focus, jump cut.
3. Study the audience behaviour, mini surveys, collect data about major studios and distribution network.
4. See films of different countries. Compare third world cinema styles and Hollywood films. View and study different types of films. (French new wave, German expressionism, etc.)
5. Appreciating the great movie makers by studying the nuances of those films the students will do a project on a film maker and a film.

REFERENCES

1. Bollywood Popular Indian Cinema through a Transnational Lens: eds Raminder Kaur & Ajay J. Sinha, Sage, 2005.
2. Bollywood Sociology Goes to the Movies: Rajinder Kumar Dudrah, Sage, 2007.
3. Brand Bollywood A New Entertainment Order: Derek Bose, Sage, 2006.
4. Cinema & Sensation French Film and the Art of Transgression: Martine Beugnet, Edinberg University Press, 2007.
5. Contemporary Hollywood Cinema: eds Steve Neale & Murray Smith, Routledge, 1998.
6. Directing Film Techniques and Aesthetics: Michael Rabuger, Elsevier, 2008.
7. Documentary A History of the Non-Fiction Film: Erik Barnouw, Oxford University Press, 1993.
8. Experimental Ethnography The Work of Film in the Age of Video: Catherine Russell, Duke University Press, 1999.
9. Film A Critical Introduction: Maria Pramaggiore & Tom Wallis, Allyn & Bacon, 2006.
10. Film An Introduction: William H. Phillips, Bedford/St. Martins, 2005.
11. Film Art An Introduction: David Bordwell & Kristin Thompson, McGraw-Hill, 2009.
12. Film Cultures: Jenet Harbord, Sage, 2002.
13. Film Studies The Basics: Amy Villarejo, Routledge, 2007.
14. Film Studies: The Essential Resource: Peter Bennett, Andrew Hickman & Peter Wall, Routledge, 2007.
15. Filmography of Social Issues: Charles P. Mitchell, Greenwood Press, 2004.
16. French Films Texts and Contexts: Susan Hayward & Ginette Vincendeau, Routledge, 2000.
17. French National Cinema: Susan Hayward, Routledge, 1993.
18. Hitchcock: Francois Truffaut, Paladin, 1987.
19. Introduction to Film Studies: eds Jill Nelmes, Routledge, 2007.
20. Italian National Cinema 1896–1996: Pierre Sorlin, Routledge, 1996.

Course Outcomes:

On successful completion of the course the student will be able to

CO1: learn the history social significance of film and filmmaking.

CO2: understand the theory, methods, and practice of gathering information and writing script.

CO 3: understand different film genres and scripting

CO4: develop the knowledge of character writing.

CO5: inculcate the knowledge of audience

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	M	S	M	S	S	M	S	S
CO2	S	S	S	M	M	S	M	S	S	M	S	S
CO3	M	M	M	S	S	S	M	M	M	M	S	S
CO4	M	M	M	S	S	S	M	M	M	M	S	S
CO5	M	M	S	S	S	M	M	S	M	M	S	S

Course Code & Title	Television Production		
PVCT22	Semester I	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To prepare students in the production aspects of Film Television & New Media, as required by the present media environment all across globe. • To develop creative temperament and mindset needed in the content production segment of media industry. • To Develop, research and evaluate ideas, concepts and processes for television productions, through creative, critical and reflective thinking and practice. • To Demonstrate the knowledge and skills to Transform ideas into proposals for television production, Employ concepts, techniques, and television formats, forms and styles in the creation of television programs in a changing industry context, Devise, plan and manage television production, Lead and contribute to collaborative teams and Integrate cultural and gender diversity in the creation of and representation in, film and television. 		

UNIT I: TV PRODUCTION BASICS

Visual communication – communicating with still pictures and video – shooting with TV camera – camera mounting. Basic shots and camera movement. Basic of TV Production: TV lighting in field, using reflectors. Lighting grid – luminaries.

UNIT II: PRODUCTION

Stages of Production, Studio lighting – Video editing techniques – planning location shoots – story board – single camera shooting – multi camera shooting – studio production – role of functionaries – planning studio programmes – Recording techniques, principles, uses and misuses – Types of microphones, principles and usage.

UNIT III: EDITING

Learning to use various editing software such as Adobe Premier Pro, Avid, Final Cut Pro, etc.

UNIT IV: TV PROGRAMME PRODUCTION

Field Reporting – shooting usable video footage – conducting the on-camera interview – Writing for TV – Visualization – Anatomy of News Cast & News Gathering – Various Programmes – General and Special Audience Programmes – Various formats of TV Programmes – ETV – News, Soaps, Epics, Sports, Talk Shows etc.,

UNIT V: DOCUMENTARY

Produce a Video Documentary or News Bulletin. Minimum Duration mins.

5

REFERENCES

1. Boyd Andrew, Broadcasting Journalism, Techniques of Radio and TV News, Heinemann, London, 1988.
2. Introduction to TV Journalism: S. Kaushik, Macmillan, 2000.
3. Practical DV Film Making: Russel Evans, Focal Press, 2007.
4. Fletcher James, Handbook of Radio and TV Broadcasting, Van, Nestrand Reinhold Co., 1981
5. Sound Techniques for Video and TV: E. G. M. Alkin, Focal Press, 1989.
6. Techniques of TV Production: Gerald Millerson, Focal Press, 1990.
7. Television Production: Gerald Millerson, Focal Press, 1999.
8. Writing for TV, Radio, and New Media: Robert Hilliard, Wadsworth, 2007

Course Outcomes:

On successful completion of the course the student will be able to

CO1 understand Television journalism while practicing in the studios how to handle and use various television gadgets.

CO 2. understand new trends in television journalism.

CO3. introduce students, techniques and skills for presentation, anchoring for television programme production.

CO4. know the procedure and techniques of different programme formats of television news and news based programme such as Field Report, Special Report, Election Report, Ground Report and walk and talk programme.

CO5 acquire skills and learn to use different software's for editing television Programmes.

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	M	M	M	S	S	M	M	M	S	S	S
CO2	S	S	S	S	M	M	M	M	M	S	S	S
CO3	S	S	S	S	M	M	M	M	M	S	S	S
CO4	S	S	S	S	M	M	M	M	M	S	S	S
CO5	S	M	M	M	S	S	S	S	S	M	M	M

Course Code & Title	ScriptWriting		
PVCT23	SemesterII	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create		
Learning Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> • Understand the motivations for getting into screenwriting, and the realistic chances of success. • Mastering plot with time-tested methods. How to utilize characters and reveal character in your scripts. • A look at writing comedy, 'high-concept' writing, writing action stories, discussion of dialogue and making character-speech work well. • Students will read scripts, watch films, and discuss the work of Various directors and scriptwriters. 		

UNIT I: INTRODUCTION TO SCRIPTWRITING

The Elements of Scriptwriting: Action, Character, Setting, Theme, Structure. Mastering Plot, Story, and Basic Three Act Structure.

UNIT II: CHARACTERIZATION

Characters and Character Development. Characterization: How to create 3 dimensional characters. How to establish characters onscreen. The Protagonist and the Antagonist. The 3-act structure. Set-Up, Confrontation, Climax, Resolution. Plot, Sub-plot, weaving them together. The structure of commercial Indian films.

UNIT III: SHOTS, SCENES & VISUAL GRAMMAR

Screen grammar and Elements of Film making. Shot- Scene- various elements of shot-taking: Image Size, Camera Angles, Movements, Lenses, Lighting, Camera Speed, Stocks, Graphics, Color. The Rule of Thirds & the Golden Points. Depth of Field and Selective Focus.

UNIT IV: SCRIPT WRITING

Script Breakdown. Planning Shooting Order. Creating Requisition Lists.
Floor Planning & Story-Boarding.

UNIT V: FILM APPRECIATION

Film Appreciation

Analyse the key characters in the following movies and write a report.

- Psycho and Moodupani
- Pulp Fiction and Aaranyakaandam
- Million Dollar Baby and Iruthisutru

REFERENCES

1. Alternative Script Writing Successfully Breaking the Rules: Ken Dancyger & Jeff Rush, Focal Press, 2002.
2. Writing and Producing for Television and Film: Esta De Fossart & John River, Sage 2006.

Course Outcomes:

At the end of the course the student will be able :

- CO1. To understand basics of Script writing.
- CO2. To understand the theory, methods, and practice of gathering information and writing script.
- CO3. To understand different writing techniques.
- CO4. To develop the knowledge of character writing.
- CO5. To inculcate the knowledge of audience and backgrounder.

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	Copy Writing		
PVCT24	Semester II	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze K6: Create		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To discuss various advertising aspects, pertaining to copywriting. • To learn how to develop, write and revise workable screenplays. • To gain greater understanding to make a thematic point and apply it in visuals 		

UNIT I: ADVERTISEMENTS

Introduction to advertising, copy writing for print ads, commercials.

UNIT II: CONTENT WRITING

Writing relevant captions – creating base lines – content writing – appeals in advertising.

UNIT III: PSAs & JINGLES

Writing for short product advertisements – understanding / creating USP. Writing for TVC commercials, radio spots, jingles – recall value.

UNIT IV: DESIGNING & BRAND POSITIONING

Contextual designing practices – brand positioning – consumer research methods.

REFERENCES

1. Introduction to advertiser by Brewster ArthurJudson
2. Advertising and promotion by Belch, Geroge E. Belch,Micheal
3. The art of writing advertising by Higgins,Denis
4. Advertising media A to Z by Surmanek,jim

Course Outcomes:

On the successful completion of the course, students will be able to

- CO1. Impart basic concepts of advertising and its development.
- CO2. Aware importance of advertising in media.
- CO3. Encourage graduates for self-employability.
- CO4. Inculcate knowledge of economy of media.
- CO5. Knowledge of the functioning of advertising agencies.

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	Internship		
PVCE22	Semester II	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	The course aims to prepare students to undergo internship training in various departments of advertising agency and submit the report at the end of fifteen days.		

Course Outcomes:

On the successful completion of the course, students enable to have

- CO1 Critical thinking/problem solving
- CO2 Meeting deadlines in Advertising projects
- CO3 Written communication- writing scripts for advertisements
- CO4 Getting hands on training on Technological advancements in Ad production, Organization/planning
- CO5 Expertise in Marketing management, Customer service, Accounting, Public Relation and Ad production and designing

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	E-content development		
PVCT31	Semester III	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> To understand the nature and potential of communication for E-content To gather skills to work effectively with online media To understand the effect of technology online journalism To be aware of the latest trends and issues regarding online journalism 		

UNIT I: LEVEL OF E-CONTENT

The level of E-content: Four levels of The Revised Bloom's Taxonomy: Knowing, Understanding, Applying and Analyzing Information.

UNIT II: ELEMENTS

Frame count – Frames per hour of content, including branch frames Engagement : visual supported with audio extensively.- Content be presented in layers to engage the learner in animation and gaming based learning cycle. Interactions: Point and Click , Drag and Drop incorrect items to trash bin – Drag labels to a diagram, Match the following and sequencing , Text input. Frequency of interactions. Monitoring : Learner through remediation cycles (every 3–4 screens). Emulations, simulations, gaming threads and concept animations. Media : Animations, illustrations, slideshows, interactivities, Video, photographs and audio clips. Animation, Self-running, non-interactive 2D animations. Audio narrative of the onscreen-text. – Audio toggle on/off. Video Streaming.

UNIT III: ASSESSMENT

Self-assessment, self-assessment question for every 5 content frames- Types: Point and Click, Multiple Choice, True/False, Text Input (Objective and Subjective), Drag and Drop, Situational, “What If” queries and Adaptive. Quiz : Assessment items per learning objective Types: Point and Click, Multiple Choice, True/False, Text Input (Objective and Subjective), Drag and Drop, Situational, “What If” queries, Randomization of test items. Feedback: Assessment items -single level or multiplelevelsoffeedback. Themultiplelevelsoffeedbackwithamaximumof

cues. Types of feedback: include, Knowledge-of-response, Verifies whether the learner response is correct or incorrect.

UNIT IV: EXPERIENCE

The learners experience – presenting content in a linear, screen-by-screen, single-path presentation. One idea after another – Navigation buttons: Site Map: Glossary: Help:

UNIT V: AUTHORING ENVIRONMENT

Using HTML, DHTML, Flash 6, and JavaScript. Other authoring environments, such as Director, and Author ware

UNIT VI: CONTEXT

Teaching Facts, Concepts, Procedure, Principle, and Process: Application and Analysis, Cognitive domain, using problem solving.

UNIT VII: OUTCOME

Problem solving, Critical thinking, a. Understanding cause and effect , b. Applying information according to a rule or principle in a specific situation , c. Hands-on practice, Cues: Apply, demonstrate, practice, use, construct, complete, solve, modify, change, discover, operate, produce, prepare, choose, investigate, employ, schedule.

ELEM 519: Project-3 (TV & Cartoon)

1. Documentary Film – 5–7 Minutes(**or**)
2. 2D Animation for 2–3minutes or 3D Animation- 1–2minutes
3. E Content Development
4. Radio Production

Course Outcomes:

On the successful completion of the course, students will be able to

CO1 Developing a Course with Audio, video, animation and graphics

CO2 Produce and publish e- content in various platform

CO3 Understand the problems and solving them simultaneously during production

CO4 Multitasking ability to handle multiple software involved in E-content development.

Mapping of Cos with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M

Course Code & Title	Image and Imagination		
PVCT32	Semester III	Credits: 5	Hours: 6
Cognitive Level	K2:Understand K3:Apply K4: Analyze K6: Create		
Learning Objectives	The course aims <ul style="list-style-type: none"> • To provide an understanding of how images are used imaginatively • To understand how images are created and to thinking imaginatively. • To learn about visual modes of conveying symbolic information. • To apply visual cues in designing images 		

UNIT I: VISUAL LITERACY

Elements of Visual literacy, Introduction to image and imagination, form and content, context, code, colour; images in sequence and sound. Language of design: white space, fonts, pictures, page layout and design.

UNIT II: PSYCHOLOGY IN IMAGES

Sensation and perception; Learning and thinking; Human Intelligence; Aptitude and personality Development; Motivation and creativity; Schools of psychology; Application of psychological concepts of visual communication. Types and stereotypes

UNIT III: COMPOSITION & VISUAL THINKING

Principles of perspective; Composition; Light and shade; Surface textures; Building visual vocabulary by exaggeration; Distortion, Stylization and Abstraction. Linear and lateral thinking – holistic visual thinking.

UNIT IV: HUMAN PERCEPTION

The psychology of human perception; Form perception; Depth and distance perception; Binocular and monocular cues; Perceptual constancy; Illusion; The visual and personal identity. Creativity and creative process.

UNIT V: THINKING

Thinking : Theories and models of thinking – Information Processing Theory, SR theory, Cognitive theories, Simulation Models, Types of Thinking – Free

Association, Imaginal Thought, Reasoning – Types, Problem Solving, Decision Making, Creative Thinking, Concept Formation, Language And Thought. Techniques of imagination. Linear and lateral thinking – holistic visual thinking.

REFERENCES

1. John Berger, Ways of Seeing, BBC and Penguin, London1972.
2. Kulin Annette, Power of the Images, Rutledge and Kegan Paul, London1985.
3. Nick Lacy, Images and Representation, Macmillan, London1998.
4. Stuart Price, Media Studies, Pitman, London1993.

Course Outcomes

At the end of the course the student will be able to:

CO1 Understudies can do a visual exploration, investigation, arranging and painting.

CO2 Students are equipped for understanding the way toward making craftsmanship

CO3 Students are fit for composing their perceptions and surveys of their and others fine arts

CO4 To decipher the importance of the new advancements and Digital mediums in Craftsmanship.

Mapping of COs with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M

Course Code & Title	Media research methods		
PVCT33	Semester II	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To develop understanding of the relationships between variables and how these relationships are illustrated and represented by statistical applications. • To explore the fundamental research methodologies • To understand the importance of research ethics and integrate research ethics into the research process. • Construct an effective research proposal that will serve as the launching point for the study you conduct next semester. 		

UNIT I: INTRODUCTION TO RESEARCH

Definition – elements of research – scientific approach – research and communication theories role – function – scope and importance of communication research – basic and applied research.

UNIT II: RESEARCH DESIGN

Research design components – experimental, quasi-experimental, bench mark, longitudinal studies – simulation – panel studies –correlation designs. Methods of communication research – census method, survey method, observation method– clinical studies – case studies – content analysis.

UNIT III: RESEARCH TOOLS

Tools of data collection: sources, media source books, questionnaire and schedules, people’s meter, diary method, field studies, logistic groups, focus groups, telephone, surveys, online polls. Random sampling methods and representativeness of the samples, sampling errors and Distributions in the findings.

UNIT IV: QUANTITATIVE RESEARCH

Quantitative research--Media research – evaluation, feedback – feed forward – media habits – public opinion surveys– pre-election studies and exit polls. Report writing – data analysis techniques – coding and tabulation – non-statistical methods– descriptive – historical – statistical analysis – parametric and non- parametric – uni-variate–bi-variate – multi-variate – tests of significance – levels of measurement – central tendency – tests of reliability and validity – SPSS and other statisticalpackages.

UNIT V: QUALITATIVE RESEARCH

Qualitative research – Sampling and data collection methods – Content analysis – Case studies – Cultural text and its meanings – Textual and visual analysis – Participant observation – In-depth interviewing – Focus groups – Grounded research theory – Ethnography- cyber ethnography, auto ethnography – Feminist communication research – Audience research – Qualitative internet research. Media research as a tool of reporting. Readership and / audience surveys, preparation of research reports / project reports / dissertations / theses. Ethical perspectives of mass media Research.

REFERENCES

1. A Guide to Conducting Online Research: Ted J. Gaiser & Anthony E. Schreiner, Sage,2009.
2. Applied Communication Research: Judith M. Buddenbaum & Katherine B. Novak, Blackwell, reprinted in India by Surjeet,2005.
3. Doing Qualitative Research– A Comprehensive Guide: David Silverman & Amir Marvasti, Sage,2008.
4. Doing Your Masters Dissertation: Chris Hart, Vistaar,2009.
5. Mass Media Research– Processes, Approaches & Applications: Roger D. Wimmer & Joseph R. Dominick, Wadsworth,2008.
6. Research Methodology– A Step-by-Step Guide for Beginners: Ranjit Kumar, Pearson,2008.
7. Research Methods in the Social Sciences: Eds Bridget Somekh & Cathy Lewin, Sage,2005.
8. Social Research Methods: Alan Bryman, Oxford University Press,2004.
9. Statistical Methods for Practice & Research– A Guide to Data Analysis Using SPSS: Ajai S. Gaur & Sanjaya S. Gaur, Response Books,2009.

10. Visual Research Methods– Image, Society & Representation: Gregory C. Stanczak, Sage,2007.

11. Writing Your Thesis: Paul Oliver, Sage,2009.

Course Outcomes

On the successful completion of the course, students will be able

CO1 To impart the definitions and basic concepts of research, communication research, media research, social research and difference between communication research, media research and social research.

CO2. To understand the need, role, importance functions and ethics of research.

CO3. To know the elements of research.

CO4. To learn the types of research.

CO5. To impart the knowledge of basics of statistics and media metrics.

Mapping of COs with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	Women and Media		
PVCT34	Semester III	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> • Define and identify fundamental concepts such as: biology as destiny, patriarchy, matriarchy, and rocentrism, feminism; • Demonstrate awareness of current issues regarding women and evaluate written and visual media critically; • Demonstrate knowledge of women’s status in history and myth. • Demonstrate an ability to speculate about the future roles of women. 		

UNIT I: MEDIA REPRESENTATION

All media are constructions, media reality, media representation, Problems in media representation, image and representation. Media representation of society, stereotyping.

UNIT II: CONTRIBUTION OF WOMEN

Women and media. Contribution of women in communication development. Writing and women. Women media professionals. Glass ceiling, problems in agenda setting.

UNIT III: REPRESENTATION OF WOMEN

Representation of women in media. Myths of feminism in the popular media. Voices off, women discourse and media. Enigma variations. Caring and sharing, sex and spicy, refashioning of the body.

UNIT IV: FEMINIST APPROACH

Disciplined approaches. Cultural studies and the problems of representation of

women in media. Feminist approaches to media psychoanalysis and representation. Female desire. Media and pleasure. Women as object of desire male gaze.

UNIT V: CASE STUDIES

Sexist and non-sexist language – Dominant and counter ideology. Gender sensitivity, redefining feminists – feminist media interventions. Analyzing media texts using feminist concepts. Case studies

REFERENCES

1. Representing women, Myra Macdonald, Edward Arnold, London,1995
2. Women and film, Kaplan, E.A. Methun, London,1983
3. Ways of seeing, John Berge,BBC/penguin,1972
4. Women and radio, Caroline Mitchell, editor, Routledge,2001.

Course Outcomes:

On the successful completion of the course, students will be able to have

CO1 Basic comprehension of significant themes and discussions in the fields of gender, media and globalization

CO2 Great information on key speculations and ideas in the control of gender studies, and how to apply them to the settings of worldwide media

CO3 Solid ability to dissect a scope of media writings and settings according to gender

CO4 Improved examination aptitudes and capacity to apply exploration to significant settings.

Mapping of COs with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M

Course Code & Title	Internship		
PVCE33	Semester III	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	The course aims to prepare Students to undergo internship training in various departments of television channel and submit the report at the end of fifteen days.		

Course Outcomes:

On the successful completion of the course, students will be able to have

CO1 Critical thinking/problem solving

CO2 Meeting deadlines in Advertising projects

CO3 Written communication- writing scripts for advertisements

CO4 Getting hands on training on Technological advancements in Ad production, Organization/planning

CO5 Expertise in Marketing management, Customer service, Accounting, Public Relation and Ad production and designing

Mapping of COs with POs & PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	Visual Analysis & Aesthetics		
PVCT41	Semester IV	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K4: Analyze		
Learning Objectives	<p>The course aims to</p> <ul style="list-style-type: none"> • Select and use art media, subject matter, and symbols for expression and communication. • Solve visual arts problems with • Develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge. • Acquire the technical and artistic knowledge and skills necessary for creative, expressive, and artistic production. • Develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge 		

UNIT I: PHILOSOPHY OF ART

Philosophy of art- Scope of aesthetics, its relation to :a) science b) philosophy A
OCCIDENTAL: Concepts of art and Beauty :(With special reference to thickness such as Plato, Aristotle, Leonard Da Vinci, Kant, Hegel.)

UNIT II: AESTHETICS

OCCIDENTAL: 1. Oriental aesthetic and its scope. 2. Introduction to the basic principles of Indian philosophy and religious thought (Vedic, Upanishadic, Shankhyaic, Vedantic, Buddhist, Jain, Shavite, Vaishnavite and of the Bhakti and Sufi Cults) and their relational to arts.

UNIT III: TRADITIONAL MYTHS

Relationship of the mythology and art in India, 3. Sources and evolution of aesthetics concepts.

UNIT IV: ART FORMS

Concepts of the Rasutraandits commentaries **RASA:**(Declination of Scuitment :Studyinthegrowthofform):Sadharanikama,Dhvani(Suggestivenessofwork of Art : richness of ambivalence and association) : Alankara (Artistic Embellishment Auchitya : (Puppetry in work of

Art) Riti (Style in Art : Guna and Dosha (Merit and Demerit in a work of Art).

UNIT V: VISUAL AND PERFORMING ARTS

Inter-relationship of literature, Visual and performing arts, nature and function of works of arts as understood in Indian aesthetics, shadanga. Tamil folk arts

REFERENCES

1. Harle JC the art and architecture of the Indian subcontinent, the pelican history of art, England penguin group, 1986.
2. Ray Nihar Ranjan an approach to Indian art Chandigarh Punjab Univ. 1974.
3. Cultural leaders of India-aestheticians, publication division, 1983
4. Sinha, Sachidananda, Chaos and creation New Delhi Lalit Kala Akademi, 1980.

Course Outcomes

On the successful completion of the course, students will be able to

CO1 Identify the problems of visual representation and provides solutions through visual codes, symbols and narrative diagrams.

CO2 Interpret different Design problems and explain the solutions.

CO3 Have basic visual communication skills through interpretation and explanation of Art works.

CO4 Communicate their design solutions through a series of project works like image, photographs, illustrations etc.

CO5 Explore the visual meaning and interpret in the own creative work.

Mapping of COs with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Course Code & Title	Media Laws and Ethics		
PVCT42	Semester IV	Credits: 5	Hours: 6
Cognitive Level	K2: Understand K3: Apply K 6: Create		
Learning Objectives	<p>The course aims</p> <ul style="list-style-type: none"> • To evaluate key laws impacting the media, such as defamation, copyright and the Freedom of Information Act • To apply media law knowledge when analyzing key case studies • To understand ethical frameworks and apply to case studies from the media • To put to practice media laws and ethics by publishing multimedia research paper on a current event with legal and ethical implications 		

UNIT I: INDIAN CONSTITUTION

Basic principles of the Preamble, Fundamental rights – freedom of speech and expression and their limits – Directives Principles of State Policy, provisions of declaring emergency and their effects on media. theory of basic structure; union and states; and election commission and its machinery.

UNIT II: PRESS LAWS

Press laws: history of press laws in India – Contempt of Courts Act 1971 Defamation – Official Secrets Act,1923, Right to information – Press and Registration of Books Act, Copyright Act,

UNIT III: PRINT MEDIA ACTS & IPR

Working Journalists and Other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act, 1955; – Cinematograph Act, 1953; Prasar Bharati Act; WTO agreement and intellectual property right legislations, including Copyright Act, Trade Marks Act and Patent Act – information technology, convergence legislations including cyber laws and Cable Television Act; and media and public interest litigation.

UNIT IV: MEDIA ETHICS

Ethics: Media's ethical problems including privacy, right to reply, communal writing and sensational and yellow journalism; freebies, bias, colored

reports; Ethical issues related with ownership of media – Press Council and Press Commissions, codes for radio, television, advertising and public relations.

UNIT V: PRACTICAL IMPLICATION

Analyze the current trends of Media and the ethical violations. Submit a report (not exceeding 2000 words), Case Studies.

REFERENCES

1. Singh, P.P. et. al., (1998). Media, Ethics and Laws, Anmol.
2. Prabhakar, M. et. al., (1999). A Compendium of Codes of Conduct for Media Professional, University Book House.
3. Fackler, Mark et. al., (1995). Media Ethics -Cases and Moral Reasoning, Longman
4. Chatterjee P.C., Broadcasting in India, Sage Publication, NewDelhi,1988.
5. Christians K. Rozeth Media Ethics, Cases and Moral Reasoning, Longmans, NewYork/ London,1987.
6. Clement J. Jones, Mass Media, Code of Ethics and Councils.
7. M. Neelamalar, Media Law and Ethics, PHI Learning Pvt. Ltd.,2009

Course Outcome:

On the successful completion of the course, students will be able to

CO1 Understanding of knowledge of the Indian constitution.

CO2. Familiarize with the fundamental rights and duties.

CO3. know Press laws and understand the importance of media related laws.

CO4. know the Codes of ethics of newspapers, television and Press Council of India.

CO5. Understand the correlation between Indian constitution, democracy and media.

Mapping of COs with POs &PSOs:

CO	PO							PSO				
	1	2	3	4	5	6	7	1	2	3	4	5
CO1	S	S	S	M	S	S	M	S	M	S	S	M
CO2	S	M	S	M	S	M	S	M	S	S	S	M
CO3	S	M	S	M	S	M	S	S	M	S	S	M
CO4	S	M	S	M	S	M	S	S	M	S	S	M
CO5	S	S	S	M	S	M	S	S	M	S	M	S

Name of the Course	Course Code	Year of introduction	Activities with direct bearing on Employability/ Entrepreneurship/ Skill development
Fundamentals of Visual Communication	MVCT1	2018	Entrepreneurship/Employability
Principles of visual design	MVCT2	2018	This course will teach you fundamental principles of design and how to effectively evaluate your work with users. ou'll learn fundamental principles of visual design so that you can effectively organize and present information with your interfaces.
Creative Advertising	MVCT3	2018	the course will highlight on how to use creative advertising to transmit a Brand image and their selling propositions. You will learn how to take your ideas and present them to a client in a cohesive and coherent way as a part of your creative pitch.
Internship	MVCP1	2018	Provides industry training
Professional Photography (Record)	MVCE1	2018	he course offers an introduction to a wide variety of different photographic genres and the students will receive training on proper composition as you learn how professional photographers create the perfect shot in all conditions. T
Film Studies	MVCT4	2018	give an insight to film analysis and appreciation
Copy writing	MVCE2	2018	To discuss various advertising aspects, pertaining to copy writing.
Internship in Production House	MVCP2	2018	provides industrial training
Screen play writing (Record)	MVCT6	2018	Grooms the students creativity in developing a plot