



ST. THOMAS COLLEGE (AUTONOMOUS) THRISSUR

Affiliated to
UNIVERSITY OF CALICUT

SYLLABUS FOR DEGREE OF B.A. VISUAL COMMUNICATION HONOURS (MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SYLLABUS & MODEL QUESTION PAPERS
w.e.f. 2024 admission onwards

**St. Thomas College Four Year Under Graduate Programme
[STCFYUGP]**

B.A. VISUAL COMMUNICATION HONOURS
(MAJOR, MINOR AND GENERAL FOUNDATION COURSES)

SYLLABUS

Board of Studies

	Name	Address
1	Mr. Joseph Jacob (Chairman)	Head of the Department, Department of Media Studies, St Thomas College, Thrissur
2	Ms. Athira Rajan	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
3	Mr. Yadukrishnan	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
4	Ms. Reshma Krishnan	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
5	Ms. Kajal PR	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
6	Ms. Anjaly Saju	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
7	Ms. Reshma MS	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
8	Ms. Tess Mary Thomas	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
9	Fr. Pratheesh Kallarakkal	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
10	Fr Fijo Joseph	Assistant Professor, Department of Media Studies, St Thomas College, Thrissur
11	Dr Biju John	Dean of Arts and Humanities, St Thomas College, Thrissur
External Board members		
12	Dr. C S Biju	Professor, SH College, Thevara, Ernakulam
13	Dr. Kavitha Balakrishnan	Associate Professor, College of Fine Arts, Thrissur
14	Mr. Rahul K R	Associate professor and HoD Department of Animation Filmmaking Ahalia School of Media Studies and Future Technologies, Palakkad (Industry expert)
15	Mr. Ram K Das	Assistant professor, Dr. PALPU College Of Arts and Science, Pangode (Alumni)

INDEX

SL NO	Title	Page No
1	<u>Program Outcome</u>	5
2	<u>Program Specific Outcome</u>	6
3	<u>Scheme of the Syllabus</u>	7
4	<u>MAJOR COURSES (Detailed Syllabus)</u>	32
5	<u>Three-year BA Visual Communication UG Degree</u>	33
	• <u>SEMESTER- 1</u>	33
	• <u>SEMESTER- 2</u>	38
	• <u>SEMESTER- 3</u>	43
	• <u>SEMESTER- 4</u>	53
	• <u>SEMESTER- 5</u>	66
	• <u>SEMESTER- 6</u>	80
6	<u>Four-year BA Visual Communication Honours Degree</u>	97
	• <u>SEMESTER- 7</u>	97
	• <u>SEMESTER- 8</u>	119
7	<u>MINOR COURSES (Detailed Syllabus)</u>	178
8	<u>ELECTIVE COURSES (Detailed Syllabus)</u>	137
9	<u>GENERAL FOUNDATION COURSES (Detailed Syllabus)</u>	217
10	<u>Model Question Papers</u>	238

PROGRAMME OUTCOMES (PO):

At the end of the graduate programme at St Thomas College (Autonomous) Thrissur, a student would:

PO1	Knowledge Acquisition: Demonstrate a profound understanding of knowledge trends and their impact on the chosen discipline of study.
PO2	Communication, Collaboration, Inclusiveness, and Leadership: Become a team player who drives positive change through effective communication, collaborative acumen, transformative leadership, and a dedication to inclusivity.
PO3	Professional Skills: Demonstrate professional skills to navigate diverse career paths with confidence and adaptability.
PO4	Digital Intelligence: Demonstrate proficiency in varied digital and technological tools to understand and interact with the digital world, thus effectively processing complex information.
PO5	Scientific Awareness and Critical Thinking: Emerge as an innovative problem-solver and impactful mediator, applying scientific understanding and critical thinking to address challenges and advance sustainable solutions.
PO6	Human Values, Professional Ethics, and Societal and Environmental Responsibility: Become a responsible leader, characterized by an unwavering commitment to human values, ethical conduct, and a fervent dedication to the well-being of society and the environment.
PO7	Research, Innovation, and Entrepreneurship: Emerge as a researcher and entrepreneurial leader, forging collaborative partnerships with industry, academia, and communities to contribute enduring solutions for local, regional, and global development.

PROGRAMME SPECIFIC OUTCOMES (PSO):

At the end of the BA Visual Communication Honours program at St Thomas College (Autonomous) Thrissur, a student would:

PSO 1	Understand the theoretical, technological, and sociological foundations of communication design and its linkage to life and environment
PSO 2	Analyse diverse manifestations of audio-visual communication and design and the impact of changing technologies on the content and the form of painting, applied arts, advertising, graphic design, animation, photography, film, broadcast, and web-based media
PSO 3	Apply concepts of communication design in individual and collective practical, project work
PSO 4	Create and Coordinate production, exhibition and distribution of contemporary, industry-oriented audio-visual design content and innovative forms that are rooted in local culture, with sensitivity towards larger society
PSO 5	Experiment innovative design content and form in print, video, audio, and web-based programmes, combining art, craft, and entrepreneurial skills
PSO 6	Conduct systematic research, exploring the linkages between aesthetics and politics of communication design reflected in print, video, audio, web-based programmes and popular art and culture

**MINIMUM CREDIT REQUIREMENTS OF THE DIFFERENT PATHWAYS
IN THE THREE-YEAR PROGRAMME IN STCFYUGP**

Sl. No.	Academic Pathway	Major	Minor/ Other Disciplines	Foundation Courses AEC: 4 MDC: 3 SEC: 3 VAC: 3	Intern- ship	Total Credits	Example
		Each course has 4 credits		Each course has 3 credits			
1	Single Major (A)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Visual Communication + six courses in different disciplines in different combinations
2	Major (A) with Multiple Disciplines (B, C)	68 (17 courses)	12 + 12 (3 + 3 = 6 courses)	39 (13 courses)	2	133	Major: Visual Communication + Film & Television and Multimedia
3	Major (A) with Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Visual Communication Minor: Multimedia
4	Major (A) with Vocational Minor (B)	68 (17 courses)	24 (6 courses)	39 (13 courses)	2	133	Major: Visual Communication Minor: ---

5	Double	A: 48	-	12 + 18 + 9	2	133	Visual
---	--------	-------	---	-------------	---	-----	--------

	Major (A, B)	(12 courses) B: 44 (11 courses)	<p>The 24 credits in the Minor stream are distributed between the two Majors.</p> <p>2 MDC, 2 SEC, 2 VAC and the Internship should be in Major A. Total credits in Major A should be $48 + 20 = 68$ (50% of 133)</p> <p>1 MDC, 1 SEC and 1 VAC should be in Major B. Total credits in Major B should be $44 + 9 = 53$ (40% of 133)</p>		Communication and Multimedia double major
Exit with UG Degree / Proceed to Fourth Year with 133 Credits					

B.A VISUAL COMMUNICATION HONOURS PROGRAMME

COURSE STRUCTURE FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Course Code	Course Title	Total Hours	Hours/ Week	Credits	Marks		
						Internal	External	Total
1	BVC1CJ 101/ BVC1MN100	Core Course 1 in Major – Communication Design	75	5	4	30	70	100
		Minor Course 1	60/ 75	4/ 5	4	30	70	100
		Minor Course 2	60/ 75	4/ 5	4	30	70	100
	ENG1FA 101(1 B)	Ability Enhancement Course 1– English	60	4	3	25	50	75
		Ability Enhancement Course 2 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1 – Other than Major	45	3	3	25	50	75
		Total		23/ 25	21			525
2	BVC2CJ 101/ BVC2MN100	Core Course 2 in Major – Photography	75	5	4	30	70	100

		Minor Course 3	60/ 75	4/ 5	4	30	70	100
--	--	----------------	--------	------	---	----	----	-----

		Minor Course 4	60/ 75	4/ 5	4	30	70	100
	ENG2FA 103(1B)	Ability Enhancement Course 3– English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 2 – Other than Major	45	3	3	25	50	75
		Total		23/ 25	21			525
3	BVC3CJ 201	Core Course 3 in Major – Art History	60	4	4	30	70	100
	BVC3CJ 202/ BVC3MN200	Core Course 4 in Major – Advanced Photography	75	5	4	30	70	100
		Minor Course 5	60/ 75	4/ 5	4	30	70	100
		Minor Course 6	60/ 75	4/ 5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		Total		23/ 25	22			550
4	BVC4CJ 203	Core Course 5 in Major – Cinematography	75	5	4	30	70	100
	BVC4CJ 204	Core Course 6 in Major – Visual Editing	75	5	4	30	70	100
	BVC4CJ 205	Core Course 7 in Major – Graphic Designing and Branding	75	5	4	30	70	100
	ENG4FV 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		Total		25	21			525
5	BVC5CJ 301	Core Course 8 in Major – Advanced Visual Editing, Colouring and Motion Graphics	75	5	4	30	70	100

	BVC5CJ 302	Core Course 9 in Major – Audio Postproduction	75	5	4	30	70	100
	BVC5CJ 303	Core Course 10 in Major – UX/UI Design	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	30	70	100
		Elective Course 2 in Major	60	4	4	30	70	100
		Skill Enhancement Course 2	45	3	3	25	50	75
		Total		25	23			575
6	BVC6CJ 304/ BVC8MN304	Core Course 11 in Major- Multi-Cam Production Techniques	75	5	4	30	70	100
	BVC6CJ 305/ BVC8MN305	Core Course 12 in Major– 3D Modelling and Special Effects	75	5	4	30	70	100
	BVC6CJ 306/ BVC8MN306	Core Course 13 in Major – Radio Production and Podcasting	60	4	4	30	70	100
		Elective Course 3 in Major	60	4	4	30	70	100
		Elective Course 4 in Major	60	4	4	30	70	100
	BVC6FS 113	Skill Enhancement Course 3 – Advertising Design & Production Techniques	45	3	3	25	50	75
	BVC6CJ 349	Internship in Major (Credit for internship to be awarded only at the end of Semester 6)	60		2	50	-	50
		Total		25	25			625
Total Credits for Three Years					133			3325
7	BVC7CJ 401	Core Course 14 in Major – Scripting and Production of Web-series	75	5	4	30	70	100
	BVC7CJ 402	Core Course 15 in Major – Research for Fiction/Non-Fiction Films	75	5	4	30	70	100
	BVC7CJ 403	Core Course 16 in Major – Corporate Communication and Public Relations	75	5	4	30	70	100

	BVC7CJ 404	Core Course 17 in Major – Environmental and Signage Designs	75	5	4	30	70	100
	BVC7CJ 405	Core Course 18 in Major – AI and Future of Design Industry	75	5	4	30	70	100
		Total		25	20			500
8	BVC8CJ 406/ BVC8MN406	Core Course 19 in Major – Commercial Design	75	5	4	30	70	100
	BVC8CJ 407/ BVC8MN407	Core Course 20 in Major – Production Management	60	4	4	30	70	100
	BVC8CJ 408/ BVC8MN408	Core Course 21 in Major – Media and Society	60	4	4	30	70	100
	OR (instead of Core Courses 19- 21 in Major)							
	BVC8CJ 449	Project (in Honours programme)	360	13*	12	90	210	300
	OR (instead of Core Courses 19 – 21 in Major)							
	BVC8CJ 499	Research Project (in Honours with Research programme)	360	13*	12	90	210	300
		Elective Course 5 in Major / Minor Course 7	60	4	4	30	70	100
		Elective Course 6 in Major / Minor Course 8	60	4	4	30	70	100
		Elective Course 7 in Major / Minor Course 9 / Major Course in any Other Discipline	60	4	4	30	70	100
	OR (instead of Elective Course 7 in Major, in the case of Honours with Research Programme)							
	BVC8CJ 489	Visual Media Research Methodology	60	4	4	30	70	100
		Total		25	24			600
Total Credits for Four Years					177			4425

* The teacher should have 13 hrs/week of engagement (the hours corresponding to the three core courses) in the guidance of the Project(s) in Honours programme and Honours with Research programme, while each student should have 24 hrs/week of engagement in the Project work. Total hours are given based on the student's engagement.

CREDIT DISTRIBUTION FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Major Courses	Minor Courses	General Foundation Courses	Internship/ Project	Total
1	4	4 + 4	3 + 3 + 3	-	21
2	4	4 + 4	3 + 3 + 3	-	21
3	4 + 4	4 + 4	3 + 3	-	22
4	4 + 4 + 4	-	3 + 3 + 3	-	21
5	4 + 4 + 4 + 4 + 4	-	3	-	23
6	4 + 4 + 4 + 4 + 4	-	3	2	25
Total for Three Years	68	24	39	2	133
7	4 + 4 + 4 + 4 + 4	-	-	-	20
8	4 + 4 + 4	4 + 4 + 4	-	12*	24
*Instead of three Major courses					
Total for Four Years	88 + 12 = 100	36	39	2	177

DISTRIBUTION OF MAJOR COURSES IN VISUAL COMMUNICATION FOR PATHWAYS 1 – 4

1. Single Major

2. Major with Multiple Disciplines

3. Major with Minor

4. Major with Vocational Minor

Semester	Course Code	Course Title	Hours/ Week	Credits
1	BVC1CJ 101 / BVC1MN100	Core Course 1 in Major – Communication Design	5	4
2	BVC2CJ 101 / BVC2MN100	Core Course 2 in Major – Photography	5	4

3	BVC3CJ 201	Core Course 3 in Major – Art History	4	4
----------	---------------	--------------------------------------	---	---

	BVC3CJ 202 / BVC3MN200	Core Course 4 in Major – Advanced Photography	5	4
4	BVC4CJ 203	Core Course 5 in Major – Cinematography	5	4
	BVC4CJ 204	Core Course 6 in Major – Visual Editing	5	4
	BVC4CJ 205	Core Course 7 in Major – Graphic Designing and Branding	5	4
5	BVC5CJ 301	Core Course 8 in Major – Advanced Visual Editing, Colouring and Motion Graphics	5	4
	BVC5CJ 302	Core Course 9 in Major – Audio Postproduction	5	4
	BVC5CJ 303	Core Course 10 in Major – UX/UI Design	4	4
		Elective Course 1 in Major	4	4
		Elective Course 2 in Major	4	4
6	BVC6CJ 304/ BVC8MN304	Core Course 11 in Major – Multi-Cam Production Techniques	5	4
	BVC6CJ 305 / BVC8MN305	Core Course 12 in Major – 3D Modelling and Special Effects	5	4
	BVC6CJ 306 / BVC8MN306	Core Course 13 in Major – Radio Production and Podcasting	4	4
		Elective Course 3 in Major	4	4
		Elective Course 4 in Major	4	4
	BVC6CJ 349	Internship in Major	-	2
Total for the Three Years				70
	BVC7CJ 401	Core Course 14 in Major – Scripting and Production of Web-series	5	4
	BVC7CJ 402	Core Course 15 in Major – Research for Fiction/Non-Fiction Films	5	4

7	BVC7CJ 403	Core Course 16 in Major – Corporate Communication and Public Relations	5	4
	BVC7CJ	Core Course 17 in Major – Environmental and	5	4

8	404	Signage Designs		
	BVC7CJ 405	Core Course 18 in Major – – AI and Future of Design Industry	5	4
	BVC8CJ 406/ BVC8MN406	Core Course 19 in Major – Commercial Design	5	4
	BVC8CJ 407/ BVC8MN407	Core Course 20 in Major – Production Management	4	4
	BVC8CJ 408/ BVC8MN408	Core Course 21 in Major – Media and Society	4	4
	OR (instead of Core Courses 19- 21 in Major)			
	BVC8CJ 449	Project (in Honours Programme)	13	12
	OR (instead of Core Courses 19 – 21 in Major)			
	BVC8CJ 499	Research Project (in Honours with Research programme)	13	12
		Elective Course 5 in Major	4	4
		Elective Course 6 in Major	4	4
		Elective Course 7 in Major	4	4
	OR (instead of Elective course 7 in Major, in Honours with Research programme)			
	BVC8CJ 489	Visual Media Research Methodology	4	4
Total for the Four Years				114

ELECTIVE COURSES IN VISUAL COMMUNICATION WITH SPECIALISATION

Group	Sl.	Course	Title	Semester	Total	Hrs/	Credits	Marks		
No.	No.	Code			Hrs	Week		Internal	External	Total

1		PROFESSIONAL PHOTOGRAPHY								
	1	BVC5EJ 301(1)	News Photography	5	60	4	4	30	70	100
	2	BVC5EJ 302(1)	Event Photography	5	60	4	4	30	70	100
	3	BVC6EJ 301(1)	Commercial Photography	6	60	4	4	30	70	100
	4	BVC6EJ 302(1)	Fashion Photography	6	60	4	4	30	70	100

ELECTIVE COURSES IN VISUAL COMMUNICATION WITH NO SPECIALISATION

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	BVC5EJ 303	Production Design	5	60	4	4	30	70	100
2	BVC5EJ 304	Television Production	5	60	4	4	30	70	100
3	BVC6EJ 305	Social Media Management	6	60	4	4	30	70	100
4	BVC8EJ 401	Art of Documentary Cinema	8	60	4	4	30	70	100
5	BVC8EJ 402	Media Ethics	8	60	4	4	30	70	100
6	BVC8EJ 403	Significance of AR and VR in Visual Design	8	60	4	4	30	70	100

GROUPING OF MINOR COURSES IN VISUAL COMMUNICATION

**The minor courses given below should not be offered to the students who have taken Visual Communication as the major discipline. They should be offered to the students from other major disciplines only

(Title of the Minor: **VISUAL COMMUNICATION**)

									Marks		
Gro up No.	Sl. No.	Course Code	Title	Hrs/ Week	Total Hrs	Credits			Internal	External	Total
1		AUDIO-VISUAL DESIGN (preferable for Multimedia, Film and Television and Journalism students)									
	1	BVC1MN 101	Visual Design Basics	1	75	5	4		30	70	100

		2	BVC2MN 101	Basics of Sound	2	75	5	4	30	70	100
		3	BVC3MN 201	Introduction to Animation	3	75	5	4	30	70	100
2			CONTENT CREATION (preferable for Multimedia, Graphics and Animation, Film and Television and Journalism students)								
		1	BVC1MN 102	Content Creation: New Media and New Platforms	1	75	5	4	30	70	100
		2	BVC2MN 102	Introduction to the Art of Advertising	2	75	5	4	30	70	100
		3	BVC3MN 202	Art of Screenwriting	3	75	5	4	30	70	100
	Gro up No.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Wee k	Credits	Marks		
									Internal	External	Total
	3		INTEGRATED MEDIA DESIGN (Preferable for Multimedia students and Journalism)								
		1	BVC1MN 103	Media Design and Publishing	1	75	5	4	30	70	100
		2	BVC2MN 103	Content for social media	2	75	5	4	30	70	100
		3	BVC3MN 203	Radio Program Production	3	75	5	4	30	70	100

- I. Students in Single Major pathway can choose course/courses from any of the Minor/ Vocational Minor groups offered by a discipline other than their Major discipline.
- II. Students in Major with Multiple Disciplines pathway can choose as one of the multiple disciplines, all the three courses from any one of the Minor/ Vocational Minor groups offered by any discipline, other than their Major discipline.
- III. Students in Major with Minor pathway can choose all the courses from any two Minor groups offered by any discipline other than their Major discipline. If the students choose any two Minor groups in Visual Communication as given above, then the title of the Minor will be **Visual Communication**
- IV. Students in Major with Vocational Minor pathway can choose all the courses from any two Vocational

Minor groups offered by any discipline other than their Major.

DISTRIBUTION OF GENERAL FOUNDATION COURSES IN VISUAL COMMUNICATION

Semester	Course Code	Title	Total Hrs	Hrs/ Week	Credits	Marks		
						Internal	External	Total
1	BVC1FM 105	Multi-Disciplinary Course 1 – Visual Media Practices	45	3	3	25	50	75
2	BVC2FM 106	Multi-Disciplinary Course 2 – Introduction to Music Design	45	3	3	25	50	75
5	BVC5FS 112	Skill Enhancement Course 2 – Digital Marketing	45	3	3	25	50	75
6	BVC6FS 113	Skill Enhancement Course 3 – Advertising Design and Production Techniques	45	3	3	25	50	75

EVALUATION SCHEME

1. The evaluation scheme for each course contains two parts: internal evaluation (about 30%) and external evaluation (about 70%). Each of the Major and Minor courses is of 4-credits. It is evaluated for 100 marks, out of which 30 marks is from internal evaluation and 70 marks, from external evaluation. Each of the General Foundation course is of 3-credits. It is evaluated for 75 marks, out of which 25 marks is from internal evaluation and 50 marks, from external evaluation.
2. The 4-credit courses (Major and Minor courses) are of two types: (i) courses with only theory and (ii) courses with 3-credit theory and 1-credit practical.

- In 4-credit courses with only theory component, out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 10 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.
 - In 4-credit courses with 3-credit theory and 1-credit practical components, out of the total 5 modules of the syllabus, 4 modules are for theory and the fifth module is for practical. The practical component is internally evaluated for 20 marks. The internal evaluation of the 4 theory modules is for 10 marks.
3. All the 3-credit courses (General Foundational Courses) in Visual Communication are with only theory component. Out of the total 5 modules of the syllabus, one open-ended module with 20% content is designed by the faculty member teaching that course, and it is internally evaluated for 5 marks. The internal evaluation of the remaining 4 theory modules is for 20 marks.

Sl. No.	Nature of the Course		Internal Evaluation in Marks (about 30% of the total)		External Exam on 4 modules (Marks)	Total Marks
			Open-ended module / Practical	On the other 4 modules		
1	4-credit course	only theory (5 modules)	10	20	70	100
2	4-credit course	Theory (4 modules) + Practical	20	10	70	100
3	3-credit course	only theory (5 modules)	5	20	50	75

1. MAJOR AND MINOR COURSES

1.1. INTERNAL EVALUATION OF THEORY COMPONENT

Sl. No.	Components of Internal Evaluation of Theory Part of a Major / Minor Course	Internal Marks for the Theory Part of a Major / Minor Course of 4-credits			
		Theory Only		Theory + Practical	
		4 Theory Modules	Open-ended Module	4 Theory Modules	Practical
1	Test paper/ Mid-semester Exam	10	4	5	-
2	Seminar/ Viva/ Quiz	6	4	3	-
3	Assignment	4	2	2	-
Total		20	10	10	20*
		30		30	

* Refer the table in section 1.2 for the evaluation of practical component

1.2. EVALUATION OF PRACTICAL COMPONENT

The evaluation of practical component in Major and Minor courses is completely by internal evaluation.

- Continuous evaluation of practical by the teacher-in-charge shall carry a weightage of 50%.
- The end-semester practical examination and viva-voce, and the evaluation of practical records shall be conducted by the teacher in-charge and an internal examiner appointed by the Department Council.
- The process of continuous evaluation of practical courses shall be completed before 10 days from the commencement of the end-semester examination.
- Those who passed in continuous evaluation alone will be permitted to appear for the end-semester examination and viva-voce.

The scheme of continuous evaluation and the end-semester examination and viva-voce of practical component shall be as given below:

Sl. No.	Evaluation of Practical Component of Credit-1 in a Major / Minor Course	Marks for Practical	Weightage
1	Continuous evaluation of practical/ exercise performed in practical classes by the students	10	50%

2	End-semester examination and viva-voce to be conducted by teacher-in-charge along with an additional examiner arranged internally by the Department Council	7	35%
---	---	---	-----

3	Evaluation of the Practical records submitted for the end semester viva-voce examination by the teacher-in-charge and additional examiner	3	15%
Total Marks		20	

1.3. EXTERNAL EVALUATION OF THEORY COMPONENT

External evaluation carries 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the College based on 10-point grading system (refer section 5).

PATTERN OF QUESTION PAPER FOR MAJOR AND MINOR COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
2 Hours	Short Answer	10	8 – 10	3	24
	Paragraph/ Problem	8	6 – 8	6	36
	Essay	2	1	10	10
Total Marks					70

2. INTERNSHIP

- All students should undergo Internship of 2-credits during the first six semesters in a firm, industry or media organization, or training in labs with faculty and researchers of their own institution or other Higher Educational Institutions (HEIs) or research institutions.
- Internship can be for enhancing the employability of the student or for developing the research aptitude.
- Internship can involve hands-on training on a particular skill/ equipment/ software. It can be a short project on a specific problem or area. Attending seminars or workshops related to an area of learning or skill can be a component of Internship.

- A faculty member/ media professional/ instructor of the respective institution, where the student does the Internship, should be the supervisor of the Internship.

2.1. GUIDELINES FOR INTERNSHIP

Internship can be in Visual Communication or allied disciplines.

1. There should be minimum 60 hrs. of engagement from the student in the Internship.
2. Summer vacations and other holidays can be used for completing the Internship.
3. In B. A. Visual Communication Honours programme, institute/ industry visit or study tour is a requirement for the completion of Internship. Visit to minimum one national media institute, organization and production house should be part of the study tour. A brief report of the study tour must be submitted with photos and analysis.
4. The students should make regular and detailed entries into a personal logbook through the period of Internship. The logbook will be a record of the progress of the Internship and the time spent on the work, and it will be useful in writing the final report. It may contain sketches, photographs, audio-video reports, dossier etc. All entries should be dated. The Internship supervisor should periodically examine and countersign the logbook.
5. The logbook and the typed report must be submitted at the end of the Internship.
6. The institution at which the Internship will be carried out should be prior approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

2.2. EVALUATION OF INTERNSHIP

- The evaluation of Internship shall be done internally through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme.
- The credits and marks for the Internship will be awarded only at the end of semester 6.
- The scheme of continuous evaluation and the end-semester viva-voce examination based on the submitted report shall be as given below:

Sl. No.	Components of Evaluation of Internship		Marks for Internship 2 Credits	Weightage
1	Continuous evaluation of	Acquisition of skill set	10	40%

2	internship through interim presentations and reports	Interim Presentation and Viva-voce	5	
3	by the committee internally constituted by the Department Council	Punctuality and Logbook	5	
4	Report of Institute Visit/ Study Tour		5	10%
5	End-semester viva-voce examination to be conducted by the committee internally constituted by the Department Council	Quality of the work	6	35%
6		Presentation of the work	5	
7		Viva-voce	6	
8	Evaluation of the day-to-day records, the report of internship supervisor, and final report submitted for the end semester viva-voce examination before the committee internally constituted by the Department Council		8	15%
	Total Marks		50	

3. PROJECT

3.1. PROJECT IN HONOURS PROGRAMME

- In Honours programme, the student has the option to do a Project of 12-credits instead of three Core Courses in Major in semester 8.
- The Project can be done in the same institution/ any other higher educational institution (HEI)/ research centre/ training centre.
- The Project in Honours programme can be a short research work or an extended internship or a skill-based training programme.
- A faculty member of the respective institution, where the student does the Project, should be the supervisor of the Project.
- In Visual Communication, the Optional Project in the Honours Programme can be Media Production-oriented Project (Idea-research-script-to screen stages), planned, implemented, and documented systematically.

3.2. PROJECT IN HONOURS WITH RESEARCH PROGRAMME

Students who secure 75% marks and above (equivalently, CGPA 7.5 and above) cumulatively in the first six semesters are eligible to get selected to Honours with Research stream in the fourth year.

- A relaxation of 5% in marks (equivalently, a relaxation of 0.5 grade in CGPA) is allowed for those belonging to SC/ ST/ OBC (non-creamy layer)/ Differently Abled/ Economically Weaker Section (EWS)/ other categories of candidates as per the decision of the UGC from time to time.
- In Honours with Research programme, the student has to do a mandatory Research Project of 12-credits instead of three Core Courses in Major in semester 8.
- The approved research centres of University of Calicut or any other university/ HEI can offer the Honours with Research programme. The departments in the affiliated colleges under University of Calicut, which are not the approved research centres of the University, should get prior approval from the University to offer the Honours with Research programme. Such departments should have minimum two faculty member with Ph.D., and they should also have the necessary infrastructure to offer Honours with Research programme.
- A faculty member of the University/ College with a Ph.D. degree can supervise the research project of the students who have enrolled for Honours with Research. One such faculty member can supervise maximum five students in Honours with Research stream.
- The maximum intake of the department for Honours with Research programme is fixed by the department based on the number of faculty members eligible for project supervision, and other academic, research, and infrastructural facilities available.
- If a greater number of eligible students are opting for the Honours with Research programme than the number of available seats, then the allotment shall be based on the existing rules of reservations and merits.

3.3. GUIDELINES FOR THE PROJECT IN HONOURS PROGRAMME

AND HONOURS WITH RESEARCH PROGRAMME

1. Project can be in Visual Communication or allied disciplines.
2. Project should be done individually.
3. Project work can be of theoretical/media production related.
4. There should be minimum 240 hrs. of engagement from the student in the Project work in Honours programme.

5. There should be minimum 13 hrs./week of engagement (the hours corresponding to the three core courses in Major in semester 8) from the teacher in the guidance of the Project(s) in Honours programme and Honours with Research programme.
6. The various steps in project works are the following:
 - Wide review of a topic.
 - Investigation on a problem in systematic way using appropriate techniques.
 - Systematic recording of the work.
 - Reporting the results with interpretation in a standard documented form.
 - Presenting the results before the examiners.
7. During the Project the students should make regular and detailed entries into a personal logbook through the period of investigation. The logbook will be a record of the progress of the Project and the time spent on the work, and it will be useful in writing the final report. It may contain interviews, sketches, photographs, audio-video reports, etc. All entries should be dated. The Project supervisor should periodically examine and countersign the logbook.
8. The logbook and the typed report must be submitted at the end of the Project. A copy of the report should be kept for reference at the department. A soft copy of the report too should be submitted, to be sent to the external examiner in advance.
9. It is desirable, but not mandatory, to publish the results of the Project in a peer reviewed journal.
10. The project report shall have an undertaking from the student and a certificate from the research supervisor for originality of the work, stating that there is no plagiarism, and that the work has not been submitted for the award of any other degree/ diploma in the same institution or any other institution.
11. The project proposal, institution at which the project is being carried out, and the project supervisor should be prior approved by the Department Council of the college where the student has enrolled for the UG Honours programme.

3.4. EVALUATION OF PROJECT

- The evaluation of Project will be conducted at the end of the eighth semester by both internal and external modes.
- The Project in Honours programme as well as that in Honours with Research programme will be evaluated for 300 marks. Out of this, 90 marks is from internal evaluation and 210 marks, from external evaluation.
- The internal evaluation of the Project work shall be done through continuous assessment mode by a committee internally constituted by the Department Council of the college where the student has enrolled for the UG Honours programme. 30% of the weightage shall be given through this mode.
- The remaining 70% shall be awarded by the external examiner appointed by the College.
- The scheme of continuous evaluation and the end-semester viva-voce of the Project shall be as given below:

Components of Evaluation of Project	Marks for the Research Project (Honours/Honours with Research)	Weightage
	12 Credits	
Continuous evaluation of project work through interim presentations and reports by the committee internally constituted by the Department Council	90	30%
End-semester viva-voce examination to be conducted by the external examiner appointed by the College	150	50%
Evaluation of the day-to-day records and project report submitted for the end-semester viva-voce examination conducted by the external examiner	60	20%
Total Marks	300	

INTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Research Project (Honours with Research programme) 12 credits
1	Skill in doing project work	30
2	Interim Presentation and Viva-Voce	20
3	Punctuality and Logbook	20
4	Scheme/ Organization of Project Report	20

EXTERNAL EVALUATION OF PROJECT

Sl. No	Components of Evaluation of Project	Marks for the Research Project Honours/Honours with Research programme 12 credits
1	Content and relevance of the Project, Methodology, Quality of analysis, and Innovations of Research	50
2	Presentation of the Project	50
3	Project Report (typed copy), Logbook and References	60
4	Viva-Voce	50
Total Marks		210

4. GENERAL FOUNDATION COURSES

- All the General Foundation Courses (3-credits) in Visual Communication are with only theory component, but having a 5th module of 'Practicum', where the concerned teacher can give creative practical tasks, individual tasks as well as team tasks. But since these Foundational Courses are offered for media students, it is highly recommended that the theory components be taught with connections to practical skills and links to the media industry.

4.1. INTERNAL EVALUATION

Sl. No.	Components of Internal Evaluation of a General	Internal Marks of a General Foundation Course of 3-credits in Physics
----------------	---	--

	Foundation Course in Visual Communication	4 Theory Modules	Open-ended Module
1	Test paper/ Mid-semester Exam	10	2
2	Seminar/ Viva/ Quiz	6	2
3	Practical Assignment (creative tasks)	4	1
Total		20	5
		25	

4.2. EXTERNAL EVALUATION

External evaluation carries about 70% marks. Examinations will be conducted at the end of each semester. Individual questions are evaluated in marks and the total marks are converted into grades by the College based on 10-point grading system (refer section 5).

PATTERN OF QUESTION PAPER FOR GENERAL FOUNDATION COURSES

Duration	Type	Total No. of Questions	No. of Questions to be Answered	Marks for Each Question	Ceiling of Marks
1.5 Hours	Short Answer	10	8 – 10	2	16
	Paragraph/ Problem	5	4 – 5	6	24
	Essay	2	1	10	10
Total Marks					50

5. LETTER GRADES AND GRADE POINTS

- Mark system is followed for evaluating each question.
- For each course in the semester letter grade and grade point are introduced in 10-point indirect grading system as per guidelines given below.
- The Semester Grade Point Average (SGPA) is computed from the grades as a measure of the student's performance in a given semester.
- The Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study.
- Only the weighted grade point based on marks obtained shall be displayed on the grade card issued to the students.

LETTER GRADES AND GRADE POINTS

Sl. No.	Percentage of Marks (Internal & External Put Together)	Description	Letter Grade	Grade Point	Range of Grade Points	Class
1	95% and above	Outstanding	O	10	9.50 – 10	First Class with Distinction
2	Above 85% and below 95%	Excellent	A+	9	8.50 – 9.49	
3	75% to below 85%	Very Good	A	8	7.50 – 8.49	
4	65% to below 75%	Good	B+	7	6.50 – 7.49	First Class
5	55% to below 65%	Above Average	B	6	5.50 – 6.49	
6	45% to below 55%	Average	C	5	4.50 – 5.49	Second Class
7	35% to below 45% aggregate (internal and external put together) with a minimum of 30% in external valuation	Pass	P	4	3.50 – 4.49	Third Class
8	Below an aggregate of 35% or below 30% in external evaluation	Fail	F	0	0 – 3.49	Fail
9	Not attending the examination	Absent	Ab	0	0	Fail

- When students take audit courses, they will be given Pass (P) or Fail (F) grade without any credits.
- The successful completion of all the courses and capstone components prescribed for the three-year or four-year programme with 'P' grade shall be the minimum requirement for the award of UG Degree or UG Degree Honours or UG Degree Honours with Research, as the case may be.

5.1. COMPUTATION OF SGPA AND CGPA

- The following method shall be used to compute the Semester Grade Point Average (SGPA):

The SGPA equals the product of the number of credits (C_i) with the grade points (G_i) scored by a student in each course in a semester, summed over all the courses taken by a student in the semester, and then divided by the total number of credits of all the courses taken by the student in the semester,

$$\text{i.e. SGPA (Si)} = \sum_i (C_i \times G_i) / \sum_i (C_i)$$

where C_i is the number of credits of the i^{th} course and G_i is the grade point scored by the student in the i^{th} course in the given semester. Credit Point of a course is the value obtained by multiplying the credit (C_i) of the course by the grade point (G_i) of the course.

$$SGPA = \frac{\sum \text{of the credit points of all the courses} \in \text{a semester}}{\text{Total credits} \in \text{that semester}}$$

ILLUSTRATION – COMPUTATION OF SGPA

Semester	Course	Credit	Letter Grade	Grade point	Credit Point (Credit x Grade)
I	Course 1	3	A	8	3 x 8 = 24
I	Course 2	4	B+	7	4 x 7 = 28
I	Course 3	3	B	6	3 x 6 = 18
I	Course 4	3	O	10	3 x 10 = 30
I	Course 5	3	C	5	3 x 5 = 15
I	Course 6	4	B	6	4 x 6 = 24
	Total	20			139
	SGPA				139/20 = 6.950

- The Cumulative Grade Point Average (CGPA) of the student shall be calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students.

CGPA for the three-year programme in STCFYUGP shall be calculated by the following formula.

$$CGPA = \frac{\sum \text{of the credit points of all the courses} \in \text{six semesters}}{\text{Total credits} \in \text{six semester (133)}}$$

CGPA for the four-year programme in STCFYUGP shall be calculated by the following formula.

$$CGPA = \frac{\sum \text{of the credit points of all the courses} \in \text{eight semesters}}{\text{Total credits} \in \text{eight semester (177)}}$$

- The SGPA and CGPA shall be rounded off to three decimal points and reported in the transcripts.
- Based on the above letter grades, grade points, SGPA and CGPA, the College shall issue the transcript for each semester and a consolidated transcript indicating the performance in all semesters.

**MAJOR COURSES IN
VISUAL
COMMUNICATION**
(Detailed Syllabus)

SEMESTER I

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
I	BVC1CJ 101/ BVC1MN 100	Core Course I in Major-Communication Design	75	5	4	30	70	100
		Minor Course 1	60/75	4/5	4	30	70	100
		Minor Course 2	60/75	4/5	4	30	70	100
	ENG1FA 101 (1B)	Ability Enhancement Course 1- English	60	4	3	25	50	75
		Ability Enhancement Course 2- Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 1- Other than Major	45	3	3	25	50	75
		Total		23/25	21			525

Programme	B. A Visual Communication				
Course Code	BVC1CJ 101/ BVC1MN 100				
Course Title	COMMUNICATION DESIGN				
Type of Course	Major				
Semester	I				
Academic Level	100. -199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisite	Interest in visual communication design theory and practice and desire to work in the design industry				
Course Summary	The course covers design thinking principles and tools, fostering problem-solving skills. Students master graphic design fundamentals, typography, multimedia, and emerging trends, concluding with the development of a professional design portfolio.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand design thinking methodologies to analyze and solve communication design challenges. Utilize problem-solving skills to address real-world scenarios, considering user needs and preferences.	U	C	Instructor-created exams / Quiz
CO2	Apply principles of design such as balance, rhythm, emphasis, and unity to create visually compelling designs. Demonstrate proficiency in typography basics and hierarchy for effective communication in design.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Use industry-standard software like Photoshop and Illustrator to create graphic designs, applying color theory and psychology to enhance the visual impact of designs.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Evaluate the role of design in different cultural contexts, considering global and local exchanges. Apply design theories such as Semiotics, Gestalt, and Bauhaus to create culturally relevant and impactful designs.	Ev	C	Instructor-created exams / Home Assignments
CO5	Create cohesive and engaging designs and multimedia projects, integrating various elements, including text, audio, photographs, video, graphics, and animation, demonstrating conceptualization and visualization skills	C	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
#	- Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)			

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Foundations of Communication Design		10	15
	1	Design thinking and problem-solving	2	
	2	Understanding Design Methods and Processes	3	
	3	Elements of Design- point, line, shape, volume, texture and colour	2	
	4	Principles of Design: Balance, Rhythm, Emphasis, Hierarchy and Unity		
	5	Theories of Design: Semiotics, Gestalt, and Bauhaus	3	
II	Visual Culture and Design Fundamentals		14	22
	5	Basics of Audiovisual communication	2	
	6	Visual Culture: global and local exchanges	3	
	7	Analysing the role of design in various cultural contexts	3	
	8	Colour: Socio-Cultural and Psychological theories and approaches	2	
	9	Conceptualization and Visualization in Communication Design	2	
	10	Graphic Design Fundamentals using Photoshop and Illustrator		
	11	Typography basics and applications	2	
III	Multimedia and Interactive Design		11	16
	12	Concept development and refinement	2	
	13	Design briefs and project planning	2	
	14	Image selection and manipulation	2	
	15	Elements of Text, Audio, Photographs, Video, Graphics & Animation	3	
	16	Integrating various elements into cohesive designs	2	
IV	Emerging Design Concepts and Trends		10	17
	17	Advanced application of design theories in real-world scenarios	2	
	18	Evolving trends in Interactive media – UX UI design	2	
	19	Strategic design thinking for complex projects	2	
	20	Cross-disciplinary collaboration in design	2	
	21	Exploring emerging technologies in communication design	1	
	22	Portfolio development and presentation skills in the context of contemporary design practices	1	
V	Hands-on Drawing and Digital Illustration Exercises:		30	20
	1	1. Sketching and Elements of Drawing <ul style="list-style-type: none"> • Introduction to Sketching and Drawing • Essential drawing tools and materials • Elements of Drawing: Line, shape, form, and space • Composition and proportion in drawing 	8	

		2. Digital Illustration with Adobe Illustrator <ul style="list-style-type: none"> • Adobe Illustrator • Overview of the interface • Basic tools and their functions 3. Drawing and Editing in Illustrator <ul style="list-style-type: none"> • Digital Poster Design with Adobe Photoshop • Basic tools and their functions • Image Editing and Manipulation 	8	
	2	Record Book & Viva Voce	6	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	2	-	-	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	-	3	-	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	1	-	-	-	3	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	
CO 3	✓	✓		✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Lester E, **Visual Communication: Image with Messages**, 2000.
2. Bo Bergstorm, **Essentials of Visual Communication**, Laurence king, 2009.
3. John Berger, **Ways of Seeing**, Penguin, London, 2009.
4. **History of Visual Communication**, www.citrinitas.com/history_of_viscom/

SEMESTER II

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
II	BVC2CJ 101/ BVC2MN 100	Core Course 2 in Major- Photography	75	5	4	30	70	100
		Minor Course 3	60/75	4/5	4	30	70	100
		Minor Course 4	60/75	4/5	4	30	70	100
	ENG2FA 103(1B)	Ability Enhancement Course 3 – English	60	4	3	25	50	75
		Ability Enhancement Course 4 – Additional Language	45	3	3	25	50	75
		Multi-Disciplinary Course 2- Other than Major	45	3	3	25	50	75
		Total		23/25	21			525

Programme	B. A Visual Communication				
Course Code	BVC2CJ 101/ BVC2MN 100				
Course Title	PHOTOGRAPHY				
Type of Course	Major				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	A keen interest in capturing images, to know the art and science of photography and use it as a profession.				
Course Summary	This course helps students of to familiarise with the foundations of Photography, to acquire theoretical and practical knowledge of the art and techniques of photography, lenses and filters and other operations				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Acquire a deep understanding of the key developments, processes, and technologies that shaped the history of photography, from early experiments with camera obscura to the digital age.	U	C	Instructor-created exams / Quiz
CO2	Understand the technical aspects like types of cameras, exposure controls including aperture, shutter speed, and ISO settings. Acquire hands-on experience by navigating the menus, and trying out manual and automatic mode functions	U	P	Practical Assignment / Observation of Practical Skills
CO3	Apply different lenses and filters and observe the impact on composition and storytelling through photography.	Ap	P	Presentation / Skill Demonstration
CO4	Apply elements and principles of visual composition and rules like 'Rule of Third' and other rules.	Ap	P	Practical Tests or Work
CO5	Create Photo Portfolio, with prescribed number of photos by each student	C	P	Record and Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		History of Photography	10	12
	1	From Camera Obscura to Film camera, Digital Camera, and Mirrorless camera: History of Photography	2	

	2	Human eye and Camera	3	
--	---	----------------------	---	--

	3	Difference between still image and moving image	2	
	4	Photography as Painting with Light	3	
II	Camera Types, Controls and Functions		10	20
	5	Types of Cameras: familiarization of DSLR and Mirrorless cameras, Full Frame, Medium Format and Large Format cameras	2	
	6	Familiarizing Camera Menu and Modes	2	
	7	Understanding of Exposure controls- Aperture, Shutter Speed, ISO	2	
	7	Focal Length and Depth of field (Deep Focus)	2	
	8	White Balance. Colour Temperature and Histogram	3	
	9	Exposure meters: light meter and spot meter	2	
	11	CMYK and RGB	2	
	12	Shooting RAW and JPEG. Colour profiles	2	
	13	Camera modes, video recording mode	3	
III	Lens And Filters		15	23
	14	Lens-types and purposes. Special effects lenses	2	
	15	Image size, Differential focus	2	
	16	Freezing an action-moving camera and subject	2	
	17	Long exposure for special effects	2	
	18	Filters, Nets and Bracketing	2	
	19	Fundamentals of light- available, artificial, indoor and outdoor, hard and soft. Types of lighting, natural and artificial lights.	3	
IV	Composition		10	15
	20	Composition- Rules and guidelines; Rule of Third and Golden Ratio	2	
	21	Qualities and responsibilities of a photographer	2	
	22	Negative and Positive spaces, Looking space etc	1	
	23	Subject (middle ground), Foreground and Background	1	
V	Hands-on Exercises:		30	20

	1	Practical Assignments: Photography Digital Portfolio should contain at least 20 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Following techniques/themes should be covered: portrait, silhouette, freezing movement, panorama, indoor photography, special effects, environmental exposure, landscapes (scenic, people, birds/animals, monuments)	20	
	2	Record Book	5	
	3	Viva Voce	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	2		1	-	-	--	2	-	2	2	-	--
CO 3	-	1	-	3	1	-	1	-	-	-	-	3
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	3	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓		✓	✓
CO 3		✓	✓	✓
CO 4	✓			
CO 5	✓	✓	✓	✓

READING LIST

1. Michael Langford, Basic Photography, Focal Press, 2005.
2. Michael Langford, Advanced Photography, Focal Press, 2008.
3. Mitchell Bearley & John Hedgeese, New Introductory Photography Course, Read Book, 2005.

SEMESTER III

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
III	BVC3CJ 201	Core Course 3 in Major-Art History	60	4	4	30	70	100
	BVC3CJ 202/ BVC3MN 200	Core Course 4 in Major Advanced Photography	75	5	4	30	70	100
		Minor Course 5	60/75	4/5	4	30	70	100
		Minor Course 6	60/75	4/5	4	30	70	100
		Multi-Disciplinary Course 3 – Kerala Knowledge System	45	3	3	25	50	75
	ENG3FV 108(1B)	Value-Added Course 1 – English	45	3	3	25	50	75
		Total		23/25	22			550

Programme	B. A Visual Communication				
Course Code	BVC3CJ 201				
Course Title	ART HISTORY				
Type of Course	Major				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude for observing art and art works at galleries, exhibitions, and a genuine interest for knowing the history and connections between art and society.				

Course Summary	Introduces the students to the history of visual arts, the major movements, and schools of art, for the students of visual communication and design to have a broader foundation in art history and the connections to the society, culture, and contemporary trends
----------------	--

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the History of Visual Arts and Architecture from Early period, ancient scripts, Christian Art, Islamic traditions	U	F	Instructor-created exams / Quiz
CO2	Analyse the early art movements till the Renaissance period, study of major artists, Michale Angelo, Da Vinci, Raphael, Rembrandt, and others: styles and methods	An	P	Observation and Class Presentation
CO3	Understand the contributions of art movements like Impressionism, Expressionism, Surrealism, Cubism etc and familiarize with the works of Monet, Van Gogh, Picasso, Dali and others.	U	C	Practical Assignment / Group work
CO4	Analyze changes in aesthetics as response to changes in the socio-cultural and political contexts, two World Wars, Modern and Postmodern Art, Avant Garde and Feminist Art movements	An	P	Practical Assignment / Home Assignments
CO5	Observe and analyse the Indian and Kerala art and architecture works, monuments, temple art, artwork in churches, mosques and other avenues	An	P	Filed Visit, Galleries etc
<p>* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hours	Marks
I	Ancient Art		8	12
	1	Primitive cave paintings	2	
	2	Murals, Papyrus, Hieroglyph, and other ancient scripts	2	
	3	Early Christian Art; Byzantine Art and Architecture	2	
	4	Pre-Islamic Rituals and Ancient Arab Art	2	
II	Early Period to Renaissance and After		14	20
	5	Growth of Visual Arts and Architecture, from the early periods to the renaissance: Realism, Romanticism, Gothic, Baroque and Renaissance	3	
	6	Understanding the use of perspective, iconography, calligraphy, and other elements of visual aesthetics during the renaissance period: Da Vinci, Michaelangelo, Raphael and Rembrandt	3	
	7	Impressionism, Expressionism: Monet, Van Gogue, and others	2	
	8	Works of Vincent Van Gogh as effective examples of subjective perception based on the play of lights.	2	
	9	Expressionism and Surrealism: the film 'Cabinet of Dr. Caligari' (German Expressionism), Salvadore Dali and others	2	
	10	Cubism: life and works of Pablo Picasso; the socio-historical context of 'Guernica'	2	
III	Modern and Post-Modern Art		10	14
	11	Modernism & Avant Garde Movements	3	
	12	Dadaism, Pop-Art & Experimental Cinema: Salvadore Dali & Andy Warhol, May Deren, and others	2	
	13	Women and Art: Berthe Morisot, Frida Kahlo and others	2	
	14	World Wars and the Rise of Capitalism: Post-modern and Contemporary Art and Architecture	3	
IV	Indian Art and Architecture		16	22
	15	Buddhist and Jain Art, Erotic Art in India (Ajanta, Ellora and Konark), Rajput and Mughal Art	2	
	16	Modern Art movements in India: Bengal School, 'Chozhamandalam' group and other movements	2	
	17	South Indian Temple Art: Pallava, Cholas, Chera and other movements	2	
	18	Designs and Pigments: Kerala Temple Mural Art	2	
	19	Floor Art (Kolam) and Face painting traditions in Kerala (Folk and Classical arts like Theyyam, Kathakali etc.)	2	

	20	Contributions to Art and Architecture in Kerala from Christian and Islamic traditions	2	
	21	Contributions of Raja Ravi Varma and others	2	

	22	Contemporary Art scenario in Kerala: New avenues, Kochin Muziris Biennale etc.	2	
V	Practicum- Creative, Observational Tasks		12	10
	1	Visits to local Temples, Mosques and Churches, observation and documentation of art and architecture	4	
	2	Visits to Museums and Art Galleries, Field trip to Kochi, Thrissur, Trivandrum etc. (Art Exploration Trip)	4	
	3	Sketching, Photo documentation etc. during the visits mentioned above and Preparing a Dossier with Information, Sketches and Photos	4	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	1	-	-	3	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	2	-	-	1	-	1	1	-	3	-	-
CO 4	-	-	-	1	-	2	-	-	-	1	2	-
CO 5	2	-	2	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil

1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	
CO 3	✓	✓		✓
CO 4			✓	✓
CO 5		✓	✓	

READING LIST

1. Robert Belton, *Art History: A Preliminary Handbook*, McGraw-Hill, 2000.
2. Laurie Schneider Adams, *History of Western Art*, McGraw-Hill, 2004.
3. David Wilkins, Bernard Schultz, and Katheryn M. Linduff, *Art Past, Art Present*, 4th edition, New York: Harry Abrams, 2001.

Programme	B. A Visual Communication				
Course Code	BVC3CJ 202/BVC3MN200				
Course Title	ADVANCED PHOTOGRAPHY				
Type of Course	Major				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Background knowledge and experience in Basic Photography				
Course Summary	The course takes the students who had already had the introduction to Photography, to the higher levels, where they gain knowledge in more advanced theoretical and practical knowledge in lighting, studio photography etc and familiarisation with specialised photography branches				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain advanced camera operations and Lighting; properties of light, light sources, types of lighting in photography	U	C	Instructor-created exams / Quiz
CO2	Apply techniques and methods of Lighting as appealing to different situations, moods etc and observe the impact. Demonstrate the knowledge in basic studio light modifying equipment	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Acquire basic knowledge about the concept of specialized branches of photography like Portrait, Event, News, Fashion Photography, Product Photography and Lighting	U	P	Practical Assignment / Group

CO4	Apply the creative and technical aspects of Lighting in Photography. Apply principles and techniques of photo image editing and processing, to enhance the image quality	Ap	P	Practical Assignment / Home Assignments
-----	--	----	---	---

	and for diverse creative purposes.			
CO5	Create Photo Portfolio and Photo Album	C	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Advanced Camera Operations and Lighting		7	14
	1	Advanced models of camera, camera controls and operations: Aperture Priority mode and Shutter Speed Priority Mode etc.	1	
	2	Manipulation of colour and light	2	
	3	Properties of Light; Importance of Lighting in Photography	2	
	4	Sources of Lighting: available (natural), indoor and outdoor, and artificial Light sources and lighting methods	2	
II	Lighting Techniques and Accessories		14	24
	5	Light modifying equipment: Soft boxes, Octa, Snoot, Black flag, Honeycomb Grid, Beauty dish, Umbrella	2	
	6	Reflectors and Diffusers: reflectors: Hard and Soft (White Silver and Mirror); Diffusing accessories and materials	2	
	7	Degrees of Lighting: Intensity, Colour temperature	2	
	8	Different Types of Studio Lighting: One Light Studio Setup- Butterfly Lighting, Loop lighting, Rembrandt Lighting, Split lighting, Rim lighting	2	
	9	Three-Point and Four-point Lighting: Key light, Fill Light, Back Light, Background Light, Background Light	2	

	10	Designing with Light: Patterns and Textures; shadows (core, cast and reflective), Lighting for Rain and Smoke	2	
	11	Introduction to Mixing light: Mixing Natural Light and Artificial light using studio strobes	2	
III	Familiarization: Specialized Photography and Lighting		14	16
	12	Portrait Photography with Studio Lights	2	
	13	Fashion Photography: lighting setup	2	
	14	Still Life Photography: lighting setup	2	
	15	Lighting for Product Photography and Food Photography	2	

	16	Event/Function Photography and Lighting (artificial or Flash etc.)	2	
	17	Wildlife Photography and working with Natural Light	2	
	18	Time-lapse and Macro Photography	2	
IV	Image Processing and Editing		10	16
	19	Enhancing Photography and Lighting with Image editing software	2	
	20	Working with Luminance, Brightness, Contrast and Colour	2	
	21	Practicing Image editing software	2	
	22	Tasks of Digital Image Specialist	2	
	23	Influence and impact of AI in Photography and Photo image editing.	2	
V	Hands-on Practical work		30	20
	1	Photography Portfolio (print format) - should contain at least 20 photographs. Each exercise should include all the necessary details (Shutter Speed, Aperture, ISO, Focal Length). Following techniques/themes should be covered: silhouette, freezing movement, panorama, indoor photography, special effects, environmental exposure, landscapes (scenic, people, birds/animals, monuments), portraits, photo feature and industrial photography)	20	
	2	Digital Photo Album Work (exercises in Image Editing)	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
--	------	------	------	------	------	------	-----	-----	-----	-----	-----	-----

CO 1	-	-	-	2	-	-	3	-	-	1	-	1
CO 2	3		1	-	-	--	2	-	1	2	-	--
CO 3	1	2	-	2	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	3	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		

CO 2	✓		✓	✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓	✓	

READING LIST

1. "The Photographer's Eye: Composition and Design for Better Digital Photos", Michael Freeman, Focal Press, 2007
2. "Understanding Exposure: How to Shoot Great Photographs with a Film or Digital Camera", Bryan Peterson, Amphoto Books, 2010
3. "The New Manual of Photography", John Hedgecoe, DK, 2003

SEMESTER IV

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
IV	BVC4CJ 203	Core Course 5 in Major – Cinematography	75	5	4	30	70	100
	BVC4CJ 204	Core Course 6 in Major – Visual Editing	75	5	4	30	70	100
	BVC4CJ 205	Core Course 7 in Major – Graphic Designing and Branding	75	5	4	30	70	100
	ENG4FV 109(1B)	Value-Added Course 2 – English	45	3	3	25	50	75
		Value-Added Course 3 – Additional Language	45	3	3	25	50	75
	ENG4FS 111(1B)	Skill Enhancement Course 1 – English	60	4	3	25	50	75
		Total		25	21			525

Programme	BA Visual Communication				
Course Code	BVC4CJ 203				
Course Title	CINEMATOGRAPHY				
Type of Course	Major				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Visual Language-Photography, Advanced Photography				
Course Summary	This course enables to understand the different aspects of cinematography such as composition, lighting, and handling equipment and accessories, : Students shall be able to practice cinematography using modern gadgets and techniques				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
----	--------------	------------------	---------------------	-----------------------

CO1	Explain the history of cinematography, as the art of capturing moving images, the	U	C	Instructor-created exams / Quiz
-----	---	---	---	---------------------------------

	'anatomy' of camera (menu and operations)			
CO2	Identify the aesthetic principles of cinematography, image size/magnification, composition, Image and light controls on the camera. Camera fixtures, operations, movements etc	U	P	Hands on Familiarization and Practical assignment
CO3	Apply different options on the camera, menu, combination of lenses and filters to achieve various results to build up different narrative possibilities	Ap	P	Classroom exercises and practical Test
CO4	Apply lighting techniques, its aesthetics and technology in order to create mood, feelings, time period and special effects	Ap	P	Demo session by teacher with student participation
CO5	Create practical productions, where different lighting methods like 3-point, 4-point lighting, source lighting etc are applied	Ap	P	Final Student Editing project/s
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Capturing motion		8	14
	1	Evolution of Cinematography	2	
	2	Role of cinematographer in Film and TV	2	
	3	Familiarizing Film Cameras & Sensors	1	
	4	Understanding Camera menus and functioning	1	
	5	Image Size (Magnification) and Aspect ratio	2	
II	Understanding Cinematography		11	16
	6	5 C's of cinematography (camera angles, continuity, cutting, close-ups & composition).	3	
	7	Composition: camera placements, camera movements, set and props placement, and subject movements	2	

	8	Camera Fixtures and levels: camera supports, types of camera mounts, glider, slider, gimbal, rack & Trolley etc	2	
	9	Static Camera, Pan L/R, Tilt Up/Down, Track, Dolly, Crane, Areal	2	
	10	Image control and Grading	2	
III	Optics and Focus		13	18
	11	Framing: foreground, midground, background	1	
	12	Art of Lensing: Composition, Perspective and Dimensions	2	
	13	Types of Lenses	1	

	14	Lenses and Image control	2	
	15	Types of Focuses: Deep focus, Shallow focus, Shift Focus	2	
	16	Lenses for different cameras	1	
	17	Lenses, adapters, and filters	2	
	18	Aberrations and Limitations of lenses	1	
	19	Lens care	1	
IV	Art of Lighting		13	22
	20	Basic light sources/ types of lighting: natural, artificial, ambient	2	
	21	Colour temperature: Kelvin, colour pallet etc.	2	
	22	Measuring exposure: light meters	2	
	23	Lighting methods: 3-point, and 4-point, and Source Lighting	3	
	24	Classification of lights	1	
	25	Lighting techniques to create mood, time-period and special effects	2	
	26	Light fixtures and Shading devices: Reflectors, Filters, and Diffusers; Umbrellas, Skimmer etc	1	
V	Practical Assignment:		30	20
	1	Students write a scene (Interior of Interior/Exterior combo) and prepare shot division	10	
	2	After lighting up they should shoot the Scene (group exercise)	10	
	3	Edit the Scene and Analyse the Output	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	3	-	-	-	2	-	1	1	-	-
CO 2	2		1	-	-	--	2	-	1	2	-	--

CO 3	2	3	-	-	-	-	1	-	-	2	-	-
CO 4	-	-	-	1	2	-	-	-	-	1	2	-
CO 5	2	-	-	-	2	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓	✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓		✓
CO 4		✓	✓	✓

CO 5		✓	✓	✓
------	--	---	---	---

READING LIST

1. Joseph Mascelli. The Five C's of Cinematography, Los Angeles: Silman James Press, 2007.
2. Leonard Maltin, The Art of the Cinematographer, Los Angeles: Focal Press 1978.
3. Blain Brown, Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers, New York, Focal Press, 1993.

Programme	B. A Visual Communication				
Course Code	BVC4CJ 204				
Course Title	VISUAL EDITING				
Type of Course	Major				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Sense of seeing images and sound together to form a visual story, interest in building a production				
Course Summary	This course helps the student to approach Visual Editing not just as technical and mechanical process, but as a combination of art and technology, to have theoretical and aesthetical foundations first and to apply them with the help of technology/tool.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the history of film editing, different schools of 'Montage model editing' and 'Mis- en Scene' model, Editing style of masters like Eisenstein, Hitchcock, Godard (French New Wave)	U	C	Instructor-created exams / Quiz

CO2	Identify various editing software, formats, and their functioning	Ap	P	Practical Assignment
CO3	Apply the Editing Principles, conventions, devices etc in film editing exercises	Ap	P	Individual practical Work
CO4	Apply Editing Lessons in practical editing project (hands on)	Ap	P	Instructor-created exams / Home Assignments
CO5	Create and develop one's own editing style, with confidence and experience	C	P	Writing assignments
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Historical Overview of Visual Editing		12	17
	1	History of Editing, from Lumiere Brothers to Griffith (early Hollywood)	2	
	2	The Soviet school: Dziga Vertov, Kuleshov (experiment), Pudovkin (Constructive editing) and Eisenstein (Montage)	3	
	3	Two Different Approaches: Montage Editing (focus: Time)	2	
	4	Mis-en-Scene model (focus: space, realism)	2	
	5	Editing Styles: Classical Hollywood, Hitchcock, Goddard and the New Wave directors, Contemporary Trends and Styles	3	
II	Editing Formats, Software and Editing Procedure		8	12
	6	Linear Editing and Non-Linear Editing	1	
	7	Formats and Aspect ratio in Film and Television (Video)	2	
	8	Non-linear editing equipment and software	2	
	9	Editing Procedure: Shooting Script-to-Edit Table till Final Cut	2	
	10	Final Master	1	
III	Principles of Visual Editing		12	20
	11	Time and space in editing: Filmic time and Filmic space in contrast to real time and space	3	
	12	Art of cutting: Structuring of shot, scene, and sequence	2	
	13	Editing transitions: cut, dissolve, wipe, fade in/out etc	2	

	14	Rough cut to final cut: Selection of shots and ordering of shots, timing, pace, rhythm.	2	
	15	Principle of Continuity: action, look, direction, costume, lighting etc, 180-degree rule, 30-degree rule, Match Cut and Jump Cut	3	
IV	Non-Linear Editing Procedure		13	21
	16	Familiarizing the nonlinear editing software like Avid, Adobe Premiere, Final Cut Pro, Da Vinci	2	
	17	Steps in post-production shot logging; metadata, Importing and organizing videoclips; timeline tools; trimming clips.	1	
	18	Customizing shortcut keys, applying transitions, effects.	2	
	19	Applying filters, mixing audio tracks, Applying audio filters. Previewing and rendering, EDL	2	
	20	Editing different genres: Drama, Action/Thriller, Horror, Comedy etc, Song Editing	2	
	21	Techniques of television editing: Live switching, Interview cuts scrolls. News Cuts, News story cuts, Show Cuts	2	
	22	Editing Promos, Ad films, and Non-Fiction Films	2	

V	Hands-on Practical exercises (Editing Lab)		30	20
	1.	Students should go through a set of Routine of Basic Editing Exercises. Later, they should be able to edit at least two sample short films (individual exercise), for which the rushes will be provided by the College. They should follow the basic, systematic steps of Editing procedure and keep daily report in their Record Book.	6	
		Routine Editing Exercises: (Match Cut, Action, Comedy and Chase sequences) Sorting and Logging of the Footage (Rushes) Rough Cut Posting Audio track (dialogue or narration)	6	
		Editing Projects (Minimum two short films to be completed) Rough Cut Sound, Music, Titles Final Cut	6	
	2.	Editing Lab Record Book	5	
	3.	Practical Test & Viva Voce	7	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation

of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		-	-	2	-	1	2	-	-	1	1	-
CO 2	1		1	-	-	-	2	-	-	2	-	--
CO 3	1	3	-	2	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	3	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓

CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4			✓	✓
CO 5			✓	✓

READING LIST

1. Karel Reisz & Gavin Miller, The Technique of Film Editing, Focal Press, 1989.
2. James R. Caruso & Maris E Arthur, Video Editing and Postproduction, Prentice-Hall, 1992.
3. Patrick Morris, Non-linear Editing Media Manual, Focal press, UK, 1999.
4. Charles Roberts. Digital Video Editing with Final Cut Express, 2007.

Programme	B. A Visual Communication				
Course Code	BVC4CJ 205				
Course Title	GRAPHIC DESIGNING AND BRANDING				
Type of Course	Major				
Semester	IV				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Taste for visual Designing process and Content Creation for different purposes including marketing				
Course Summary	The course provides an understanding of graphic design principles and their integration into effective branding strategies. It combines theoretical concepts with hands-on projects to equip students with practical skills, preparing them for careers in graphic design and branding industry.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
----	--------------	------------------	---------------------	-----------------------

CO1	Demonstrate strong foundation in industry-standard graphic design software, such as Adobe Creative Suite (Illustrator, Photoshop, InDesign).	U	P	Instructor-created exams / Quiz
CO2	Apply fundamental design principles, including layout, typography, colour theory, and composition in practical projects	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Develop a cohesive brand identity, incorporating logo design, colour schemes, and consistent visual elements.	C	P	Seminar Presentation / Group Tutorial Work
CO4	Apply their design skills to real-world projects, such as creating marketing materials, brand guidelines, or packaging designs.	Ap	P	Instructor-created exams / Home Assignments
CO5	Understand the importance of maintaining brand consistency and be able to develop and adhere to brand guidelines.	U	P	One Minute Reflection Writing assignments

CO6	Use graphic design as a means of effective communication, taking target audience and brand messaging as important consideration	Ap	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Design and Brand		10	16
	1	Definition and principles of graphic design – Historical overview of graphic design styles	2	
	2	In-depth study of design elements: line, shape, colour, texture, etc. Understanding the principles of design: balance, contrast, emphasis, unity, and more.	3	

	3	Definition and importance of branding Relationship between graphic design and branding	3	
	4	Design Software - Adobe Creative Suite (Illustrator, Photoshop, InDesign)	2	
	5	Basic tools and functionalities of Design Software's		
II	Introduction to Brand and Branding		10	16
	6	Brand and Branding - Building a successful Brand: Goals and Methods	2	
	7	Brand Experience Process - Brand Strategy - Brand Vision and Mission	2	
	8	Brand Worth – Storytelling - Brand Personality	2	
	9	Understanding Consumer needs - Brand Archetypes	2	
	10	Developing a brand strategy aligned with business goals. - Positioning a brand in the market.	2	
III	Brand Design Process		10	16
	11	Introduction to Brand Development Process: Research - Brand Positioning	2	
	12	Target Audience - Connecting with Audience - Constructing Brand - Philosophy and Architecture	2	
	13	Brand Naming - Types of Brand names - Characteristics of a good brand name	2	
	14	Brand Identity Design - Forms of Identity design	2	
	15	Brand Management - Expanding the Brand	2	
IV	Brand Visuals		15	22
	16	Finding Style Direction - Logos, Slogans, Taglines - Crafting a Brand Voice	2	
	17	Designing graphics for different social media platforms.	2	

	18	Creating Styles cape and Mood boards - Word Association and Mapping	2	
	19	Sketching – Typography - Concept Selection and Refinement - Logo design - Colour Psychology	3	
	20	Brand Photography - Client Presentation - Social Media Branding - Case Studies	2	
	21	Integration of graphic design into digital marketing strategies. Visual storytelling and engagement in digital campaigns.	2	
	22	Developing brand guidelines - Key performance indicators (KPIs) for branding.	2	
	Hands on Practical Work		30	20

V		Brand Identity Development: Task: Students develop a brand identity for a fictional (imaginary) or real-world business. Logo design – Colour palette selection – Typography Choices- Consistent visual elements (business cards, letterheads)	10	
		Marketing Collateral Design: Task: Design a set of marketing collateral for a chosen brand. Brochures, flyers, and posters-Social media graphics- Email templates	10	
		Brand Guidelines Document: Task: Develop a comprehensive brand guidelines document for a chosen brand. Logo usage guidelines – Colour palette specifications – Typography rules – Application across various media	5	
		Portfolio Presentation: Task: Compile a professional portfolio showcasing the best work from the course. Well-presented and organized portfolio – Reflective commentary on each project – Integration of personal brand elements	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	1	-	1	-	-	2	-	-	1	-	1
CO 2	-	-	1	-	-	-	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	-	-	-	1	-	2
CO 4	-	-	1	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	3	1	-	1	2	-	-	-
CO 6	2	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1				✓
CO 2			✓	
CO 3	✓	✓	✓	✓
CO 4		✓		✓
CO 5	✓	✓	✓	✓
CO6	✓			

READING LIST

1. "Graphic Design: The New Basics", Ellen Lupton and Jennifer Cole Phillips, Princeton Architectural Press, 2015
2. "Logo Design Love: A Guide to Creating Iconic Brand Identities", David Airey, Peachpit Press, 2014
3. "Designing Brand Identity: An Essential Guide for the Whole Branding Team", Alina Wheeler, John Wiley & Sons, 2017

SEMESTER V

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
V	BVC5CJ 301	Core Course 8 in Major – Advanced Visual Editing, Colouring and Motion Graphics	75	5	4	30	70	100
	BVC5CJ 302	Core Course 9 in Major – Audio Postproduction	75	5	4	30	70	100
	BVC5CJ 303	Core Course 10 in Major – UX/UI Design	60	4	4	30	70	100
		Elective Course 1 in Major	60	4	4	25	50	75
		Elective Course 2 in Major	60	4	4	25	50	75
	BVC5FS 112	Skill Enhancement Course 2	45	3	3	25	50	75
		Total		25	23			575

Programme	B. A Visual Communication				
Course Code	BVC5CJ 301				
Course Title	ADVANCED VISUAL EDITING, COLOURING AND MOTION GRAPHICS				
Type of Course	Major				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Interest and basic experience in the Art of Visual Editing and taste for the technique of incorporating special effects into editing.				

Course Summary	The Advanced Video Editing and Motion Graphics course is designed to elevate students' proficiency in video editing and motion graphics to an advanced level. This course delves into complex editing techniques, including advanced colour grading, visual effects integration, aiming at mastery in sophisticated storytelling through editing.
----------------	---

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate proficiency in advanced editing techniques, including but not limited to colour grading, audio mixing, motion graphics, and visual effects.	U	C	Instructor-created exams / Quiz
CO2	Develop a deep understanding of narrative structure, pacing, and storytelling techniques specific to visual editing.	U	P	Practical Assignment / Observation of Practical Skills
CO3	Develop proficiency in using advanced non-linear editing software like Adobe Premiere, FCP, and Da Vinci, exploring the full range of features and tools available in industry-standard software.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Master advanced colour grading techniques, including colour correction, grading for mood and tone, and creating a consistent visual style.	Ap	C	Instructor-created exams / Home Assignments
CO5	Incorporate techniques of Colour Grading and Correction, Special effects, CGI (computer-generated imagery), and other visual enhancements seamlessly into their projects.	Ap	P	One Minute Reflection Writing assignments
CO6	Develop skills to incorporate Motion Graphics, Video and Audio Effects and Animation and gain experience in organizing and managing large-scale editing projects, collaborating with team members, and meeting deadlines.	C	P	Viva Voce

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)

- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)
Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Overview of Editing Software & Procedure		8	14
	1	Adobe Premiere – Tools – Timeline	2	
	2	Final Cut Pro (FCP)– Tools – Timeline	2	
	3	RAW - Multiple formats - video - audio, online – Offline – Batch Capturing - Shot logging – meta data – Time Code	2	
	4	Master clip – A roll – B roll – Cutaway, Cross Cutting – Dissolve- J Cuts - Jump Cut - L Cut - Match Cut	2	
II	Colour Grading & Correction		8	14
	5	Da Vinci Colour Editing & Colouring Software-Tools-Timeline	2	
	6	White balance - Colour correction – Grading -	2	
	7	Transitions - Effects – Plug in – Filters	2	
	8	Reverse motion – freeze frame - Time-lapse and Motion tracking - stabilization	2	
III	Motion Graphics & Animation		11	17
	9	Adobe After effects- Layers- Compositions, pre-compositing	2	
	10	Animation – Key frames – Motion – Effects	2	
	11	Nodes-Flow Chart-Visual Compositing, Keying (Green & Blue)- Alpha Compositing- Matte Painting-Wire Removal	2	
	12	Text, Creating and editing text layers, Formatting characters and the Character panel, Examples, and resources for text, animating text, Extruding text and shape layers, Formatting paragraphs and the Paragraph panel, Live Text Templates	3	
	13	Advanced transformation, 3D Layer, Key frame assistants, Effects- Third Party Plug-in- Use Clone Stamp Tool.	2	
IV	Advanced Graphics & Animation		18	25
	14	Advanced Animation-Null Objects-Rendering (RAM), Building and animating a 3 D Object	2	
	15	Distorting objects with the puppet tools- stop motion animation- cinematic terminology	2	
	16	Utilizing three kinds of interpolation linear, Bezier, and hold to define the relationships between key frames	2	
	17	Making original animations with text and objects. Create and import masks, layer masks, and backgrounds from Photoshop and combine video and still images with Photoshop artwork.	2	
	18	Use blending modes to correct Colour, lighting, and sharpness in video footage and still images.	2	
	19	Implementing the basics of rotoscoping to composite a video.	2	

	20	Slow down and speed up movie clips through time remapping.	2	
	21	Utilize painting and erasing tools to add or remove elements from a Movie or video clip.	2	
	22	Rendering and exporting, Automated rendering and network rendering.	2	
V		Hands-on Visual Media Exercises:	30	10
		1. Montage Project: Task students with creating a montage using footage from various		

		<p>sources. Emphasize the use of different editing techniques, such as cuts, transitions, and pacing, to convey a specific theme or emotion.</p> <p>2. Narrative Short Film Editing: Provide students with raw footage from a short film and instruct them to edit it into a cohesive narrative. This project should focus on storytelling through editing, including scene transitions, continuity editing, and maintaining a consistent tone.</p> <p>3. Music Video Editing: Have students edit a music video for a local artist or band. Emphasize synchronization between visuals and music, creative use of effects, and storytelling through the video.</p> <p>4. Experimental Film Editing: Encourage students to explore experimental or avant-garde editing techniques. This project allows for creative freedom, pushing students to think outside conventional editing norms.</p>		
--	--	---	--	--

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	1	1	-	-	1	-	-
CO 2	-		1	-	1	--	2	-	2	2	-	2
CO 3	1	3	-	-	1	-	1	-	-	-	-	-
CO 4	-	-	2	1	3	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	2	-	3	-	-	-	-	-	--	1	1	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2			✓	✓
CO 3		✓		✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓
CO6	✓	✓		

READING LIST

1. Ellen Wixted, "The Art and Technique of Digital Colour Correction", Focal Press, 2016
2. Steve Wright, "Digital Compositing for Film and Video", Focal Press, 2010
3. Ron Brinkmann, "The Art and Science of Digital Compositing", Morgan Kaufmann, 2008

Programme	BA Visual Communication				
Course Code	BVC5CJ 302				
Course Title	AUDIO POSTPRODUCTION				
Type of Course	Major				
Semester	V				
Academic Level	300, -399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basics knowledge of the theory and practical implementation of Sound and its application in media production				
Course Summary	The Course at advanced level takes the students to the practical understanding of the Audio Postproduction techniques applied in Film and other media and how effective use of Sound enhances the story telling, the ambiance and the mood				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the evolution of sound postproduction in movies, its various stages and elements coming of age	U	C	Instructor-created exams / Quiz
CO2	Identify and analyse the practical methods and strategies to record and incorporate various elements in the soundtrack	An	P	Practical Assignment / Observation of Practical Skills
CO3	Apply the practical lessons in Sound Studio postproduction procedures like Foley, SFX, Backgrounds, Dialogue, ADR, Walla, Music Score, and Source	Ap	P	Seminar Presentation / Group Tutorial Work

CO4	Understand the Conceptual process (Design Thinking) that goes in to planning the soundscape of a film	U	P	Instructor-created exams / Home Assignments
CO5	Create the Final Mixed track of a film or video, embedded with dialogue, effects, music etc and leading the creative and technical process up to the Final Video and Audio married print	C	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Evolution of Audio Postproduction		12	18
	1	Origin of Audio Postproduction in film: Travel from Silent to Sound Era.	2	
	2	Need and Power of Sound in an Audio Video Production.	2	
	3	Invention of Audio Recording Modules.	2	
	4	Live Orchestra v/s Recorded music in cinema in the past centuries.	2	
	5	Introduction of On Location Recording	2	
	6	Introduction of sound effects & Dialogues in cinema.	2	
II	Audio Postproduction		13	22
	8	Audio Postproduction Overview: Types of Audio Tracks	2	
	9	Assessing the Postproduction Elements for a Movie Clip Prepared by Editorial (Foley, SFX, Backgrounds, Dialogue, ADR, Walla, Music Score, and Source)	2	
	10	Spotting and Creating Cue Sheets	1	
	11	Directing to a Physical Studio Space for Dialogue Replacement	1	
	12	Using the art and technique of Voice-overs, Narrations	1	
	13	Recording Directing and Recording a Music, Foley, Effects Session	2	
	14	Creating cinematic sounding along with the edited visuals: Designing, Editing	2	
	15	Looking on to the M&E mix (Music and Effects Mix for Foreign Distribution) Identifying and Documenting Any Discernible English Dialogue from the Music and Effects Stems	2	
III	Special Sound Design for a video/film		11	18
	16	Design Thinking as per the Spotting session at the Pre-Production Stages: Period, Types, Fictional, Fantasy Etc	2	

	17	Planning out the soundscape of the Sound source.	2	
	18	Pointing the Need of Special designed effects.	1	
	19	Enabling the craft by technology and Natural Sounding.	1	
	20	Developing layers to achieve the desired sounding.	1	
	21	Mixing the layers of sounds to sound together.	1	
	22	Spotting the designed effects as per the Cue sheet		
	23	Finalizing the effects by syncing on to the video/film	2	
IV	Final Mix, Deliverables		9	12
	24	Marriage of visual and sound	3	
	25	Bringing together Multiple tracks from Pre-mix	1	
	26	Artistic and Logical thought process on mix desk	2	
	27	Final Out/Master: stereophonic, surround DTS and Dolby; latest enhancements in soundscape through digital technology	1	

	28	Deliverables, Formats Verifying Functionality Deliverables	1	
	29	Preparing Sound Assets Delivering the Print Master, M&E, and Stems and Verifying and Finalizing Final Audio Paperwork	1	
V	Hands - on Techniques and Concepts		30	20
	1	Create a Sound story with duration under 3 mins	15	
	2	Dubbing for a Segment of video.	10	
	3	Location recording (Sync, Wild, Room tone -Ambience)	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	2	-	-	1	-	1
CO 2	3		1	1	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	2	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-

CO 5	-	-	-	-	-	1	-	1	2	-	-	-
------	---	---	---	---	---	---	---	---	---	---	---	---

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓		✓	✓
CO 3	✓	✓		✓
CO 4		✓	✓	✓

CO 5		✓	✓	✓
------	--	---	---	---

READING LIST

1. Jay Rose, "Audio Postproduction for Film and Video," Focal Press, 2013
2. Mark Cross, "Audio Postproduction for Television and Film," Focal Press, 2004
3. John Avarese, "Sound Design for Filmmaking," Michael Wiese Productions, 2019

Programme	B.A Visual Communication				
Course Code					
Course Title	UX/UI DESIGN				
Type of Course	DSC-Major				
Semester	V				
Academic Level	300. -399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Basic understanding of design principles, Familiarity with web development concepts (HTML, CSS) is preferred				
Course Summary	This course introduces the fundamental concepts and principles of User Experience (UX) and User Interface (UI) Design. Students will gain a comprehensive understanding of the UX design process, from research and user understanding to prototyping, testing, and iteration. They will also learn how to apply design principles and best practices to create user-centred interfaces for web, mobile, and interactive applications.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Define and apply core UX/UI design concepts	U	C	Exams, quizzes, assignments
CO2	Conduct user research and identify user needs/goals	Ap-An	P	User research reports, personas, journey maps
CO3	Design and prototype user interfaces	C	P	Wireframes, prototypes, usability testing reports

CO4	Conduct usability testing and iterate on designs	An	P	Usability testing reports, design revisions
CO5	Apply design principles and best practices	Ap	P	Design critiques, portfolio presentations
CO6	Collaborate effectively with developers/stakeholders (additional)	Ap	P	Group projects, peer evaluations
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
#	- Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)			

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	UX-UI Design		10	14
	1	User Interaction with the products, applications, and services – Cognitive Model/Mental Model	2	
	2	User Experience Design, Core elements of User Experience and its working, UX Design Process and Methodology.	2	
	3	UX Design Process: Research, Understanding the User Needs and Goals, Understanding the Business Goals.	1	
	4	Deliverables of the Research	1	
	5	Information Design and Data Visualization, Interaction Design.	1	
	6	Information Architecture, Wire framing & Story boarding.	1	
	7	Elements and Widgets, Screen Design and Layouts.	2	
II	UX Design Prototype and Test		8	12
	8	Usability Testing, Types of Usability Testing, Usability Testing Process, plan for the Usability Tests, Prototyping Design to Test, Introduction of proto tying tools.	2	
	9	Iterate and improve: Understanding the Usability Test findings, Applying the Usability Test feedback in improving the design, Communication with implementation team.	2	
	10	Psychology and human factors: Memory, attention, perception, visualization.	2	
	11	Design principles: Visibility, Visibility, Feedback, Mappings, Constraints, Distributed Cognition, Activity Theory, Situated Action.		
III	Designing Interface (Web)		20	28
	12	Creating websites and pages using Dream Weaver	2	
	13	Editing cross-platform and cross-browse pages.	2	
	14	Flash to HTML, CSS, Conversion: Flash to HTML Conversion	2	
	15	Understanding basics of HTML to create web pages	2	

		Designing web page - HTML programming, Text, Table, Image & Audio		
	16	Testing a website, using checklist for site launch applying check target browser feature validate markup feature, transferring site and files to the Internet	2	
	17	Synchronizes the site files compare files for difference, test the website, setting up a dynamic site.	2	
	18	Web Apps: Introduction to Web Applications, Understanding Graphical User Interface designing.	2	
	19	Mobile Apps: Introduction to Mobile Applications, designing of apps for Android, IOS, Windows Touch apps,	2	
	20	Understanding the limitations of different devices and their specifics		
IV	Building a Brand		10	16
	21	Creating brand guidelines for interactive applications.	2	
	22	Selecting & expanding a design for interactive applications.	2	

	23	Wireframing workflows, translating brand guidelines to UX for interactive applications.	2	
	24	Wireframing review, Sketch analysis, Pitch Guidelines.	2	
	25	Final wireframe critique.	2	
	26	User flow review - Final design.		
V	Practicum: UX-UI Design		12	10
	1	Introduction: to simple digital interfaces such as Phone apps, Kiosks		
	2	UI basics: nature, elements and characteristics and Histories of Devices and Characteristics of Technological Devices.		
	3	UI Design and Why it Matters, Advantages and Drawbacks of Devices, Device based Objectives		
	4	Principles: Consistency, Feedback, Memory load,		
	5	Efficiency, Recoverability, User guidance; GUI Advantages,		
	6	Disadvantages; Difference in Analogue v/s Digital		
	7	Digital Presentation, Color e.g. Icons, Widgets, menus, Tools, simple website, Flash screens etc.		
	8	Based on user study/content development /wireframes/page layouts with reference to navigation		
	9	Redesign a simple digital communication		
	10	Creating UI for Devices, Interface plan sketches, Digital outputs		

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules

(20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
--	---------------	------------	----------------------	---------------------------

CO 1	✓	✓		✓
CO 2	✓		✓	✓
CO 3	✓	✓		✓
CO 4		✓	✓	✓
CO 5			✓	✓
CO6		✓		

READING LIST

1. Don Norman, "The Design of Everyday Things", Basic Books, 2013
2. Jesse James Garrett, "The Elements of User Experience", New Riders, 2011
3. Bill Buxton, "Sketching User Experiences: Getting the Design Right and the Right Design", Morgan Kaufmann, 2007

SEMESTER VI

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
VI	BVC6CJ	Core Course 11 in Major- Multi-Cam Production Techniques						
	304/		75	5	4	30	70	100
	BVC8MN304							
	BVC6CJ	Core Course 12 in	75	5	4	30	70	100
	305/	Major– 3D Modelling and Special Effects						
	BVC8MN305							
	BVC6CJ	Core Course 13 in	60	4	4	30	70	100
	306/	Major – Radio Production and Podcasting						
	BVC8MN306							
		Elective Course 3 in	60	4	4	30	70	100
		Major						
		Elective Course 4 in	60	4	4	30	70	100
		Major						
	BVC6FS	Skill Enhancement	45	3	3	25	50	75
	113	Course 3 – Advertising Design &						
		Production						
		Techniques						
	BVC6CJ	Internship in Major	60		2	50	-	50
	349	(Credit for internship to be awarded only at						
		the end of Semester 6)						
		Total		25	25			625

Programme	B. A Visual Communication					
Course Code	BVC6CJ 304/ BVC8MN304					
Course Title	MULTI-CAM PRODUCTION TECHNIQUES					
Type of Course	Major					
Semester	VI					
Academic Level	300. -399					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	4	3	-	2	75	

Pre-requisite	Background in cinematography, editing, television programme production and exposure to studio floor productions and outdoor news and field productions
Course Summary	With this course students will have the opportunity to familiarize with the theory and practice of Multi-Cam production techniques, indoor (studio) and outdoor.

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop their communication and leadership skills in a collaborative way on set, leading a creative team consisting of actors, assistant directors, associate directors, script supervisors, cameramen, lighting directors, control booth personnel.	U	P	Practising to develop the concept /discussions
CO2	Apply creative (writing) skills in sitcom production, using sitcom scheduling, sitcom scripts, sets, and shooting techniques. Explores the difference between Single Cam and Multi-Cam productions: how the production process differs for single camera and multi-cam	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Conduct practical rehearsal sessions, staging actors for multi camera and actual shooting technique.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Observe a sitcom with a whole new appreciation of just how much effort and skill goes in to producing these twenty-four minutes of television.	U	P	Class group works
CO5	Design and create digital video	C	P	Working with

	projects incorporating graphic and audio elements. Transfer and capture digital video and audio from various cameras and external devices.			Archive Materials
--	--	--	--	-------------------

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)
 Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	MULTI CAMERA PRODUCTION		8	12
	1	Introduction to Single and Multi-camera production: for film and television, web, sub genres	2	
	2	Working in a multi-camera environment, on location or in studio. Current technology in this field, Stream live or record as-live multi-camera productions	2	
	3	Production Processes and Workflows, Telling Stories, Communication and Skills in Multi-Camera Production, Scripts and Script Management, Multi- Camera Direction, Vision Mixers (Switchers), Cameras and Lenses.	2	
	4	Production Techniques, planning and management of live shows, camera control unit, edit and sound units	2	
II	LIGHTING AND EDITING		15	24
	5	Mounting equipment, preview monitor, line monitor	2	
	6	Switcher, Chyron, intercom system, teleprompter, VTR, optical disc, hard drives.	2	
	7	Lighting in studio, shadows, reflections, 3-point lighting, lighting for an event, studio lighting instruments, lighting control devices	3	
	8	Editing, switching or instantaneous editing, multifunction switcher, basic switcher operations, postproduction editing for commercials, for live programmes	2	
	9	Studio floor, properties, set, backgrounds, platforms	2	
	10	Units: Camera, Editing, and Sound, CG and VFX	2	
	11	Narrative editing and non-narrative editing.	2	
III	ON-LOCATION PROGRAMME PRODUCTION		8	14
	12	Covering events, location sketch and remote setups, OB vans	2	
	13	Audio, signal sources, media tray, inter communication, signal transmission	2	
	14	Effective shots, file shots, footages, special effects, chroma key usage and economy shooting methods	2	
	15	Multi-Camera Live Streaming Software, Equipment Requirements for Multi-cam Live Streaming, camera shots, 3d multi camera, depth of field, animation,	2	
IV	PRODUCTION TECHNIQUES		14	20
	16	Concept, Script, Treatment and Planning, cast, crew, set and properties, for different programs	2	
	17	Documentaries, fiction, docu-drama, sit coms, soap opera, quiz, floor	2	

		management, Television Drama, Television Factual Production		
	18	Skill set for multi-camera production: Studio interview skills, multi-camera interview techniques, Story techniques	2	
	19	Multi-Cam production formats: Magazine format, Advanced magazine format, Television drama format	2	
	20	Working with music, rehearsals, offline and online shoot and edit	2	
	21	Preparations for Television studio productions	2	
	22	Television Studio Lay out and settings	2	
	V	Hands-on Practical	30	20
	1	Exercises: <ol style="list-style-type: none"> Field Visit to Television Studios, Local News Television studios and observe single-cam and multi-cam production of News and other programmes. At College Multimedia studio, students practice multi-Cam techniques that culminate in short production projects. 	5 10	
	2	Record Book	5	
	3	Viva Voce	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	2	-	-	1	1	-
CO 2	2		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	2	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	-	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-------	-------------

-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓	✓	✓
CO6		✓		

READING LIST

1. Mitch Jacobson, "Mastering Multi-Camera Techniques: From Preproduction to Editing and Deliverables," Focal Press, 2010
2. Scott A. Jacobson, "Multi-Camera Camerawork: A Guide for Directors of Photography in a Multi-Camera Studio," Outskirts Press, 2018
3. David Miles Huber and Robert E. Runstein, "Modern Recording Techniques," Routledge, 2017

Programme	B. A Visual Communication				
Course Code	BVC6CJ 305/BVC8MN305				
Course Title	3D MODELING AND SPECIAL EFFECTS				
Type of Course	Major				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Needs basic skills and knowledge in 2D and 3D animation and ideas on how to incorporate them into practical production and postproduction				
Course Summary	Takes the students to an advanced level of understanding scope and practical application of 3D modelling, use of different software like Autodesk Maya				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand effective design choices that would support narrative, character, and/or mood.	U	C	Instructor-created exams / Quiz

CO2	Demonstrate the ability to research for inspiration, reference, accuracy, and incorporate findings into design solutions	U	P	Practical Assignment / Observation of Practical Skills
-----	--	---	---	--

CO3	Evaluate work in their field, including their own work, using professional terminology. Aiming at the target market.	Ev	P	Seminar Presentation / Group Tutorial Work
CO4	Apply advanced facility and flexibility with animation and technology and software.	An	C	Instructor-created exams / Home Assignments
CO5	Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles.	E	P	One Minute Reflection Writing assignments
CO6	Assemble a professional demo reel or portfolio to demonstrate skills, creativity, and versatility.	C	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	3D Design Concepts		9	16
	1	Drawing for Animation and modelling: study of basic shapes, Animal study, Human anatomy, Shading techniques, Live model study	2	
	2	Three-dimensional Design: Concept creation, story boarding, scripting and project developing methods.	3	
	3	3D designing and animation dynamics - lighting, shading, reflection, texturing techniques	2	
	4	3D animation using Autodesk Maya: concepts of light and shading	2	
	3-D Modelling Techniques		12	18

II	8	Overview of Maya interface and workspace. Modelling Techniques: Polygon modelling, NURBS modelling.	2	
	9	Basic 3D modelling using Maya	3	
	10	Texturing using Maya, Introduction to UV mapping. UV unwrapping techniques.	2	
	11	Basics to rigging and animation using Maya	3	
	12	Basics of Rendering	2	
III	Modelling Different Figures and Human Characters		12	18
	12	Modelling Low poly Animals: Basic Proportions	3	

	13	Low poly Human Hand	2	
	14	Modelling Character's Head	2	
	15	Modelling of Body Parts (Head, Limbs)	2	
	16	Modelling an Interior and different Props	3	
IV	3-D Animation, VFX & Special Effects		12	18
	17	Basic Animation – Creating Keys – Setting Breakdown Keys	2	
	19	Bouncing a Ball – Creating and Editing Keys Using the Graph Editor Path Animation	3	
	20	Weightlifting animation and Walk cycle	2	
	21	Setting up camera and camera animation	2	
	22	Dynamics and VFX: pre-production for Maya FX, texturing and lighting, advanced texturing, and lighting. Introduction to Maya's dynamics systems (particles, fluids, Cloth, etc.). Creating basic simulations (e.g., rain, smoke)	3	
V	Hands-on Practical		30	20
	1	Exercise: Modelling-character, interior and exterior design props modelling	10	
	2	Exercise: Modelling Animals and Birds and Humans	10	
	3	Rendering – add camera and light Arnold rendering	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	2	--	2	-	-	2	-	--

CO 3	-	3	-	-	1	-	1	-	-	1	-	1
CO 4	-	-	-	1	-	1	-	2	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓		✓	✓

CO 3	✓	✓		✓
CO 4			✓	✓
CO 5		✓	✓	✓
CO6				

READING LIST

1. Isaac Kerlow, "The Art of 3D Computer Animation and Effects," Wiley, 2004
2. Les Pardew, "3D Modelling in Silo: The Official Guide," Charles River Media, 2010
3. Bill Fleming, "Maya 3D Modelling: A Comprehensive Guide," Mercury Learning and Information, 2019

Programme	B. A Visual Communication				
Course Code	BVC6CJ 306/BVC8MN306				
Course Title	RADIO PRODUCTION AND PODCASTING				
Type of Course	Major				
Semester	VI				
Academic Level	300, -399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisite	Attentive to sounds, music, interest in audio programming and productions and technology, skills for creating content				
Course Summary	The course offers a comprehensive exploration of radio production and podcasting, covering historical contexts, team dynamics, and technical fundamentals. Students will develop practical skills in scripting, voice modulation, and sound editing, while also gaining insights into audience targeting and content creation across various genres. Additionally, they will learn about the crucial role of advertising and marketing in radio, alongside project management techniques essential for successful planning and execution of radio productions.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
----	--------------	------------------	---------------------	-----------------------

CO1	Demonstrate a comprehensive understanding of the evolution of radio by analysing key historical milestones and their impact on contemporary broadcasting practices.	U	C	Instructor-created exams / Quiz
CO2	Develop and produce radio shows across various genres, effectively integrating elements of storytelling, music, and audience engagement to create compelling programming.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Acquire advanced proficiency in sound recording, editing, and mixing techniques, enabling them to produce high-quality audio content while utilizing industry-standard equipment and software.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Implement skills to develop comprehensive radio advertising	Ap	C	Instructor-created exams /

	campaigns, integrating ethical considerations and legal guidelines while effectively targeting specific demographics to maximize audience engagement and advertiser			Home Assignments
CO5	Master podcasting fundamentals, from understanding its potential as a storytelling medium to planning and executing episodes with technical proficiency. They'll also grasp the intricacies of podcast distribution, including SEO strategies, while navigating legal and ethical considerations such as copyright laws and privacy concerns.	Ap	P	One Minute Reflection Writing assignments
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Radio Production		11	15
	1	Overview of radio history and evolution.	2	
	2	Introduction to roles and responsibilities within a radio production team.	2	
	3	Characteristics of radio medium, Basic principles of radio broadcasting.	2	
	4	Radio scripting, voiceovers, and sound effects.	2	
	5	Technical aspects of radio production, such as operating sound equipment and editing software.	3	
II	Radio Programming and Content Creation		12	18
	6	Creating engaging radio programming and content.	2	
	7	Exploring different genres and formats of radio shows (news, talk shows, music shows, podcasts).	3	
	8	Audience research and targeting specific demographics.	2	
	9	Skills in writing scripts, conducting interviews, and producing segments for radio shows.	3	
	10	Techniques for effective voice modulation and delivery in radio broadcasting.	2	
III	Radio Production Techniques		13	21
	11	Technical aspects of radio production and basic audio equipment in a studio.	2	
	12	Sound recording and editing techniques.	3	
	13	On air studio, Hands-on experience in operating sound equipment like soundboards, mixer, and audio interfaces.	4	

	14	Importance of sound design and creating compelling soundscapes for radio productions.	2	
	15	Sound mixing Techniques	2	
IV	Podcasting		12	16
	16	Introduction to Podcasting: Basics of podcasting, history, current trends, and its potential as a medium for communication and storytelling.	2	
	17	Planning and Pre-production: Planning and pre-production in creating a successful podcast. Develop ideas, research topics, and create episode outlines.	2	
	18	Basic technical knowledge for podcasting: Setting up home studio	2	
	19	Hosting and Distribution: Importance of metadata, SEO, and marketing strategies to increase visibility.	2	
	20	Monetization and Analytics: Sponsorships, merchandise, and crowdfunding.	2	

	21	The ethical considerations and legal aspects of podcasting: copyright laws, fair use policies, privacy concerns, and the importance of obtaining proper permissions when using third-party content.	2	
V	Practical Module: Radio Production and Podcasting Project		12	10
	1	1. Application of knowledge and skills acquired throughout the course in a real-world setting. 2. Group work to develop and produce a radio show or segment. 3. Responsibilities include planning, scripting, recording, editing, and post-production. 4. Hands-on experience to prepare students for a career in radio production and Podcasting.	3 3 3 3	

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	1	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	1
CO 3	-	3	-	-	1	-	1	-	-	3	-	2
CO 4	-	1	-	2	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)

1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓		✓	✓
CO 3	✓	✓		✓
CO 4	✓	✓		✓
CO 5		✓	✓	

READING LIST

1. Robert McLeish, "Radio Production," Focal Press, 2011
2. Terry O'Reilly and Mike Tennant, "This I Know: Marketing Lessons from Under the Influence," Knopf Canada, 2017
3. Eric Nuzum, "Make Noise: A Creator's Guide to Podcasting and Great Audio Storytelling," Workman Publishing Company, 2019

Programme	B. A Visual Communication					
Course Code	BVC6CJ 349					
Course Title	INTERNSHIP					
Type of Course	Major					
Semester	VI					
Academic Level	300-399					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	2	-	-		60	
Pre-requisites	NA					

Course Summary	The Internship programme provides the students with invaluable practical field experience in a professional media environment. It allows them to apply the theoretical knowledge gained in classroom studies to real-world projects, develop professional skills and build industry connections
----------------	---

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply theoretical knowledge of concepts and tools of Visual Communication to practical field environments	Ap	C	Work Plan/Log Book review
CO2	Gain access and exposure to professional media industry work culture	Ap	P	Weekly work report
CO3	Develop professional skills in specific areas, by observation, interaction, and field-learning	Ap	P	Weekly work report
CO4	Develop skills for teamwork, and working under pressure, learning the knacks of multi- tasking	U	P	Weekly work report
CO5	Build a professional portfolio, worked out through networking during the Internship	Ap	P	Presentation: Review/Viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)				
# - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

INTERNSHIP GUIDELINES

Purpose: These guidelines aim to provide a structured framework for degree students in the 6th semester to gain practical experience through internships. The internship duration is 60 hours and can be completed in various fields, including film production, TV channels, web series production, advertising, video and audio studios, professional equipment companies, photography associations, and related fields. Students may also intern within their Higher Education Institution (HEI) under faculty or departmental projects.

Eligibility:

Students should undergo Internship of 2-credits during the first six semesters.

Summer vacations and other holidays can be used for completing the Internship.

Prior completion of relevant coursework is recommended.

Approval from the Department Council is required for internship placement.

Internship Fields:

Film Production Houses

TV Channels

Web Series Production Houses

Advertising Firms

Video and Audio Studios

Professional Equipment Company Outlets

Photography Associations

Nature and Photography Clubs

Faculty and Departmental Projects within the HEI

Internship Requirements:

Duration: Minimum of 60 hours.

Placement Approval: Internship placement must be approved by the Department Council.

Supervisor: Faculty member from the department

Logbook: Maintain a daily logbook detailing activities and learning outcomes.

Report: Submit a detailed internship report upon completion.

Internship Process:

Application: Submit an application form specifying the preferred field and potential organizations.

Approval: Obtain approval from the Department Council.

Agreement: Sign an internship agreement with the host organization, outlining roles, responsibilities, and duration.

Orientation: Attend an orientation session provided by the HEI, covering expectations, ethics, and reporting requirements.

Engagement: Actively participate in assigned tasks and projects.

Feedback: Receive regular feedback from the supervisor/mentor.

Evaluation Criteria:

Performance: Assessment based on supervisor feedback and adherence to internship tasks.

Logbook: Evaluation of the detailed logbook maintained by the student.

Report: Quality and comprehensiveness of the final internship report.

Presentation: Oral presentation of the internship experience to peers and faculty.

Reflection: Self-reflection on learning outcomes and career goals.

Internship Report Structure:

Introduction: Overview of the organization and internship objectives.

Activities: Description of tasks and projects undertaken.

Skills Developed: Specific skills gained during the internship.

Challenges and Solutions: Challenges faced and how they were addressed.

Conclusion: Summary of the experience and its impact on career plans.

Appendices: Include logbook, supervisor feedback, and any relevant documentation.

Potential Internship Projects:

Film Production Houses: Assist in pre-production planning, scriptwriting, set design, or post-production editing.

TV Channels: Support in programming, content research, production assistance, or technical operations.

Web Series Production: Contribute to storyboarding, shooting schedules, and editing.

Advertising Firms: Participate in campaign development, market research, and content creation.

Video and Audio Studios: Engage in recording, editing, and mixing audio/video projects.

Professional Equipment Companies: Learn about equipment handling, customer service, and technical support.

Photography Associations: Assist in organizing exhibitions, workshops, and photography sessions.

SEMESTER VII

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
VII	BVC7CJ 401	Core Course 14 in Major – Scripting and Production of Web-series	75	5	4	30	70	100
	BVC7CJ 402	Core Course 15 in Major – Research for Fiction/Non-Fiction Films	75	5	4	30	70	100
	BVC7CJ 403	Core Course 16 in Major – Corporate Communication and Public Relations	75	5	4	30	70	100
	BVC7CJ 404	Core Course 17 in Major – Environmental and Signage Designs	75	5	4	30	70	100
	BVC7CJ 405	Core Course 18 in Major – AI and Future of Design Industry	75	5	4	30	70	100
		Total		25	20			500

Programme	B. A Visual Communication				
Course Code	BVC6CJ 349				
Course Title	SCRIPTING AND PRODUCTION OF WEB SERIES				
Type of Course	Major				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Exposure to the current trends of web series, by watching, reviewing, and also attempting to get involved in the production process.				
Course Summary	Since Web series is a very popular medium and production format across the globe and getting popular in the Kerala regional scenario, this Course in Writing and Producing for Web series will be quite helpful for students to test and refine their creative writing talent				

Course Outcomes (CO):

	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Examine the development of a web series, fiction and non-fiction formats, research for web series stories, themes	U	P	Instructor-created exams / Quiz
CO2	Apply the skills in developing story structure, narrative arc, story map, developing episodes and anthologies, multiple character journeys	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Observe and Analyse the workflow, functioning of the production crew as team work, production management, shared responsibilities, industry practices, permissions, copywrite concerns etc	An	P	Seminar Presentation / Group Tutorial Work
CO4	Plan and implement the production management of selected episode/s that are part of a web series, designed by the students as experimental project	Ap	P	Instructor-created exams / Home Assignments
CO5	Apply the skills in video and audio postproduction, music design for the episodes and strategizing the marketing of the Series to a wider audience	Ap	P	Practical Assignment / Observation of Practical Skills

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	The Process of Developing a Web Series		9	15
	1	Understanding the Stages of Development	2	
	2	Concepts of Fiction and Non-fiction Storytelling	2	
	3	Evolution of Audience Taste and Influences	1	
	4	Formats in Web Series: Scripted, Unscripted, Animated, Documentary Style and Designed for a Specific Platform	2	
	5	Types of Streaming Platforms and Series	2	
II	Writing & Pre-production		20	26
	6	Web Series Idea and Creative Development	2	
	7	Story Structure and the Narrative Arc	2	
	8	Differences between Writing for Film and Web Series	2	
	9	Research, Development and Making a Story Map	2	
	10	Histories, Desires, Conflicts and Defining the Characters	3	
	11	Developing Multiple Character Journeys for Series	2	
	12	Structure, Flow and Arc – Episodic and Anthologies	2	

	13	Roles and Responsibilities: Collaboration of Multiple Writers, Dialogue Writers for One Series	1	
	14	Use of Dialogues, Sound and Voices	2	
	15	Making a Pitch Package and Pitching the Series	1	
	16	Developing a Crew, Casting, Rehearsals and Planning	1	
III	Filming		11	18
	17	Film Production Basics and Workflow Studio Shoots, Outdoor Shoots	2	
	18	Differentiation between Creative and Technical Team, Role of Assistants in each Department	2	
	19	Role of Production Management: Production Team Composition	2	
	20	Optimization of Resources: Importance of Scheduling and Cost Cutting	2	
	21	Common Industry Practices, Permissions and Contracts	1	
	22	Follow up, Daily Assessment and Work Within Budgets	2	
IV	Post-production, Distribution & Marketing		5	11
	23	Telling Stories with Edits and Working with Audio in Post-production	2	
	24	The Art of Film Scoring	2	
	25	Finding an Audience and monetizing the Web Series	1	
V	The Epilogue (Practical)		30	20
		<p>Case studies: Screenplays and storyboard of well-known web series. Based on archives or footage in public domain study the storytelling of soap operas, anchor led shows, travel shows and other innovative formats.</p> <p>Works: Develop a 3-page script. Write a screenplay for pilot episode of a series.</p> <p>Group Assignment: Planning and developing a mini-series.</p>		

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	1	-	1	1	-	-	2	-	1
CO 2	1	3	1	-	-	--	2	-	-	2	-	--
CO 3	1	1	-	-	1	-	1	3	-	1	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓	✓	✓	✓
CO 3	✓	✓	✓	✓

CO 4				✓
CO 5			✓	✓

READING LIST

1. Sara Caldwell, "Scriptwriting for Web Series: Writing for the Digital Age," Routledge, 2019
2. Scott McCloud, "Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels," William Morrow Paperbacks, 2006
3. Greg Mottola, "The Daytrippers: The Shooting Script," Newmarket Press, 1997

Programme	B. A Visual Communication				
Course Code	BVC7CJ 402				
Course Title	RESEARCH FOR FICTION / NON-FICTION FILMS				
Type of Course	Major				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Readiness for a serious, in-depth approach to do the groundwork for a media production, fiction or non-fiction, taste and skills for doing academic search and incorporate results into the creative projects.				
Course Summary	Research is a must factor mainly in the pre-production stage of a film or TV or Web series or any similar production ventures. This course takes the students to deeper awareness of the importance of research in production projects and to its modalities.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Gain an overall knowledge regarding the importance of research for Fiction and Non-Fiction film, distinguish between the demands and needs for Fiction research and non-fiction	U	C	Instructor-created exams / Quiz

	research			
CO2	Identify the Research Methodology in general and the different steps involved in Film research, like choosing Methodology, Data Collection methods, Data analysis	U	P	Practical Assignment / Observation of Practical Skills
CO3	Utilize the resources, archival, digital libraries, data bases, online resources, multimedia archives and repositories to be corroborated with data collected from the field	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Do data collection in view of a sample film project, using methods like Interviews, Focus Group study, survey etc	Ap	P	Instructor-created exams / Home Assignments
CO5	Design a personal style of Methodology and strategy for Fiction film and Non-Fiction film research	C	P	viva
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Research in Film Production		7	12
	1	Overview: Importance of Research in Fiction and Non-fiction Filmmaking	1	
	2	Distinctions between Research for Fiction and Non-fiction Projects	2	
	3	The Importance of Strong Research Plan: Case Studies: Successful Films that Relied Heavily on Research	2	
	4	Ethics in Research and Approaches: Consent and Approval	2	
II	Methodology and Tools for Film Research		20	28
	5	Identifying Topic/ Theme and Research Objectives	2	
	6	Methodology and Methods: Quantitative vs. Qualitative Research	2	
	7	Sources: Primary and Secondary	2	
	8	Data Collection Methods: Conducting Interviews, Surveys, Focus Groups Study, and Field Research	2	
	9	Time Management and Scheduling for Research	2	

	10	Collaborative Research: Working with a Research Team	2	
	11	Utilizing Archival Materials and Existing Databases	2	
	12	Digital Libraries, Databases and Online Resources	2	
	13	Using Multimedia Archives and Repositories	2	
	14	Permissions, Copyright and Ethical Considerations in Digital Research	2	
III	Non-Fiction Film Research Techniques		10	16
	15	Fact-checking and Verification in Documentary Filmmaking	2	
	16	Legal and Ethical Considerations in Non-fiction Research	2	
	17	Developing a Comprehensive Understanding of the Subject Matter	2	
	18	Incorporating Real-life Stories and Testimonials	2	
	19	Ground-level informal/formal interviews at different localities to gather in-depth background information, verify and corroborate data with filmmaker's insights and viewpoints	2	
IV	Fiction Film Research Techniques		8	14
	20	Historical Research for Period Films	2	
	21	Cultural and Social Research for Authentic Storytelling	2	
	22	Building Fictional Worlds with a Foundation in Reality	2	
	23	Creating Believable Characters through in-depth Research	2	
V	Practical Assignment		30	20
	1	Students work in detail on the Research phase of a Non-Fiction film (documentary), submit report	15	
	2	Students work in detail on the Research phase of a Short/Feature Fiction film (documentary), submit report	15	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	2	-	-	1	-	-
CO 2	1		1	-	-	2	2	-	-	2	-	-
CO 3	-	3	-	-	1	-	1	3	-	3	-	-
CO 4	-	-	-	1	-	1	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2			✓	✓
CO 3	✓	✓		
CO 4		✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Maureen Furniss, "The Animation Bible: A Practical Guide to the Art of Animating from Flipbooks to Flash," Abrams, 2008
2. Michael Rabiger, "Directing: Film Techniques and Aesthetics," Focal Press, 2012
3. Alan Rosenthal, "Writing, Directing, and Producing Documentary Films and Videos,"

Programme	B. A Visual Communication				
Course Code	BVC7CJ 403				
Course Title	CORPORATE COMMUNICATION AND PUBLIC RELATIONS				
Type of Course	Major				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		75
Pre-requisites	Interest and skills in communication, content creation, involvement in society, skills for public relations				
Course Summary	This course on Corporate Communication and Public Relation gives the students a sense of how the large media industry functions and it helps them prepare themselves to adapt to the demands of the industry.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of Public Relations management and effective use of business or Corporate Communication	U	P	Instructor-created exams / Quiz
CO2	Analyse how the principles of public relations are applied in image building, construction of corporate identity in private and public domains	An	P	Practical Assignment / Observation of Practical Skills
CO3	Gain proficiency in planning and managing PR and Corporate Communication exercises and campaign in normal and (imagined/mock) crisis situations (damage control)	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Analyse the dynamics of Corporate Communication followed by different agencies, media houses etc	An	C	Instructor-created exams / Home Assignments

CO5	Gain knowledge and insights regarding the practical functioning of a PR and Corporate Communication agencies in the Kerala (local), Indian (national) level, how to develop sensitivity to diverse cultural context etc	U	P	One Minute Reflection Writing assignments
-----	---	---	---	---

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
- Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Art of Public Relations	14	20
	1	Nature and Scope of Public Relations (PR)	2	
	2	Present status of PR industry in India	2	
	3	Principles of PR, Publicity, Propaganda, Lobbying & Public Opinion, Image building in Public and in Privates Sector	2	
	4	Tools and Techniques of PR	2	
	5	Code of Conduct in PR	2	
	6	Sensitivity to Cultural and Local Issues	2	
	7	Marketing Research for the PR Practitioner	2	

II		Components of PR and Corporate Communication	10	16
	8	PR Campaign in normal contexts, PR for Crisis Management	2	
	9	Developing Corporate Identity	2	
	10	Functions and Responsibilities of PR Practitioners	2	
	11	Media Relations, Event Management, Concept of Neutral Territory	2	
	12	Writing for Public Relations, Publicity Inputs, Organizing Press Event, Preparation of Press release and media kit for the press	2	
III		Corporate Communication	10	16
	13	Evolution and History of Corporate Communication	2	
	14	Corporate Communication: concept and definition	2	
	15	Principles of Corporate Communication	2	
	16	Corporate Communication and growth of the organization	2	
	17	Media Houses and Corporate Communication	2	
IV		Corporate Communication in diverse Contexts	11	18
	18	Group Communication, Feedback, Corporate Culture	2	
	19	Corporate Communication: PR and Advertisement agencies	2	
	20	Role of Corporate Communication in damage control and crisis management situations	2	

	21	Corporate communication: Planning, Research, Execution and Management; importance of research and updating	2	
	22	Features of Corporate Communication in Indian context, Corporate Communication in public spaces like shopping malls, expos etc	2	
	23	Corporate Communication in Multi-National and Trans-National Companies; the international scenario	2	
V	Hands-on/Field Immersion Activities		30	20
		1. Internship/Immersion at a Corporate Communication Agency Individual students are assigned for the Internship	15	
		2. Study of a PR Agency, and a Corporate Communication Media House (Ad Agency) Students are sent to study and analyse the functioning of a PR and Corporate Agency, Ad agency, Media Production and Marketing agency etc.	15	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓	✓	✓

READING LIST

1. Paul A. Argenti, "Corporate Communication," McGraw-Hill Education, 2016
2. Philip Kotler, "Public Relations: Strategies and Tactics," Pearson, 2017
3. John Doorley and Helio Fred Garcia, "Reputation Management: The Key to Successful Public Relations and Corporate Communication," Routledge, 2015

Programme	B. A Visual Communication				
Course Code	BVC7CJ404				
Course Title	ENVIRONMENTAL AND SIGNAGE DESIGNS				
Type of Course	Major				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisite	Willingness to approach life and surroundings as art, and the attitude to involve in art projects that consider environment-friendliness as an important value				
Course Summary	This course helps the students to understand the different areas of environmental graphic design and it relates to other design disciplines including graphic design, information design, architecture, and interior design.				

Course

Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Articulate design concepts through formal writing and verbal presentation using terminology related to environmental graphic design project planning and implementation	U	C	Instructor-created exams / Quiz
CO2	Utilize background research on geography, cultural anthropology, demographics, environment, and architecture to develop design concepts.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Develop strategies and design goals that translate into visual communication pieces that connect people to places.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Apply principles of colour theory, design systems, narrative, legibility, usability, and accessibility to articulate visual messages in the environment.	U	C	Instructor-created exams / Home Assignments

CO5	Research and understand the main fabrication processes, technologies, and materials involved in the implementation of environmental design projects.	Ap	P	One Minute Reflection Writing assignments
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge (F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Environmental and Signage Designs		8	14
	1	Explain the different areas of environmental design and how it relates to other design disciplines including graphic design, information design, architecture, and interior design	2	
	2	Historical context and evolution of Environmental and Signage Designs	2	
	3	Types of Environmental art	2	
	4	Site specific art, green art, Sustainable art, and Environmental architecture to develop innovative, ecofriendly design concepts	2	
II	Strategies and Design Goals		12	19

	5	Developing strategies and design goals	2	
	6	Design goals that translate into usual communication products or pieces that connect people to places through way-finding systems	2	
	7	Design and Place Identity: Location, Exhibition, Events, and Installations	2	
		Branded-environment and Themed-environment		
	8	Application of principles of colour theory, design systems, narrative, legibility, usability, and accessibility to articulate visual messages in each environment	3	
	9	Search, Observe and Understand the main fabrication processes, technologies and materials involved in the implementation of environmental design projects	3	
III		Signage Designs	11	17
	10	Information content system – kinds of sign information, hierarchy of content	3	
	11	Developing the sign information content, Navigation – message hierarchy and proximity	2	
	12	Factors affecting sign information content, pictorial information content, signage master plans.	2	
	13	Signage Planning – contract, obtaining information, preliminary design, design, construction, work plan and prototypes	2	
	14	Tenders, specifications, on-site management, completion	2	
IV		Designing Signage	14	20
	17	Graphic Symbols for use in different public environments, printing and other materials	2	
	18	Signage design process, applications, and case studies	2	
	19	Signage Design – Eyelevel, light, fonts, typographical systems and type area, pictograms, arrows, colour – contrast, language, systems, tones, coding, privacy and protection,	3	
	20	Signage Graphic system - Typography overview, choosing a typeface, typographic treatment, typographic	3	
	21	Considerations in signage for non-sighted and low sighted people, symbols and arrows, other graphic elements, colour, layout,	2	
	22	Overview of signage graphic design process	2	
		Practical Implementation	30	20

V	1	<ul style="list-style-type: none"> • Develop Digital signage. • Design Wall and floor graphics. • Backlit displays Designs • Dimensional logos and standoff displays • Interactive displays Designs • Applications and techniques, and may take the shape of signage, identity, super graphics, art installations, and the strategic use of colour, just to name a few. • Conceptualization and implementation of EGD within a project makes the discipline exciting and diverse. 	20	
	2	Record Book	5	
	3	Viva Voce	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	-	2	-	-	1	-	-
CO 2	3	1	1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	1	3	-	-
CO 4	-	-	-	2	-	-	-	-	1	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4		✓		✓

READING LIST

1. Chris Calori and David Vanden-Eynden, "Signage and Wayfinding Design: A Complete Guide to Creating Environmental Graphic Design Systems," John Wiley & Sons, 2007
2. Craig Berger, "Wayfinding: Designing and Implementing Graphic Navigational Systems," Rotovision, 2005
3. Lance Wyman, "Graphic Design in Urban Environments," Princeton Architectural Press, 2002

Programme	B. A Visual Communication				
Course Code	BVC7CJ404				
Course Title	AI AND FUTURE OF DESIGN INDUSTRY				
Type of Course	Major				
Semester	VII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Readiness to learn the emerging technologies like AI and attempt to acquire skills required to keep oneself technologically updated				
Course Summary	This course delves into the historical evolution and fundamental principles of Artificial Intelligence in design, emphasizing ethical considerations and practical applications through case studies. Students explore the intersection of AI and creativity, learning to collaborate effectively and optimize designs for customization, personalization, and sustainability.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of the role of AI in the design process, including historical context and evolution.	U	C	Instructor-created exams / Quiz
CO2	Acquire foundational machine learning skills relevant to design, applying them to address design challenges effectively.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Explore, evaluate, and demonstrate proficiency in using existing AI-powered design tools and software.	An	P	Seminar Presentation / Group Tutorial Work
CO4	Understand the strategies for responsible and inclusive design practices within the ethical framework of AI implementation.	Ap	P	Instructor-created exams / Home Assignments

CO5	At practical level, explore the intersection of AI and art in design, develop effective communication strategies between AI and designers, and apply AI for customization, personalization, and sustainable design practices.	Ap	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Introduction to Artificial Intelligence in Design	8	12
	1	Understanding the role of AI in the design process.	2	
	2	Historical context and evolution of AI in design.	2	
	3	Fundamentals of Machine Learning for Designers	2	
	4	Basic principles of machine learning relevant to design.	2	
II		AI-Driven Design Tools	10	16
	5	Exploring existing AI-powered design tools and software.	2	
	6	Ethical Considerations and Challenges in AI Design	2	
	7	Strategies for responsible and inclusive design practices.	2	
	8	Industry Applications and Case Studies	2	
	9	AI implementation in design across various industries.	2	
III		Generative Design and Creativity	10	16
	12	AI-Generated Art and Design	3	
	13	Examining the intersection of AI and art in design.	1	
	14	Human-AI Collaboration in Design	2	
	15	Strategies for effective communication between AI and designers.	2	
	16	Customization and Personalization	2	
IV		NLP (Natural Language Processing) and Design Optimisation	17	26
	17	Introduction to NLP and Design	2	
	18	Exploring chatbots and voice interfaces in design.	2	
	19	Introduction to Conversational Design	2	
	20	AI for Design Optimization	3	
	21	Optimization Algorithms in Design	3	
	22	Parametric Design and AI	3	
	23	Sustainability and AI-Optimized Design	1	
	24	Applying AI to enhance sustainable design practices.	1	

V	Practical Implementation of AI-Driven Design		30	20
	1	<ul style="list-style-type: none"> ● Project Definition and Scope ● Defining a real-world design problem or challenge suitable for AI implementation. ● Establishing project goals, milestones, and success criteria. ● Data Collection and Preprocessing ● Identifying and collecting relevant data for the design project. ● Preprocessing and cleaning the data to ensure its suitability for AI applications. ● Algorithm Selection and Implementation ● Choosing appropriate AI algorithms based on the design problem. ● Implementing and fine-tuning the selected algorithms for optimal performance. ● User Testing and Iterative Design ● Conducting user testing to gather feedback on the AI-driven design solution. ● Creating and critiquing AI-generated design outputs. 	20	
	2	Record Book	5	
	3	Viva Voce	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	--	2	-	-	2	-	--
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	

CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Tom Goodwin, "Digital Darwinism: Survival of the Fittest in the Age of Business Disruption," Kogan Page, 2018

2. Paul Daugherty and H. James Wilson, "Human + Machine: Reimagining Work in the Age of AI," Harvard Business Review Press, 2018
3. Martin Ford, "Rise of the Robots: Technology and the Threat of a Jobless Future," Basic Books, 2015

SEMESTER VIII

Semester	Course Code	Course Title	Total Hrs.	Hours/Week	Credits	Marks		
						In	Ext	Total
VIII	BVC8CJ	Core Course 19 in						
	406/ BVC8MN406	Major – Commercial Design	75	5	4	30	70	100
	BVC8CJ	Core Course 20 in	60	4	4	30	70	100
	407/ BVC8MN407	Major – Production Management						
	BVC8CJ	Core Course 21 in	60	4	4	30	70	100
	408/ BVC8MN408	Major – Media and Society						
	OR (instead of Core Courses 19- 21 in Major)							
	BVC8CJ	Project	360*	13	12	90	210	300
	449	(in Honours						
		programme)						
	OR (instead of Core Courses 19 – 21 in Major)							
	BVC8CJ	Research Project	360*	13	12	90		300
	499	(in Honours with						
		Research programme)						
		Elective Course 5 in	60	4	4	30	70	100
		Major						
		Elective Course 6 in	60	4	4	30	70	100
		Major						
		Elective Course 7 in	60	4	4	30	70	100
		Major						
	OR (instead of Elective course 7 in Major, in Honours with Research programme)							
	BVC8CJ	Visual Media	60	4	4	30	70	100
	489	Research Methodology						
		Total		25	24			600

Programme	B. A Visual Communication				
Course Code	BVC8CJ406/BVC8MN406				
Course Title	COMMERCIAL DESIGN				
Type of Course	Major				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours

	4	3	-	2	75
Pre-requisites	With knowledge in Visual Design Basics and interest in using design for marketing and other purposes of applied art, a student can begin to study commercial design.				
Course Summary	This course is intended to take to students to the rich layers of Commercial Designs, their diversity and convergence and to give them basic knowledge and a rudimentary skill set in each branch of design in order to instil in them a desire to pursue such careers in future.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the variety of commercial designs and their have distinct and overlapping aspects, to observe the convergence of various commercial design and to identify career opportunities in these fields	U	C	Instructor-created exams / Quiz
CO2	Classify the specific features and impact of commercial designs, like interior design, industrial design, product design, textile design, fashion design, production design, event design, graphics, animation and gaming design	An	P	Practical Assignment
CO3	Evaluate the efficacy of different commercial designs, their strategies, appeal factor, adaptability as per changing trends and technologies	Ev	P	Seminar Presentation / Group Tutorial Work
CO4	Apply the insights from the study and observation into the preparations for small classroom design projects	Ap	P	Commercial Ads Project preparation
CO5	Create a major student group project, applying the lessons learned	C	P	Final Production Project and Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Module	Unit	Content	Hrs	Marks
I	Linkages to Different Design Industry Avenues		9	14
	1	Commercial design, Introduction, and significance	2	
	2	Types of commercial designs: interior design, industrial design, product design, textile design, fashion design, production design (for stage and screen), event design, graphics, animation, and gaming design	3	
	3	Role of designers in conventional and contemporary design industry	2	
	4	Converging Commercial Design industry	2	
II	Interior Design, Industrial Design and Product Design		9	14
	5	Industrial design: the process of design applied to industrial products that are to be manufactured through techniques of mass production -automobiles, furniture, housewares etc.	3	
	6	Product design: working to improve the function, value and aesthetics of any product	2	
	7	Product design sketch and model making	2	
	8	Interior Design, Structure of design, different styles of interior design		
	9	Textile design: designing yarn, fabric, machinery, carpet, and garments	2	
	10	Fashion design: refers to style, variety, colours, comfort and other aspects of the apparel	2	
III	Production Design (PD) and Event Design		17	24
	11	Event Design: organising, planning, design structure, event shoot	2	
	12	Importance of production design in film, television, ad films, theatre, and all audio-visual media	1	
	13	Production Design: 'master plan' for art direction, costumes, make up, graphics, animation, and all visual elements.	2	
	14	Design style: for sets, locations, graphics, props, lighting, camera angles and costumes	2	
	15	Event designer: designing and 'stage managing' any kind of social or performance events	3	
IV	Graphics, Animation and Video Gaming Design		10	18
	16	Rapid advancement in graphics and animation software, hardware, and techniques	2	
	17	Principles of video gaming design		
	18	Audience's control		
	19	Body mechanics of characters in video gaming		
	20	Camera angles, Multiple angles, Lighting and Colouring	2	
	21	Miniature shoot: Interior lighting and colour theory	2	
	22	Careers in video gaming design industry	2	
V	Hands on Practical		30	20
	1	Field Visit to diverse commercial design companies and commercial artist studios	20	

	2	Record Book & Oral Examination	10	
--	---	--------------------------------	----	--

Detailed Syllabus:

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3	-	1 Nil	-	-	-	2	-	-	2	-	--
CO 3	1	1	Slightly / Low	-	-	-	1	-	-	3	-	-
CO 4	-	3	Substantial / High	-	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Assessment Rubrics:

External Evaluation: 70 marks
Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓

CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Chris Jackson, "Making Great Videos: How to Create and Edit Engaging Videos for Business," Kogan Page, 2015
2. Blain Brown, "Cinematography: Theory and Practice: Image Making for Cinematographers and Directors," Routledge, 2016
3. Michael Rabiger, "Directing: Film Techniques and Aesthetics," Focal Press, 2012

Programme	BA Visual Communication				
Course Code	BVC8CJ407 / BVC8MN407				
Course Title	PRODUCTION MANAGEMENT				
Type of Course	Major				
Semester	VIII				
Academic Level	400, – 499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisite	Willingness to approach media production from a holistic perspective, including the logistics, finance mobilization and management				
Course Summary	This course provides a holistic approach to media production management, covering key aspects such as budgeting, fundraising, distribution, and post-production across various media platforms. The inclusion of case studies ensures that students gain practical insights into real-world scenarios, and the modules are designed to be adaptable to the evolving landscape of media production.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop strategic thinking and ideation skills to develop media projects tailored for different mediums, considering target audience preferences, market trends, and cultural influences.	U	C	Instructor-created exams / Quiz
CO2	Acquire practical knowhow in financial planning and budgeting specific to Television, Radio, Print, Cinema, and social media, and demonstrate the ability to manage finances effectively throughout the production lifecycle	Ap	C	Practical Assignment / Observation of Practical Skills
CO3	Explore and implement effective fundraising strategies, including sponsorship acquisition, to secure financial support for media projects, considering diverse funding sources and industry trends.	Ap	C	Seminar Presentation / Group Tutorial Work
CO4	Acquire knowledge and skills to navigate distribution channels across various media platforms, understanding distribution models and strategies that optimize reach and impact.	U	C	Instructor-created exams / Home Assignments
CO5	Identify and implement monetization strategies, exploring diverse revenue streams in various media, with a focus on fund collection in film distribution and understanding box office trends for both Indian and World Film Industry.	An	C	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

	Unit	Content	Hrs	Marks
I	Media Production Fundamentals and Strategic Planning		11	17
	1	Exploring Media Landscape: Print, Film, Television, Radio, online (web) and social media	2	
	2	Ideation and Strategic Development for Different Mediums	2	
	3	Financial Planning and Budgeting Across Platforms	3	
	4	Fundraising Strategies and Sponsorship Acquisition	2	
	5	Navigating Distribution Channels	2	
II	Execution Excellence and Resource Optimization		10	15
	6	Mastering Pre-Production Essentials Across Mediums	2	
	7	Crew Dynamics and Efficient Coordination	3	
	8	Technology and Equipment Management	2	
	9	Location Scouting and Set Design Essentials	2	
	10	Crisis Management and Contingency Planning	1	
III	Financial Management and Distribution		13	18
	11	Advanced Budgeting Techniques for Television, Radio, Print, Cinema, and social media	3	
	12	Managing Finances Throughout the Production Lifecycle	2	
	13	Distribution Models and Strategies Across Media Platforms	2	
	14	Monetization and Revenue Streams in Various Media	2	
	15	Fund Collection in Film Distribution	2	
	16	Box office trends for Indian and World Film Industry	2	
IV	Post-Production, Marketing, and Industry Trends		14	20
	17	Post-Production Workflow and Quality Control for Various Media	2	
	18	Crafting Effective Marketing and Audience Engagement Plans	2	
	19	Marketing and Promotion Strategies for Media Projects	2	
	20	Monetization Models: Advertising, Subscriptions, and Beyond	2	
	21	Sustainability and Ethical Considerations in Media Production	2	
	22	Intellectual Property Rights and Licensing Strategies	2	
	23	Legal considerations for a media startup	2	
V	Practicum: Classroom Activities		12	10

		<ul style="list-style-type: none"> • Simulate the execution phase of a media project, facing challenges related to resource allocation, time management, and unexpected obstacles. • create a comprehensive pre-production checklist for a media project, considering the specific requirements of each medium. • create a detailed marketing plan for a media project, considering different promotional strategies and channels. • Analyse and discuss different monetization models, such as advertising and subscriptions, understanding their implications for media projects. • create a comprehensive budget for a hypothetical media project, applying advanced budgeting techniques learned in class. 		
--	--	---	--	--

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	2	-	-	-	-	2	-	-
CO 3	1	3	-	-	-	-	1	-	-	3	-	-
CO 4	-	-	2	1	-	-	1	-	1	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks
Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓	✓	✓
CO 2	✓		✓	
CO 3				✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	

READING LIST

1. Linda Stradling, "Production Management for Film and Video," Focal Press, 2003
2. Richard Gates, "The Producer's Business Handbook: The Roadmap for the Balanced Film Producer," Focal Press, 2010
3. John J. Lee Jr. and Anne Marie Gillen, "The Producer's Business Handbook," Focal Press, 2006

Programme	B. A Visual Communication				
Course Code	BVC8CJ408 / BVC8MN408				
Course Title	MEDIA AND SOCIETY				
Type of Course	Major				
Semester	VIII				
Academic Level	400. -499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Aptitude and interest to study media in a larger context, exposure to links between media and society				
Course Summary	This Paper studies the role of media in society and their mutual influences and impact. The courses prepare the student to study media and practice media with sensitivity towards the society that he or she is part of, its values, ethos, larger concerns etc				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the relation and links between Media and Society, mutual influences, and the functioning of the Mass media as a mirror of the society; the revolutionary changes brought about by Internet, New Media and Social Media networks	U	C	Instructor-created exams / Quiz
CO2	Examine the impact of mass media on society, its economics and politics, value system etc; impact of diverse media like Print, Film, TV, Internet other media, Media influencing behavior of individuals	An	P	Practical Assignment / Observation of Practical Skills
CO3	Explain the role of Print and Broadcast media in each society, access of radio and TV even in remote villages	U	P	Seminar Presentation / Group Tutorial Work

CO4	Identify the impact of New Media/social media on society in general and, especially on the youth	An	C	Instructor-created exams / Home Assignments
CO5	Identify the prominent journalists and other media practitioners in the Kerala and Indian society and analyse their priorities in favour of the society	Ap	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Mass Media and Society	12	19
	1	Relationship between Media and Society	2	
	2	New Media and its Impact on Society	2	
	3	Evolution of the Internet	2	
	4	Emergence of Social Networking Sites	2	
	5	The Virtual World as Media Platform	2	
	6	Mass media acts as a mirror, Reflecting and influencing societal values, and shaping cultural identities.	2	
II		Mass media and Cultural Influences	10	15
	7	Mass media shapes cultural norms and values through platforms like television, films, music, literature, and the Internet.	2	
	8	Political Impact: Mass media is vital for democracy, functioning as a watchdog and facilitating public discourse.	2	
	9	Economic Implications: Mass media fuels the global economy through advertising, creating jobs and driving consumerism.	2	
	10	Individual Behaviour: Mass media shapes individual behaviour, influencing attitudes, beliefs, and aspirations.	2	

	11	Mass Media exposes people to diverse cultures and ideas, impacting self-perception and social expectations.	2	
III	Print and Broadcast Media		13	20
	12	Print media remains relevant despite the digital age; newspapers, magazines, and books	1	
	13	It offers comprehensive news coverage, features, and literary works.	2	
	14	Its tangible format provides a reliable and immersive reading experience that many still values.	2	
	15	Broadcast media reach a wide audience and shape public opinion; Radio and television.	2	
	16	They offer news, music, talk shows, and entertainment.	2	
	17	While digital platforms have impacted them, they still hold way over a significant portion of the population	2	
	18	Creating cultural phenomena and sparking national conversations.	2	
IV	Digital and Social Media		10	16

	19	The internet revolutionized mass media, bringing forth digital platforms.	2	
	20	Websites, online news, and blogs provide real-time information with interactive features.	2	
	21	Social media platforms like Facebook, Twitter, and Instagram allow for widespread content sharing and discussion.	2	
	22	Social media platforms like Facebook, Twitter, and Instagram wield significant influence. They connect people, facilitate content sharing, and enable real-time discussions.	2	
	23	News consumption has transformed with personalized information feeds and active participation in conversations.	2	
V	Practicum		12	10

		Students interview a journalist, editor, or media producer to learn about their experiences and insights into the media's role in society. Research key moments or figures in the history of media (example: the invention of the printing press, the rise of television) and create a presentation or report on its impact on society.		
--	--	---	--	--

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. David Croteau and William Hoynes, "Media/Society: Industries, Images, and Audiences," SAGE Publications, 2014
2. James Curran and Michael Gurevitch, "Mass Media and Society," Bloomsbury Academic, 2014
3. John Downing, "Media and Politics in Latin America: The Struggle for Democracy," SAGE Publications, 1996

Programme	B. A Visual Communication				
Course Code	BVC8CJ489				
Course Title	VISUAL MEDIA RESEARCH METHODOLOGY				
Type of Course	Major				
Semester	VIII				
Academic Level	400-499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60

Pre-requisites	Interest and hard work for erudite knowledge in a selected area of study, in the field of media, especially Visual Communication
Course Summary	The course at the capstone/higher level urges the media students to take media research seriously and to reach the conviction level that any creative media production needs the backbone of in-depth research

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the Concept of research. Meaning, definition and nature of research. Purpose of research. Communication research and Importance of media research.	U	R	Instructor-created exams / Quiz
CO2	Define Area of Media Research. Problems of objectivity in research. Planning to carry out research	U	P	Practical Assignment / Observation of Practical Skills
CO3	Elaborate the Methods and techniques of research. Hypothesis and variables. Research design and its types. Methods of research. Importance of Review of available literature	Ap	P	Assignment/Presentation
CO4	Describe the Research in sociology. Research in Journalism and mass communication. Census, Survey, Random, Sampling-meaning, types and problems.	U	C	Practical Assignment / Home Assignments
CO5	Apply Survey research, experimental and field research, panel research. Reliability, validity and objectivity	Ap	P	One Minute Reflection Writing assignments

CO6	Apply Questionnaire and schedules. Observation - participatory and non-participatory. Interview method. Case study approach. Content analysis of audio and video	Ap	C	
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Concept of Research		12	19
	1	Meaning, definition and nature of media research.	2	
	2	Purpose of research. Communication research and Importance of media research	2	
	3	Area and Scope of Media Research.	2	
	4	Problems of objectivity in research.	2	
	5	Methods and techniques of research.	2	
	6	Hypothesis and variables. Research design and its types.	2	
II	Methods of Research		10	17
	7	Research in language and literature	2	
	8	Research in sociology. Research in Journalism and mass communication.	2	
	9	Census, Survey, Random, Sampling -meaning, types and problems. Survey research, experimental and field research, panel research.	2	
	10	Reliability, validity and objectivity. Tools and methods of research. Sources of data -primary and secondary source.	2	
	11	Questionnaire and schedules. Observation - participatory and non-participatory. Interview method. Case study approach. Content analysis of audio and video. Research and electronic media.	2	
III	Importance of Research in Media		13	19
	12	Application of research in electronic media. Formative and summative research.	1	
	13	Ethical issues in media research.	2	
	14	Media research as a tool of reporting.	2	
	15	Application of Statistics.	2	

	16	Tabulation and classification of data.	2	
	17	Data analysis	2	
	18	Software for data interpretation	2	
IV	Introduction to Elementary Statistics		10	15
	19	Mean, median and mode.	2	
	20	Test of significance, principle and theory.	2	
	21	Graphic and diagrammatic representation of data.	2	
	22	Indexing, citation and bibliography.	2	
	23	Research report writing.	2	
V	Practical Project – Research Paper Writing		12	10
		Ideation – hypothesis formation – data collection – data consolidation and organization – data analysis – testing. Conclusion – Referencing and Citation.		

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	-	-	-	-	1	1	1
CO 2	1		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	2	-	-
CO 4	1	-	2	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks
Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1				
CO 2		✓	✓	
CO 3	✓		✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. James A. Anderson, *Communication Research*, Palmer Press, London, 1998.
2. Jon Prosser, *Image Based Research*, Falmer Press, London, 1998.
3. Roger D Wimmer & Joseph R. Dominick, *Mass Media Research: An Introduction*, Wadsworth, New York, 1991.
4. Susanna Hornig Priest, *Doing Media Research*, Sage, Newsbury Park, 1996.

**ELECTIVE COURSES IN
VISUAL COMMUNICATION
(Detailed Syllabus)**

ELECTIVE COURSES IN VISUAL COMMUNICATION WITH SPECIALISATION

Programme	B. A Visual Communication				
Course Code	BVC5EJ301(1)				
Course Title	NEWS PHOTOGRAPHY				
Type of Course	Major-Elective				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Knowledge and practice in Photography at advanced level				
Course Summary	This elective course will help the students to specialize in News Photography and pursue it as career				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate mastery of fundamental photographic techniques essential for news photography	U	C	Instructor-created exams / Quiz
CO2	Develop the skills to capture and deliver timely and accurate news coverage through their photography	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Learn to approach news photography with critical thinking skills	Ap	P	Seminar Presentation / Group Tutorial Work

CO4	Gain an understanding of the ethical and legal considerations specific to news photography	U	C	Instructor-created exams / Home Assignments
CO5	Develop adaptability and resilience in the face of challenging and unpredictable situations inherent to news photography	Ap	P	One Minute Reflection Writing assignments
CO6	Explore multimedia storytelling techniques, including the integration of photography with other media such as audio, video, and text, to create comprehensive news stories	Ap	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to News Photography		11	16
	1	Basics and Importance of News photography	3	
	2	File Types (Raw And JPEG)	2	
	3	The Exposure Triangle – Aperture, Shutter Speed and ISO, White Balance	3	
	4	Making use of the available light conditions (immediacy)	3	
II	Potential of Digital Technology in News Photography		16	24
	5	Transformation of Photography in the digital age	2	
	6	Digital Cameras – DSLR and Mirror-Less	2	
	7	Lenses And Focal Lengths, Tripods and Accessories	2	
	8	Camera Modes- Auto Mode, Aperture Priority and Shutter Priority	2	
	9	News photography, including accuracy, objectivity- respect for subjects	2	
	10	Elements of a compelling news photograph -composition- framing – timing (immediacy)	2	
	11	Equipment for news photography - cameras, lenses, accessories	2	
	12	News photographs in various conditions -daylight- low light -	2	

		action		
III	Importance of Storytelling through image		11	15
	13	Understanding the narrative power of news photography	3	
	14	Covering news events- sports- politics – life stories – war- portraits	2	
	15	single image - series of news photographs- photo essay	2	
	16	Photo details - Caption – Cutline- descriptions	2	
	17	Strategies for working quickly and effectively in fast-paced news environments	2	
IV	News Photography and Image processing		10	15
	18	Photo editing software for news photography: Adobe Photoshop - Lightroom	2	
	19	Basic editing- crop- exposure- colour correction	2	
	20	Photo editing and manipulation – grading – background remove	2	
	21	NPPA and Ethics – codes – understand famous news photojournalist	2	
	22	Milestone moments of News Photography in history	2	
V	Hands-on News Photography Exercises		12	10
1	Visit a place and capture news photos and write about the story, and make a news photo magazine		6	
2	Prepare a Dossier on news Photography		6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30 marks) is split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Mark M. Hancock, "News Photography: A Practical Guide," Focal Press, 2016
2. Jim Richardson, "The Photo Essay: The How to Make Money With Your Camera Guide for Writers and Photographers," Lark Books, 2001
3. Michael Freeman, "The Photographer's Eye: Composition and Design for Better Digital Photos," Focal Press, 2007

Programme	B. A Visual Communication				
Course Code	BVC5EJ302(1)				
Course Title	EVENT PHOTOGRAPHY				
Type of Course	Major-Elective				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Knowledge and practical experience in photography at advance level				
Course Summary	This Elective course helps students to specialize in Event Photography, study its specific requirements and pursue it as career.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate proficiency in technical aspects of event photography, including camera operation, exposure controls	U	C	Instructor-created exams / Quiz
CO2	Capture and convey the narrative of an event through their photography, including candid moments, interactions	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Develop professionalism and adaptability in their approach to event photography	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Develop strong communication skills to effectively interact with clients and event organizers	Ap	P	Instructor-created exams / Home Assignments
CO5	Acquire skills in post-processing techniques specific to event photography	Ap	P	One Minute Reflection Writing assignments
CO6	Acquire skills in post-processing techniques specific to event photography	Ap	P	Viva Voce

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)
 Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Event Photography		11	16
	1	Understanding The Basics of Event Photography	2	
	2	Significance of Event Photography: capturing special moments and occasions, 'memorable moments'	3	
	3	The Exposure Triangle – Aperture, Shutter Speed and ISO, White Balance	3	
	4	Challenges to an Event Photographer: many variables at the location of the event that are not under control, immediacy, different pressures	3	
II	Value of Event Photography		13	22
	5	Different types of events – weddings - corporate events, concerts, sports - their photographic requirements	2	
	6	Client meetings - understanding event timelines -	2	
	7	Shot lists – expectations, pre-event arrangements (if anyway)	2	
	8	Communication, collaboration with event organizers- clients, other vendors	2	
	9	Understanding venue logistics - scouting locations - shooting angles - lighting conditions	2	
	10	Choose right gear - equipment for different types of events- lens – camera – light	3	
	11	Hiring Additional equipment and crew for bigger event	2	
III	Importance of Lighting		12	16
	12	Different Lighting set up for different events	2	
	13	Natural and artificial light- sun- reflectors – soft boxes -	2	
	15	Hard Light Vs Soft Light	2	
	16	Diffusers And Reflectors	2	
	17	Flash lights – constant lights- speed lights - Lighting for portraits	2	
	18	Focus - Depth of field- bokeh – effects	2	
IV	Event Photography and Image Processing		12	16
	19	Photo editing software for event photography Adobe Photoshop – Lightroom,	3	
	20	Photo editing and manipulation – grading – background removal	2	
	21	Basic editing- crop- exposure- colour correction	2	
	22	Product delivery: Digital album, data on hard disc, flash drive etc		
	23	NPPA and Ethics – codes –	2	
	24	Understand famous photojournalists and event photographers	3	
V	Event Photography Exercises:		12	
1	Preparing an Event photo Album		6	
2	Write a report on Event Photography		6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30 marks) is split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	1	-	-	1	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	3	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	2	-	-	1	-	-	-	1	-	-	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3				✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓
CO 8				✓

READING LIST

1. Michelle Perkins, "Event Photography Handbook: How to Make Money Photographing Award Ceremonies, Corporate Functions, and Other Special Occasions," Amherst Media, 2008
2. James Karney, "Event Photography: From Snapshots to Great Shots," Peachpit Press, 2011
3. Ryan Klos, "The Complete Guide to Event Photography: Tips, Techniques, and Strategies for Taking Better Photos at Every Event You Attend," Independently published, 2019

Programme	B. A Visual Communication				
Course Code	BVC6EJ301(1)				
Course Title	COMMERCIAL PHOTOGRAPHY				
Type of Course	Major- Elective				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Knowledge and practical experience in photography at advance level				

Course Summary	This SPECIALISATION Elective course helps students to achieve field-based knowledge and practical skills in Commercial Photography and eventually to pursue it as a profession in life
----------------	--

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a mastery of technical aspects of commercial photography	U	C	Instructor-created exams / Quiz
CO2	Develop and apply creative concepts for commercial photography projects	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Create a professional portfolio showcasing a diverse range of commercial photography work	C	P	Seminar Presentation / Group Tutorial Work
CO4	Develop strong communication skills to effectively interact with clients, understand their needs, and negotiate project requirements, timelines, and budgets.	Ap	C	Instructor-created exams / Home Assignments
CO5	Gain an understanding of business practices related to commercial photography	U	P	One Minute Reflection Writing assignments
CO6	Learn strategies for networking within the commercial photography industry	Ap	P	Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Commercial Photography		14	22
	1	Understanding The Basics of Commercial Photography	2	
	2	Understanding Product Photography	2	
	3	File Types (Raw And JPEG)	2	

	4	The Exposure Triangle – Aperture, Shutter Speed - Iso, White Balance,	2	
	5	Digital Cameras – DSLR- Mirrorless	2	
	6	Lenses And Focal Lengths, Tripods and Accessories	2	
	7	Camera Modes- Auto Mode, Aperture Priority – Shutter Priority	2	
II	Lighting for Commercial Photography		12	17
	8	Hard Light Vs Soft Light. Diffusers And Reflectors	3	
	9	Tabletop light setting – light- different materials – glass, steel and chrome	2	
	10	Indoor and Outdoor- natural and Artificial	2	

	11	2-point, 3-point and 4-point lighting	3	
	12	Lighting for portraits and packages	2	
III	Arrangements for Commercial Photography		10	15
	13	Portraits – food- packages- bottles- cloths	2	
	14	Light positions -angles – different color temperature, mood	2	
	15	Properties – background- depth of field – focus- shadows	2	
	16	Arrangements of properties – rule of third, foreground and background	2	
	17	Flashlights constant lights for commercial shoot	2	
IV	Commercial Photography and Postproduction		12	16
	18	Introduction to Adobe photoshop- lightroom	2	
	19	Basic editing tools- pen – subject selection- magic wand -Quick selection	3	
	20	Background removing – adjustment layer – white balance	2	
	21	Manipulation - mood creation – advertising	2	
	22	Create an advertisement using photographs	3	
V	Practicum: Exercises in Commercial Photography		12	10
	1	Make a photo Product magazine	6	
	2	Write a report on Commercial Photography	6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30 marks) is split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	1	1	-	2	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	2	-	-	1	-	1	2	-	-	-	-
CO 4	-	-	-	1	-	-	-	1	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓	✓	✓

CO 2		✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5				✓

READING LIST

1. Lou Lesko, "Commercial Photography Handbook: Business Techniques for Professional Digital Photographers," Amphoto Books, 2009
2. Robert Hirsch, "Light and Lens: Photography in the Digital Age," Routledge, 2018
3. Barry Staver and Joe Farace, "Better Available Light Digital Photography," Elsevier, 2008

Programme	B. A Visual Communication				
Course Code	BVC6EJ302(1)				
Course Title	FASHION PHOTOGRAPHY				
Type of Course	Major-Elective				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Knowledge and practical experience in photography at advanced level				
Course Summary	This SPECIALISATION Elective course helps students to achieve field-based knowledge and practical skills in Fashion Photography and eventually to pursue it as a profession in life				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of technical skills required for fashion photography	U	C	Instructor-created exams / Quiz
CO2	Develop the ability to conceptualize and execute creative and original ideas for fashion photography projects	Ap	P	Practical Assignment / Observation of Practical Skills

CO3	Gain insight into the fashion industry	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Cultivate skills in collaboration and teamwork by effectively communicating and collaborating with fashion stylists, makeup artists, models, and other professionals	Ap	P	Instructor- created exams / Home Assignments
CO5	Develop a professional portfolio showcasing their range and versatility as fashion photographers	C	P	
CO6	Learn strategies for networking within the fashion industry, building relationships with industry professionals	Ap	P	Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Fashion Photography		16	22
	1	Understanding The Basics Of Digital Photography	2	
	2	Understanding fashion Photography -	3	
	3	File Types- Raw – JPEG- Raster -	2	
	4	The Exposure Triangle – Aperture - Shutter Speed -ISO - White Balance	3	
	5	Digital Cameras – DSLR – Mirrorless – evolution – history	2	
	6	Lenses - Focal Lengths - Tripods - Accessories	2	
	7	Camera Modes - Auto Mode- Aperture Priority And Shutter Priority	2	
II	Lighting for Fashion photography		12	20
	8	Lighting techniques for fashion and glamour	3	
	9	Natural and artificial light- sun- reflectors – soft boxes -	2	
	10	Hard Light Vs Soft Light - Diffusers - Reflectors	2	
	11	Flashlights – constant lights- speed lights - Lighting for portraits	2	
	12	Types of lighting used for fashion - 2-point, 3-point - 4-point lighting	3	

III	Composition		10	14
	13	Arrangements of properties – backdrops – front- mid	2	
	14	Rule of third- different angles – lines – pattern- texture -	2	
	15	Exposure - Highlights – shadow – contrast - levels	2	
	16	Depth of field – colour modes – white balance – black and white	2	
	17	Portrait shots – full- medium – closeup- extreme closeup	2	
IV	Fashion Modelling and Fashion Shoot		10	14
	18	Dressing and makeup -	2	
	19	Pose and modelling- – style – walk – sitting	2	
	20	Outdoor fashion shoot with natural light - studio fashion shoot with artificial lighting	2	
	21	Postproduction Adobe photoshop- image editing- polishing	2	
	22	Basic retouching techniques for fashion photography -skin retouching- colour correction - sharpening	2	
V	Practicum: Exercises in Fashion Photography		12	10
1	Make a photo magazine with Fashion Photography content and visuals		6	
2	Write a report Fashion Photography		6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30 marks) is split between the open-ended module (10 marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	-	-	-		-	1	-	-	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓	✓	✓
CO 3				✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓
CO 6			✓	

READING LIST

1. Lara Jade, "Fashion Photography 101: A Complete Course for the New Fashion Photographers," Ilex Press, 2012
2. Chris Gatcum, "Fashion Photography: The Complete Guide," Thames & Hudson, 2016
3. Bruce Smith, "Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade," Rotovision, 2008

**ELECTIVE COURSES IN VISUAL COMMUNICATION
WITH NO SPECIALISATION**

Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks		
							Internal	External	Total
1	BVC5EJ303	Production Design	5	60	4	4	30	70	100
2	BVC5EJ304	Television Production	5	60	4	4	30	70	100
3	BVC6EJ305	Social Media Management	6	60	4	4	30	70	100
4	BVC8EJ401	Art of Documentary Cinema	8	60	4	4	30	70	100
5	BVC8EJ402	Media Ethics	8	60	4	4	30	70	100
6	BVC8EJ403	Significance of AR and VR in Visual Design	8	60	4	4	30	70	100

PROGRAM	B A VISUAL COMMUNICATION					
Course Code	BVC5EJ303					
Course Title	PRODUCTION DESIGN					
Type of Course	Major-Elective					
Semester	V					
Academic Level	300-399					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	4	4	-		60	
Pre-requisites	Knowledge of Visual Design Basics and Communication Design at theoretical and practical levels					
Course Summary	This course enables students to understand the concept and practices of production design in visual media programmes and prepares the students to perform the tasks of production designer in film and television industries.					

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop systematic knowledge of the art of Production Design process and its evolution within the framework of the film and television industry	U	C	Instructor-created exams / Quiz
CO2	Analyse the work and style of expert PDs and more contemporary approaches to Production Design in order to be familiar with diverse choices or options for variety of productions	An	P	Practical Assignment
CO3	Apply the PD techniques in preparing Master Plan for short film or mini stage show, and the coordination skills for smooth workflow with various departments of production management, direction, cinematography, art direction, Sfx, Vfx etc	Ap	P	Presentation / Skill Demonstration
CO4	Apply the digital technologies for production and postproduction and newer technologies like AR, VR etc			Practical Tests or Work
CO5	Create Production Design (Plan) and its visualizations, for film, television, and web-based productions			Record and Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	History of Production Design		9	14
	1	Definition of 'Production Design'	2	
	2	The first movie which coined the term 'PD'	1	
	3	Production Designer: Gradual evolution from 'Art Director', 'Scenic Designer' and 'Set Designer'	3	
	4	Involvement of PD in the 'Master Plan' of a film/TV programme or Event	3	
II	Concept of Production Design		8	12
	5	Renowned Production Designers and their style and contributions	2	
	6	Style and setting of the story and coordination of each department	2	
	7	Design and Schedule of the production and post-production	2	

	8	Visualisation and its cost-effective execution	2	
III	Production Designer: Design and Coordination		19	26

	9	Working with the Director/Producer in Film /TV or Stage show	2	
	10	Working with the Art Department	2	
	11	Working with the Cinematographer and TV Camera Team	2	
	12	Team management and leadership skills	1	
	13	Lighting and Computer-Generated Imagery (CGI),	3	
	14	Broad and deep visual awareness and design skills: including history of design, colour theory, architecture, technical drawing, building and construction, interior design, cameras, and lenses,	3	
	15	Designing the set for Film, TV and Stage shows	2	
	16	Budget Allocation: power to visualise the `big picture` (overall design, budgeting, and execution of the production).	2	
	17	Implementation of Sfx and Vfx	2	
IV	Production Design in Digital era		12	18
	18	Art and technologies	2	
	19	Implementation of AR in production	2	
	20	Implementation of VR in production	2	
	21	Advantages of Chroma, DI, CG, Virtual Reality/VR convergence	3	
	22	Creating digital workflow for the total film crew, especially the PD, Director, Cinematographer and Editor to work in unison to visualise every element of a film as a `whole`, incorporating `digitality` from start to end.	3	
V	Practicum		12	10
	1	Preproduction preparations for a short film which predominantly highlight the work of production designer.	6	
	2	Execution of the Production Design plan in the short film production	6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	1	-	-	3	-	1	-	-
CO 2	2		1	-	1	-	2	-	-	2	-	-

CO 3	1	3	-	-	1	-	1	-	-	3	1	-
CO 4	-	-	-	1	-	2	-	2	-	1	2	-
CO 5	-	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1				✓
CO 2	✓	✓	✓	✓
CO 3		✓		✓
CO 4		✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Eve Light Honthaner, "The Complete Film Production Handbook," Focal Press, 2010
2. Patrizia Lombardo, "Creative Documentary: Theory and Practice," Routledge, 2011
3. Edward Pincus and Steven Ascher, "The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age," Plume, 2012

Programme	B. A Visual Communication				
Course Code	BVC5EJ304				
Course Title	TELEVISION PRODUCTION				
Type of Course	Major - Elective				
Semester	V				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Fundamental knowledge of Film and TV technology, programme formats, interest in writing and producing for TV				
Course Summary	This Elective Course gives a detailed idea to the students on various aspects of Television Production as News gathering or Event Coverage and Shows outdoor and as indoor Television Studio Production				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand Television production from pre-production to post-production stages.	U	C	Instructor-created exams / Quiz
CO2	Analyse and identify the various components and departments of television production that must work hand-in-hand, like research, scripting, set design, art direction, direction, acting etc.	An	P	Practical Assignment / Observation of Practical Skills
CO3	Learn the functioning of the video and broadcast technology, analogue and digital technology, types of scanning	Ap	P	Instructor-created exams / Quiz
CO4	Understand different transmission technologies.	U	C	Practical Assignment / Home Assignments

CO5	Learn the creative techniques of scripting and storyboard for television shows, production planning for TV journalism.	Ap	P	Teamwork
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Production Planning		14	20
	1	Pre-production and postproduction planning, Production Research	3	
	2	Planning and production of indoor and outdoor shooting, planning and management of live shows	3	
	3	Set designing, Props, Costumes and make up	2	
	4	Visualization and composition, aesthetics, directing the actors, directing the crew.	3	
	5	Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Location selection.	3	
II	Video Broadcast Technology		10	16
	6	Production techniques-video format	2	
	7	Analogue and Digital technology	2	
	8	Frame and field, scanning process, Interlaced and Progressive scanning.	2	
	9	Composite video signal, Component video signal, Resolution, Aspect ratio.	2	
	10	CCU, Colour bars, Vectorscope.	2	
	11	Waveform monitor, Broadcast standards--NTSC, PAL, SECAM and HDTV, Telecine.	2	
III	Stages of Television Production		13	19
	12	Script, Length and style of scripts, Story boards and components	1	
	13	Effective shots, File shots, Footages, Special effects.	2	
	14	Chroma key usage and Economy shooting methods. Video formats; types of Videotapes; Analogue tape, Digital tape.	2	

	15	Video compression, Sampling, Intra and Inter frame compression, TBC, Camera cables, connectors, SMPTE Time Code, Control track, eyeballing-monitor setup.	2	
	16	Transmission technologies—Terrestrial transmission	2	
	17	Satellite and Cable broadcasting.	2	
	18	Up linking and down linking, Conditional Access System, DTH, IPTV	2	
IV	Introduction to TV Journalism		11	15
	19	Basic contours and characteristics of TV News Journalism.	3	
	20	News Value, TV Newsroom-hierarchy, role of each element in hierarchy.	2	
	21	Editorial meetings, Terms and Jargon.	2	
	22	Television reporting-qualities and attributes of a broadcast reporter.	2	
	23	Reporting from field, PTC delivery-types and techniques. Live reporting, TV Interview, Interview techniques	2	
V	Practicum		12	10
		Planning, Scripting, Storyboarding, shooting, sound mixing, editing, and releasing a Television Programme		

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	2	-	-	1	-	-	1	-	-
CO 2	1		1	2	1	-	2	-	-	1	2	-
CO 3	1	3	-	-	1	-	1	-	-	1	-	-
CO 4	-	-	-	-	-	-	-	-	-	1	2	-
CO 5	-	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2		✓	✓	
CO 3	✓		✓	✓
CO 4	✓		✓	✓
CO 5	✓		✓	✓

READING LIST

1. Andrew Boyd. *Broadcast Journalism: Techniques of Radio and TV News*. Focal Press, Oxford, 1997.
2. Gerald Millerson, *Television Production*, Focal Press, UK, 1998.
3. Herbert Zetl, *Television Production Handbook*, Thomson Wadsworth, Ninth Edition, Belmont, 2007.

Programme	B. A Visual Communication				
Course Code	BVC6EJ305				
Course Title	SOCIAL MEDIA MANAGEMENT				
Type of Course	Major-Elective				
Semester	VI				
Academic Level	300-399				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Taste and skill for content creation and designing with the spirit of promotion of ideas, marketing etc				
Course Summary	This course in Social Media Management equips students with the skills and knowledge needed to effectively manage and leverage social media platforms for businesses and brands. Through a combination of theoretical understanding and hands-on practicum activities, students will learn to develop and implement comprehensive social media strategies.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a comprehensive understanding of various social media platforms, including their features, target audiences, and best practices for engagement.	U	P	Instructor-created exams / Quiz
CO2	Apply strategic social media plans aligned with business objectives. This includes setting goals, defining target audiences, and selecting appropriate platforms.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Gain proficiency in designing and executing social media advertising campaigns. This involves selecting target audiences, creating compelling ad creatives, and managing budgets.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Identify the dynamics of influencer marketing and be able to plan and implement influencer collaborations as part of a social media strategy.	U	C	Instructor-created exams / Home Assignments

CO5	Use a variety of social media management and analytics tools to streamline their efforts and gain insights into performance.	An	P	One Minute Reflection Writing assignments
CO6	Optimize and maintain a professional online presence on platforms like LinkedIn, reflecting their personal brand and showcasing their skills in social media management.	Ap	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Social Media Management		15	24
	1	Definition, evolution, and significance	2	
	2	Different social media platforms and their purposes	2	
	3	Social Media Manager - responsibilities and skills- target audience and brand voice	3	
	4	Strategy Development - goals and objectives – Identifying key performance indicators	2	
	5	Problems, Ethics & Morals of social media	2	
	6	-What is your digital footprint & why is it important	2	
	7	-Involvement & Engagement in Market Segmentation	2	
II	Import and Arrangement		12	16
	8	Content Planning – calendar- Aligning content. with business goals	3	
	9	-Infusing Understanding and becoming a digital native instead of a digital immigrant	2	
	10	Visual Content Creation - Graphic design tools and principles- multimedia	2	
	11	Content Curation - Finding and sharing relevant content -	3	
	12	Tools for content discovery	2	
III	Social Media Platforms		10	14
	13	Facebook - Page setup and optimization – Facebook Insights	2	
	14	Twitter Management - Crafting effective tweets - Twitter analytics and monitoring tools	2	

	15	Instagram - account setup and aesthetics – Stories – IGTV - Reels	2	
--	----	---	---	--

	16	Building and engaging with communities - Influencer collaborations	2	
	17	Search Engine Optimization -Social Media Optimization - Profile optimization -	2	
IV	Social Media Advertising, Analytics and Measurement		11	16
	18	Boosting posts and paid promotions - Setting up targeted ad campaigns	2	
	19	Analysing ad performance - Adjusting strategies based on insights	2	
	20	Overview of analytics tools - Interpreting data and reporting	2	
	21	Social Shopping & Commerce - Peer Review, Ratings & Recommendations	2	
	22	Quantitative & Qualitative Research about social media	3	
V	Hands-on practical Visual Media Exercises:		12	10
		Classroom Exercise (Individual and Group work) 3. Plan a Social Media Campaign Select a campaign. Choose one social media platform. Create posters, short videos	6	
		4. Experimental Implementation and Analysis of the Campaign Reach, Followers	6	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	-	-	-	-	-	1	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	-	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-

CO 5	1	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	-	-	-	-	2	-	-	-	-	1

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	
CO 5		✓	✓	✓
CO 6	✓			

READING LIST

1. Dave Evans, "Social Media Marketing: An Hour a Day," Wiley, 2012
2. Neal Schaffer, "Maximize Your Social: A One-Stop Guide to Building a Social Media Strategy for Marketing and Business Success," Wiley, 2013
3. Gary Vaynerchuk, "Jab, Jab, Jab, Right Hook: How to Tell Your Story in a Noisy Social World," HarperBusiness, 2013

Programme	B. A Visual Communication				
Course Code	BVC8EJ401				
Course Title	ART OF DOCUMENTARY CINEMA				
Type of Course	Major -Elective				
Semester	VIII				
Academic Level	400. -499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-	-	60
Pre-requisites	Interest for non-fiction films, to watch, review, research and also to get involved in production				
Course Summary	This course is intended to motivate students of visual communication to study the genre of Documentary Cinema in more depth to view documentary films critically, review and explore possibilities of making independent documentary films and also for television channels and other avenues				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Evaluate the art and craft of documentary cinema, its evolution till date, especially in the digital age	U	C	Instructor-created exams / Quiz
CO2	Compare different types of documentary films, works by different directors, long and short documentaries, Documentary Cinema: Content and Form	An	P	Practical Assignment /
CO3	Evaluate the contributions of Indian Documentary Cinema movement, in public (FD, DD etc) and private domain	Ev	P	Seminar Presentation / Group Tutorial Work
CO4	Apply the insights from history and theory of documentary and from observation of works by 'masters', students plan a short documentary from scratch to the screen (pre to post)	Ap	P	Documentary Project preparation
CO5	Create Short Documentary film/s as Group Project: write, shoot and edit and	C	P	Final Production

	the rest of Postproduction work			Project
CO6	Present the Documentary project	Ev	P	Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Documentary Cinema		11	16
	1	The Documentary Cinema genre	3	
	2	Brief History of Documentary Cinema (Flaherty, Grierson, Vertov)	3	
	3	Contributions of Digital Technology to Documentary Filmmaking	3	
	4	New Platforms and New Possibilities for Docu Film making	2	
II	Review and Analysis of Documentary Films		10	15
	5	Types of Documentary Films: Classical, Historical and Biographical, Political, Poetic/Lyrical, Cinema Verite, Observational Documentaries/Direct Cinema	2	
	6	Review and Analysis of Long Documentary Films: Triumph of the Will, Fahrenheit 9/11, Films of David Attenborough (Environmental), Ken Burns, Ken Loach	3	
	7	Short Documentary Films: Zoo and Glass (Haanstra), Night and Fog (A. Resnais), Talking Heads (Kieslowski), Documentary at Cannes, Sun Dance Festival and Oscars	3	
	8	Contemporary Documentary Cinema movements and Festivals		
	9	Documentary Film: Content and Form, Aesthetics and Politics	2	
III	Documentary Cinema in India		17	24
	10	Public and private domain: FD Documentary and News Reels, Films of Satyajit Ray, Adoor Gopalkrishnan, others in the Art House circle	2	
	11	Support and Visibility to Documentary Cinema: Funding, Festivals etc	1	
	12	Documentary Cinema linked to Environmental and Social Movements	2	
	13	'Political Documentary' movement in the post-Emergency period	2	
	14	Patwardhan, KP Sasi, Sanjay Kak, Narendra Bedi, and others	3	
	15	Contribution of Women filmmakers Manjira Datta, Vasudha Joshi, Deepa Dhanraj, Surabhi Sharma, Sabnam Veermani and others	3	
	16	Reflections of Identity politics (Dalits, Sexual Minorities) in Cinema	2	
	17	Contemporary Indian Documentary Cinema and Festivals	2	
IV	Short Documentary Proposal: Script, Treatment and Budget		10	15
	18	Choosing the Subject, Research, Field work and Permissions	2	
	19	Challenges in the creation of nonfiction narratives: creative discipline, ethical questions, the re-creation of time and space, and how to represent "the truth." (Objectivity and Subjectivity)	2	
	20	Script, Budgeting Pitching, Find Funding and Distribution (also OTT)	2	
	21	Treatment, Production and Direction	2	
	22	Postproduction: constructing the documentary, importance of editing, sound and music and special effects	2	
Hands-on practical Module: Documentary Filmmaking			12	

V	1	Case studies: 1. View works of Indian and World Documentary filmmakers, Film Festival Award-winning films etc 2. Analyse the approaches to Content and Form Open-Ended Exploration and Assessment: ‘Actuality Trip’ undertaken by students to observe real life around. Group Production: Planning, Scripting, and producing a Short	8	10
----------	---	---	---	-----------

		Documentary Film (duration: below 30mins)		
	2	Record Book & Oral Examination	4	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	-	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	-	1	-	-	-	-	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓	✓	✓
CO 3				✓
CO 4	✓	✓	✓	✓
CO 5		✓		✓
CO 6			✓	

READING LIST

1. Michael Rabiger, "Directing the Documentary," Routledge, 2015
2. Bill Nichols, "Introduction to Documentary," Indiana University Press, 2017
3. Sheila Curran Bernard, "Documentary Storytelling: Creative Nonfiction on Screen," Focal Press, 2016

Programme	B.A Visual Communication				
Course Code	BVC8EJ402				
Course Title	MEDIA ETHICS				
Type of Course	Major-Elective				
Semester	VIII				
Academic Level	400. -499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Aptitude and right attitudes to study media in the context of the larger society, values systems, ethics etc				
Course Summary	The course at higher level (capstone) engages the students with the questions of ethics in relation to what stand the media and media practitioners should take in questions of values, right and wrong, just and unjust practices etc.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand the framework of media ethics, media laws and Media regulations	U	C	Instructor-created exams / Quiz
CO2	Analyze critically the extent of social responsibility and moral integrity displayed by the Indian media, how much the media abide by Media Ethical concerns, government regulations etc.	An	C	Practical Assignment / Observation of Practical Skills
CO3	Understand the foundations for ethics and media Ethics: study of Indian Constitutions, Universal Declaration of Human Rights, Press Council of India directives	U	C	Practical Assignment / Group Tutorial Work
CO4	Analyze the functioning of the Media Regulations, the Intellectual Property Rights, WTO agreement, Cinematography Act, Community Radio Policy document, questions of Free Freedom in the Digital age (new regulations on Digital Media and social media by Indian government)	An	P	Practical Assignment / Home Assignments
* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
--------	------	---------	-----	-------

I	Introduction to Media Ethics		12	19
	1	Concept of Media ethics: comparing media ethics and media laws, moral and legal question	2	
	2	Media freedom, social responsibility and accountability -self-regulation – trial by media	2	
	3	Ethical issues including privacy, -sting operation- right to information, covering communal disturbances, atrocities on women, covering elections	2	
	4	Yellow journalism- cheque book journalism- Paid news – Plagiarism	2	
	5	Ethical issues related with ownership of media – Ombudsman.	2	
	6	Press Council of India and its guidelines and codes— Guidelines and/or Codes suggested for media/press by other national and international organizations	2	
	7	Election Commission’s guidelines for media		
II	Foundations of Media Ethics		10	16
	8	History of press/media laws in India – Press and Registration of Books Act, 1867-- Registration of Newspapers	2	
	9	Constitution of India-Fundamental rights – Freedom of speech and expression and their limits	2	
	10	Provisions of declaring emergency and their effects on media	2	
	11	Provisions for legislature reporting; Parliamentary privileges - Contempt of parliament and journalistic defense	2	
	12	Universal Declaration of Human Rights- relevant UNESCO initiatives	2	
III	Media Laws		13	19
	13	Defamation and journalistic defense – Contempt of court and journalistic defense	2	
	14	Relevant provisions of Indian Penal Code with reference of sedition, crime against women and children; laws dealing with obscenity - Working Journalists and Other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act, 1955; Indecent Representation of Women Act, 1986	2	
	15	WTO agreement and Intellectual Property Right legislations, including Copyright Act, Trademarks Act and Patent Act – Right to Information Act 2005- Whistle blower Protection Act (2011)	2	
IV	Media Regulations		10	16

	16	Cinematograph Act 1953 –Prasar Bharati Act --Regulation of Private TV Channels--Cable TV Regulations Act	2	
--	----	--	---	--

	17	Policy Guidelines for Setting up Community Radio Stations in India --	2	
	18.	Community Radio License Procedure-- Community Radio regulations in India	2	
	19	Broadcasting Code for AIR and Doordarshan, Self-regulation of private TV channels;	2	
	20	Codes for advertising and public relation	2	
	21	Press Freedom in the Digital Age; New Challenges; cyber freedom- Surveillance; Privacy; Laws and regulations related to online media--Information Technology Act 2000; Wiki Leaks — challenges before free media.	2	
	22	Ethical issues related to cyber media; Social Media Trolling; Communication Policy for the Digital Age	2	
V		Practicum	12	10
	1 2 3	Case Studies Analysis: Analyzing real-life case studies involving ethical dilemmas in media can help students understand the complexities of ethical decision-making. Ethical Reporting Projects: Assigning projects where students research and produce media content while adhering to ethical guidelines and principles allows them to apply theoretical knowledge to practical situations. Ethics Audits: Conducting ethics audits of media organizations involves assessing their ethical policies, practices, and decision-making processes.	4 4 4	

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓

READING LIST

1. Clifford G. Christians, "Media Ethics: Cases and Moral Reasoning," Routledge, 2015
2. Stephen J. A. Ward, "Global Journalism Ethics," McGill-Queen's University Press, 2010
3. Patrick Lee Plaisance, "Media Ethics: Key Principles for Responsible Practice," SAGE Publications, 2013

Programme	B.A Visual Communication				
Course Code	BVC8EJ 403				
Course Title	SIGNIFICANCE OF AR & VR IN VISUAL DESIGN				
Type of Course	Major-Elective				
Semester	VIII				
Academic Level	400, -499				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	4	-		60
Pre-requisites	Basic understanding of design principles Basic understanding of the virtual and immersive space				
Course Summary	This course introduces the fundamental concepts and principles of Augmented and Virtual reality and their significance and application in Visual Design and Production				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand concepts of Augmented and Virtual Reality and their immense scope for providing immersive visual experiences	U	C	Exams, quizzes, assignments
CO2	Analyse the distinction between the features and scope of AR and VR and what does that mean to incorporating them in visual design and production	An	P	User research reports, personas, journey maps
CO3	Understand the unique features of AR: Digital content overlay, Realtime Interaction, and Enhanced User experience	U	P	Wireframes, prototypes, usability testing reports
CO4	Understand the uniqueness of VR and the practical applications: Immersive simulations, Spatial control, and overcoming physical limitations	U	P	Usability testing reports, design revisions
CO5	Analyse the applications of AR and VR in various fields like health etc, but focusing on the present use of AR and VR in Visual Design and production and the increasing use in future	An	P	Design critiques, portfolio presentations

* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)
 # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P)
 Metacognitive Knowledge (M)

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction: AR-VR Reality and Design		14	20
	1	AR and VR bridge the Physical and Virtual worlds	2	
	2	Emerged as groundbreaking technologies that reshape our interaction with digital content	2	
	3	AR and VR as immersive technologies that alter the perception of reality	3	
	4	Unprecedented opportunities for entertainment, education, communication, and beyond	2	
	5	The underlying principles, applications, and implications of AR and VR	2	
	6	Scope of AR and VR in Visual Imagination, Design and Production	3	
II	Distinction between AR and VR		8	12
	7	AR and VR offer distinct experiences and find applications in different domains	2	
	8	Exploring the unique features and applications of AR and VR	3	
	9	Pioneering companies driving innovation in the fields of AR and VR	3	
III	Features of Augmented Reality-AR		12	18
	10	AR enriches our perception of the real world by overlaying digital information onto our physical environment	2	
	11	By using devices such as smartphones, tablets, or smart glasses, virtual elements are seamlessly integrated with our immediate surroundings	2	
	12	AR provides interactive experiences that merge virtual and real-world content, enhancing our perception and delivering additional information or interactive elements within our existing environment	2	
	13	Digital Content Overlay: overlay of digital images, text, videos, or 3D objects onto the real world	2	
	14	Real-Time Interaction: AR enables users to interact with virtual objects or content in real time	2	
	15	Enhanced user Experience: AR provides contextual information, guidance, or visual enhancement to enrich user experiences across various platforms	2	
IV	Features of Virtual reality-VR		14	20
	16	VR immerses users in a simulated environment, completely replacing the physical world around them	2	
	17	By employing VR headsets or specialized equipment, users are transported to computer-generated environments that replicate real-world scenarios or create entirely fictional worlds	2	
	18	VR technology delivers highly immersive and interactive experiences, isolating users from the physical world	2	

	19	Immersive simulations: VR creates a sense of presence, making users feel as if they are physically present within the virtual environment	2	
	20	Complete Spatial Control: VR allows users to move and interact within the simulated environment	2	
	21	User can explore and manipulate objects in a three-dimensional space, facilitating experiences such as virtual travel, artistic creation, and	2	
		scientific visualization		
	22	Overcoming physical limitations: VR offers opportunities to experience scenarios that may be inaccessible or dangerous in reality	2	
V	Practicum		12	10
		Search information about different companies that offer AR and VR at present. Prepare a Study Report on the scope of AR and VR in Visual Design		

Note: The Course is divided into five modules, with four having a minimum of 22 fixed units and one open-ended module with a variable number of units. There are a total of 48 instructional hours for the fixed modules and 12 hours for the open-ended one. Internal assessment (30marks) is split between the open-ended module (10marks) and the fixed modules (20marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	1	-	2	-	-	1	-	-
CO 2	-		1	-	-	-	1	-	3	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP
(TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	4
2	Seminar/Viva/Quiz	6	4
3	Assignment/ Film Review	4	2

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Jon Peddie, "Augmented Reality: Where We Will All Live," Springer, 2017
2. Steve Aukstakalnis, "Practical Augmented Reality: A Guide to the Technologies, Applications, and Human Factors for AR and VR," Addison-Wesley Professional, 2016
3. David M. Ewalt, "Defying Reality: The Inside Story of the Virtual Reality Revolution," Blue Rider Press, 2019

**MINOR COURSES IN
VISUAL COMMUNICATION
(Detailed Syllabus)**

GROUPING OF MINOR COURSES IN VISUAL COMMUNICATION

**The minor courses given below should not be offered to the students who have taken Visual Communication as the major discipline. They should be offered to the students from other major disciplines only.

(Title of the Minor: **VISUAL COMMUNICATION**)

Gr	ou P .	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks				
									Internal	External	Total		
			AUDIO-VISUAL DESIGN (preferable for Multimedia, Film and Television and Journalism students)										
		1	BVC1MN 101	Visual Design Basics	1	75	5	4	30	70	100		
		2	BVC2MN 101	Basics of Sound	2	75	5	4	30	70	100		
		3	BVC3MN 201	Introduction to Animation	3	75	5	4	30	70	100		
			CONTENT CREATION (preferable for Multimedia, Graphics and Animation, Film and Television and Journalism students)										
		1	BVC1MN 102	Content Creation: New Media and New Platforms	1	75	5	4	30	70	100		
		2	BVC2MN 102	Introduction to the Art of Advertising	2	75	5	4	30	70	100		
		3	BVC3MN 202	Art of Screenwriting	3	75	5	4	30	70	100		
	G ro up N o.	Sl. No.	Course Code	Title	Semester	Total Hrs	Hrs/ Week	Credits	Marks				
									Internal	External	Total		
	3		INTEGRATED MEDIA DESIGN (Preferable for Multimedia and Journalism students)										
		1	BVC1MN 103	Media Design and Publishing	1	75	5	4	30	70	100		

		2	BVC2MN 103	Content for social media	2	75	5	4	30	70	100	
		3	BVC3MN 203	Radio Program Production	3	75	5	4	30	70	100	

**VISUAL COMMUNICATION
MINOR POOL 1:
AUDIO VISUAL DESIGN**

Programme	B. A Visual Communication				
Course Code	BVC1MN 101				
Course Title	VISUAL DESIGN BASICS				
Type of Course	Minor				
Semester	I				
Academic Level	100, -199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisite	Taste for visual imagination, visualisation, basic drawing skills				
Course Summary	The course generates interest in the exploration of visual arts, its creative and applied aspects, and introduces the students to the principles of design and their practical application in print, video, web etc.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Understand basics of Visual Arts and Design, the evolution of human desire to make images through visualisation and illustration	U	C	Instructor-created exams / Quiz
CO2	Understand the process, principles, methods and functions of Visual Design, 'rule of third' and 'golden ratio' etc	U	C	Practical Assignment / Observation

CO3	Apply Design Principles and diverse perspectives in image creation, scope of line and geometrical drawings, using different drawing materials, practical applications of colour in visual design	Ap	P	Practical Assignment / Individual and Group work
CO4	Explain the scope of fine arts and applied arts in Visual design used for print, web and virtual media and explore the changes in visual design brought in by new technologies	An	P	Practical Assignment / Home Assignments
CO5	Demonstrate the visualisation and illustration skills to create a visual story or narrative and to work for the convergence of diverse visual arts/ mediums	C	P	
<p>* - Remember (R), Understand (U), Apply (Ap), Analyze (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Image Creation: Visualization and Illustration		6	10
	1	Evolutionary history of human desire for image creation through visualization and illustration	2	
	2	Real and abstract images, signs and symbols: 'Ways of seeing' and possibilities of interpretation	2	
	3	Use of visual space for creating images: circular frames, horizontal frames, vertical frames, conical frames etc.	2	
II	Design Principles and Methods		8	13
	4	Design process and methods: ideation, concepts, prototyping and evolution process of design	2	
	5	Principles of design: the needs, information, planning, exploration, creation, satisfaction	2	
	6	Functions of design – orderly presentation, attraction, simulation, reflection, support, and retention	2	
	7	Understanding the 'rule of third' and 'golden points', positive and negative spaces	2	
III	Application of Design Principles		16	25
	8	Line Drawing- studies from still life, figure drawing, (human anatomy), outdoor study (sketching places and people)	3	
	9	Geometric drawings (perspective, light and shades), Study of shapes and figures	3	

	10	Use of perspective as a strong element to create images of concrete forms: Single Point Perspective, Vanishing Point perspective etc	2	
	11	Introduction to different drawing materials and tools	2	
	12	Attributes of colour – Hue, Saturation, Hue, Value and Intensity	2	
	13	Mix and Match of Primary and Complementary Colours	2	
	14	Colour theories and Colour Psychology	2	
IV	Introduction to Applied Arts		15	22
	15	Fine Arts and Applied Arts	1	
	16	Familiarisation of design and image editing software	2	
	17	Typography, classification, use of various letter forms	2	
	18	Typography in different contexts: Web, posters, signage, books, motion graphics etc	2	
	19	Basics of Printing technology	2	
	20	Designing for print media: posters, publicity material etc	2	
	21	Visualisation in 2D and 3D	2	
	22	Designing for Web and Virtual Media, and Challenges to Visual Designers from emerging technologies	2	
V	Hands on Practical		30	20
	1	Visual Story Creation: Students are asked to visually communicate a story or narrative. They could create a series of illustrations, a storyboard, or even a short, animated sequence. It encourages the integration of design elements into a cohesive narrative structure.	20	
	2	Typography Exploration: Assign a project that focuses exclusively on typography. Students can experiment with different font pairings, hierarchy, and layout to convey a specific message or evoke a particular emotion.	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	1	-	-	2	-	-	1	-	-
CO 2	2		1	-	-	-	2	-	1	2	-	-
CO 3	1	3	-	2	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1				

CO 2		✓	✓	
------	--	---	---	--

CO 3	✓		✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Colin Ware, *Visual Thinking for Design*, Morgan Kaufmann Publishers. 2008.
2. Wimmel Ledwell & Kritina Holden, *Universal Principles of Design*, Rockport, 2003.
3. Alan Hashimoto, *Visual Design: A Digital Approach*, Cengage Learning, 2009.

Programme	B. A Visual Communication				
Course Code	BVC2MN101				
Course Title	BASICS OF SOUND				
Type of Course	Minor				
Semester	II				
Academic Level	100, -199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisite	Taste for listening to sound and music and interest in using sound in media productions				
Course Summary	The course, thorough exploration of sound, covers wave properties, human perception, and practical applications in technology, acoustics, and creative fields. Students will delve into topics such as microphones, speakers, digital sound, and psychological aspects, fostering a comprehensive understanding of the diverse facets of audio.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the fundamental characteristics of sound waves, including frequency, amplitude, and wavelength, and demonstrate how	U	C	Instructor-created exams / Quiz

	these parameters influence the perception of sound.			
CO2	Investigate how humans perceive sound, exploring concepts such as pitch, loudness, and timbre, and be able to analyse and describe these aspects in different audio scenarios.	An	P	Practical Assignment / Observation of Practical Skills
CO3	Demonstrate theoretical and practical understanding of sound wave behaviour, including reflection, refraction, and diffraction, and how sound waves interact with various mediums, exploring the properties of sound in different environments.	U	P	Seminar Presentation /
CO4	Apply practical skills in sound production and transmission, covering the operation of microphones, speakers, and sound cables, and be capable of setting up a basic sound system with an understanding of signal flow and mixing console principles.	Ap	P	Instructor-created exams / Home Assignments
CO5	Practice the basic operations of digital sound, including sampling, sampling rate, quantization, bit depth, analogue-to-digital conversion, MIDI, and audio compression techniques, enabling them to work with digital audio technologies.	Ap	P	
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Fundamentals of Sound Waves		9	14
	1	Basics of Sound Waves- Characteristics of sound waves: frequency, amplitude, wavelength	2	
	2	Human perception of sound-pitch, loudness, timbre	2	
	3	Nature and Properties of Sound Waves-Wave behaviour: reflection,	2	
		refraction, diffraction		
	4	Properties of sound waves in different mediums	2	
	5	The Human Ear and Sound Reception	1	
II	Sound Production and Transmission		12	18
	6	Microphones and Speakers	2	
	7	Types of microphones and their applications	3	
	8	Speaker systems: components, types, and sound reproduction	3	
	9	Overview of sound cables and connectors: types (XLR, TRS, RCA), applications	2	
	10	Introduction to sound technology: signal flow, mixing consoles, basic setup.	2	
III	Basics of Digital Sound		11	16
	11	Introduction to Digital Sound	2	
	12	Sampling, Sampling rate, Quantisation, and bit depth	2	
	13	Analog-to-Digital (AD) conversion	2	
	14	MIDI	2	
	15	Audio Compression Techniques	2	
	16	Audio file formats	1	
IV	Applied Sound and Creative Practices		13	22
	17	Sound in Atmosphere: (SPL)	2	
	18	Introduction to Acoustics	2	
	19	Sound in relation to Nature and environment	2	
	20	Fundamentals of sound psychology and psychoacoustics	2	
	21	Speech, Music, and Noise	2	
	22	Sound Design Principles, Dubbing techniques, and applications	3	
	Hands-on Exercises of Sound Wave and It's Application		30	

V	1	1. Experiment with different musical instruments and analyse the variations in pitch (frequency) and volume (amplitude). 2. Compare the propagation of sound in air, water, and solids. Use different materials to modify the transmission of sound. 3. Discuss microphone polar patterns and their impact on recording. 4. Disassemble a speaker to identify its components and discuss their functions. 5. Set up a basic audio system with input sources, a mixing console, and output devices. 6. Connect MIDI devices and demonstrate basic MIDI functions. 7. Explore creative sound design principles by manipulating audio samples using software. 8. Create a dubbing exercise by synchronizing recorded dialogue with video footage. 9. Explore sound design principles by adding effects to audio clips.	20	20
	2	Record Book	5	
	3	Viva Voce	5	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	-	1	1	-	-	1	-	1
CO 2	2		1	-	-	-	2	-	-	2	-	-
CO 3	-	3	-	-	1	-	1	-	-	3	-	2
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1				✓
CO 2		✓	✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Alton Everest, "The Master Handbook of Acoustics," McGraw-Hill Education, 2014
2. Tomlinson Holman, "Sound for Film and Television," Focal Press, 2010
3. David M. Howard and Jamie A. S. Angus, "Acoustics and Psychoacoustics," Routledge, 2013

Programme	B. A Visual Communication
Course Code	BVC3MN201
Course Title	INTRODUCTION TO ANIMATION
Type of Course	Minor
Semester	III
Academic	200-299

Level					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Love for moving and animated images to tell stories, dedication to learn the art of animation.				
Course Summary	The Paper introduces the students to the basic theory and practical techniques of the Art of Animation 2D and 3D. Further in-depth explorations and applications will be done in the upcoming semesters.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Describe the history, principles, and applications of animation in different fields, Identify the difference between 2D and 3D animation	U	C	Instructor-created exams / Quiz
CO2	Apply animation drawing skills and techniques, drawing forms, figures, gestures and techniques of perspective drawing, as first steps to learn 2D and 3D animation techniques	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Interpret the 2D and 3D designing and animation dynamics and production process: idea and concept, script, storyboard, character design, acting and expressions, walk cycle, background design and voice overs	U	P	Presentation / Group Work
CO4	Implement the effect of different animation techniques like simple stop motion, clay animation, cell animation, sand animation	An	P	Instructor-created exams / Home Assignments
CO5	Apply different animation techniques, tools from the animation software, 2-Dimensional Animation and 3-Dimensional Animation and Modelling	Ap	P	Individual and Group practical/project
CO6	Design a strong portfolio showcasing a variety of design projects that demonstrate skills, creativity, and versatility	C	P	Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Introduction to Animation	8	12
	1	History of Animation	2	
	2	Principles and Applications of Animation in different fields	2	
	3	Types of Animation	2	
	4	Difference between 2D and 3D	2	
II		Basic Formats	8	12
	5	First steps to learning animation	2	
	6	Introduction to 2D and 3D Drawing and Sketching	2	
	7	Basic drawing with forms, figure drawing: basic pose and construction	2	
		Shading Techniques		
	8	Three types of perspective drawing and gesture drawing	2	
III		Animation Production Process	14	21
	9	Idea and Concept, Script, and Story board	2	
	10	Character Design: Acting and expressions	2	
	11	Walk cycle sketches	2	
	12	Background design and layouts	2	
	13	Leica reels/Animatic	2	
	14	Voiceovers	2	
	15	2D and 3D designing and animation dynamics	2	
IV		Familiarizing different Techniques and Software	15	25
	16	Different Animation Techniques	2	
	17	Simple stop motion, Clay animation, Cell animation, Sand animation	3	
	18	2D and 3D: Design Concepts and Applications	2	
	19	Animation software: Tools and Applications	2	
	20	Overview of Maya interface and workspace	2	
	21	Creating 2D animation Walk cycle	2	
	22	3D Character modeling and 3D Interior Modelling	2	
V		Hands-on Practical on Drawing skills	30	20
	1	Draw figures, frame by frame animation, perspective drawing.	10	
	2	Animation – 2D animation character and background design	10	
	3	Animation -3D drawings and figures	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
--	---------------	------------	----------------------	---------------------------

CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Tony White, "The Animator's Workbook: Step-By-Step Techniques of Drawn Animation," Watson-Guptill, 2007
2. Richard Williams, "The Animator's Survival Kit," Faber & Faber, 2009
3. Preston Blair, "Cartoon Animation," Walter Foster Publishing, 1994

VISUAL COMMUNICATION MINOR POOL 2: CONTENT CREATION

Programme	B. A Visual Communication				
Course Code	BVC1MN102				
Course Title	CONTENT CREATION: NEW MEDIA AND NEW PLATFORMS				
Type of Course	Minor				
Semester	I				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Communication and creative writing skills				
Course Summary	This course on Content creation is an introduction to the important field of content writing/creation, using diverse media platforms and an attempt to identify the fast changes brought in by latest technologies to the field of Content creation				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the Evolution and Characteristics of Digital Media and Digital Content creation; Modes of creative content and promotional content	U	C	Instructor-created exams / Quiz
CO2	Examine forms and formats of digital content, components of online media aesthetics; effectiveness of different modes of creative, journalistic and marketing content and (tools, text, audio and video)	An	P	Practical Assignment / Observation of Practical Skills
CO3	Identify and Apply diverse strategies for promotional content creation with measurable criteria (Cs and Es); master skills and tools for effective content creation	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Create result-oriented content, using suitable formats and tools such as blogging (text), vlogging (video) and podcast (audio)	C	P	Instructor-created exams / Home Assignments
CO5	Identify emerging trends and technologies that influence digital content creation; impact on ethical, social, and personal dimensions	An	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Introduction: Content Creation in the Digital Age	8	14
	1	Characteristics of Digital Media Content: deciding What (topic) and How (form): process of writing, editing (writing-rewriting) and publishing	2	
	2	World Wide Web, Web pages, E-groups & E-governance, SEO		
	3	Digital Content Creation: creation of audiovisual information online, to entertain, inform and market brands/ products	2	
	4	Modes of Creative Content and Promotional Content: article, landing page, email, video, audio, blog, and vlog	2	

II	Diverse Forms and Formats of Digital Content		13	20
	5	Components of Online Media Aesthetics: content, design, colour, font, templates, navigation bars, and hyperlinks	3	
	6	Online News portals, E-Books, E-Journals, E-Zines and Guides, Social Networking websites, Branding and Marketing content	2	
	7	Features of Digital Journalism: Online, MOJO etc, hypertext, multimedia, interactivity, instant feedback, and absence of gate keeping.	2	
	8	Deciding the Form and Format: Plain text, Infographics, Video, Audio?	2	
	9	Blogging, Vlogging (Vodcasting) and Podcasting	2	
	10	Content Creation Software: Copy Assistants and Generators, Video and Audio Design and Production Tools	2	
III	Strategies for Promotional Content Creation		16	22

	11	Creating Content that ‘capture hearts’, appealing to the audience	2	
	12	5Cs of Content creation: Clarity, Conciseness, Compelling, Credible, and Call to Action	2	
	13	5 Es of the purpose of Content Creation: Educate, Enlighten, Entertain, Empower, Engage	2	
	14	Content Pillars: Key Theme in Focus, communicated to the audience	2	
	15	Content Strategy: Combination of several pillars		
	16	Qualities and Skills of a Content Creator: Creativity, Writing Skills, Visual Design Skills, and Effective Communication Skill	2	
	17	Digital Marketing Content: valuable and consistent content to attract, and engage the target audience and persuade them		
	18	4Cs of Content for Social Media Marketing: Content, Connection, Communications and Community	2	
	19	Pivotal role of Content in a 360-degree Marketing strategy	2	
IV	New Trends and Technologies		8	14
	20	Digital Content and Ethical Concerns: cybercrimes, hate speech, surveillance, and privacy	2	
	21	Content Creation for Virtual and Augmented Reality media	2	
	22	Scope of Artificial intelligence in Content Creation	2	
	23	AI and Beyond: Will there be anything left for the ‘human creator’?	2	
V	Hands-on Practical Applications of Web Content Production		30	20
	1	Web Content Production - Ideating, Planning, and Scripting a web story. Identifying target audience. Planning and production of multimedia content. Placement of story on the web. Digital promotion, Performance analysis.	20	
	2	Record Book and Viva Voce	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the

evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Andrew Dewdney and Peter Ride, The New Media Handbook.
2. Jason Whittaker, The Cyberspace Handbook.
3. James Curran, Media and Power.
4. Brian Winston, Media, Technology and Society.

Programme	BA Visual Communication				
Course Code	BVC2MN102				
Course Title	INTRODUCTION TO THE ART OF ADVERTISING				
Type of Course	Minor				
Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Interest in visual arts and passion for pursuing applied art as a career.				
Course Summary	The course introduces the students to the application of art and design for practical, promotional purposes and the fundamental principles and strategies of advertising				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Develop a strong understanding of the principles and techniques of advertising as an applied art and industry	U	C	Instructor-created exams / Quiz
CO2	Contrast the strategies applied in successful Advertising Design, Campaigns and Product Launch	An	P	Practical Assignment / Observation of Practical Skills
CO3	Classify the branding and product launching processes and the elements involved	An	P	Seminar Presentation / Group Tutorial Work
CO4	Apply the elements of Advertising and Publicity design in classroom Print and Digital designs exercises and projects	Ap	P	Classroom Assignments
CO5	Create Ad Film, TV commercials and social media Promotional designs, incorporating strategies, techniques, and styles	C	P	Individual or Group Projects
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Advertising		9	14
	1	Advertising as Applied Art	1	
	2	Evolution of Advertising as Art and Industry	2	
	3	Definition and Features of Advertising	2	
	4	Types of Advertising	2	
	5	Structure and functions: Creativity in advertising	2	
II	Strategies and Stages in Advertising		12	19
	6	Market study and research of product, product survey, survey presentation about unique branding of the given product	2	
	7	Positioning: target audience, media mix and support media planning	2	
	8	Media planning –media reach and frequency, scheduling, segmentation	2	
	9	Ideation, conceptualization, prototype, visualization, sketching and storyboard, 2D and 3D model and miniature	2	

	10	Product Launch, Media Promotion, using diverse media	2	
III	Advertising and Publicity Designs		14	22
	11	Concept and Design of new product: sketching the model or structure of the product, product appeal, colour scheme, ad campaign	2	
	12	Product Branding Designs: Logos, Taglines/Slogans	2	
	13	Typography designs, negative and positive spacing,	2	
	14	Print promotions: notice, flyer, brochure, hoarding etc	2	
	15	Concept, Text and Design of different print promotions	2	
	16	Structure of Layout designs, Different types of page layout	2	
	17	Magazine and Newspaper ads	2	
IV	Product Promotion: Ad Film, TV Commercials and social media		10	15
	18	Elements of Ad Film and TV Commercials: concept, one lines and scripts, storyboard, shoot and edit, sound post and final Film	2	
	19	Pre-Production and Production: Script, Locations, Models, Shooting: exterior and interior (or TV Studio) shoot	2	
	20	Post production: Editing, Dubbing, Music, Mixing	2	
	21	Marketing and Sales: Canvassing sale and Publicity Stunts	2	
	22	Social media publicity: sales promotion strategies on social media	2	

V	Hands on Practical/Project the art of advertising		30	20
		1. Students should plan and shoot a Product promo video (Ad) as group project (Shoot and edit with the help of mobile apps)	10	
		2. Create individual drawing for product and its promotion in drawing book	10	
		3. Create individual photo album (in the line of product and fashion photography),	10	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-

CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓

CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Otto Kleppner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 1980.
2. Mariekae de Mooij, *Advertising Worldwide*, Prentice Hall, UK, 1994.
3. Mohan M, *Advertising Management Concepts and Cases*, Tata McGraw Hill; New Delhi, 1989.

Programme	B. A Visual Communication				
Course Code	BVC3MN202				
Course Title	ART OF SCREENWRITING				
Type of Course	Minor				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	2	-	75
Pre-requisites	Interest and skill for creative writing, imagination and visualization				
Course Summary	Art of Screenwriting appeals to students of most media streams, because it is the backbone of production, whether it is film, television, web series, radio and podcast. The courses introduce the art and craft of writing screenplays and inspires students to experiment their skill in short production projects.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the background history, contexts and situations for imagining and creating visual stories	U	C	Instructor-created exams / Quiz
CO2	Describe the art, craft, and techniques of structuring a screenplay, methods of working on a project, from idea to script to screen	U	P	Practical Assignment / Observation of Practical Skills
CO3	Infer the ways that visual stories are created, and structured into a proper Screenplay	An	P	Seminar Presentation / Group Work

CO4	Apply the technique of integrating different components into a Screenplay, like situations and characters, dialogues, form, and style	Ap	P	Instructor-created exams / Assignments
CO5	Apply the technique of Screenplay, developing the characters, writing dialogues and formatting the Screenplay using Screenwriting software	Ap	P	Individual/Group Exercise
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I		Dramatic Writing Basics & Principles	8	13
	1	Introduction: Writing for Film, TV and Web-based media	2	
	2	A Brief History of Screenwriting	2	
	3	Principles and techniques of Visual Storytelling	2	
	4	Stages of Fiction Screenplay: idea, research, theme and synopsis, treatment, draft script, revised drafts, Final Script and Screenplay	2	
II		Story Structures	18	25
	5	Character, Story, Structure	2	
	6	Three Act Structure	3	
	7	The Hero's Journey	2	
	8	Overview of Different Story Structures Used in Fiction Narratives	2	
	9	Importance of Choosing the Right Structure for the Story	2	
	10	Exploring Non-linear Narrative Structures and Their Impact on Storytelling.	2	
	11	Understanding how to weave Multiple Storylines together effectively.	3	
	12	Examining how story structures vary across different genres	2	
III		Scene Building	9	15
	13	Elements of a Screenplay	2	
	14	Logline and Premise	2	
	15	Distinctness in Ideas: Form and style	2	
	16	Subtext, Genre, and Archetypes	2	
	17	Research: The Key to Great Script	1	
IV		Writing the Screenplay	10	17
	18	Developing Characters	2	
	19	Writing Dialogues	2	
	20	The Importance of Evaluating and Rewriting the Script	2	
	21	Understanding Screenplay Formatting	2	
	22	Formatting a Screenplay Using a Screenwriting Software	2	
V		Hands-on Practical on Film Production, Tutorials (Mentoring) and Projects	30	20

		1. Choose a Short Film and a Feature Fiction Film to analyse techniques of Visual Storytelling applied in them.	3	
		2. Write a scene without dialogue.	3	
		3. Choose a Scene from a familiar film and re-write that scene from a different character perceptive.	3	
		4. Prepare the Script and Screenplay for a short fiction, which can be produced at college-level.	3	

Note: Module V is designed to equip students with practical skills. 20 marks for the evaluation of Practical will be based on Module V. The end-semester examination for the Theory part will be based on the units in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3	-	-	-	-	-	2	-	-	1	-	-
CO 2	3		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External Evaluation: 70 marks

Internal Examination: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)

	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/Mid Semester Exam	5	The marks for practical work will be based on the student's performance in the tasks under Module 5
2	Seminar/Viva/Quiz	3	
3	Assignment	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Syd Field, "Screenplay: The Foundations of Screenwriting", Delta, 2005
2. Robert McKee, "Story: Substance, Structure, Style and the Principles of Screenwriting", Regan Books, 1997
3. David Trottier, "The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script", Silman-James Press, 2014

VISUAL COMMUNICATION MINOR POOL-3

I INTEGRATED DESIGNS

Programme	B. A Visual Communication
Course Code	BVC1MN103
Course Title	MEDIA DESIGN AND PUBLISHING
Type of Course	Minor
Semester	I

Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic computer literacy Familiarity with digital media concepts				
Course Summary	This introductory course equips undergraduate Multimedia students with the fundamental principles and practical skills in design and page layout for various media formats. Through a blend of theoretical concepts and hands-on projects, students will gain proficiency in typography, design elements, pagination software, printing techniques, and portfolio creation.				

Course Outcomes (CO):

CO	Course Outcomes (CO):	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Apply fundamental principles of typography to enhance the visual appeal and readability of design projects.	An	P	Assignments, quizzes
CO2	Compose of utilizing design elements and principles to create visually compelling and effective media designs.	C	P	Design projects, presentations,
CO3	Proficient in any one of the industry leading pagination software for creating visually engaging layouts, understanding pagination principles, and incorporating multimedia elements effectively.	An	P	Assignments
CO4	Make informed decisions for print production, ensuring high-quality results in various printing processes.	An	C	Printing Assignments
CO5	Develop a comprehensive multimedia portfolio showcasing their skills and creativity, meeting industry standards for self-presentation.	C	P	Portfolio Development/ Self-Presentation
CO6	Identify existing media designs to identify and evaluate the effectiveness of typography, layout, color palette, and multimedia elements based on their target audience and intended message.	An	M	Essay
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	Text and Typography		11	20
	1	Typography Fundamentals: Definition, History, and Typeface Anatomy	2	
	2	Typeface Selection: Serif vs. Sans-serif, Script, and Decorative Fonts	2	
	3	Text Formatting Mastery: Kerning, Tracking, Leading, and Styling Techniques	2	
	4	Digital Typography Essentials: Responsive Design, Web-Safe Fonts, and Hierarchy in UX/UI	1	
	5	Hierarchy and Layout Design: Visual Organization and Alignment Principles	1	
	6	Advanced Typography and Creative Layouts: Pushing Boundaries for Impactful Design	1	
II	Elements and Principles of Designing		12	

	7	Design Essentials: Line, Shape, Color, Texture, Space, Negative Space, Imagery, Icons.	2	18
	8	Principles: Balance, Contrast, Repetition, Unity, Proximity, Detail	3	
	9	Psychology: Color Psychology, Cultural Influences, User-Centered Design.	3	
	10	Trends & Innovation: Design Trends History, Impact of Technology.	2	
	11	Sustainable Design: Environmentally Friendly Approaches.	2	
III	Visual Layout and Pagination using Computer Applications		12	16
	12	Design Software Basics: Interface Overview, Essential Tools and Functions, Document Setup, and Preferences.	2	
	13	Page Layout Mastery: Single vs. Multi-page Layouts, Margins, Columns, Gutters, Bleed, and Trim Settings.	2	
	14	Advanced Software Techniques: Master Pages, Grids, Guides, Text and Image Frame Handling.	2	
	15	Media Import and Manipulation: Placing, Linking Images, Text Import, Formatting, and Style Creation and Application.	2	
	16	Interactive Design Features: Hyperlinks, Cross-References, Buttons, Interactive Forms, and Exporting Interactive PDFs.	2	
	17	Exporting Excellence: Mastering the Art of Exporting Interactive PDFs for Seamless Sharing and Presentation.	2	
IV	Printing Techniques		10	16
	18	Printing Technologies: Offset vs. Digital, Screen, Large-Format, and 3D Printing.	3	
	19	Color Mastery: CMYK vs. RGB, Spot Colors, Pantone, and Calibration.	2	

	20	Paper Essentials: Types, Sizes, Finishes, and Sustainable Practices.	2	
	21	Printing Precision: Resolution, File Formats, and High-Quality Prep.	1	
	22	Prepress Excellence: Preflighting, Press Checks, and Quality Assurance.	1	
	23	Sustainable Printing: Environmentally Conscious Practices.	1	
V	Hands -on Practical Assignments to Create a Portfolio			
	1	Design a professional resume layout.		
	2	Create a brochure for a fictional event.		
	3	Develop a magazine-style article layout.		
	4	Design a multi-page product catalog.		
	5	Develop an interactive PDF portfolio with navigation and multimedia elements.		
	6	Publish campus news bulletin (Group assignment)		
	7	An academic visit to a print media office and press is compulsory for the fulfilment of this course.		
			30	20

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	-	1	-	-	1	-	-
CO 2	-		1	-	-	-	2	-	-	2	-	-
CO 3	1	3	-	-	1	-	1	-	-	3	-	-
CO 4	1	-	-	1	-	-	-	2	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	3	-	-	-	-	-	--	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓	✓		✓
CO 2			✓	✓
CO 3	✓	✓		✓
CO 4		✓		✓
CO 5		✓	✓	
CO6	✓	✓		

READING LIST

1. Graphic Design School: A Foundation Course for Multimedia Designers;
Author/Editor: David Dabner
2. Typography for Designers; Author/Editor: Robin Williams
3. The Non-Designer's Design Book; Author/Editor: Robin Williams
4. Layout Workbook: The Basics of Design Principles for Graphic Designers;
Author/Editor: Gavin Ambrose and Paul Harris

Programme	B. A Visual Communication
Course Code	BVC2MN103
Course Title	CONTENT FOR SOCIAL MEDIA
Type of Course	Minor

Semester	II				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Basic understanding of digital media concepts. Strong communication and writing skills.				
Course Summary	This course equips students with the knowledge and skills to create compelling and effective content for various social media platforms. Through a blend of theory and practical sessions, the course covers diverse topics ranging from understanding the social media landscape and planning content to crafting engaging copy and utilizing advanced strategies.				

Course Outcomes:(CO)

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Review the landscape of major social media platforms' functionalities	U	C	Instructor-created exams / Quiz
CO2	Develop a data-driven content strategy aligned with organizational goals.	AP	P	Practical Assignment / Observation of Practical Skills
CO3	Schedule and publish content effectively across multiple platforms.	Ap	P	Practical assignments, Instructor created tasks.
CO4	Create and manage effective social media campaigns.	AP	P	Practical assignments, Instructor created tasks.
CO5	Apply different social media strategies appealing to diverse contexts			
CO6	Examine social media trends, engage with audiences effectively, and create content strategies tailored to different platforms	An	M	Create project and portfolio
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed syllabus:

Module	Unit	Content	Hrs	Mark
		Introduction to social media	12	

I	1	The evolution of social media and its impact on society.	2	18
	2	The Social Media Landscape	2	
	3	Setting SMART Goals for social media	2	
	4	Brand Identity building techniques - Visual Aesthetics consistency, tone, credibility, positioning	3	
	5	Content Planning and Scheduling	3	
II	Content Creation Fundamentals		14	20
	6	Understanding Content Formats	2	
	7	Exploring different types of content	2	
	8	Writing Compelling Social Media Copy	2	
	9	Crafting headlines	2	
	11	Visual Storytelling for social media	2	
	12	Content Curation and User-Generated Content	2	
	13	Social media ethics and manners	2	
III	Advanced Content Strategies		11	15
	14	Influencer Marketing and Brand Partnerships	2	
	15	Paid Social Media Advertising	2	
	16	Understanding different ad platforms	1	
	17	Social Media Analytics and Reporting:	2	
	18	Optimizing content strategy	2	
	19	Building and Engaging Online Communities:	2	
IV	Content for Specific Platforms		8	17
	20	Content Strategies for Facebook and Instagram:	2	
	21	Tailoring content for visual storytelling	2	
	22	Content Strategies for Twitter and LinkedIn	2	
	23	Creating engaging content	2	
V	Hands-on Training in Content creation for social media		30	20
	1.	Conduct a social media audit of a brand or organization.		
	2.	Create a sample social media post for chosen brand using different content formats		
	3.	Develop a social media content strategy document for the chosen brand		
	4.	Case Study of any successful social media campaign		
	5	Visit and learn from industry leaders		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
--	------	------	------	------	------	------	-----	-----	-----	-----	-----	-----

CO 1	1	-	-	-	-	1	2	-	--	-	-	-
CO 2	-	1	2	-	1	-	-	-	2	-	2	-
CO 3	-	1	-	-	-	-	-	1	-	2	-	-
CO 4	-	1	1	-	1	-	1	1	2	-	-	1
CO 5	-	-	2	-	-	1	-	-	2	-	-	-
CO 6	2	-	3	1	-	-	-	-	2	1	1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Create project and portfolio	End Semester Examinations
--	---------------	------------	------------------------------	---------------------------

CO 1	✓			✓
CO 2	✓	✓		✓
CO 3		✓		✓
CO 4				✓
CO 5				✓
CO 6		✓	✓	✓

READING LIST:

1. Jab, Jab, Right Hook; Author/Editor: Gary Vaynerchuk
2. The Social Media Marketing Book; Author/Editor: Dan Schawbel
3. Content Marketing for Dummies; Authors/Editors: Mel Carson and Stephanie Diamond
4. Social Media ROI: Managing & Measuring Social Media Marketing Effectiveness; Author/Editor: Olivier

Programme	B. A Visual Communication				
Course Code	BVC3MN203				
Course Title	RADIO PROGRAM PRODUCTION				
Type of Course	Minor				
Semester	III				
Academic Level	200-299				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	4	3	-	2	75
Pre-requisites	Passion for audio production, Storytelling skills, Active listening and critical thinking				
Course Summary	This course is an immersive exploration of the world of radio program production, equipping the students with the technical, creative, and strategic skills to thrive in the modern radio industry. Through a blend of theoretical and practical activities.				

Course Outcomes (CO):

CO2	Utilize various radio communication technologies effectively for program production	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Apply knowledge of various audio production tools and equipment	Ap	P	Studio exercises
CO4	Design compelling scripts that harness the power of sound and storytelling.	C	C	Practical Assignment / Home Assignments
CO5	Demonstrate the ability to set up and configure studio equipment, ensuring optimal sound quality for radio programme	U	P	Practical Assignment/
CO6	Examine the online radio landscape, identifying key platforms, audience demographics, and content trends.	An	P	Viva Voce/ Examination
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Mark
I	Introduction to Radio medium		10	20
	1	History of radio and its evolution	2	
	2	Brief evolution Indian radio broadcasting	1	
	3	Role, Scope, and challenges of radio in India	1	
	4	Community radio	2	
	5	Radio broadcasting regulatory bodies	1	
	6	Technologies used in Radio broadcasting and reception	1	
	7	Radio for development, education, and entertainment	2	
II	Programme Formats and Scriptwriting		7	12
	8	Writing for radio	2	
	9	Radio programme formats	2	
	10	Types of scripts	1	
	11	Ethical considerations in broadcasting radio programs	2	
III	Radio production fundamentals		17	
	12	Studio layout	2	
	13	Acoustic Treatment	2	
	14	Types of microphones and polar patterns	1	
	15	Cables and Connectors	2	

	16	Playouts System	1	23
	17	Audio Mixer, Sound Card, Consoles	2	
	18	Digital Audio Workstation	1	
	19	Audio Editing Principles	1	
	20	Audio file formats	2	
	21	Qualities of a Radio Producer	1	
	22	Skills and qualities of a Radio Jockey	1	
	23	Functionaries of Radio station	1	
IV	Radio in digital age		11	20
	24	Integration of radio with digital technologies	2	
	25	Internet radio and podcasting	2	
	26	Online radio platforms and streaming services	2	
	27	Monetization Strategies for Online Radio	2	
	28	Radio and popular culture	2	
	29	Interactive broadcasting	1	
V	Practical Manual: Radio Program production		30	20
	1	Sound collage: Collect various sounds (nature, objects,		
		voices) and assemble them into a creative audio collage.		
	2	Record and edit a voiceover: Write and record a short voiceover narration for a video or podcast		
	3	Radio Interview- 5 mts		
	4	Radio drama: 7-10 mts		
	5	Radio talk on any one of the following topics. Consumer Awareness Constitution of India Health Issues Environmental Protection Women empowerment etc.		
	6	Field Recording Challenge: Send students outside with portable recorders to capture ambient sounds around the college campus (nature, traffic, conversations, festival /sports event) They must edit and create a short soundscape with a specific theme (e.g., morning bustle, tranquil garden, urban symphony)- 4 mts		
	7	Radio Commercial: Assign students a product or service and challenge them to write, record, and edit a creative radio commercial- 30 second		
	8	Public service advertisement: PSA is undertaken on various themes, such as Consumer protection, Environmental protection, Health care, Polio vaccination, Communal harmony etc.- 30 second		
	9	Radio News: Select five current news events and have students research and write a concise, engaging radio news story script. Record and present this story effectively- 3 mts		

	10	Record a vox pop of 10 people on any of the following topics Swachh Bharat Drug addiction. Indian democracy Press freedom etc.		
	11	Radio station visit		

Note: Module V is designed to equip students with practical skills. The 20 marks for the evaluation of practical will be based on Module V. The end-semester examination for the theory part will be based on the units covered in the first four modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	2	-	-	-	-	-	-	-	2	-

CO 2	-	3	-	-	-	-	-	-	-	3	-	-
CO 3	1	-	-	-	1	-	-	-	1	-	-	-
CO 4	-	-	-	-	-	3	-	-	-	-	-	3
CO 5	-	2	-	-	1	-	1	-	-	2	-	-
CO 6	-	-	-	3	-	-		1	-		1	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 70 marks

Internal Evaluation: 30 marks

INTERNAL MARK SPLIT-UP (TOTAL 30 MARKS)			
	Components of Internal Evaluation	4 Theory Modules (10)	Practical (20)
1	Test paper/ Mid semester Exam	5	The marks for practical work will be based on the students' performance in tasks within Module 5
2	Seminar/ Viva/ Quiz	3	
3	Assignment/Essay	2	

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Project Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓	✓	✓
CO 3	✓			✓
CO 4	✓	✓		✓
CO 5		✓	✓	✓
CO 6				

READING LIST:

1. Understanding Radio; Author/Editor: Andrew Crisell
2. Radio Production; Authors/Editors: Robert McLeish and Jeff Link
3. The Radio Handbook; Author/Editor: Carole Fleming
4. Sound On Sound: <https://www.soundonsound.com/>
5. Radioco: <https://radio.co/>

**FOUNDATION COURSES IN
VISUAL COMMUNICATION
(Detailed Syllabus)**

**DISTRIBUTION OF GENERAL
FOUNDATION COURSES IN VISUAL
COMMUNICATION**

Semester	Course Code	Title	Total Hrs	Hrs/ Week	Credits	Marks		
						Internal	External	Total
1	BVC1FM 105	Multi-Disciplinary Course 1 – Visual Media Practices	45	3	3	25	50	75
2	BVC2FM 106	Multi-Disciplinary Course 2 – Introduction to Music Design	45	3	3	25	50	75
5	BVC5FS 112	Skill Enhancement Course 2 – Digital Marketing	45	3	3	25	50	75
6	BVC6FS 113	Skill Enhancement Course 3 – Advertising Design and Production Techniques	45	3	3	25	50	75

Programme	B. A Visual Communication					
Course Code	BVC1FM105					
Course Title	VISUAL MEDIA PRACTICES					
Type of Course	Multi-Disciplinary Course-1					
Semester	I					
Academic Level	100-199					
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours	
	3	3	-		45	
Pre-requisites	Basic understanding of visual media, visual storytelling skills etc					
Course Summary	This course helps students of all disciplines to familiarize with the basics of visual communication and different types of visual media. Gives them the opportunity to apply the tools in practical situations and tasks.					

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the importance of visual media, different types of visual media, Identify elements of design in Nature and in Art and Communication	U	C	Instructor-created exams / Quiz
CO2	Describe sensual and perceptual aspects of visual communication, Principles of Gestalt and, understanding Colour	U	P	Practical Exercises with Gestalt and Semiotics in Design
CO3	Examine the importance of Visual Culture in any Society, observation of intergenerational transitions in visual culture	An	P	Seminar Presentation / Group Tutorial Work
CO4	Apply Visual Media various 'Skills' in storytelling, design, documentation etc	Ap	P	Class/ Home Assignments
CO5	Create Visual Media Productions as per the taste of each student, such as photo story, audio-video story, collage, illustrations, graphics, animation	Ap	P	Audio-Visual Story project
CO6	Evaluate the Output from Audio-visual Assignments/Exercises and Productions	Ev	P	Viva Voce
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Visual Media		6	8
	1	Evolution of visual arts and visual communication	2	
	2	Types of visual media – folk and classical, theatre, puppetry, drawing, painting, photography, film, television, New Media, Virtual media	2	
	3	Visual Design Elements in Nature	2	
II	Sensual and Perceptual Aspects of visual communication		7	10
	4	What the brain sees: colour, form, depth, and movement: Gestalt	2	
	5	Visual messages and viewers' meaning-making process: Semiotics	2	
	6	'Ways of Seeing': socio-cultural contexts	1	
	7	Colour Theory and Colour Psychology	2	
III	Visual Culture		9	12
	8	From oral traditions to formal cultural systems and practices	2	
	9	Verbal and Non-verbal communications, Body Language	2	
	10	Visual Communication in private spaces and in public sphere	2	

	11	Visual culture: Influence of new technologies on culture	2	
	12	Digital Divide: Intergenerational and urban-rural communication gaps	1	
IV	Visual Media Skill-Set for Life and Career		14	20

	13	Visual thinking and Visualisation	2	
	14	Methods of Visual Storytelling	2	
	15	Illustrational Skills: Sketching, Drawing and Painting etc	2	
	16	Audio-Video Visual Documentation skills	1	
	17	Experience of 2D, 3D and 4D	2	
	18	Interactive and Immersive Media experiences	2	
	18	Audio-Visual Language Basics (visual shot, sound, and editing)	2	
	19	Audio-Visual Presentation and Coordination	1	
V	Visual Media Exercises:		9	5
	1	<p>Classroom Exercise (Individual and Group work)</p> <p>1. Photo Language Exercise Use stock photos (ex. 'Photo Language' set), Photos from Newspaper /Magazines to help the students use their visual imaginative skills, to bring out a story behind the photo (imaginative interpretation)</p> <p>2. Photo Story Students shoot still photographs on their mobile phone, from college premises and connect 4-5 photos to tell a story.</p> <p>3. Video Story Students shoot and edit a video story from day- today life contexts (one story/week) on mobile phones and present it in class.</p> <p>4. Illustration: Students engage in free style drawing, sketching, colouring/painting exercise, to demonstrate their ability for visualisation and illustration</p> <p>5. Collage To practice creative social engagement, students work on visual collages (in groups), taking available visual material (newspaper etc) linked to life.</p> <p>6. Film Screening and Discussion on Visual Culture: Screening of short videos and clips/segments from feature films to discuss and understand the dynamics between media and visual culture.</p>		

Note: Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	-	3	1	-	1	-	-
CO 2	3		1	-	-	1	2	-	-	2	-	1
CO 3	1	3	-	-	1	-	1	-	-	-	-	1
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	1	-	-	1	-	-	2	1	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks

Internal evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	2
2	Seminar/Viva/Quiz	6	2
3	Assignment/ Film Review	4	1

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓			✓

CO 2		✓	✓	
------	--	---	---	--

CO 3	✓		✓	✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Chris Wainwright, "Global Concepts in Contemporary Visual Culture: A World View", Thames & Hudson, 2011
2. Chris Grover, "Media Production: A Practical Guide to Radio & TV", Routledge, 2016
3. Jonathan Bignell and Jeremy Orlebar, "The Television Handbook", Routledge, 2019

Programme	BA Visual Communication				
Course Code	BVC2FM106				
Course Title	INTRODUCTION TO MUSIC DESIGN				
Type of Course	Multi-Disciplinary Course-2				
Semester	II				
Academic Level	100. -199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-		45
Pre-requisites	An inner eye and ear for listening, to music, sound and using it in media productions				
Course Summary	This course meant for students of All Streams, to help them familiarize the world of music in general, its application in various media and gives them an orientation to how and why music design is important in any creative video and audio production projects				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Explain the origin of Music from various parts and traditions of the world and religious, cultural	U	C	Instructor-created exams / Quiz

	contexts. Knowledge about various frequencies, pitch, and musical scales (major-minor), psychological connections and emotional enrichment			
CO2	Compare the role of Music as a Storytelling tool, role of music in Film and TV	An	P	Practical Assignment / Observation of Practical Skills
CO3	Demonstrate the capacity of Music to create and enrich mood, underscore visuals and events and establish psycho acoustic connections	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Examine the impact of OST (original soundtrack and scores) and the Music Leit-motifs in Film, TV, in high-intensity action, fantasy and magic	An	P	Instructor-created exams / Home Assignments
CO5	Design experiments on various sounds from different types of instruments shape into rhythmic scores, Case study of `Musical milestones in Film & TV	C	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Music: An Overview and Background study		9	12
	1	Origin of Music: from various parts and traditions of the world; religious and cultural contexts and connections	3	
	2	Difference between Noise and music: frequencies and pitch	2	
	3	Various Scales in music: Psychological connection & Perception	2	

	4	Major & Minor Scales: Puling up the emotional thinking	2	
II	Music to Highlight and Underscore Visuals and Events		10	15
	5	Music as a Storytelling tool	2	
	6	Role of Music in Film & TV: Mood and Emotional enrichment	2	
	7	Music to highlight and underscore Visuals and Events	2	
	8	Impact of Melody, Rhythm, and Timing in Editing	2	
	9	Psycho acoustic connections of different musical instruments	2	
III	OST: Original Soundtrack and Original Scores		8	11

IV	11	Evolution from Acoustic to Electronic/ Digital Music	2	
	12	Original Soundtrack (OST) and Original Background Score	2	
	13	Different Purposes OST in film; how OSTs enhances screen writing	2	
	14	Taking advantage of Non diegetic characteristics of music	2	
	Design and Musical Imaging		9	12
	15	Design and setting the music Graphs	1	
	16	Leit-motifs, Jingles, Singles, LPs etc	2	
	17	Importance of Music Leitmotifs in Film and TV Programmes	2	
	18	Music for High Intensity Action, Magic, and Fantasy	2	
	19	How various sounds from different types of instruments shape into rhythmic scores	2	
	Practicum		9	5
		The Sound of Music: case study	3	
		Les Misérables: Case study	3	
		The good The Bad the Ugly: case study on Scores & OSTs	3	

Note: Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	-	-	-	-	-	-	-	1	-	-
CO 2	-		1	-	-	-	2	-	1	2	-	-

CO 3	1	3	-	-	1	-	1	1	-	-	-	2
CO 4	-	-	3	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks

Internal evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	2
2	Seminar/Viva/Quiz	6	2
3	Assignment/ Film Review	4	1

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		✓
CO 2	✓	✓	✓	
CO 3	✓			✓

CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST

1. Alten, Stanley R., "Audio in Media," Wadsworth Publishing, 2012
2. Katz, Mark, "Capturing Sound: How Technology Has Changed Music," University of California Press, 2010
3. Rumsey, Francis, and Tim McCormick, "Sound and Recording: An Introduction," Focal Press, 2013

Programme	B. A Visual Communication				
Course Code	BVC5FS112				
Course Title	DIGITAL MARKETING				
Type of Course	Skill Enhancement Course -2				
Semester	V				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-		45
Pre-requisites	Interest in using media technology especially content creation and design for marketing.				
Course Summary	This Skill Enhancement Course (SEC) at higher level is meant to train the students in the particular field of 'Digital Marketing' using new media/social media methods and techniques and in response to the changing trends and tastes of the society and of individual audiences/customers				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Navigate and effectively utilize key digital marketing tools and platforms, such as Google Analytics, Google Ads, social media.	U	C	Instructor-created exams / Quiz

CO2	Implement SEO strategies to improve website visibility on search engines. This includes keyword research, on- page optimization, and understanding off- page factors.	Ap	P	Practical Assignment / Observation of Practical Skills
CO3	Evaluate and accordingly implement a social media strategy for businesses. This involves content planning, audience engagement, and leveraging analytics for optimization.	An	P	Seminar Presentation /
CO4	Plan and Create and Manage digital advertising campaigns. This includes setting objectives, selecting target audiences, designing ad creatives, and analyzing campaign performance.	C	P	Individual and Group Practical work

CO5	Attain proficiency in Creating and executing email marketing campaigns. This involves designing engaging emails, segmenting audiences, and analyzing metrics to optimize campaign performance.	C	P	
CO6	Analyze data from various digital marketing channels, interpret key performance indicators (KPIs), and create comprehensive reports. This includes making data-driven decisions to enhance marketing strategies.	An	P	Viva Voce
<p>* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C)</p> <p># - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)</p>				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Introduction to Digital Marketing		8	10
	1	Fundamentals of Digital marketing: Definition & Significance	2	
	2	Evolution of Digital Marketing – Process	2	
	3	The Digital users and Platforms in India	2	
	4	Strategy – Skills - Plan	2	
II	Elements of Digital Marketing		6	8
	5	Terminology – PPC - online marketing - social media	2	
	6	Google web - Affiliate Marketing – Email – Mobile	2	

	7	Display advertising - types of display ads - ad formats	2	
III	Social Media Marketing		8	12
	8	Fundamentals of Social Media Marketing – significance - Goal Setting	2	
	9	Facebook Marketing - LinkedIn – Twitter – Instagram – YouTube	2	
	10	Introduction to SEO – Phases - History - Types of SEO - Keywords	2	
	11	Targeting: Contextual – remarking – Demographics - Geographic & Language	2	
IV	Website Planning, Development and Web Analytics		14	20
	12	Types of Websites	1	
	13	Phases of website development – Keywords, Domain – type – how to buy – hosting	2	
	14	Word press - What is Word press - CMS – Post – Page, Word	2	

		press Plug-ins - insert a section - insert logo		
	15	What's analysis? Google Analytics: How does it work? Accounts – profiles, Analytics reports - Traffic Sources - traffic Campaigns	2	
	16	Content Performance Analysis- Pages and Landing Pages	2	
	17	Visitor Analysis - Unique visitors - Geographic and language-wise	2	
	18	Technical reports, Benchmarking	1	
	19	Social Media Analytics - Facebook insights - Twitter analytics – YouTube	2	
V	Practicum (suggested activities/tasks assigned by teacher)		9	5

	1. Social Media Campaign: Assign students a hypothetical or real client and have them create a social media campaign. Develop a content calendar, design graphics, and schedule posts across relevant platforms. Monitor engagement, analyse metrics, and make adjustments based on performance.	4	
	2. Content Marketing Strategy: Assign students to develop a content marketing strategy for a specific industry or business. Define target audience, create a content calendar, and outline distribution channels. Measure the impact of content on engagement and conversions	4	
	3. Google Ads Campaign: Guide students through setting up a Google Ads campaign for a fictional business. Define goals, choose keywords, create ad copy, and set a budget. Monitor and optimize the campaign based on key performance indicators	4	

Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	-	-	1	-	-	1	1	-	-	1	1	-
CO 2	1		1	-	-	-	2	-	-	2		2

CO 3	1	3	-	1	1	-	1	2	-	2	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	1	2	-	-	-
CO 6	-	-	-	1	1	-	-	-	-	-	-	2

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks

Internal evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	2
2	Seminar/Viva/Quiz	6	2
3	Assignment/ Film Review	4	1

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1		✓		
CO 2		✓	✓	✓
CO 3	✓			✓
CO 4	✓	✓	✓	✓

CO 5		✓	✓	✓
CO 5		✓		

READING LIST

1. Ryan Deiss, "Digital Marketing For Dummies," For Dummies, 2017
2. Dave Chaffey and Fiona Ellis-Chadwick, "Digital Marketing: Strategy, Implementation, and Practice," Pearson, 2019
3. Philip Kotler, Hermawan Kartajaya, and Iwan Setiawan, "Marketing 4.0: Moving from Traditional to Digital," Wiley, 2017

Programme	BA Visual Communication				
Course Code	BVC6FS113				
Course Title	ADVERTISING DESIGN AND PRODUCTION TECHNIQUES				
Type of Course	Skill Enhancement Course-3				
Semester	VI				
Academic Level	100-199				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours
	3	3	-	-	45
Pre-requisites	Interest and skills for using design and content writing for marketing and all kinds of promotional purposes.				
Course Summary	The Course takes the students forward to an advanced level, from the basic course on the Art of Advertising that they may have been initiated to. This Skill Enhancement Course (SEC) is meant to deepen the erudition the students would need in order to handle the challenges and tasks while taking a job in the Advertising industry.				

Course Outcomes (CO):

CO	CO Statement	Cognitive Level*	Knowledge Category#	Evaluation Tools used
CO1	Demonstrate a deeper understanding of the various types and platforms of advertising, Merits and demerits of different types and platforms, functioning of an Ad agency/company, Standardisation by Regulating agency	U	C	Instructor-created exams / Quiz
CO2	Explain the role of media planning and how to use it to reach the target	U	P	Practical Assignment /

	audience through various channels.			Observation of Practical Skills
CO3	Develop skills in copywriting, visualization, and art direction to create compelling print and visual content for ads.	Ap	P	Seminar Presentation / Group Tutorial Work
CO4	Develop strong presentation skills needed for pitching Ad production projects with producers and Ad making firms/production houses	Ap	P	Instructor-created exams / Home Assignments
CO5	Create Advertising Designs for print Ad, Ad Film, TV Commercials, Web ads etc	C	P	One Minute Reflection Writing assignments
* - Remember (R), Understand (U), Apply (Ap), Analyse (An), Evaluate (E), Create (C) # - Factual Knowledge(F) Conceptual Knowledge (C) Procedural Knowledge (P) Metacognitive Knowledge (M)				

Detailed Syllabus:

Module	Unit	Content	Hrs	Marks
I	Types of Advertising, Platforms and Standards		6	8
	1	Merits and demerits of advertising in various types/platforms (print, radio, film, television, internet, social media)	2	
	2	Advertising Agency and its functions, Structure of an Advertising Agency, Services rendered by an Advertising Agency	2	
	3	Advertising Standards Council of India (ASCI)	2	
II	Media Planning & Research		6	8
	4	Advertising Research, market analysis, product research, types of advertising research, Managing Brands; Brands Creation, Brand Portfolio, Advertising and Brand building, Rossiter - Percy Model	2	
	5	Advertising Campaign: Concept, Steps in Advertising Campaign Planning	2	
	6	Factors Influencing the Planning: objectives, target audience, geographic area, Reach, Frequency and GRPs, DAGMAR model, AIDA, IMC, tools of IMC, Importance of IM	2	
III		Strategies for Product Placement	10	14
	7	Managing Brands; Brands Creation, Brand Portfolio	2	
	8	Advertising and Brand building, Rossiter - Percy Model.	2	
	9	Target audience, geographic area, media & purpose, Advertising skills and principles	2	

	10	Unique Selling Proposition (USP), Advertising Appeal and types	2	
	11	Promoting the Product advertisement through various media outlets	2	
IV	Production Planning for Print Ads, Ad Films, TVCs etc		14	20
	12	Components of Ads: Deciding on Advertising media type or platform: Print/Digital/Film/TV/Web media	2	
	13	Process of Visualization, Techniques of Visualization	2	
	14	Location search, suitability of locations; seeking permission from legal and official bodies	2	
	15	Production schedules; logistics management; time management. Seeking permission from legal and official bodies	2	
	16	Mobilising Resources: budgeting, production crew and cast, contracts and call sheets, acquiring/hiring equipment and properties, booking studio floor and time, mounting sets, out-door shoot planning	2	
	17	Booking studio floor and time, mounting sets, out-door shoot planning.	1	
	18	Production schedules; logistics management; time management	1	
	19	Production and Postproduction: Editing, Audio work, CG and VFX, Motion Graphics, Animation (if any)	2	
V	Practicum: Planning for various types of Advertising formats		9	5
		Adobe illustrator for layout presentation, Ad shoot, TVC ad, Different types of photography for advertising, Developing Ad Film script, develop a portfolio of advertising work that showcases the knowledge, skills, and creativity required for a successful career in advertising.		

Note: Note: The course is divided into five modules, with four having minimum 19 units and one open-ended module with a variable number of units. There are total 36 instructional hours for the fixed modules and 9 hours for the open-ended one. Internal assessments (25 marks) are split between the open-ended module (5marks) and the fixed modules (20 marks). The final exam, however, covers only the units from the fixed modules.

Mapping of COs with PSOs and POs:

	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	-	-	-	2	2	-	-	-	1	-	-
CO 2	1		1	1	-	-	2	-	-	-	-	2
CO 3	1	3	-	-	1	-	1	-	-	-	-	-
CO 4	-	-	-	1	-	-	-	-	-	1	2	-
CO 5	2	-	-	-	-	1	-	2	2	-	-	-

Correlation Levels:

Level	Correlation
-	Nil
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

Assessment Rubrics:

External evaluation: 50 marks

Internal evaluation: 25 marks

INTERNAL MARK SPLIT-UP (TOTAL 25 MARKS)

	Components of Internal Evaluation	4 Theory Modules (20)	Open-Ended Module
1	Test paper/Mid Semester Exam	10	2
2	Seminar/Viva/Quiz	6	2
3	Assignment/ Film Review	4	1

Mapping of COs to Assessment Rubrics:

	Internal Exam	Assignment	Portfolio Evaluation	End Semester Examinations
CO 1	✓			✓
CO 2	✓	✓	✓	
CO 3				✓
CO 4	✓	✓	✓	✓
CO 5		✓	✓	✓

READING LIST:

1. Otto Kempner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 1980.
2. Mariekae de Mooij, *Advertising Worldwide*, Prentice Hall, UK, 1994.
3. Mohan M, *Advertising Management Concepts and Cases*, Tata McGraw Hill; New Delhi, 1989.

Model Question Paper I

I Semester BA VISUAL COMMUNICATION (STCFYUGP)

Degree Examinations

.....

(credits: 4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

- 19.
- 20.

Model Question Paper II

I Semester BA VISUAL COMMUNICATION (STCFYUGP) Degree Examinations

Foundation Course

(credits: 3)

Maximum Time: 1.5 hours

Maximum Marks: 50

Section A

[Answer All. Each question carries 2 marks] (Ceiling: 16 Marks)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Section B

[Answer All. Each question carries 6 marks] (Ceiling: 24 Marks)

- 11.
- 12.
- 13.
- 14.
- 15.

Section C

[Answer anyone. Each question carries 10 marks] (1x10=10marks)

- 16.
- 17.

**MODEL QUESTION PAPERS
OF MAJOR COURSES
IN
VISUAL COMMUNICATION**

I Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC1CJ101/BVC1MN100 COMMUNICATION DESIGN

(4 Credits)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Define design thinking and its key components.
2. Explain the process of brainstorming in design thinking.
3. Describe the significance of lines and shapes in design.
4. Differentiate between balance and rhythm in design principles.
5. What is Gestalt theory in design?
6. Explain the basics of audiovisual communication.
7. Discuss the concept of visual culture in global exchanges.
8. How do colors influence psychological responses in design?
9. What are the fundamental tools in Photoshop for graphic design?
10. Describe the importance of typography in visual communication.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Discuss the stages involved in design methods and processes with examples.
12. Explain how the principles of design (emphasis, hierarchy, and unity) contribute to effective communication.
13. Analyze the role of design in various cultural contexts with relevant examples.
14. Describe the process of conceptualization and visualization in communication design.
15. Explain the process of image selection and manipulation in multimedia design.
16. How do you integrate text, audio, photographs, video, graphics, and animation into a cohesive design?
17. Discuss the evolving trends in interactive media focusing on UX and UI design.
18. Explain the importance of portfolio development and presentation skills in contemporary design practices.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Evaluate the application of Bauhaus principles in modern design projects. Provide examples to support your analysis.
20. Explore the impact of emerging technologies on communication design and how they shape the future of the design industry.

II Semester BA Visual Communication (STCFYUGP) Degree Examinations

BVC2CJ101/BVC2MN100 PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling:24Marks)

1. Compare human eye and camera?
2. Define the term Focal length in photography?
3. What are the characteristics of Natural light?
4. Define the term ISO in photography.
5. Define the term Aperture in photography
6. What is Shutter Speed in photography?
7. What is the expansion of FPS in photography?
8. How is Mirrorless Camera different from DSLR?
9. Define the term Av Mode in photography?
10. Explain: CMYK and RGB

Section B

[Answer All. Each question carries 6 marks]

(Ceiling:36Marks)

11. Describe in detail the importance of White Balance in photography
12. Explain 'Rule of Third and 'Golden Ratio' in Photography
13. Describe the difference between Fast shutter and Long exposure.
14. Describe in detail: Depth of field in photography
15. Explain the working of a DSLR camera with diagram
16. What are the types and sources of light in photography
17. List the difference between Indoor and outdoor light
18. Importance of perspective in photography: Subject, Foreground and Background

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the statement, 'Photography is painting with light'
20. Discuss in detail: Evolution of Photography from Camera Obscura to digital cameras

III Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC3CJ201 ART HISTORY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What is considered as the most ancient work of human art?
2. What is chiaroscuro?
3. Iconography
4. Avant Garde movement in art and cinema
5. Realism and Surrealism
6. Pre-Islamic rituals and ancient Arab art
7. German Expressionism
8. Kolam (Floor Art)
9. Bengal School of Art
10. Hieroglyphs

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. What are the characteristics of Early Christian art and architecture in the pre-modern centuries?
12. Short note on Raja Ravi Varma and his style of art
13. Significance of Muziris Biennale, Kochi
14. Leonardo Da Vinci was a multi-faceted personality, Comment
15. Where do you place Vincent Van Gogh in art history, in the movement from Impressionism to his own style?
16. Define cubism? How is it reflected in the style of Picasso in 'Guernica' and other works
17. Significance of Indian miniature art
18. Describe Kerala Temple Mural art

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Why should a media student study the relationship between visual arts and media arts such as cinema, graphic design, animation etc?
20. Evolution of Visual Arts and Architecture during Gothic, Baroque and Renaissance periods

III Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC3CJ202/BVC3MN200 ADVANCED PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling:24Marks)

1. Define the scope of Wide-angle lens in photography
2. Focal length range of Telephoto Lenses used for wildlife photography?
3. What should be the qualities of a professional photographer?
4. Define the term Highlights in photography.
5. What is the Aperture range of a Prime lens?
6. Explain the importance of image editing?
7. Who recorded the first permanent Image ever?
8. Define the term Medium Format Camera
9. What are the properties of light?
10. Define the term Hue in photography

Section B

[Answer All. Each question carries 6 marks]

(Ceiling:36Marks)

11. Describe in detail what is Color temperature in photography
12. Explain camera stabilizing techniques.
13. Describe the difference between Fish eye and Zoom lens.
14. Describe Deep focus in detail and its connection with Aperture
15. Importance of lighting in Photography
16. Explain in detail the scheme of 3-point lighting
17. Explain the importance of reflectors, diffusers and filters in lighting
18. Discuss the drastic changes that AI tools bring into photography

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Explain how a smart photographer uses natural and artificial lights to enhance his work in different situations and set ups? Give examples
20. Enlist different types of professional photography and explain any one of them in detail.

IV Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC4CJ203 CINEMATOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling:24Marks)

1. Define the term Dolly shot
2. What is a Subjective camera angle?
3. What are the characteristics of a good Cinematographer?
4. Digital cameras and sensors.
5. What is head-on or tail away shot Cinematography
6. Aerial shot
7. Explain Aspect ratio
8. Red Dragon Camera
9. Camera angles and Composition
10. Differentiate block lenses and zoom lense

Section B

[Answer All. Each question carries 6 marks]

(Ceiling:36Marks)

11. Types of camera movements
12. Camera Angles and Composition
13. Explain the 5Cs of Cinematography?
14. Why is cinematography an important part of Film Making?
15. How does a professional cinematographer combine and balance composition, camera movement and characters movement?
16. List the difference between PoV and Objective camera angle
17. Bring out the difference between three point and four-point Lighting
18. Differentiate low-key and high-key lighting

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Explain the importance of lensing to give meaning and feeling when composing different scenes
20. How would you use lighting effectively to recreate period, create mood and contribute to the totality of a film?

IV Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC4CJ204 VISUAL EDITING

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Aspect ratio
2. 30-degree rule
3. Jump cut and its effect on audience
4. Juxtaposition
5. Cut aways and its uses
6. Establishing shot
7. Difference between diegetic and non-diegetic sound
8. Use of clapboard in editing
9. Editing Transitions
10. Mise-en-Scene

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain the post production work flow for audio?
12. Explain montage and different types of montage with example?
13. Explain 180-degree rule and how it affects the continuity?
14. Describe the importance of sound in building the film narrative?
15. Explain crosscutting with example?
16. Explain about different audio and video formats?
17. Why is non-linear editing software called non-linear??
18. What is continuity? List and explain different types of continuity

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. In detail explain the postproduction workflow
20. Elaborate on the importance of Time and Space in film and how editing helps to manipulate real time and real space

IV Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC4CJ205 GRAPHIC DESIGNING AND BRANDING

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Define graphic design and explain its significance.
2. Historical overview of graphic design styles.
3. What are the basic elements of design?
4. Explain the principles of balance and contrast in design.
5. Define branding and discuss its importance.
6. How is graphic design related to branding?
7. What is Adobe Creative Suite, and what are its main components?
8. Describe the basic tools and functionalities of Adobe Illustrator.
9. What are the goals and steps in building a successful brand?
10. Explain the brand experience process.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Discuss the principles of design, including balance, contrast, emphasis, and unity.
12. Importance of visual storytelling in digital campaigns.
13. Describe the brand development process, including research and brand positioning.
14. Characteristics of a good brand name? List different types of brand names.
15. Discuss the forms of brand identity design and their significance.
16. Explain how to integrate graphic design into digital marketing strategies
17. Explain the process of developing a brand strategy aligned with business goals.
18. What is brand positioning, and why is it crucial in the market?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the process of developing a comprehensive brand strategy. Include the importance of brand vision, mission, and aligning the strategy with business goals.
20. Analyse the role of brand visuals in creating a strong brand identity. Discuss the importance of logos, slogans, taglines, and colour psychology.

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5CJ301 ADVANCED VISUAL
EDITING, COLOURING AND MOTION
GRAPHICS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Alpha Compositing
2. Stop motion animation
3. Explain the difference between "Online" and "Offline" editing.
4. What is the significance of Shot Logging in the post-production process?
5. Define the concept of Time Code and its importance in video editing.
6. Differentiate between "Master clip" and "B roll" in video editing.
7. Explain the advantages and challenges of shooting on RAW format
8. Define the term "Colour Grading" and its role in post-production.
9. What is Motion Graphics, and how does it differ from traditional animation?
10. Briefly explain the concept of Keyframes in Adobe After Effects.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Techniques used for smooth transitions between clips in Adobe Premiere and FCP
12. Use of painting and erasing tools to add or remove elements from a movie clip
13. Describe the steps involved in Color Correction and its impact on the visual aesthetics
14. Role of Nodes in visual compositing and their application in creating complex effects.
15. Compare and contrast Linear, Bezier, and Hold interpolation methods in animation.
16. Describe the process of creating and animating text layers in Adobe After Effects.
17. Explain the concept of Rotoscoping and its application in video compositing.
18. Discuss the techniques used for slowing down and speeding up video clips in editing software.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Outline the steps for Color Grading and Correction.
20. Discuss the process of creating a 3D animation sequence in Adobe After Effects, incorporating advanced graphics and effects.

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5CJ302 AUDIO POSTPRODUCTION

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What is the difference between analogue and digital sound?
2. What are AIC and MIDI?
3. What is sampling in digital sound?
4. Describe the basic steps in digital sound production.
5. What is a Digital Audio Workstation (DAW)?
6. What is a parametric equalizer?
7. What does a compressor do in sound editing?
8. What is reverb in audio effects?
9. Why is EQ important in mixing?
10. What is spatialization in audio?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. How do you set up Pro Tools?
12. What are some advanced sound editing techniques?
13. How is a graphic equalizer used in sound production?
14. Why is dynamic processing important in sound editing?
15. How do delay and modulation effects enhance a mix?
16. What are the basic steps of mastering a track?
17. What is surround sound, and how is it different from stereo sound?
18. What are the different sound layers in cinema, like music and dialogue?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the principles and techniques of mastering, including compression, limiting, and finalizing tracks.
20. Why are synchronized sound recording techniques important in film production?

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5CJ303 UX/UI DESIGN

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. User Interaction-Cognitive model
2. Usability testing
3. Information Architecture
4. Web Applications
5. Brand Guidelines
6. Wireframing
7. User flow review
8. Simple digital interfaces
9. Dynamic website.
10. Main principles of UX/UI design

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Role of user research in identifying the needs and goals of different users
12. What is the purpose of usability testing? Name different types of usability Testing
13. Describe the UX design process and methodology
14. What are the psychological and human factors a UX/UI designer has to consider?
15. Describe in detail the design principles that are the basis of UX/UI designs
16. What is the process of testing a website?
17. Describe graphical User Interface designing?
18. Knowing the specifications and limitations of different devices is important for UX/UI designers. Comment

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. What factors should be given importance when you apply the design principles to create user-centred interfaces for web, mobile and interactive applications?
20. Describe the process of building a brand, testing and updating, using UX/UI design principles and methods?

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6CJ304/BVC8MN304 MULTI-CAM PRODUCTION TECHNIQUES

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Compare single and multi-camera production
2. Importance of vision mixers (switchers) in multi-camera production.
3. What role does a camera control unit play in live shows?
4. Purpose of a preview monitor and a line monitor.
5. Key components of a multi-camera production setup on location
6. How does studio lighting differ from lighting for an event?
7. Basic operations of a multifunction switcher.
8. Primary functions of a teleprompter in studio production?
9. Importance of simultaneous technical coordination in multi-camera production.
10. Offline and online editing for live programs.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Production techniques for multi-camera setups in studio versus on-location.
12. Impact of equipment and accessories on the quality of a multi-camera production
13. Discuss the significance of lighting control devices in a studio environment.
14. Explain the use of chroma keying in studio productions.
15. How do effective shots and special effects enhance multi-camera productions?
16. The workflow and technical requirements for multi-camera live streaming.
17. Roles and responsibilities of a floor manager in a multi-camera production.
18. Lighting Design for diverse multi-cam productions in Television studio.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the planning and management techniques required for live multi-camera shows, including the use of OB vans and remote setups.
20. Discuss the integration of music and sound on the studio floor in multi-camera productions, focusing on the challenges and solutions for achieving high-quality audio.

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6CJ305/BVC8MN305 3D MODELLING AND SPECIAL EFFECTS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Near Clip
2. Boolean Operation
3. Clay Modelling
4. Ray Tracing
5. Character Model Sheet
6. Channel Box
7. Anticipation
8. UV Editor
9. Stop Motion
10. Animatics

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. What are the different types of Animation techniques?
12. Lighting, shading, reflection and texturing techniques in 3D animation
13. Give an account of Squash and Stretch?
14. What are the different lights used in Autodesk Maya?
15. Write difference between polygon modeling and NURBS Modeling?
16. What is the significance of 3D Animation in the digital world?
17. How do you create basic VFX using Autodesk Maya
18. Explain the process of motion capture?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the 12 principals of animation?
20. Detail the production pipeline of a 3D Animation Project

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6CJ306/BVC8MN306 RADIO PRODUCTION AND PODCASTING

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. List three essential piece of equipment required for a radio studio setup.
2. Roles of a producer and a host in a radio production team.
3. What sets radio apart as a means of communication?
4. How do you craft a script suitable for radio?
5. Essential equipment required in a radio studio
6. Why is it essential to understand your audience when producing radio content?
7. Role of sound effects in enhancing radio programs.
8. How does adjusting your voice contribute to effective radio broadcasting?
9. Basic steps involved in recording and editing audio for radio.
10. Importance of sound mixing in radio production.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. How can data analytics and listener feedback be utilized to refine content strategies for radio programs and podcasts?
12. Explore the various types of radio shows and their distinctive features.
13. Describe the steps involved in conducting a field interview for a radio feature segment, addressing challenges and best practices.
14. Elaborate on the process of writing scripts for radio shows and interviews.
15. Detail the necessary equipment for setting up and operating a radio studio.
16. Analyse the significance of sound design in radio production.
17. Outline the steps involved in planning and preparing for a podcast.
18. Explain the basic requirements for establishing a podcasting setup at home.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the cultural impact of radio broadcasting.
20. Analyse the reasons behind the growing popularity of podcasts in contemporary media consumption.

VII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC7CJ401 SCRIPTING AND PRODUCTION OF WEB SERIES

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Building a story across seasons.
2. Multidimensional characters.
3. Non-Fiction story telling methods
4. Narrative Arc
5. Production Team composition
6. 'Histories' of characters
7. Story Structure
8. Pitching the Series
9. Art of Background Scoring
10. Monetising the web series

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. How does a series writer update and adapt to the taste of diverse audiences?
12. Compare and contrast the story arcs in writing for films and for series
13. What are the major formats in web series?
14. How does a series writer create characters with depth, working on their histories, desires, and conflict?
15. Developing multiple character journeys over the course of a series.
16. Dialogue writers in a series contribute significantly to push the engine forward.
Comment
17. Importance of building up the story through editing and maintaining momentum
18. Role of Assistants in each department of a web series production

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Getting approval for a Web series is a prolonged process, involving creative imagination, research, teamwork of multiple writers and pitching.
Explain
20. Elaborate on the technique of keeping a web series on air for long, through the art and craft of appealing to the taste of different age groups, combined with industry standard production values.

VII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC7CJ402 RESEARCH FOR FICTION AND NON-FICTION FILMS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Research for Period films
2. Authentic sources
3. Believable Characters
4. Multimedia Archives and Repositories
5. Collaborative research
6. Focus Group Discussion (FGD)
7. Plagiarism and Copyright concerns
8. Secondary Sources for Film research
9. Cultural and Social research
10. Contribution of AI in film research work

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain why the research path for different film genres will be different.
12. How do you corroborate data from research and the creative/imaginative insights in shaping a feature fiction film?
13. Can documentary filmmakers take creative freedom and flexibility in incorporating the data gathered from ground research into the final framework of the film?
14. How far could archival material help a first-time filmmaker in his creative work to incorporate insights or models from the past into the present?
15. Why fact-checking and verification are important when you adapt and incorporate real-life stories and testimonies into a feature fiction film script?
16. Fiction is 'building fictional worlds with a foundation in reality': comment
17. List the major components you need to include in a research document when you submit a Film Production Proposal to a production house or a producer?
18. Explain why research work is more important to web series or documentary series, compared to a single, stand-alone feature fiction project?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. What significant role could proper, detailed research work play in the production process of period films, biopics and similar genres?
20. What are the types of documentary films that demand deeper preparatory research work? Elaborate with examples

**VII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC7CJ403 CORPORATE COMMUNICATION AND PUBLIC RELATIONS**

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Corporate communication
2. PR industry
3. Common tools and techniques of PR
4. Sensitivity to cultural and humanitarian aspects
5. Code of conduct in PR
6. Responsibilities of PR practitioner
7. Media Kit
8. Corporate identity
9. Corporate culture
10. Damage control exercise

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. To know the pulse of the society and the market is important to the PR. Why?
12. Describe how PR could be effectively used to address crisis situations
13. Explain the protocols and formalities that make corporate communication different
14. Though there are clearly articulated principles of corporate communication and public relations, a PR practitioner may have to adopt custom-made solutions. Comment
15. Compare and contrast the style of PR in domestic contexts and in a MNC
16. Describe the various types of communication skills a PR worker should have
17. Compare the individual PR work with Team PR work
18. Why do Media houses need a corporate communication and PR wing?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Describe the challenges of corporate communication and PR in Indian context, taking examples from business houses, media houses, public spaces like malls, expos etc.
20. Discuss the importance of research, strategies, planning, and management required for successful corporate communication and PR

VII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC7CJ404 ENVIRONMENTAL AND SIGNAGE DESIGNS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Sustainable art
2. Site specific art and installation
3. Ecofriendly design concept
4. Environmental art
5. Way-finding systems
6. Themed-Environment
7. Signage: Message hierarchy and proximity
8. Signage Graphic system
9. Signage planning
10. Information content system

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Describe different areas of environmental design (EV). How does it relate to other design disciplines?
12. The connection between green art, sustainable art and environmental architecture
13. Explain the protocols and formalities that make corporate communication different
14. Explain design and place identity, taking examples of exhibitions, events and installations
15. What are the factors affecting sign information content?
16. Describe the fabrication process, technology and materials involved in EV design
17. Importance of typography in signage designs
18. What are important considerations to made in signage designs for blind or partially blind persons?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Describe the process of signage planning and execution, including contract, preliminary design, work plan, prototypes, and construction.
20. Elaborate on the application of principles of colour theory, design systems, narrative, legibility, usability, and accessibility to articulate visual messages in each environment

VII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC7CJ405 AI AND FUTURE OF DESIGN INDUSTRY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Define the role of AI in the design process.
2. Intersections of AI and Art in design.
3. Fundamental principles of machine learning relevant to design
4. AI-powered design tools
5. Discuss ethical considerations in AI-driven design.
6. Strategies for responsible and inclusive design practices.
7. Provide an example of AI implementation in design within a specific industry.
8. What is AI-generated art and design?
9. How can AI and human designers collaborate effectively?
10. Natural Language Processing (NLP) and its relevance to design.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Briefly explain the historical evolution of AI in design
12. Discuss the stages involved in integrating AI into the design process with examples.
13. Impact of AI-powered design tools on the efficiency and creativity of designers.
14. The process of creating AI-generated art and its implications for the design industry.
15. Explain how AI can be used for customization and personalization in design.
16. Role of NLP in enhancing user experience through chatbots and voice interfaces.
17. Concept of conversational design and its significance in modern design practices.
18. Analyse how AI can optimize design for sustainability and provide an example.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Evaluate the effectiveness of AI-generated design projects and their impact on the role of designers. Provide examples to support your analysis.
20. Explore the potential future impact of emerging AI technologies on the field of communication design and how they might shape industry practices.

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8CJ406/BVC8MN406 COMMERCIAL DESIGN

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Major types of commercial designs
2. Contemporary design
3. Life style design
4. Mass production
5. What is event design?
6. Role of photography in product design
7. Apparel design
8. Eco friendly Interior design
9. Miniature photography
10. Master Plan in Production Design

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Draw and develop designs for garments using colour harmony
a) Monochromatic b) Split complimentary
12. How does an Event designer plan and execute his projects?
13. Difference between Conventional and Contemporary design
14. Role of hand drawings and prototypes in fashion designing.
15. How to apply principles of a) Harmony and b) Emphasis in a garment design?
16. Explain body mechanics in video gaming?
17. How does a Product designer combine beauty and functionality in his work?
18. Compare Fashion designing and Textile designing

Section C

[Answer any one. Each question carries 10 marks]

(1x10=10marks)

19. Provide an overview of the major types of Commercial designs and how a student of visual communication could utilize them as career opportunities
20. Gaming Design is a fast-growing field. What are the scope and challenges for a visual media student when preparing for an entry into this industry?

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8CJ407/BVC8MN407 PRODUCTION MANAGEMENT

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What are the different types of media in the media landscape?
2. How do you develop an idea for different media platforms?
3. Financial planning and budgeting for media projects
4. Describe a strategy for fundraising and acquiring sponsorships.
5. How do distribution channels affect media production?
6. Essential steps in pre-production for a media project?
7. How can efficient crew coordination improve media production?
8. Factors to be considered in managing production technology and logistics
9. Why is location scouting important in media production?
10. Crisis management plan for media projects

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain advanced budgeting techniques for different types of media.
12. How can finances be managed throughout the production lifecycle?
13. Describe different distribution models for media platforms.
14. What are some revenue streams available in various media?
15. How is fund collection handled in film distribution?
16. Discuss box office trends for the Indian film industry.
17. What is involved in the post-production workflow for media projects?
18. How do you create an effective marketing and audience engagement plan?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the importance of intellectual property rights in media production.
20. Discuss sustainability and ethical considerations in media production.

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8CJ408/BVC8MN408 MEDIA AND SOCIETY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Relevance of Print media
2. Influence of digital media among youth
3. Why New Media is called so?
4. Mention three online newspapers in Kerala
5. Mass media as a mirror to the society
6. Societal values, norms and media
7. Mass Media and politics
8. Mention two positive impacts of media on society
9. What are some common features of online news websites?
10. What is stereotyping?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Describe life in the virtual world
12. Growth of social media platforms and their impact on human communication
13. What is ARPANET and why is it significant in the history of the internet?
14. In what ways has digital advertising changed the traditional advertising landscape?
15. What are the main challenges faced by print media in the digital age?
16. What role do broadcast media play in shaping political opinions during election seasons?
17. What are the economic implications of media intervention in the society?
18. Write a short history of internet and its popularity

Section C

[Answer any one. Each question carries 10 marks]

(1x10=10marks)

19. Explain the impact of digital media technology in our everyday life.
20. 'Stereotyping in media may lead to discrimination in our society' elucidate

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8CJ489 VISUAL MEDIA RESEARCH METHODOLOGY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Research Objectives
2. Focus Group Discussion method
3. Film Archives
4. Case Study method
5. Fact-checking and Verification
6. Qualitative research methodology
7. Narrative Analysis
8. Academic writing
9. Framing Arguments
10. Question of objectivity in media research

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. What is the difference between a participatory and non-participatory research?
12. Significant differences between media research for Fiction and No- fiction
13. Ethical questions to be addressed in media research projects
14. Explain Textual and Contextual studies in visual media research
15. What is ideological analysis of film, video and advertisements?
16. Why does the Content Analysis method have special significance in film research?
17. How do you connect media research to social sciences and cultural studies?
18. Graphical presentation of data and Data analysis process

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Explain why a multi-disciplinary approach, connecting film, video, literature, philosophy and other disciplines is more beneficial for a media research scholar.
20. Describe the visual media research process from start to end that include the research topic, proposal, data collection, data analysis and project submission.

**MODEL QUESTION PAPERS
OF ELECTIVE COURSES
IN
VISUAL COMMUNICATION**

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5EJ301(1) NEWS PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Basics of digital photography.
2. Why is news photography important?
3. Differentiate between RAW and JPEG file types.
4. Exposure triangle and its components.
5. Key differences between DSLR and mirrorless cameras
6. Importance of lensing in photography.
7. Importance of tripods and accessories in news photography
8. Explain camera modes: auto mode, aperture priority, and shutter priority.
9. Role of accuracy and objectivity in news photography?
10. A Compelling news photograph

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain the impact of news photography in the field of journalism.
12. Role of composition, framing, and timing in creating compelling news photographs.
13. Describe the strategies for covering different types of news events such as sports, politics, and war.
14. Explain the significance of captions, cutlines, and descriptions in news photography.
15. Strategies for working quickly and effectively in fast-paced news environments.
16. Describe the basic editing tools and techniques used in Adobe Photoshop and Lightroom for news photography.
17. How do photographers manage news photography in various conditions like daylight, low light, and bad weather?
18. What set of equipment is essential for news photography?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the exposure triangle, including aperture, shutter speed, ISO, and white balance. Discuss its importance in capturing high-quality news photographs
20. Evaluate the ethical considerations in news photography. Discuss the NPPA code of ethics and the role of famous news photojournalists in shaping ethical standards

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5EJ302(1) EVENT PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Narrative of an event
2. What is so special about Event photography?
3. Communication coordination in event photography
4. Post-processing techniques
5. 'Memorable moments'
6. Venue logistics
7. Photography gear
8. Lighting set up for event photography
9. Product delivery in event photography
10. Hard light

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Important points in preparing an Event Photo album.
12. Discuss the requirements and challenges of photographing different types of events such as weddings, corporate events, and concerts.
13. Describe the process and importance of creating shot lists and understanding event timelines
14. Different lighting setups for various events and their impact on the quality of photographs.
15. Discuss the role of flashlights, constant lights, and speed lights in event photography
16. Editing tools and techniques used in Adobe Photoshop and Lightroom for event photography.
17. Explain the differences between natural and artificial lighting setups for events.
18. What are diffusers and reflectors used in event photography?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the key elements of digital cameras, including DSLRs and mirrorless cameras, and their applications in event photography.
20. Discuss the post-production process in event photography. Explain the use of photo editing software like Adobe Photoshop and Lightroom, and the importance of ethical considerations in editing.

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6EJ301(1) COMMERCIAL PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Diverse range of commercial photography
2. What are the functions of tripods and accessories in commercial photography?
3. Industry standards in photography
4. Explain the difference between hard light and soft light.
5. What are diffusers and reflectors used for in photography?
6. Photography package
7. Principles of indoor and outdoor lighting
8. Placement of properties in product photography
9. Discuss the importance of lighting for portraits and packages.
10. Portfolio

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Elaborate on the creative and commercial aspects of photography
12. What are 2-point, 3-point, and 4-point lighting setups?
13. Techniques used in tabletop light settings for product photography
14. Explain the importance of light positions and angles in commercial photography, and how they affect the mood and colour temperature.
15. Discuss the rule of thirds, foreground, and background in arranging properties for a commercial photo shoot.
16. Describe the basic editing tools in Adobe Photoshop and Lightroom used in post-production.
17. Role of light positions, angles, and colour temperatures in creating mood.
18. What is product photography? Its importance in commercial photography?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the process and techniques involved in creating effective product photography, including the use of different light settings and camera modes.
20. Analyse the importance of post-production in commercial photography. Discuss the role of Adobe Photoshop and Lightroom in editing and creating advertisements.

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6EJ302(1) FASHION PHOTOGRAPHY

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Versatility in Fashion photography
2. Modelling photography
3. Evolution of digital cameras.
4. Lenses with different focal lengths
5. Retouching techniques
6. Photo magazine
7. Glamour photography
8. Lighting techniques for fashion photography
9. Fashion shoot
10. Breaking the rules of composition

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Scope of digital photography techniques in enhancing fashion photography.
12. Describe the role of natural and artificial light in fashion photography.
13. Explain the significance of composition, including the arrangement of properties, backdrops, and the rule of thirds.
14. Discuss the different types of lighting used in fashion photography and their impact on the final image.
15. Explain the various portrait shots used in fashion photography, including full, medium, close-up, and extreme close-up.
16. Describe the basic retouching techniques for fashion photography, including skin retouching colour correction, and sharpening.
17. What are the career opportunities in fashion photography?
18. Explain the differences between outdoor fashion shoots with natural light and studio fashion shoots with artificial lighting.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the various aspects of fashion photography shoots, including dressing, makeup, posing, and modelling and lighting.
20. Analyse the importance of lighting in fashion photography. Discuss natural vs. artificial lighting, and the use of soft boxes, reflectors, and diffusers.

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5EJ303 PRODUCTION DESIGN

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Define the term "Production Design"
2. Who is credited with coining the term "Production Design"?
3. Production Designer's role in TV production
4. Production Designer and the "Master Plan"
5. Name two renowned Production Designers in Malayalam industry
6. Alignment of design, style and setting with the story
7. Role of the Production Designer in designing the Production Schedule
8. Production design and cost-effective execution
9. Collaborative dynamics
10. Production designer and Art Director.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Evolution of the role of full-fledged Production Designer
12. How does the Production Designer collaborate with the Cinematographer and Team to achieve the desired visual aesthetic?
13. Discuss the role of lighting in enhancing the overall production design.
14. Integration of Computer-Generated Imagery (CGI) in Production design.
15. Illustrate the importance of broad and deep visual awareness and design skills for a Production Designer.
16. Describe the process of budget allocation for a production from the perspective of the Production Designer.
17. Evaluate the implementation of Special Effects (SFX) and Visual Effects (VFX) in enhancing production design.
18. Discuss the impact of art and technology convergence on contemporary production design practices.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Discuss the advantages and challenges of implementing Augmented Reality (AR) in film and television production.
20. Explain the significance of creating a digital workflow for the entire film crew, with a focus Production Designer, Director, Cinematographer, and Editor.

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5EJ304 TELEVISION PRODUCTION

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Primary duties and responsibilities of a producer in pre-production
2. Describe the characteristics of a TV talk show.
3. What are the key differences between a sitcom and a Stand up comedy?
4. Explain the purpose of a storyboard.
5. Single camera production and multi-camera production
6. What is the significance of the 180-degree rule in TV production?
7. Describe the basic setup and purpose of a camera control unit.
8. What are the main functions of an audio mixer in TV production?
9. Explain the concept of 3-point lighting and its importance in studio lighting.
10. What are the key features of Electronic Field Production (EFP)?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Production techniques for live telecasts and 'On-the-Go' styles of TV production.
12. How do props, costume, and makeup contribute to set designing in TV productions?
13. Discuss the importance of visualization and composition in blocking the scene
14. Indoor and outdoor live-production techniques and their unique challenges.
15. Describe the role and functions of microphones, audio monitors, and sound recording devices in TV production.
16. How can new technologies like AR and VR be incorporated into TV production?
17. Discuss the coordination required for multi-camera coverage of sports and concerts.
18. Explain the importance of intercommunication and signal transmission in OB van setups for TV production.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the advancements and new possibilities in EFP and ENG, focusing on digital technology's impact.
20. Discuss the comprehensive process of planning and executing a multi-camera TV production, including aspects like camera setup, lighting, audio, and crew coordination.

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6EJ305 SOCIAL MEDIA MANAGEMENT

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What is a digital footprint and why is it important?
2. Explain the concept of market segmentation in social media.
3. How do you align content with business goals in content planning?
4. What is the difference between a digital native and a digital immigrant?
5. Name some graphic design tools used for visual content creation.
6. What is content curation and how do you find and share relevant content?
7. Explain the process of setting up and optimizing a Facebook page.
8. How can Twitter analytics be used to monitor social media activity?
9. Describe the features of Instagram Stories, IGTV, and Reels.
10. Define social media management and discuss its significance.

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain the importance of visual content creation in social media management.
12. What are the principles of graphic design to be followed in social media management?
13. Describe how influencer marketing works and its significance in a social media strategy. Provide examples.
14. How can businesses use Facebook Insights to improve their social media strategies? Provide a detailed explanation.
15. Discuss the role of analytics tools in social media management. How do you interpret data and report findings?
16. Explain the steps involved in setting up and managing a social media advertising campaign. What factors should be considered to ensure its success?
17. Explain the evolution of social media platforms.
18. What are the primary responsibilities and skills of a Social Media Manager?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Evaluate the impact of social media on consumer behavior and market segmentation. How can firms leverage social media to their advantage?
20. Elaborate on the process of developing a comprehensive social media strategy, setting goals, identifying target audiences, key performance indicators and appropriate platforms and analysing the results.

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8EJ401 ART OF DOCUMENTARY CINEMA

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Doc Edge Festival
2. 'Talking heads'
3. Fahrenheit 9/11
4. Dziga Vertov
5. Deepa Dhanraj
6. Documentary Treatment
7. MIFF
8. Documentary Research
9. Pitching
10. PSBT

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. How does and should a Documentary Filmmaker blend the objective and subjective viewpoints into the work?
12. Compare and contrast Cinema Vertie and Observational Documentary films?
13. Describe the contribution of 'A Man with a Movie Camera' to documentary cinema?
14. Choose an Indian Documentary filmmaker whose films you like or are familiar with and write short note on the filmmakers and his/her style.
15. What is the significance of film festivals for documentary filmmakers?
16. Identify a couple of important Documentary and Short film festivals in India. Write a short note on any of those festivals.
17. Importance of Research for documentary film production?
18. The socio-political context in the post-Emergency India that paved the way for the emergence of an Independent documentary cinema movement. Comment

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the role of Editing in constructing a documentary film, based on the script and shot material, other sources etc?
20. Review selected documentary films of Ananda Patwardhan and elaborate on his style and contribution to Indian documentary cinema scenario

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8EJ402 MEDIA ETHICS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Define Media Ethics
2. Paid News
3. Yellow Journalism
4. Media regulations
5. Community Radio Policy document
6. 'Trial by Media'
7. Sting operation
8. Freedom of speech
9. Defamation
10. IPR

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Compare and contrast media ethics and media laws. Provide examples to illustrate their differences and interplay.
12. Explain the significance of the Press and Registration of Books Act, 1867, in the context of media regulation in India
13. Analyse the impact of declaring emergency on media operations in India in 1975, highlighting the violation of relevant constitutional provisions.
14. Discuss the importance of media freedom in a democratic society. What are some challenges to achieving true media freedom?
15. Discuss the provisions under the Indian Penal Code related to sedition, and crimes against women and children, and how do they affect media practices?
16. How can conflicts of interest be managed to maintain journalistic integrity?
17. Analyse the ethical issues related to the ownership of media
18. Discuss the Election Commission guidelines for media coverage during elections.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Outline the evolution of press and media laws in India, highlighting key legislations that have shaped media regulation.
20. Explain the significance of the Press and Registration of Books Act, 1867, in the context of media regulation in India

VIII Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC8EJ403 SIGNIFICANCE OF AR AND VR IN VISUAL DESIGN

(Credits:4)

Maximum Time: 2 hours

Maximum Marks:

70 Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Digital content overlay
2. Immersive simulations
3. Physical v/s Virtual
4. Seamless information flow
5. Perceiving 3D images in 2D world
6. CG environment
7. Spatial immersion
8. Virtual travel
9. Enhanced user experience
10. Fantasy world of AR and VR

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Why do we consider AR and VR as ground-breaking technologies in visual experience?
12. How do AR and VR bridge the real and the virtual worlds?
13. Scope of AR and VR in visual design production
14. How do AR and VR contribute to education, entertainment and communication?
15. How do you distinguish the domains of AR and VR?
16. Elaborate on the unique interactive experience that AR provides us via digital devices?
17. How does the VR use simulation to replace the physical world around us?
18. Through VR, users can explore and manipulate objects in a three-dimensional world.
Comment

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate on the underlying principles and applications of AR and VR in Design
20. AR and VR offer opportunities to experience visual scenarios that are inaccessible or 'dangerous' in real life. Comment

**MODEL QUESTION PAPERS
OF MINOR COURSES
IN
VISUAL COMMUNICATION**

I Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC1MN101 VISUAL DESIGN BASICS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Connect the evolution of image-making to cave paintings.
2. Differentiate between different types of images: real, virtual, abstract etc
3. What do you know about the book 'Ways of Seeing'?
4. Functions of Design
5. Describe positive and negative space in a design?
6. Why is studying still life important for a designer?
7. Explain perspective in a visual design. What are the different perspectives?
8. How do you differentiate Fine arts and Applied arts?
9. How does a good designer utilize typography in his design?
10. What is the major emerging technology that is changing Visual Design? Explain

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. What are primary and secondary colours? How do you mix and match them in your design work?
12. How is visualization in 2D and 3D different?
13. Write a note on any image editing software you like.
14. Why is it important to adapt an image to fit different spaces, like circular/horizontal/vertical/conical frames?
15. Explain the Visual design process from ideation to actual design and delivery.
16. Why is it important to integrate text, audio, photographs, video, graphics, and animation into a cohesive design?
17. Will there be situations where a designer may break the principles of design and rules of composition? Explain
18. Explain the role of drawing in the design process, geometrical and free style drawing and sketching, study of shapes and figures etc.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Evaluate the importance of Colour psychology and Colour theories in Visual design. How do these concepts change and get adapted in different cultures and contexts?
20. How does a designer incorporate the Principles of Design in the design process, addressing his inner needs, external demands, supply and creative satisfaction

II Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC2MN101 BASICS OF SOUND

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What are the main characteristics of sound waves?
2. How do humans perceive pitch and loudness?
3. What is the behaviour of sound waves in terms of reflection?
4. How do sound waves travel in air and water?
5. How does the human ear work?
6. What are the different types of microphones?
7. What are the main parts of a speaker system?
8. Name two common types of sound cables.
9. What is the basic function of a mixing console?
10. What does sampling mean in digital sound?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. How do the properties of sound waves affect what we hear?
12. How do microphones and speakers produce sound?
13. Why are sampling rate and bit depth important in digital sound?
14. Describe how sound is converted from analog to digital.
15. What is MIDI and how is it used?
16. What are some common audio file formats?
17. What is acoustics and why is it important?
18. How does sound interact with its environment?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. How do sound psychology and psychoacoustics help in sound design?
20. How dubbing techniques are used in films? Compare dubbing v/s on-location sound recording

III Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC3MN201 INTRODUCTION TO ANIMATION

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Explain Principles of Animation
2. Explain different types of animation
3. What is virtual reality?
4. Different uses of 3D animation
5. Explain 3D animation tools and properties.
6. Explain Leica reels and Animatic
7. Difference between 2D and 3D Designs
8. What is the role of Voice Over (VO) in animation?
9. Different types of animation software
10. What is motion capture?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Traditional animation v/s Computer animation
12. What is stop motion?
13. Importance of drawing in animation
14. What is figure drawing?
15. Discuss basic pose and construction in animation
16. Why is exaggeration used in animated characters?
17. Draw a sample Walk Cycle
18. What is a story board?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Elaborate the history of animation
20. Explain the Animation procedure from Pre-production to Postproduction (idea, script, story board, character design and movement, sound and music)

I Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC1MN102 CONTENT CREATION: NEW MEDIA AND NEW PLATFORMS

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Characteristics of Digital Media Content
2. What are the major platforms available for new forms of content?
3. New Content on new platforms is mostly meant to inform and entertain, Comment
4. Differentiate Creative Content and Promotional Content
5. Key Theme of the content?
6. Content Pillar
7. Role of content in a 360° Marketing strategy
8. Content creation for AR and VR
9. Multimedia Content
10. Future of content creation for Print Media?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Identify the main components of online media aesthetics?
12. Scope of creating content for online media portals?
13. How do you make the presentation of your digital content attractive? Form and Formats
14. Scope for content creation for radio and podcast
15. List strategies to create appeal for your online promotional content. What could be the elements of persuasion to 'capture the hearts' of the customer?
16. Qualities and skills of a Content creator to suit different contexts and platforms?
17. What are the ethical concerns in digital content creation?
18. Explain how the AI technology is transforming content creation in various fields?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Describe the process of Ideating, Planning, Scripting, Producing and Evaluating a digital content, with details of nature of the content, target group etc
20. Elaborate on the 5Cs of Content creation: Clarity, Conciseness, Compelling, Credible, and Call to Action

**II Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC2MN102 INTRODUCTION TO THE ART OF ADVERTISING**

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. What are Pop Ads?
2. What is market analysis?
3. Target audience. How do you determine your target audience?
4. What is the importance of illustration in an Ad?
5. Who are the product competitors?
6. Definition of advertisement slogan with example
7. Functions of advertising
8. Name one covert Ad that has left an impression in your mind?
9. What is a jingle? Describe with examples?
10. Why do you consider Advertising as an applied art?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain the importance of print Ads?
12. Create layout of a magazine Ad for 'NIKE', width: 19, height: 28
13. How do Online Ads online exert influence on our modern society?
14. Functioning of an Ad agencies: explain the process
15. Present an idea for a new Ad for launching an umbrella company?
16. Describe rudiments and rules of layout?
17. Elements of advertisement?
18. Discuss in detail the merits and demerits of advertising.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Write an essay on the role of advertising on TV and Web channels
20. Discuss in detail the objectives and functions of advertising and how does an advertising company implement these?

III Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC3MN202 ART OF SCREENWRITING

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Difference between traditional storytelling and Visual story telling
2. Name story structures other than 'three-act' format
3. Key principles of effective story telling
4. Non-linear story structure and audience response
5. Core components of a screenplay format
6. Significance of 'Logline'
7. Importance of research for a screenplay project
8. Importance of proper formatting of a screenplay
9. Advantages of using screenplay software
10. The spoken word and the subtext

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Trace the evolution of screenwriting from its origins to its current form.
12. In a well-structured story, how do character, story, and structure interweave to create a compelling narrative? Give an example.
13. Analyse the strengths and weaknesses of the three-act structure
14. How does the concept of the 'Hero's Journey', a universal narrative archetype, resonate with audiences across cultures and genres?
15. How can a writer determine which story structure best serves their narrative goals?
16. How can a writer establish a distinct voice and style in their screenplay's form and language? Provide examples of elements that contribute to a screenplay's unique style.
17. Developing compelling characters is crucial for a successful screenplay. Discuss
18. Explain the importance of evaluating and revising your script, and what you should be looking for in this process?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. While screenwriting allows for creativity; research is crucial for creating believable worlds and characters. Explain how research can be used to inform your story's setting, historical context, and details about specific professions or subcultures.
20. Explain how research can be used to inform your story's setting, historical context, and details about specific professions of the characters and their subcultures.

I Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC1MN103 MEDIA DESIGN AND PUBLISHING

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Pagination software
2. Multimedia portfolio
3. Selection of Type face
4. Text formatting mastery
5. User centred design
6. Interactive Design
7. Printing precision
8. Designing Product catalogue
9. Sustainable printing
10. Negative space in a design

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Describe the digital typography essentials assuring responsive design, web-safe fonts and hierarchy in UX/UI
12. Elaborate on visual organization and alignment principles
13. Explain the impact of colour psychology and cultural influences on media design
14. Link between emerging technologies and new trends in media and publishing
15. Describe the features of a Media design and publishing software you prefer
16. Explain the design principles balance, contrast, unity and proximity
17. Describe the art of exporting interactive PDFs for seamless sharing and presentation.
18. What are the advantages of digital printing in comparison with tradition printing?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. How do you integrate design essentials like line, shape, colour, texture, space, images and icons into media design and publishing project?
20. Elaborate on different modes of printing, such as offset, digital, screen, large format and 3D printing and point out the advantages and disadvantages.

II Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC2MN103 CONTENT FOR SOCIAL MEDIA

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Social media landscape
2. Dat-driven content strategy
3. Social media campaign
4. Tailored content
5. Visual aesthetics consistency
6. Content formats
7. Social media ethics
8. Influencer marketing
9. Brand partnership
10. Content strategies

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Explain the techniques of Brand building, in terms of visual aesthetic consistency, tone, credibility and positioning.
12. Importance of writing compelling social media copy.
13. Explain the significance of visual story telling in social media
14. 'Content is the king' comment
15. Describe social media ethics and provisions for monitoring and control
16. Role of brand ambassadors in influencer marketing
17. How do social media sites generate income through advertising? How could users monetise through their creative engagements on social media?
18. How do the social media content creators get analysis of their performance?

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. When you plan to create content on diverse social media platforms like Face Book, Instagram and Twitter, how do you optimise your content strategies?
20. As content creator for social media, how will you balance your talent for creating engaging content and promotional content meant for marketing and monetising?

III Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC3MN203 RADIO PROGRAM PRODUCTION

(Credits:4)

Maximum Time: 2 hours

Maximum Marks: 70

Section A

[Answer All. Each question carries 3 marks]

(Ceiling: 24 Marks)

1. Optimal sound quality
2. Broadcasting regulatory body
3. Playout systems
4. DAW
5. Podcasting
6. Interactive broadcasting
7. Popularity of radio
8. Online radio monetisation
9. Sound collage
10. Radio drama

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 36 Marks)

11. Elaborate on the evolution of radio broadcasting and significance in the Indian context
12. Describe the types of formats for radio programming
13. How could young people take radio as a medium for creative writing and programming?
14. What are the qualities and responsibilities of a radio producer?
15. Describe the talents and skills expected from a radio jockey
16. Who are the functionaries of a radio station?
17. How do radio producers of our times adapt their programming to appeal to popular culture in the digital age?
18. Compare and contrast Community radio and FM radio channels

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

19. Why is radio still considered as an apt medium for development, education and entertainment? Present your arguments with special reference to rural populations
20. Radio has not lost relevance and is efficiently integrated with the digital technologies of production and reception. Comment

**MODEL QUESTION
PAPERS OF FOUNDATION
COURSES IN
VISUAL COMMUNICATION**

I Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC1FM105 VISUAL MEDIA PRACTICES

(Credits:3)

Maximum Time: 1.5 hours

Maximum Marks: 50

Section A

[Answer All. Each question carries 2 marks]

(Ceiling: 16 Marks)

1. Elements of design in Nature
2. Visual culture
3. Virtual Media
4. Oral traditions
5. Digital divide
6. Intergenerational communication gap
7. Visual thinking
8. Viewers' Meaning making process
9. Documentation and Documentary
10. Visual story telling

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 24 Marks)

11. Visual Communication happens in public and private space, but differently. Comment
12. How far have the new technologies been influencing our visual culture?
13. Explain the impact of colour psychology on the way we imagine and visualise
14. What is the role of our senses and the brain in visual communication?
15. Visual shot, audio shot and editing are the tangible elements of a film. Comment

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

16. Elaborate on the different types of visual media, categorizing them under fine arts, media arts and performing arts?
17. Humans are not satisfied enough with 2D, 3D, 4D, AR and VR and they want more. How does technology help us to transcend the limits of time and space?

II Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC2FM106 INTRODUCTION TO MUSIC DESIGN

(Credits:3)

Maximum Time: 1.5 hours

Maximum Marks: 50

Section A

[Answer All. Each question carries 2 marks]

(Ceiling: 16 Marks)

1. Noise and Music
2. Major and Minor scales
3. Rhythm and Melody
4. OST
5. Music Leitmotifs
6. Music Graphs
7. Non-diegetic Music
8. Counter point
9. Wind Instruments
10. 'Sacred Music'

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 24 Marks)

11. Explain the religious and ritualistic background of the origins of music?
12. What effect do major and minor scales in music have on thematic and emotional levels?
13. Music as a Story telling tool
14. How does music enhance the visual editing process?
15. Elaborate on the evolution of music from acoustic to electronic/digital music.

Section C

[Answer any one. Each question carries 10 marks]

(1x10=10marks)

16. How does a Music Composer connect music and visuals, to influence human psychology and elicit wide range of emotional responses from the audiences?
17. How do various sounds from different types of instruments shape into a rhythmic score?

V Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC5FS112 DIGITAL MARKETING

(Credits:3)

Maximum Time: 1.5 hours

Maximum Marks:

50 Section A

[Answer All. Each question carries 2 marks]

(Ceiling: 16 Marks)

1. Which sections of the society are the main digital users in India and what platforms?
2. What are the key elements of a digital marketing strategy?
3. Explain the concept of Pay-Per-Click (PPC) advertising.
4. What is affiliate marketing?
5. Describe the types of display ads.
6. What are the fundamentals of social media marketing?
7. List and explain the major social media platforms used in digital marketing.
8. What is Search Engine Optimization (SEO), and why is it important?
9. Define contextual and demographic targeting.
10. What are the phases of website development?

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 24 Marks)

11. The process of creating a digital marketing plan and strategy and skills required.
12. Explain the importance and methods of email marketing.
13. Describe the different phases of SEO and how each phase contributes to improving website visibility.
14. Discuss the process of website planning and development using WordPress.
15. Explain the significance of web analytics and how Google Analytics works.

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

16. Elaborate on the process of planning, creating, and managing a digital advertising campaign. Include setting objectives, selecting target audiences, designing ad creatives, and analysing campaign performance.
17. Discuss the implementation and evaluation of SEO strategies. Explain keyword research, on-page optimization, and understanding off-page factors.

VI Semester BA Visual Communication (STCFYUGP) Degree Examinations
BVC6FS113 ADVERTISING DESIGN AND PRODUCTION TECHNIQUES

(Credits:3)

Maximum Time: 1.5 hours

Maximum Marks: 50

Section A

[Answer All. Each question carries 2 marks]

(Ceiling: 16 Marks)

1. What is brand identity?
2. What is the difference between branding and positioning?
3. Importance of IMC?
4. Pitching
5. Explain Adventure appeal and Fear appeal with example?
6. What is the role of Art director in Ad production design and execution?
7. Role of Copywriter
8. How do advertisers persuade consumers?
9. Qualities of PR manager
10. DAGMAR model

Section B

[Answer All. Each question carries 6 marks]

(Ceiling: 24 Marks)

11. Types of departments in an Ad agency?
12. Explain the techniques of Visualization?
13. “The most powerful element in advertising is the truth” Comment?
14. How important is product research in advertising?
15. What are the major elements in a print Ad

Section C

[Answer anyone. Each question carries 10 marks]

(1x10=10marks)

16. Explain the growth of advertising revenue in broadcast industry in India?
17. Develop new branding and promotion plans for a Travel Agency:
 - a) Brand name and Concept of Logo
 - b) Text for Magazine Ad
 - c) Concept, script and shot division for a 30 second Video Ad