AFFILIATED INSTITUTIONS

ANNA UNIVERSITY, CHENNAI 600 025
REGULATIONS 2015
CURRICULUM & SYLLABI

M.Sc. (ELECTRONIC MEDIA) (5 YEARS)

SEMESTER I

CODE	COURSE TITLE	L	T	P	C
THEORY					
HS7152	Professional English – I	3	0	0	3
XM7101	Principles of Journalism	3	1	0	4
XM7102	Evolution of Media	3	0	0	3
XM7103	Critical Thinking and Creativity	3	0	0	3
XM7104	Writing for Media	3	0	0	3
PRACTICAL					
XM7111	Language Laboratory	0	0	4	2
XM7112	Drawing Laboratory – I	2	0	4	4
XM7113	Computer Graphics Laboratory	1	0	4	3
	TOTAL	18	1	12	25

SEMESTER II

CODE	COURSE TITLE	L	T	P	C
THEORY					
HS7254	Professional English- II	3	0	0	3
XM7201	Introduction to Communication	3	0	0	3
XM7202	Audiography	3	0	2	4
XM7203	Photography	3	0	0	3
XM7204	Programming language	3	0	0	3
PRACTICAL					
XM7211	Programming Laboratory	0	0	4	2
XM7212	Photography Laboratory	0	0	4	2
XM7213	Drawing Laboratory – II	2	0	4	4
	TOTAL	17	0	14	24

SEMESTER III

CODE	COURSE TITLE	L	T	P	C
THEORY					
XM7301	News Reporting	3	0	0	3
XM7302	Principles of Advertising	3	0	2	4
XM7303	Radio Progamme Production	3	0	0	3
XM7304	Principles of Animation	3	0	0	3
XM7305	Videography	3	0	2	4
PRACTICAL					
XM7311	2D Animation Laboratory	0	0	4	2
XM7312	Radio Progamme Production Laboratory	0	0	4	2
PROJECT					
XM7313	Journalism Project	0	0	6	3
	TOTAL	15	0	18	24

SEMESTER IV

CODE	COURSE TITLE	L	T	P	C
THEORY					
XM7401	Media Law and Ethics	3	0	0	3
XM7402	Critical Issues in Media	3	0	0	3
XM7403	Editing Techniques	3	0	0	3
XM7404	Electronic Journalism	3	0	2	4
XM7405	Public Relations and Event Management	3	0	0	3
PRACTICAL					
XM7411	User Experience Design	1	0	4	3
XM7412	Editing Laboratory	0	0	4	2
PROJECT					
XM7413	Public Relations & Event Management Project	0	0	6	3
	TOTAL	**16**	**0**	**16**	**24**

SEMESTER V

CODE	COURSE TITLE	L	T	P	C
THEORY					
XM7501	Television Programme Production	3	1	0	4
XM7502	Science behind animation	3	0	0	3
XM7503	Web Designing	3	0	0	3
XM7504	Online Journalism	3	0	0	3
XM7505	Art direction and production design	3	0	0	3
PRACTICAL					
XM7511	3D Animation Laboratory	0	0	4	2
XM7512	Web Designing Laboratory	0	0	4	2
PROJECT					
XM7513	Television program production project	0	0	6	3
	TOTAL	**15**	**1**	**14**	**23**

SEMESTER VI

CODE	COURSE TITLE	L	T	P	C
THEORY					
XM7601	Communication for Development	3	0	0	3
XM7602	Visual Effects	3	0	0	3
XM7603	E - Content Creation	3	0	0	3
XM7604	Media Psychology	3	0	0	3
XM7605	Environment and Media	4	0	0	4
PRACTICAL					
XM7611	E- Content Laboratory	0	0	4	2
XM7612	Visual Effects Laboratory	0	0	4	2
XM7613	Documentary Production Laboratory	2	0	4	4
	TOTAL	**18**	**0**	**12**	**24**

SEMESTER VII

CODE	COURSE TITLE	L	T	P	C
THEORY					
MA7755	Probability and Statistical Methods	3	0	0	3
XM7701	Educational Media	3	0	2	4
XM7702	Game Development	3	0	0	3
	Elective - I	3	0	0	3
	Elective – II	3	0	0	3
PRACTICAL					
XM7711	Educational Content Creation Laboratory	0	0	4	2
	Elective- II Laboratory	0	0	4	2
PROJECT					
XM7712	Game development Project	0	0	6	3
	TOTAL	15	0	16	23

SEMESTER VIII

CODE	COURSE TITLE	L	T	P	C
PROJECT					
XM7811	Internship	0	0	32	16
	TOTAL	0	0	32	16

SEMESTER IX

CODE	COURSE TITLE	L	T	P	C
THEORY					
XM7901	Research Methodology	3	0	2	4
XM7902	Communication Theories	3	0	0	3
XM7903	Film Studies	3	1	0	4
	Elective – III	3	0	0	3
	Elective – IV	3	0	0	3
PRACTICAL					
	Elective – III Laboratory	0	0	4	2
	Elective –IV Laboratory	0	0	4	2
PROJECT					
XM7911	Creative and Innovative Project	0	0	6	3
	TOTAL	15	1	16	24

SEMESTER X

CODE	COURSE TITLE	L	T	P	C
PROJECT					
XM7099	Research Project	0	0	32	16
	TOTAL	0	0	32	16

Total Credits for the Programme: 223

LIST OF ELECTIVES

FOR ELECTIVE I

THEORY					
XM7001	Social Media	3	0	0	3
XM7002	Media and Sustainable Development	3	0	0	3
XM7003	Operations Research for Media	3	0	0	3
XM7004	Community Media	3	0	0	3
XM7005	Sports Journalism	3	0	0	3
XM7006	Business Journalism	3	0	0	3
XM7007	Conflict and Peace Journalism	3	0	0	3
XM7008	Tamil Journalism	3	0	0	3
XM7009	Investigative Reporting	3	0	0	3
XM7010	Data Journalism	3	0	0	3
XM7011	Community Journalism	3	0	0	3
XM7012	Development Reporting	3	0	0	3
XM7013	Media and Disaster Management	3	0	0	3
XM7014	Compering Techniques	3	0	0	3
XM7015	Health communication	3	0	0	3
XM7016	Corporate Social Responsibility	3	0	0	3
XM7017	Media Management and Entreprenership	3	0	0	3

FOR ELECTIVES II, III & IV

THEORY					
XM7034	Character Animation	3	0	0	3
XM7035	Non-Linear Editing	3	0	0	3
XM7036	Multimedia Story Telling	3	0	0	3
XM7037	Factual Programme Production	3	0	0	3
XM7038	Media Soaps and Society	3	0	0	3
XM7039	Media Commercials	3	0	0	3
XM7040	Integrated Marketing Communication	3	0	0	3
XM7041	Digital Film Making	3	0	0	3

LAB					
XM7042	Character Animation Laboratory	0	0	4	2
XM7043	Non-Linear Editing Laboratory	0	0	4	2
XM7044	Multimedia Story Telling Laboratory	0	0	4	2
XM7045	Factual Programme Production Laboratory	0	0	4	2
XM7046	Media Soaps and Society Laboratory	0	0	4	2
XM7047	Media Commercials Laboratory	0	0	4	2
XM7048	Integrated Marketing Communication Laboratory	0	0	4	2
XM7049	Digital Film making Laboratory	0	0	4	2

HS7152   **PROFESSIONAL ENGLISH - I**   **L T P C**
                                                                                           3 0 0 3

OBJECTIVES
- To develop the four basic skills of language (reading, writing, speaking and listening) in order to acquire a creative and analytical mind that would fit into this new age of technological and global communication.
- To explore the various ways language is used effectively in media.
- To learn the appropriate form and structure essential for effective communication

UNIT I   **VERBAL FORMS**   **9**
Verbal forms – Descriptive Language– Meanings – Affixes – Prefixes – Vocabulary building for places and people - Importance of Listening Skills – Difference between Listening & Hearing – Active Listening – Barriers to Listening – Listening comprehension focusing on varying elements of vocabulary & structure - Pronunciation –Self Introduction – Reading Skills – Sub skills of Reading – Skimming & Scanning – Descriptive writing – People description –Letter Writing – Personal: To family – Social conversation – Introducing & Greeting.

UNIT II   **CONVERSATION**   **9**
Tense forms – Suffix – Comparative Language – Adverbs – Suffix forms – Listening for general understanding – Listening Comprehension – Conversation: One to one – Introducing Others – Social Conversation – Initiating, carrying on and concluding a conversation – Understanding prose & poetry – Reading short stories – Place Description – Definition – Letter Writing: To friends – asking for information/advice/giving suggestions

UNIT III   **READING SKILLS**   **9**
Conversion from noun to adjectives – Superlative Adjectives – Grammar in context – Subject-verb adjective – Listening to specific information – Listening to talks & description – Conversation One to many- Discussion Activities – Social Conversation – Politeness strategies – Reading a narrative – Reading for general information – Intensive reading exercises - Reading a one act play – Object description – Descriptive language development of equipment use and functions - Comparing & Contrasting in writing – Letter writing – official letter: Letter of Enquiry.

UNIT IV   **WRITING**   **9**
Development of basic writing skills applying studied grammatical structures - Conversion of verb to nouns – Perfect Tense forms – Prepositions – Abbreviations – Listening to Casual Conversation – Listening for grammatical points – Strategies adopted for speaking – social conversation – striking a conversation with strangers – Reading for Specific information – Reference skills – books – Scene description – Cause & effect in writing – Official letter – Answering a query.

UNIT V   **EXPRESSION**   **9**
Use of suffixes to convert verb-noun-adjective – use of pronouns – Conditionals – Acronyms – Listening to collect information for discussion – Making short speeches – Whole class discussion – Extensive reading – reading between lines –Letter writing – Paragraph writing – developing the hints – Letter writing – to higher officials – Inviting, Making a complaint – Communication structure for expression of opinion.

                                                                   TOTAL: 45 PERIODS

OUTCOMES
- To familiarize student with soft skills particularly involving use of language.
- To make students listening reading and writing.

TEXTBOOKS
1. Dept. of Humanities & Social Sciences, Anna University, English for Engineers and Technologists. Chennai: Orient Longman, 2006
2. Sasikumar V., P.KiranmayiDutt&GeethaRajeevan, Listening & Speaking II New Delhi: Foundation Books, 2007.
3. Murphy, Raymond, Intermediate English Grammar. Cambridge: Cambridge University Press, 1994.

REFERENCES
1. Sood S.C.et al, Developing Communication Skills: Oral Communication and Reading Comprehension, Writing Skills and Workbook. New Delhi: Manohar, 2007.
2. S.P.Dhanavel, Communication Skills, New Delhi: Macmillan, 2008.

XM7101	PRINCIPLES OF JOURNALISM	L T P C
		3 1 0 4

OBJECTIVES
- To be familiar with the various principles of journalism
- To make the students understand the different issues in journalism field
- To understand the journalism and its practices in India and International context

UNIT I   HISTORY OF JOURNALISM   9
Definition of Journalism; Origin of Journalism and its earlier history – International, National and Regional level; Chronological developments in the journalism; Famous quotations; Leaders and Philosophers opinions; Earlier days news media- posters, newspapers.

UNIT II   PRINCIPLES AND FUNCTIONS OF JOURNALISM   9
Principles of journalism – Truth, Loyalty to citizens, Verifications, Independence, Monitoring power, Forum for public criticism and compromise, To make the significant interesting and relevant, Comprehensive and proportional, Exercise their personal conscience; accuracy and fairness; Functions – Inform, Educate, Interpret, Mold opinion, Enable decision making, Agent of change, Entertain; Purposes - Informed Citizenary, Informed Media, Focus on writing/reading on people's issues, Promotion of multiperspectival approach, Sociological context.

UNIT III   DIFFERENT FORMS & GENRES   9
Forms of Journalism – News, Reviews, Coloumns, Features, Editorial, Readertorial, Profile, Trend, Live-in, Analyses; Genres of Journalism - Advocacy journalism, Developmental Journalism, Community Journalism, Data Journalism, Citizen Journalism, Broadcast journalism Parachute journalism, Tabloid journalism, Yellow Journalism, Investigative Journalism, Fashion Journalism, Celebrity Journalism, Sports Journalism, Environmental Journalism.

UNIT IV   THEORETICAL APPROACHES & ETHICS   9
Duties and responsibilities of journalists;objectivity and subjectivity; Code of Ethics in Journalism; Ethical philosophies; Freedom of speech and expression with reasonable restrictions; press council guidelines; Social responsibility of the journalists; News for development; Defamation, Hate speech, Libel, Slander; Standards; Social responsibility theory, Agenda setting theory.

UNIT V   CONTEMPORARY TRENDS IN JOURNALISM   9
New trends – hybridized genres; Convergence – content & technology; Pluralism; Media ownership, Cross-Media ownership, Journalism as a business, Corporatization of journalism; Internal and external forces; Political influence; impact of WTO; Changes in Journalism Audiences; New technologies for journalism; Business Values, Journalism Apps.

TOTAL(L=45,T=15): 60 PERIODS

OUTCOMES
- After this course the students will able to understand the principles involved in journalism
- Students can write and make news articles for different media
- They can practice the journalism with ethical and legal binding

TEXTBOOKS
1. Barun Roy, Modern Student Journalism, Pointer Publisher, 2004
2. Paul Manning, News and News Sources , Sage Publications , 2004
3. N.C.Pant, "Modern Journalism" Kanishka Publishers, 2002
4. B.N.Ahuja – S.S.Chhabra, 'Reporting ' , Surjeet Publication, 1995

REFERENCES
1. D'Souza, "Hand book of Journalism", Anmol Publications, 2000.
2. Jan Johnson Yopp and Kathrine C. McAdams , Reaching Audiences: A Guide to Media Writing, Focal Press, 2002
3. H.M.Aggarwal, "Journalism in Practice", Reference press, 2005
4. Shahzad Ahmad, "Journalism news coverage ", Anmol, 2005

XM7102   **EVOLUTION OF MEDIA**   **L T P C**
                                                                         3 0 0 3

OBJECTIVES
* To know how different types of media evolved from the ancient period.
* To know the history and development of important media like print, radio, TV and new media.
* To understand the importance of the mass media.

UNIT I   TRADITIONAL MEDIA   9
Definitions ofMedia and Mass Media; Traditional Forms of Media – signs, wood carving, Sound, drawings, sculptures; Folk Media – Songs, Drama, Puppet Shows, Story Telling etc.

UNIT II   PRINT MEDIA   9
History of the print media; various types of print media, history of newspapers in India, reach, advantages and importance of print media.

UNIT III   RADIO   9
Invention and Development of Radio medium, Radio Broadcasting since its inception in world and India, Radio Technology, AM and FM transmission, audience and reach.

UNIT IV   TELEVISION   9
Television – origin and development, nature, scope, audience, genre, functions of television; commercial and public service, state and private sectors' expansion; potential for future development, PrasarBharati Broadcasting Corporation

UNITV   NEW MEDIA   9
New Media – origin and development of Internet and mobile media, Growth and development of Internet communication , Nature and Scope of the new media, content generation, reach, online journalism, web TV, Podcasting, e - Publishing.

                                                        TOTAL: 45 PERIODS
OUTCOMES
1. A thorough understanding of the history of mass media around the world would be acquired.
2. An in-depth knowledge of the development of mass media in India would be obtained.

TEXTBOOKS:
1. Ravindran, R.K. "Media in Development Arena", Indian Publishers & Distributors, 2000
2. Kumar, Keval J, "Mass Communication in India", Jaico Publishing Co., 2003
3. Roy, Barun,"Modern Student Journalism", Pointer Publishers, Jaipur , 2004

REFERENCES:
1. Sharma, J.K, 'Media and Electronic Media – Implications for the future", Authors Press, New Delhi, 2003
2. Roy, Barun,"Modern Student Journalism", Pointer Publishers, Jaipur , 2004
3. Straubhar, Larose, "Media Now", Thomson Wordsworth, 4th Edition, 2004

XM7103   **CRITICALTHINKING AND CREATIVITY**   **L T P C**
                                                                3 0 0 3

OBJECTIVES:

- To introduce key concepts in critical thinking and creativity.
- To understand the creative process and the techniques for enhancing creative functioning.
- To develop and ability to look at a problem critically and use creative thinking to determine the methods for solving the problem, and develop a media message strategy.

UNIT I   **FUNDAMENTAL S OF CREATIVE THINKING**   **9**

Critical Thinking Definitions - The value of paying attention – Perception & the brain – Building strong arguments- Constructing Knowledge – Deciphering Truth- Issues & Evidence – Media & its Influence – The influence of public opinion – propaganda & PR –Ethics & Social Contract.

UNIT II   **INTRODUCTION TO CREATIVITY**   **9**

Creativity Definitions –The concept of creativity – Historical Background –An introduction to the psychological study of creativity - theories of creativity - the processes of creativity - characteristics of creative people - blocks to creativity - the motivation to create - creative (lateral) thinking tools for solving problems.

UNIT III   **LEARNING AND ENHANCING CREATIVITY SKILLS**   **9**

Different Approaches, their strengths and weaknesses – Promoting and inhibiting creativity – socio-cultural influences on creativity – Thinking styles and strategies –The creative Process – Experimental Studies and Theories – Productive Problem Solving- Creativity and intelligence, Creativity Strategies**-** Brainstorming - Lateral Thinking - Random Input - Analogy Techniques - Mind Mapping - Metaphorical Thinking - Synectics - Storyboarding - Lotus Blossom Technique - Assumption Smashing - Escapism Technique - Search and Reapply Technique -Idea Checklist - Attribute Listing

UNIT IV   **CREATIVE THINKING APPROACHES**   **9**

Open ended problem solving -The Six Types of Socratic Questions -Phases of Critical Thinking-Critical Thinking Skills-Critical Thinking Habits of the Mind- critical thinking and cognitive development, logic, and emotionality, role of cognitive dissonance in fostering critical thought – Solving problems with applied critical thought processes - Critical Thinking in Globalised World – Critical and creative ideas – Fourfold path to good thinking.Reasoning from Evidence – Inductive and Deductive Reasoning – Applied Reasoning

UNIT V   **CREATIVITY IN PRACTICE**   **9**

Creativity in media organizational settings -Cross Cultural Issues in Creativity and Critical Thinking - The Relationship between Metacognition and Creativity and Critical Thinking-Case studies of effective media campaigns- Applying critical and creative principles in effective communication design for various media.

                                                         TOTAL: 45 PERIODS

OUTCOMES

- The students will be able to develop and ability to look at a problem critically and use creative thinking to determine the methods for solving a problem.
- The students will be able to develop an effective media message strategy for an issues in society.

TEXTBOOKS

1. Kaufman C. James The Cambridge Handbook of Creativity (Cambridge Handbooks in Psychology), University of Cambridge, U.K , 2010
2. The Creativity Research Handbook Volume 2 (Perspectives on Creativity) Runco A Mark, Edward Elagar Pub, 2014.
3. Wands Bruce Digital Creativity: Techniques for Digital Media & the Internet, Wiley 2012

REFERENCES
1. Lau J. Y. F. - An Introduction to Critical Thinking and Creativity: Think More, Think Better, Wiley London, 2011.
2. Ruggiero Vincent R,The Art of Thinking: A Guide to Critical and Creative Thinking, Longman Publishing Group, London, 2011.

XM7104	WRITING FOR MEDIA	L T P C
		3 0 0 3

OBJECTIVES:
- To introduce students to writing techniques for various media.
- To understand the importance of writing and the role of script/copy writer in media.

UNIT I   BASIC TOOLS OF WRITING   9
Four characteristics of media writing- accuracy, clarity, efficiency, precision, Importance of Basics tools for writing – Grammar, Spelling, Punctuation, Following the Style and Stylebook – AP Style book, Libel Manual.Shooting Script and Post –Shoot Script, Importance of the beginning, the middle and the end. Writing for different genres, Writing for fictional and factual.

UNIT II   WRITING MEDIA RELEASES   9
Writing for Corporate films, Promotional films, PSA's, Structure for press release, types of press release, Writing press statements, Advertorials, Writing Rejoinder, Writing product brief, Product features, Proposal writing for funding organization.

UNIT III   SCRIPTING FOR FICTIONAL PROGRAMMES   9
Understanding the plot of the story- Arch plot, mini plot, Anti-plot, Character age, education and socio-economic background of the characters, types of scripts for fictional – single and dual column scripts, Screenplay, Dialogues, Voice-over scripts, Narration – First person narration and voice of god,.

UNIT IV   SCRIPTING FOR FACTUAL PROGRAMMES   9
Inverted Pyramid, Writing for Documentaries, , Print Research, Field Research and Interview Research, Distinguishing the 'top' of the issue and 'heart' of the issue and 'branches' of the issue. , Writing POV, The elements of pacing – Rhythm and tempo, The elements of progression – social progression, Personal progression, Symbolic Ascension, Ironic Ascension,

UNIT V   SOFTWARE APPLICATION FOR SCRIPTING   9
Uses of various commercial software's for scripting and pagination, formatting your screenplay, organizing related documents, storyboarding, saving notes.Software's to work offline and backup your script online. Plagiarism checker, Grammar, style and punctuation software's.I-news software's for calculating time for voice over's.

TOTAL: 45 PERIODS

OUTCOMES:
 At the end of the semester the students will be able to -
- Students will be able to understand the nuances of writing for various media & efficiently develop and write scripts for both fictional & factual programmes.
- Students will learn how to use various commercial software's for script and screenplay etc.,

TEXTBOOKS:
1. Das, Trisha, "How to Write a Documentary Script" Public Service Broadcasting Trust, New Delhi, 2007.
2. Friedman, Anthony, "Writing for Visual Media", 3RD Edition, Focal Press, USA, 2010.
3. Musburger, B. Robert, An Introduction to Writing for Electronic Media", Taylor and Francis, UK, 2007.

REFERENCES:
1. Monaco, James. *"How to read a film: Movies, Media, Multimedia"* Oxford University Press (2000) 3rd Edition. USA.
2. Sheila,Bernard. *"Documentary Storytelling for Video and Filmmakers"* Focal Press Publications (2004). USA
3. Field, Sydney*"Screenplay: The Foundations of Screenwriting"* Dell Publishing (1994) 3rd Edition. USA
4. Dwight V. Swain with Joye R. Swain. *"Scriptwriting; A Practical Manual"* Focal Press Publications (1988). USA

XM7111   **LANGUAGE LABORATORY**   **L T P C**
                                                                        0 0 4 2

OBJECTIVES
   • To enable learners to communicate confidently, fluently and effectively in English
   • To make students communicate appropriately, with a clear awareness of purpose, audience and register.

COURSE DESCRIPTION
This course employs thematic Activities using different media. The language need of the activities decide on the appropriate media to be used for implementing it.

UNIT I   DISCOURSE FUNCTIONS   12
Discourse Functions in Media context – Describing, Narrating, Comparing and Contrasting. Explaining, Analyzing, Evaluating – Role Play based on given situations – Persuading, Convincing, Negotiating, Apologising, Clarifying etc. – Group Discussion

UNIT II   LISTENING ACTIVITIES   12
Listening Activities – Talks, Narratives, Scenes from Plays, Conversation, Excerpts from Literature – Pronunciation Activities – Different Tones in Speaking – Self-instruction CD-ROMs using various English learning software packages

UNIT III   PRESENTATION TECHNIQUES   12
Seminar skills - agreeing and disagreeing, clarifying, questioning, persuading, emphasizing, concluding, interrupting; evaluating ideas and actions, presenting solutions, recommending action, comparing and contrasting, probability and possibility, cause and effect, criticizing - Group Discussion Activities on current issues – Presenting your viewpoints

UNIT IV   INTERPRETATION   12
Non-verbal Communication – Interpreting charts, figures, images, maps, tables, body language, eye contact – Making short speeches – Poster making on social issues – Anchoring a programme – Live or in Electronic Media – Writing Media Notes – Self-instruction using listening and video materials from the self access language laboratory with comprehension exercises.

UNIT V   RECEPTIVE SKILLS   12
Video Comprehension developing combined audio-visual receptive skills to deduce meaning from context - Scenes taken from Movies, Television series, Advertisements – Creating Advertisements to market a product - Use of online resources – Making short speeches – Developing a story and enacting it
                                                          TOTAL: 60 PERIODS
OUTCOMES
   • To practice, self-assess and edit their own writing.
   • To comment critically on the writing of others.

TEXTBOOKS
1. Dept. of Humanities & Social Sciences, Anna University, English for Engineers and Technologists. Chennai: Orient Longman, 2006
2. Sasikumar V., P.KiranmayiDutt&GeethaRajeevan, Listening & Speaking II New Delhi: Foundation Books, 2007.
3. Murphy, Raymond, Intermediate English Grammar. Cambridge: Cambridge University Press, 1994.

REFERENCES
1. McRae, John & McCarthy, Reading Between Lines. Cambridge University Press, 1990.
2. McRae, Sound, Sounds Intriguing, Cambridge University Press, 1993.

XM7112	DRAWING LABORATORY – I	L T P C
		2 0 4 4

OBJECTIVES:

- To engage in the creative process or interpretive performance required for the visual artist.
- Understanding of how line can be used to describe, model, or translate all of visual reality.

UNIT I   INTRODUCTION   12
The elements of art **-** Line – Horizontal, Vertical, Diagonal/Slanting, Zigzag, and curve Shape & Form – Geometric (Square, Circle, Triangle, Rectangle, and oval); and Organic (Free form), Space – Distance between, around, above, below and within things; 2 & 3dimensional works of art; and positive & negative spaces. Texture, Value.

UNIT II   THE PRINCIPLES OF ART   12
Balance – Formal, Informal and Radial, Variety – Combining one or more elements to create interest by adding slight changes, Harmony – Blending elements, Emphasis – Stand out, Contrast,   Proportion- Relationship between two or more objects, Movement – Viewer's eye throughout the work, Rhythm – Repeating an element to suggest vibration, pattern, Unity – Completeness

UNIT III   COLOUR LETTERING AND LOGO DESIGNING   12
Definition, Hue, Saturation and Brightness, Historical background, Additive and Subtractive colours, Theory of Colours, Colour wheel, Warm and Cool colours, Primary, Secondary and Tertiary Colours and the right combination of these colours for various purpose. Colour Symbolism and Psychology. Use of Colours in Painting, Printing, Creative Production and Electronic signals. Practice in different colour mediums and air brush. Lettering and Logo styles, Communication symbols with pencil, Indian ink, paint and stencil cutting, Story Boarding and Public service communication through art work and paintings.

UNIT IV   COMPOSITION ,PERSPECTIVE AND STRUCTURAL LINES   12
Composition, Light and shade drawing, Introduction to Chairoscuro. Principle of perspectives-Linear Perspective, Vanishing Point Perspective, One, two and three point perspective, Lines and different strokes using different pencils and brushes, Cartoons, Caricature, Scale drawing. Practice of Birds, Animals and Human forms, Portraits and Self portrait.

UNIT V   PAINTING   12
Pencil- Water proof Ink & Transparent photo colour – Rendering, Water Colour – Still life, Leaves, Flower and Landscape painting, Outdoor painting, Oil painting and Acrylic

LIST OF EXERCISES
1. Lines to express emotions
2. Forms and structure of basic geometrical shapes.
3. Patterns and Structures in day to day life.
4. Principles of perspectives, composition, light shade.
5. Birds, Animals and Human forms.
6. Pencil sketching.
7. Illustrations.
8. Lettering.
9. Logo design.
10. Symbols.
11. Scale Drawing.
12. Cartoons.
13. Poster colour.
14. Oil Painting.
15. Colour wheel.

TOTAL (L=30, P=60): 90 PERIODS

OUTCOMES
- Complete drawings that work the basic principles of one and 2-point perspective or linear perspective.
- Understanding of the vocabulary which relates to each of the major Elements of Art, line, shape, value, color, and texture.

TEXTBOOKS
1. Luca Botturi, Todd Stubbs,Hand book of Visual Languages for Instructional Design: Theories and Practices , Idea Group,2008
2. Wilbert Verhest, Sculpture Tool Materials and Techniques, Prentice Hall, 2006
3. Milind Mulick–Jyotsna Prakashan,Water Colour, Pune,2001
4. Raviraj ,A Grammar Book of ART & DESIGN , NewCentury Book House Pvt Ltd, Chennai, 2008

REFERENCES
1. Edouard Lanteri, Modeling and Sculpting the Human Figure, Dover Publications, New York.
2. Gene A Mittler, James Howze –Macmillan/McGraw-Hill, Creating and Understanding Drawings, New York ,1989

XM7113   **COMPUTER GRAPHICS LABORATORY**   **L T P C**
                                                                        1 0 4 3

OBJECTIVES:
- An introduction to basic concepts and software dealing with image manipulation, web graphics and basic 2D animation.
- Understanding of Multimedia

UNIT I   BASICS OF GRAPHICS   12
Line drawing: straight-line drawing, free-hand drawing – Vector graphics, raster graphics, pixels. Typography: Fonts and Typefaces – Ink Jet printing using archival materials.

UNIT II   PHOTOSHOP   12
Photoshop Cs2 – Introduction – Concepts – Tools – Advantages – Designing – Editing photographs: Image Enhancement, Image Manipulation, Colour correction, Filter Effects – Projects –Brochure, cards creation – Developing Backgrounds and Different Layouts –Image Ready.

UNIT III   INDESIGN   12

InDesign CS2. Layers, scale. Page layout and design – Creating images for print and for web pages: managing file size. Types of Page Layouts for Print Media.Digital Painting.

UNIT IV   INFOGRAPHICS   12

Preparing illustrations for news reports in newspapers starting from simple graphs such as bar diagram, pie charts. Illustrations particularly when photographs of an event is not available or photographs do not give the details clearly.

UNIT V   PRACTICLES   12

Training in the computer lab on Photoshop, Indesign and Illustrator to

1. Creating Logos with shapes and effects
2. Creating different Print collaterals using computer graphics tools
   (Visiting card, Letter Head, Brochure, Pamphlets, Danglers, Leaflets, Posters, Book Cover, CD cover, greeting card and other printing materials etc.)
3. Product cover design
4. Package cover Designing
5. Designing an Invitation
6. Editing Photographs with effects and color correction
7. Collage works with photographs
8. Developing graphic Backgrounds and Layouts
9. Designing 3D buttons, Menus
10. Designing a Web Page
11. Creating and designing Newsletter
12. Designing a Calendar

Designing a Print Advertisement for Newspapers and Magazine

TOTAL (L=15, P=60): 75 PERIODS

OUTCOMES
- To train students with a sound understanding of multimedia
- To create a basic web page.
- To train students with sound knowledge of multimedia

TEXTBOOKS
- Kelby scott, adobe photoshop CS6 peachpit press 2012
- Moore Rick, UI Design with Adobe Illustrator, Peachpit press 2013
- Erin mcguire Lytle, "Career in Graphic Art and Computer Graphic", The rosen publishing, 1999.

REFERENCES
1. John Dimarco, "Computer Graphics and Multimedia" Idea group Inc, 2004.
2. Jonas Gomes, Luiz Velho, " Computer Graphics : Theory and Practice" CRC Press, 2012.
3. Ehtiram Raza Khan & Huma Anwar , "Computer Graphics & Multimedia" Laxmi Publications, 2008.

HS7254   PROFESSIONAL ENGLISH- II   L T P C
3 0 0 3

OBJECTIVES
- To orient professionals with integrated skills for communication in Radio and Television – Anchoring, Presenting, Reporting, Interviewing, Producing, Writing and Speaking
- To utilize variety of media for teaching English

UNIT I   LANGUAGE FOR INSTRUCTION   9

Synonyms – progressive tense forms – Compound Nouns – Listening to authentic Radio broadcasts and analysing it – Language for instructions – Role play Exercises – Reading Comprehension – Inferred understanding of the text – Process description – Instruction flow writing skills - Narrative written structures to express past events - Futuristic Writing: Based on science fiction books and movies.

UNIT II   EDITORIAL   9

Antonyms – Editing – Focus on Spelling – Numerical Expressions – Time, Quantity, Cost and Numbering Vocabulary - Listening to announcements and instructions – Narrating personal experiences – Analysing problems and offering solutions – Interpreting tables, charts & maps – Letter to the Editor – Offering Complains and Offering Suggestions

UNIT III   LISTENING AND WRITING   9

Collocations – Strong and Weak collocations – One word substitution – Modals – Error correction – Listening to telephone messages – Telephone Etiquette – Expressing likes and dislikes - Reference Skills – Thesaurus, journals and articles, Reading telephone messages – Email language – Writing a telephone message

UNIT IV   MEDIA ERITING   9

Idioms – negative prefixes – Question and Auxiliary verbs – Question tags – Listening for understanding – Note taking – Discourse functions – arguing, agreeing, disagreeing, apologising etc., – Extensive reading – fiction – Reading Book Review – Dialogue writing – Poster making – Communicative and Decision making activities based on authentic reading materials.

UNIT V   REPOTING AND PRESENTATION SKILLS   9

Illustrated meaning – Integrated interrogative and discourse use with targeted vocabulary and functions - Reported speech – Listening Comprehension of authentic TV broadcasts in British, American and Indian English – Presentation Skills - Body Language – Reading and interpreting non verbal language – Reading a Report – Essay writing – Evaluative Essays – Official letter in different contexts.

TOTAL: 45 PERIODS

OUTCOMES

- To practice, self-assess and edit their own writing.
- To comment critically on the writing of others.

TEXTBOOKS

1. Sood S.C.et al, Developing Communication Skills: Oral Communication and Reading Comprehension, Writing Skills and Workbook. Manohar, 2007.
2. Ceramella, Nick & Elizabeth Lee, Cambridge English for the Media. Cambridge University Press, 2008.

REFERENCES

1. Murphy, Raymond, Intermediate English Grammar. Cambridge University Press, 1994.
2. McRae, Sound, Sounds Intriguing, Cambridge University Press, 1993.

XM7201   **INTRODUCTION TO COMMUNICATION**   L T P C
      3 0 0 3

OBJECTIVES

- To throw light on the theories of communication
- To deal in depth the models of communication
- To provide an account of the theories of the press
- To ascertain the functions and state of media in India

UNIT I   COMMUNICATION   9
Nature and process of communication, functions of communication, kinds of mass communication; history of communication and communication today

UNIT II   MODELS OF COMMUNICATION   9
Models of communication; SMCR, Shannon and Weaver, Lasswell, Osgood, Dance, Schramm, Gerbener and Newcomb; Need of communication models and their importance.

UNIT III   THEORIES OF COMMUNICATION   9
Theories of communication: Magic bullet theory, Spiral of silence theory, Cultivation theory, Uses and gratifications theory, Agenda setting theory, Information, Communication and Entertainment/Education (ICE) and the resultant implications, gate keepers.

UNIT IV   THEORIES AND RESPONSIBILITY OF MEDIA   9
Theories of press: Authoritarian, Libertarian, Social responsibility and Soviet Communist theories, Social systems and media responsibility, Issues of monopoly and ownership patterns of mass media in India

UNIT V   COMPARATIVE THEORIES   9
Indian communication theories; Eastern and Western theories; comparison and critique.

TOTAL: 45 PERIODS

OUTCOMES
- Students would be provided a sound knowledge in theories of media and theories of press.
- An in-depth understanding of the models of communication would be acquired.

TEXTBOOKS
1. J.Kumar, Keval, 'Mass Communication in India', Jaico, New Delhi, 2000
2. Mcquail, Dennis, "Mass Communication Theories" 4th edition. Sage Publication, 2000

REFERENCES
1. Berger, Arthur Asa, "Essentials of Mass Communication" Sage Publication, 2000
2. Watson, James, 'Media Communication-An Introduction to theory and process, Palgrave, 2006
3. Mortsen, David C, 'Communication Theory', Transaction Publishers, 2008

XM7202   **AUDIOGRAPHY**   **L T P C**
                                                                                  3 0 2 4

OBJECTIVES
- To make students aware of the basic principles of sound.
- To learn about sound design and various functions of sound.
- To impart knowledge on acoustics and psycho-acoustics.

UNIT I   PRINCIPLES OF SOUND   9
The Human Ear: Mechanism of human speech and hearing psychology; Characteristics of Sound wave and its propagation: Compression and Rarefaction -Velocity, Amplitude and Acoustical Phase - Loudness, Frequency and Human Hearing - Timbre and Sound Envelope – Physical types of microphones: directional response, accessories, positioning – Factors governing microphone selection.

UNIT II   LISTENING SOUND   9
Sound pressure levels: Threshold of hearing, Threshold of pain - Educated Ear: Cognitive and affective information, style, interpretation, noise, fidelity – Perceptive listening: Analytical and Critical Listening; Sound's Dynamic Range; Sound Frequency Spectrum: Octaves, Bass, Mid-range, Treble - Acoustics and Psycho Acoustics of Sound: Binaural Hearing - Mono and Stereo effects - Direct & Reflected Sound - Reverberation & Echo.

UNIT III   DESIGNING SOUND   9
The roles and responsibilities of a sound designer - Domains of Sound: Creative control of audio – Basic sound system - Perception of various sounds - The steps involved in designing sound – Speech: Narration, direct, indirect, contrapuntal – Audio recording software's - Sound aesthetics: Inflection, aural mood, emphasis – Theatrical sound design – Acoustic enhancement – The production chain: recording session, production charts and log, laying tracks, panning, surround, filters and pad.

UNIT IV   FUNCTIONS OF SOUND   9
Functions of Sound with respect to Dialogue: Accent, Pace, Pattern, etc - Function of Sound with respect to Picture - Functions of Sound with respect to Special Effects: Contextual, Narrative, Diegetic, Non-diegetic, Descriptive, Commentative, defining space, relative position, focusing attention, establishing locale -Functions of Sound with respect to Music: depicting identity, unifying transition, setting pace, smoothing action scenes, recalling, foretelling – principles of dubbing; creative usage of sound.

UNIT V   STUDIO MANAGEMENT   9
Studio and live mixing speech - Studio Management: Equipment Management – Types of cables and connectors and their uses - Transmission and Reception - Studio Operations - Studio Layout and Design – Sound isolation – Room Dimension - The Sound Control Room: Mixing console, special effects units, equalizers, compressors, output devices, file transfer protocols - The Sound Recording Room; Networking of studio.

LAB CONTENT   30
Working with different sound, modifying the special effects, leveling the audio content, mixing the voice level, mastering the audio, working with peak levels, working with different software, stereo and mono mix, 5.1 mix, modulation, pace, and emotions through sounds, managing the sound studio.

TOTAL : 75 PERIODS

OUTCOMES
- The students will be able to make use of sound in different dimensions.
- The students will be designing innovative special effects and music.
- The students will be able to have control over the sound recorded inside the studio.

TEXTBOOKS
1. Jan Maes and March Vereammen "Digital Audio Technology", 4th Edition Focal Press,2001
2. Randy Thom, Audiocraft: An Introduction to the Tools and Techniques of Audio Production, 2nd edition (National Federation of Community Broadcasters, 1989).
3. Carl Hausmanm and Philip Benoit "Announcing, Broadcasting, Communicating Today, Thomson, 2004.

REFERENCES
1. David Miles Huber "Modern Recording Techniques" 5th Edition Focal Press,2001
2. Carole Fleming "The Radio Handbook" 2nd Edition Routledge,2002
3. Randy Thom, Audiocraft: An Introduction to the Tools and Techniques of Audio Production, 2nd edition (National Federation of Community Broadcasters, 1989).

PHOTOGRAPHY **L T P C**
3 0 0 3

OBJECTIVES:
- To create opportunities for professional and creative expression through the practice and art of photography.
- To inculcate aesthetic sense involved in creativity.

UNIT I   INTRODUCTION TO PHOTOGRAPHY   9
History of Photography, History of camera, Different camera formats, working of an SLR and DSLR Cameras.Features and functions of SLR and DSLR Cameras. Various camera controls.Zone system. Exposure.Image sensors. Different storage formats.

UNIT II   PHOTOGRAPHIC COMPOSITION   9
Different type of Lenses - Basic Shots and Camera Angles, Photographic Composition - View point and Camera angle-Eye Level, Low and High, Balance- Aspects of Balancing, Shapes and Lines, Pattern, Volume, Lighting, Texture, Tone, Contrast- and Colour, Framing, various Perspectives.

UNIT III   LIGHTS AND LIGHTING FOR PHOTOGRAPHY   9
Colour Theory, Colour Temperature, Electromagnetic spectrum, Different types of Lights based on Manufacturing and photography purpose, Different lighting patterns, Light equipments, Light Reflectors and Diffusers for Portraits and other genres of photography, Light Meters and Light measurement Units. Uses of various Filters.

UNIT IV   PHOTOJOURNALISM   9
Basics of News Photography-Essential elements of News, Importance of News photographs, Types of News photographs Spot News, Feature, Planning for News Photography-Planning of shooting script, Shooting script techniques, Layout design, Qualities for a Photojournalist, Picture stories and Lens required for News Photography.

UNIT V   GENRES OF PHOTOGRAPHY   9
Basic shooting and Lighting Techniques and Equipments required for different genres of Photography like Black and White, Landscape, Cityscape, Architecture, Advertising, Fashion, Food, Automobile, Sports, Travel, Children, Portrait, Still Life, Event, Silhouette, Festival and Themes.

TOTAL: 45 PERIODS

OUTCOMES:
- To recognise the principles of good composition in photography.
- To develop an individual style in representing the society through photographs.

TEXTBOOKS
1. Scott Kelby, The Digital Photography Book, Peachpit Press,2009
2. Balakrishna Aiyer, Digital Photojournalism, Authors press,2005
3. Ansel Adams, The Negative,Bulfinch press, Fourteenth Edition, 2008.

REFERENCES
1. Ben long, Complete Digital Photography, Charles River Media, Third Edition, 2005
2. Fil Hunter, Steven Biver, Paul Fuqua,Light-Science & Magic: an Introduction to Photographic Lighting, Focal Press,2007
3. Langford Bilissi,Langford's Advanced Photography, focal press, Seventh Edition, 2008.
4. John Hedgecoe,The Art of Digital Photography , First American Edition, 2006.

XM7204   **PROGRAMMING LANGUAGES**   **L T P C**
                                                                          3 0 0 3

OBJECTIVES
- To get familiarize with the basic terminology used in computer programming.
- To introduce the basics of programming in C Language.
- To acquaint with the techniques to implement algorithms efficiently in a programming language

UNIT I   INTRODUCTION TO C PROGRAMMING   9
Introduction to programming; Stage involved in software development, Algorithms and Flowcharts, History of C Language; Importance of C, Constants, Variables and Data Types; Operators and Expressions;   Managing Inputs and Output: reading and writing a character, formatted input/output.

UNIT II   ARRAYS   9
Decision Making and Branching: If statement and Switch Statement, Looping: while, do..while and for loops, Pre-defined Math Functions, Single Dimension Array, Two Dimension Array, and Multi-dimension Array, Handling of Character Arrays, Strings and String handlingfunctions and other Library Functions

UNIT III   USER DEFINED FUNCTIONS   9
User-defined Functions, Elements of a user defined function: Declaration, Definition and Calling a function, Return values and their types, Nesting a function, Scope of a variable: Local and Global Variables, call by reference and call by value, Recursion, Passing Arrays to functions, Passing Strings to functions.

UNIT IV   POINTERS AND STRUCTURES   9
Pointers: accessing the address of a variable, declaring and initialization of pointer variables, accessing a variable through its pointer, pointer to pointer, Array of Pointers, Pointers to Arrays. Structures – Defining, declaring and accessing, Structure Initialization, Array of Structures, Arrays within Structures, Structures within Structures, Structures and Functions, Unions.

UNIT V   DATA FILES AND GRAPHICS   9
File Operations: Opening a File, file opening modes, Reading, writing and appending the contents in a file, graphics in C: changing the text mode to graphics mode, Drawing shapes, Types of pens, Types of Brushes, Freehand Drawing, the paintbrush style, Capturing the mouse, displaying a bitmap, C graphics functions and creating few animations.

                                                                   TOTAL: 45 PERIODS

OUTCOMES
At the end of the course, the student will be able to
- Develop algorithms for programming problems
- Understands the way in which programming language works.
- Efficiently write C programsusing Arrays, functions, Structures and Files.
- Work with graphics in C Language.

TEXTBOOKS
1. YashavantKanetkar, "Let us C", BPB Publications.
2. E. Balagurusamy, "Programming in C", Tata McGraw Hill Education Pvt. Ltd.
3. Kernighan,B.W and Ritchie,D.M, "The C Programming language", Second Edition, Pearson Education, 2006

REFERENCES
1. Ashok.N.Kamthane,"Computer Programming", Pearson Education.
2. Byron S Gottfried, "Programming with C", Schaum's Outlines, Second Edition, Tata McGraw-Hill.
3. PradipDey, ManasGhosh, "Fundamentals of Computing and Programming in C", Oxford University Press.
4. R.G. Dromey, "How to Solve it by Computer", Pearson Education, Fourth Reprint.

XM7211   **PROGRAMMING LABORATORY**   **L T P C**
                                                                            0 0 4 2

OBJECTIVES
- To get familiarize with the basic terminology used in computer programming.
- To introduce the techniques to implement algorithms efficiently in a programming language
- To introduce the basics of programming in C Language.

Write C program, related to

UNIT I   INTRODUCTION TO C PROGRAMMING   12

1. Statements and Expressions,
2. Operators
3. Decision Making Statement - Control Constructs

UNIT II   ARRAYS   12

1. Looping
2. Single Dimension Arrays
3. Two dimension Arrays

UNIT III   USER DEFINED FUNCTIONS   12

1. User defined Functions
2. Character Arrays / Strings
3. Pre-defined functions like Maths functions, string functions

UNIT IV   POINTERS, STRUCTURES AND FILES   12

1. Pointers
2. Structures
3. File Handlings

UNIT V   GRAPHICS AND PORTFOLIO   12

1. Graphics
2. Animate the Graphics
3. Creating a final Portfolio – an Application / a Game

                                                           TOTAL: 60 PERIODS
OUTCOMES
- Write, compile and debug programs in C language.
- Write programs involving decision structures, loops, arrays and functions.
- Different data structures and create/update basic data files.
- Work with graphics mode in C language.

TEXTBOOKS
1. Yashavant Kanetkar, "Let us C", BPB Publications.
2. E. Balagurusamy, "Programming in C", Tata McGraw Hill Education Pvt. Ltd.
3. Kernighan,B.W and Ritchie,D.M, "The C Programming language", Second Edition, Pearson Education, 2006

REFERENCES
1. Ashok.N.Kamthane,"Computer Programming", Pearson Education.
2. Byron S Gottfried, "Programming with C", Schaum's Outlines, Second Edition,Tata McGraw-Hill.
3. Pradip Dey, Manas Ghosh, "Fundamentals of Computing and Programming in C", Oxford University Press.
4. R.G. Dromey, "How to Solve it by Computer", Pearson Education, Fourth Reprint.

XM7212   **PHOTOGRAPHY LABORATORY**   **L T P C**
                                                                            0 0 4 2

OBJECTIVES:
- To create opportunities for professional and creative expression through the practice and art of photography.
- To inculcate aesthetic sense involved in creativity.

UNIT I   INTRODUCTION   12
Practice in Fully Manual SLR and DSLR Cameras to learn focusing.
Practice in semi manual modes like shutter and aperture priority mode, assignments to practice exposure, Depth of Field and Focal Length.

UNIT II   COMPOSITION   12
Practice in Monochromes and Colour to practice contrast, texture, pattern, shapes and Perspectives. Framing and Composition with different shots and Camera Angles in DSLR.

UNIT III   LIGHTING   12
Practicing in available light on selected themes. Use of different metering modes, Manipulation of light to create different moods. Concentrating on assignments based on use of colours in photography.Use of Reflectors and diffusers, Practice in various patterns of lighting for portraits, self portrait and other genres.

UNIT IV   PHOTOJOURNALISM   12
Covering selected News Events based on various news elements and practice inside the campus events for news.

UNIT V   GENRES OF PHOTOGRAPHY   12
Practice in fully manual and semi manual modes for capturing sports and moving objects.
Practice in social themes and selected genres of Photography like Product Photography

                                                                    TOTAL: 60 PERIODS
OUTCOMES
- To recognise the principles of good composition in photography.
- To develop an individual style in representing the society through photographs.

TEXTBOOKS
1. Christopher Grey, Master Lighting guide for Portrait Photographers, Amherst Media, 2004.
2. Bryan Peterson, Understanding Exposure,Amphoto Books,2009.
3. Bernhard JSuess, Creative Black and White Photography, Allworth Press, 2013.

REFERENCES
1. Dan Simon, Digital Photography Bible, Wiley Publishing, 2004.
2. Michael Busselle and David Wilson, The perfect Portrait Guide, Rotovision 2002.
3. Scott Kelby, The Digital Photography Book, Peahpit press, 2014.
4. James Martin, Digital Photography outdoors, The Mountaineers Books,2004.

XM7213   **DRAWING LABORATORY II**   **L T P C**
                                                                            2 0 4 4

OBJECTIVES:
- Understanding of the major tenants of good composition.
- Understanding of how line can be used to describe, model, or translate all of visual reality for studio and commercial applications.

UNIT I   DRAWING MATERIALS AND TECHNIQUES   12
Application of materials, Priming of Canvas, techniques ‐ Traditional Art, Non Traditional Art, Pastel, Acrylic.

UNIT II   **HUMAN AND ANIMAL FORMS**   **12**

General form and Gesture- Drawing from cast & figure – light and shade, Basic Proportions, Balance – Standing still or motion – gravity and perspective, shape making- Basic Shapes and procedures, Study of Eye, Study of Nose, Study of Ear and body.

UNIT III   **MINIATURE SET DESIGNING AND CLAY MODELLING**   **12**

Creating different miniature models through waste materials, Fundamentals of Sculpture through study on anatomy of Human body. Through standing posture ,Construction, Scale, Proportion, Material, Techniques, Mass, Volume, Shapes, Contour, Direction, Fade, Plasticity and Expression. Introduction to various basic techniques of forming clay through simple shapes and to understand the characteristics of clay material

UNIT IV   **DRAWING AND VISUALIZATION**   **12**

Calling on Visual Memories – Transform, Simplify, Explore and Improvise, From thought to Image – Perception, Imagination and explore, Dimensional Views – Orthographic views, plan views, section views, elevation views, 3 dimensional views, Building on Geometry, Refining the image and Seeing light

UNIT V   **ART CRITICISM AND AESTHETICS**   **12**

Art Criticism – Studying, Understanding and Judging works of Art –Describing, analyzing, Interpreting and Judging, Aesthetics and Art – Subject view, The composition View, and the Content view.

                                               TOTAL (L=30, P=60): 90 PERIODS

OUTCOMES:

- Knowledge and use of the vocabulary dealing with projects of 3-D design
- To become familiar with various techniques of shading in an attempt to add form and volume to the structural framework of a composition.

PRACTICLES

- Composition with light and shadow
- Perspective drawing
- Face mask making
- Complete drawings that work the basic principles of one and 2-point perspective in order to render 3-D objects more accurately.
- Human forms.
- Drawing portraits and self-portraits.
- Gestural drawing
- Upside-down drawing
- Drawing negative spaces
- Non-dominant hand drawing

TEXTBOOKS

1. EdouardLanteri, Modeling and Sculpting the Human Figure, Dover Publications, New York.
2. Foster, W. (1989). Human Anatomy. Laguna Hills, CA: Walter Foster Publications.
3. Raviraj ,A Grammar Book of ART & DESIGN, Published by NewCentury Book House Pvt Ltd, Chennai,2008
4. Gene A Mittler, James Howze Macmillan/McGraw-Hill ,Creating and Understanding Drawings , New York , 1989

REFERENCES

1. Commercial Art Techniques –by Raviraj – 1994 – New century Book HousePvt Ltd, Chennai

XM7301   **NEWS REPORTING**   **L T P C**
                                                                            3 0 0 3

OBJECTIVES
- To know the various news gathering techniques.
- To develop the news concept and the critical thinking skills to recognize when news lacks fairness and credibility.
- To understand the concept of gate keeping and its importance to responsible reporting and publishing.

UNIT I   NEWS, TYPES & VALUES   9
News – Definitions; Origin of news; Different functions of news, Importance of news, Types of news – hard and soft; Nose for News; News Values – Proximity, Timeliness, Impact, Prominence, Human Interest, Conflict; Credibility.Introduction to RTI- How to Write an RTI- Samples and Exercises.

UNIT II   NEWS GATHERING AND RELATED TECHNIQUES   9
Sources – Primary and Secondary, Importance of Sources, Types of Sources, Identifying, Establishing and Maintaining Contacts, Confidentiality, Paying the sources; Beat - Definition, Types of Beats, Skills required for the Political Beat, Crime Beat , Court Beat, Sports Beat, Business Beat, etc.; News gathering – Interviews, Spot visits, etc., Background research, Framing questionnaire for interviews, Selection of source, Setting up the interviews, Conducting the interviews. Reporters - Roles, functions, Qualities; Functional differences between reporters, Sub-editors, correspondents, columnists, freelancers, stringers. Computer Assisted Reporting.

UNIT III   NEWS WRITING   9
News Ideas – Research, Brainstorming, Story Mapping, Deciding Story angle and Approach, Interesting Techniques, Script and Story Board; Basics of News Writing; Elements of news; Structures - Inverted Pyramid, Diamond, Hourglass; News Formats; Introduction and Leads, Types of Lead, Writing Headlines, Writing Photo captions, Telling the Story, Placing the Key Words, Developing the Story, Ending the Story, Last line and the last word;

UNIT IV   NEWS EDITING   9
Usage of style books; News editing - Role of Editors, Sub Editors, How to Edit a news copy, Picture Editing, Quotation, Attribution, Spelling, Punctuation, Abbreviations, Figures, Hyperbole, Adjectives Editing techniques, Editing Softwares, Proof reading, Roles of Sub editors.

UNIT V   NEWS ETHICS AND LEGAL ISSUES   9
Ethics in news reporting and writing; Ethical issues; Freedom of press; Journalistic code of ethics; Limitations; Defamation - Hate speech, Libel, Slander; Media controversies; Indian constitutional provisions and laws; Civil and criminal proceedings; Social responsibility of the journalists; – News for development.

TOTAL: 45 PERIODS

OUTCOMES
- Students can gather news from different sources
- Students can write and produce news reports
- They can understand and analyse the news values

TEXTBOOKS
1. Paul Manning, News and News Sources, Sage Publications, 2004.
2. Robert L.Hilliard, Writing for TV, Radio and News Media, Thomson Learning, 2005.
3. Antony Friedman, Writing for Visual Media, Focal Press, April 2001.

REFERENCES
1. Jan Johnson Yopp and Katharine C. McAdams, Reaching Audiences: A Guide To Media Writing (3rd Edition) - 2002
2. Style Book, News Service Division, AIR Publications, 2004.
3. Robert L.Hilliard, Writing for TV, Radio and News Media, Thomson Learning,2005.

XM7302   **PRINCIPLES OF ADVERTISING**   **L T P C**
                                                                                3 0 2 4
OBJECTIVES
- To introduce the concept and process of advertising and its role in marketing.
- To prepare professionals interested in careers in advertising, marketing, promotions, public relations or sales managerial jobs, or for individuals in the field.

UNIT I   ADVERTISING: AN INTRODUCTION   9
Introduction, Definition, the need, role and its key components.The roles and functions of advertising within society and business.Propaganda, Publicity, Salesmanship, Sales Promotion, Marketing and Public Relations. Types of Advertising .Advertising, Industrial Products advertising, Advertising for service institutional. Characteristics of effective advertising.

UNIT II   ADVERTISING CAMPAIGN PLANNING   9
How Advertising works as Communication, The Communication Model Adding Interaction to Advertising, The effects behind advertising effectiveness, The Facets Model of Effective Advertising, The Components of Cognition: Needs, Information, Learning, Differentiation, Recall. Psychographic profile. Segmentation and targeting; Understanding the Media; media creative coordination with other Market function; Evalution. Components of Brand Communication. Persuasion, behavioral response.

UNIT III   CREATIVITY   9
Copy Writing, Introduction, Responsibility Of Copy Writer , Phases Of Campaign Creation- Brief - The Big Idea- - Advertorial - Infomercial - Comparative Copy - How Advertising Works-The Consumer Audience- Strategic Research-Strategic Planning -Print And Out-Of-Home Media-Broadcast Media - Interactive And Alternative Media-Media Planning And Buying.

UNIT IV   ADVERTISING AGENCY   9
History in brief, Advertising Agency system. Types of Agencies, Structure of advertising Agency, Account Executive, Creative copy and studio, Media Production and Servicing administration, Media Production, Billing and Accounts Department. Selection of Advertising Agency, Media relationship, Advertising Agencies in India.

UNIT V   INTEGRATION AND EVALUATION   9
Direct marketing, Tools of direct marketing, integrated direct marketing, sales promotion, events and sponsorship, public relations, Retail advertising, business to business advertising, social marketing, international marketing and marketing communication. Evaluating effectiveness, media evaluation, Campaign and IMC evaluation.

LAB CONTENT   30
Student need to identify the various print advertisements available in newspaper, magazine, pamphlets and flyers. Should discuss regarding the usage of various colours, fonts, and text used in these above mentioned print media.
Students are expected to create at least two kinds of advisements from the various kinds taught in the class. They will be creating the advertisement for print media only.
Discussion should be made among teams about the various presentation styles and strategies adapted by the brands and products in order to reach the consumer. At the end of session they should provide critical purview and suggest suitable outreach of the products.
A model of the hierarchical structure of the advertisement industry that they have visited recently has to be illustrated in the mode of charts and should do a presentation in brief about the learning outcomes from the industrial visit to the advertisement firm.
Students should practice slogans, jingles, punch lines, tag lines, logos, and brand promotion for the various product and services as instructed by the faculty members.

                                                                TOTAL: 75 PERIODS
OUTCOMES
- Students will learn the concepts of advertising
- Students will know the opportunities available in the field of advertising

TEXTBOOKS
1. Mitchell, Wells Moriarty Burnett, Advertising principles, and practice, Pearson prentice hall, eigth edition.
2. Burton, Philip Ward - Advertising Copywriting, NTC business books, seventh edition
3. Philip Kotler and Eduardo L Roberto, Social marketing strategies for changing public behaviour- The free Press-1989.
4. Ogilvy, David - Ogilvy on Advertising, Random house .inc, Newyork.
5. Aaker& John G. Myers - Advertising Management Prentice Hall; 4th edition (January 1992)

REFERENCES
1. V.L. Leymore - The Hidden Myth, Heinemann, New Delhi
2. Bovee&Arens - Contemporary Advertising, McGraw-Hill Inc.,US; 5th edition (October 1, 1993) .
3. Thakur - Advertising Management, Himalaya, New Delhi
4. Chunawala and Sethia - Advertising Principles and Pratices, Himalaya,New Delhi

XM7303	RADIO PROGRAMME PRODUCTION	L T P C
		3 0 0 3

OBJECTIVES
- To make students aware of the characteristics of radio medium.
- To learn about radio programming formats and its presentation.
- To impart knowledge on radio production management.

UNIT I   INTRODUCTION OF RADIO MEDIUM   9
Introduction to radio as a mass medium – Radio in today's Media Scenario – Types of ownership: Private and Public- Nature and characteristics of Radio medium – Radio Vs Other mediums - Organizational Structure and Management: Administration, Traffic/Continuity, Sales, Production/Programming/ Engineering, IT, Promotions, Webmasters – Narrowcasting - FM broadcasting and the audiences: Programming Content and style - a critical review.

UNIT II   RADIO PROGRAMMING FORMATS   9
Evolution of radiobroadcast formats; Scripting for radio – types of scripts; script formats; story treatment; summary, treatment, guidelines; Radio for information, education and entertainment – News headlines and highlights – News features - Radio jingles: lyrics, musical logo – Radio Interviews – sound clips,-sound bites- language and grammar- audio cut, cue lay out- executing program - Radio plays – Talk – Radio discussion programmes - Radio Documentaries - Radio vox-pops – Quiz – Game shows - Radio actualities.

UNIT III   PRESENTATION TECHNIQUES   9
Production elements of Radio programmes: Aural sense appeal, narration, voice over, dialogue, sound effect, noise, music, silence etc. – Signposting – Hooking - Principles of Infotainment/Edutainment/Entertainment – News caster, Commentator, Radio Jockeying, Announcing - Language and Style – Content variety and style - Time and deadline factor – Phone-in programmes - Audience participation –- Special Audience programmes on Radio – Programme for Children, Women, Youth, Rural Folk, etc. - Presentation of Music on Radio / Radio commercials, Interconnection of musical instruments: Samplers and synthesizers.

UNIT IV   PRODUCTION MANAGEMENT   9
Three phases of production management: Pre-production, Production and Post-production; Management of personnel - Improve work team leadership ability in studio environment; Financial and Technical resources; Budgetary planning – control - Direct and Indirect costs; Radio advertising: tariff; Subject research; Feedback and Analysis of existing formats, its form and content as a distinctive characteristic of certain radio styles.

UNIT V   INNOVATIVE DEVELOPMENTS IN RADIO COMMUNICATION   9

Field Programme Production, Live Programme Production - OB Van - final editing and mastering – latest audio recording softwares; Radio as a tool of development – Radio and popular culture - Interactive broadcasting - educational broadcasting – Media convergence - Future of Radio: FM, Online Radio, Visual radio, Satellite radio, Local Radio; Mobile Radio, Campus Radio; Amateur Radio/Ham Radio, PAS, New wave FM Radio - Community Radio: Concept & Importance.

TOTAL: 45 PERIODS

OUTCOMES

* The students will come to know the difference between the features of radio and other mediums.
* The students will be able to write scripts for radio programmes and understand the principles involved in producing various programming formats.
* The students will have an understanding on presentation techniques and radio production management.

TEXTBOOKS

1. How to do community radio – Louie Tabing and UNESCO 2002
2. The Radio Handbook – Carole Fleming 2nd edition, Routledge , 2002
3. Michele Hilmes and Jason Lovigilio, eds., Radio Reader: Essays in the Cultural History of Radio(Routledge, 2002).
4. Marcus D. Rosenbaum & John Dinges, eds., Sound Reporting: The National Public Radio Guide to Radio Journalism and Production (Kendall/Hunt Publishing Company, 1992).

REFERENCES

1. Ministry of Information and Broadcasting, Govt. of India, Annual Report 2002-03.
2. All India Radio, Audience Research Unit, Prasar Bharat, 2002
3. William Moylan "The art of recording" – 2002 edition. Focal Press,2001

XM7304   **PRINCIPLES OF ANIMATION**   **L T P C**
                                                                3 0 0 3

OBJECTIVES

* To get familiarize with the animation principles and theories
* To explore both contemporary and historical animation techniques together with the fundamental principles
* To understand the Scripting language and its uses.

UNIT I   INTRODUCTION TO 2D GRAPHICS AND ANIMATION   9

Introduction to 2D graphics:Coordinate systems, pixels, bitmaps raster and vector, Introduction to animation, Animation Techniques,Live model study, Basic factors affecting the illusion of motion, Difference between "looking at the drawing" and "seeing the drawing", Improving the observation skills, File format standards, Frame rate, resolution, symbols, instances, size and other compatibility issues, Future trends of computer animation. Introduction to 2D animation software interface: Basic drawing and painting tools, Shading techniques: Working with colors, strokes and fills, drawing for animationbased on observation, memory and imagination, creating and modifying vector objects.

UNIT II   PRINCIPLES AND STYLES IN ANIMATION   9

Introduction to the equipment required for animators: The animator's drawing tools, the animation table (light box, Field charts, Line tests, the exposure sheet: "X" sheet), Perspective in animation, Principles of animation, color theory,Styles in Animation: Visual Styles: Indian, Disney, American, Russian and Japanese Style, Storytelling style. Animal Study, Basic Human Anatomy: body, motion and posing, laws of Physics for animation: law of motion, body mechanics, particles, rigid body, waves, electrostatics, Electromagnetics, thermodynamics.Frame-sequencing features: Frame by Frame Animation, Tween Animation. Creating human and animal walk cycle.

UNIT III   ANIMATION FILM MAKING PROCESS   9

Animation Film Making Process: Pre-production phase: Exploring ideas, Storytelling and script writing. Concept Art and Camera Map, shot description based on length, angle and movement, thumbnail storyboard, storyboards,Animatic Boards. Clay Animation and Stop Motion Animation, Concept of Masking: Text Masking, Image Masking , Eye blink.

UNIT IV   2D ANIMATION FILM MAKING TECHNIQUES   9

Framing, Transition, Staging, Continuity, Crossing the Line, Background and environment layouts: Distance and perspective, Focus of attention, Character Design: Personality, Attitude, Proportion, Head Height, Silhouette. Music and sound effects, Lip Sync, compositing, Rendering.

UNIT V   INTERACTIVE ANIMATIONS   9

Action Scripting: variables, datatypes, statements and expressions, operators, decisions making statements, looping statements, functions, user interaction, text, styles and fonts, events and event handlers: Interactivity with the mouse and keyboard, Timers and Time Driven Programming, Multitouch and Accelerometer Input. Error Handling.

TOTAL: 45 PERIODS

OUTCOMES

At the end of the course, the student will be able to
- Define and apply design principles and theories to animation production
- Plan and develop the production of animation film starting from concept to final output
- Incorporate interactivity using scripting language.

TEXTBOOKS
1. Richard Williams, The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators,
2. Cartoon Animation (How to Draw and Paint series) by Preston Blair.
3. Adobe Creative Team, Adobe Flash Professional CC Classroom in a Book, 2013.

REFERENCES
1. Christopher Finch, "THE ART OF WALT DISNEY", Published by Abrams Publishers, New York, N.Y.
2. Frank Thomas, Ollie Johnston, The Illusion of Life : Disney Animation.
3. Dobre, Physics for Flash Games,Animation and Simulations, Published by Springer
4. Paez, "Professoinal Storyboarding" Published by Focal Press

XM7305   VIDEOGRAPHY   L T P C
3 0 2 4

OBJECTIVES
- To create opportunities for creative expression through the practice and production of programmes
- To inculcate aesthetic sense involved in creativity.

UNIT I   CAMERA   9

History of Video Cameras, Different camera formats, working of an Video Camera. Features and functions video cameras, Shots and Camera angles used in various production process.

UNIT II   SOUND IN VIDEO RECORDING   9

Basics of sound recording. Different types of microphones and factors governing their selection.In built microphones in cameras, Mixing of Sound. Audio sweetening practical.Sound manipulation.Outdoor sound recording vs Studio recording.

UNIT III   LIGHTS AND LIGHTING   9

Lighting patterns, light equipments and accessories, reflectors, light measurement, control of light.Lighting for different programs.

UNIT IV STUDIO TECHNIQUES 9
Lighting in the studio,Different camera mounting equipments, Single and Multicamera production,Production control room, Use of Video mixer,Chromokeying and other visual effects.

UNIT V VIDEO PROGRAMMES 9
Practice in different genres of Video programmes,Talk shows, Interviews, short film making,Public service announcements and Corporate films**.**

PRODCUTION PRACTICES LAB 30
Basic Shots and Camera Angles, Scene and Sequence. Single camera techniques –Scripting – Developing the Camera plan - Single Camera shooting. Multi – camera treatment, Visual variety, Subjective and Objective approaches, Focusing audience attention, Different forms of Make – up. Production planning meeting – Regular Formats – Unrehearsed formats – Studio rehearsal. Pictureapplications – Sound elements – Sound emphasis – Sound applications – Controlling sound treatment – Audiovisual relationships. Visual effects – using keyed insertion, Chromokey insertion techniques, Digital Video effects.

TOTAL: 75 PERIODS

OUTCOMES
* To recognise the principles of production techniques.
* To produce social responsible programmes to create change in the society.
* To follow ethical and social and also represent the society in a good way.

TEXTBOOKS
1. Belavadi Vasuki, 'Video Production,' Oxford University Press, 2012.
2. Jim Owens & Gerard Millerson, Video Production,Focal Press, 2012.

REFERENCES
1. Robert Musburger & Michael Ogden Single-camera video production focal press 2014.
2. Jim Owens & Gerard Millerson, Television Production,Focal Press, 2012.

XM7311 **2D ANIMATION LABORATORY** **L T P C**
0 0 4 2

OBJECTIVES
* To apprisethe knowledge and skills to produce 2D animation sequences
* To acquaint with the 2d animation software
* To get familiarize with the principles of mechanics, anatomy and physics to animation.
* To impart the use of animation software in creating a range of productions.

UNIT I INTRODUCTION TO 2D ANIMATION 12
* Cut out animation / Flip Books / Stop Motion Animation
* Frame by Frame Animation
* Tween Animation

UNIT II PRINCIPLES AND STYLES IN ANIMATION 12
* Animation involving basic principles like Bouncing Ball, falling balloon, ball rolling on wooden ramp/coming to halt.
* Character and Background Design
* Animation involving anatomy: Character walk, run, posing '

UNIT III MASKING 12
* Weighted object lifting, pushing and pulling
* Static Mask: Text and Image Masking
* Dynamic Mask: Text and Image Masking

UNIT IV   2D ANIMATION FILM MAKING   12
- Transport
- Eye Blink, Lip Sync and Facial Animation
- Sound, Audio effects

UNIT V   INTERACTIVE ANIMATIONS   12
- Action Script: Website
- Action Script: Quiz / Interactive Presentation
- Animation Portfolio

TOTAL: 60 PERIODS

OUTCOMES
At the end of the course, the student will be able to
- Apply the theoretical knowledge and demonstrate the skills acquired in professional manner to create an animation.
- Apply principles of mechanics and physics to animation
- Identify and demonstrate the fundamental skills acquired by creating an interactive presentation.
- Create a portfolio that meets industry expectations that showcases their artistic and technical achievements

TEXTBOOKS
1. Richard Williams, The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop Motion, and Internet Animators,
2. Cartoon Animation (How to Draw and Paint series) by Preston Blair.
3. Adobe Creative Team, Adobe Flash Professional CC Classroom in a Book, 2013.

REFERENCES
1. Christopher Finch, "THE ART OF WALT DISNEY", Published by Abrams Publishers, New York, N.Y.
2. Frank Thomas, Ollie Johnston, The Illusion of Life : Disney Animation.
3. Dobre, Physics for Flash Games,Animation and Simulations, Published by Springer
4. Paez, "Professoinal Storyboarding" Published by Focal Press

XM7312   RADIO PROGRAMME PRODUCTION LABORATORY   L T P C
                                                                  0 0 4 2

OBJECTIVES
- To make students aware of the script writing.
- To learn about radio production by producing different radio genres.
- To impart practical knowledge on radio programme presentation.

UNIT I   INTRODUCTION OF RADIO MEDIUM   12
Practical exposure to the station's organizational structure, functions and management – Case study of private FM radio stations, All India Radio, Community Radio - a critical review of programming content and style for various genres.

UNIT II   RADIO PROGRAMMING FORMATS   12
Developing the concept - Script writing for various programme genres – Production of different radio formats such as Radio Jingles, Radio Plays, Radio Vox-Pops, Radio Actualities, Radio Documentaries, Radio Features, Radio Interviews, Radio News, Radio Discussion Programmes, Radio Speciality Programmes – Recording using audio software – The mix down – Editing – The final master.

UNIT III   PRESENTATION TECHNIQUES   12

Practicing innovative presentation techniques – Application of infotainment/edutainment content in the existing formats – New radio genres – Production of special audience programmes – Working with musical instruments.

UNIT IV   PRODUCTION MANAGEMENT   12

Practicing the managerial techniques in three phases of production: Pre production, production, post production – Budget planning and execution – Team work and personnel management – Analysis of existing formats - Promotion of radio programmes.

UNIT V   INNOVATIVE DEVELOPMENTS IN RADIO COMMUNICATION   12

Production of interactive radio programmes – Application of different radio genres in educational and informational programmes – Field visit to community – Research on need based content - Producing campus/community based programmes.

TOTAL: 60 PERIODS

OUTCOMES

- The students will be writing scripts for various radio programmes.
- The students will practically learn and produce radio programmes and attempt different presentation styles.
- The students will be learning the techniques of radio production management while they produce radio programmes.

TEXTBOOKS

1. How to do community radio – Louie Tabing and UNESCO 2002
2. The Radio Handbook – Carole Fleming 2ndedition, Routledge , 2002
3. Michele Hilmes and Jason Lovigilio, eds., Radio Reader: Essays in the Cultural History of Radio (Routledge, 2002).
4. Marcus D. Rosenbaum & John Dinges, eds., Sound Reporting: The National Public Radio Guide to Radio Journalism and Production (Kendall/Hunt Publishing Company, 1992).

REFERENCES

1. Ministry of Information and Broadcasting, Govt. of India, Annual Report 2002-03.
2. All India Radio, Audience Research Unit, Prasar Bharat, 2002
3. William Moylan "The art of recording" – 2002 edition. Focal Press,2001

XM7313   **JOURNALISM PROJECT**   **L T P C**
                                                              0 0 6 3

OBJECTIVES

- To make the students to learn the aspects of writing
- To develop their interview skills
- To develop more experience in the field work
- To publish the printed news materials

UNIT I   CAMPUS STORY   12

Generating ideas for the news items, identifying sources, handling sources, developing the story idea, news structures-inverted pyramid, Leads, captions, Producing campus news story copy.

UNIT II   NEWS LETTER PRODUCTION   12

Identifying concepts for the newsletter, generating information's, finding sources, arranging interviews, conducting interviews, recording interviews, writing articles, proof reading articles, designing according to the theme, publishing the newsletter.

UNIT III   TABLOID PRODUCTION   12

Mapping the concept or issues for the tabloid, selection of different news items for the tabloid, finding sources, interviewing, Designing the tabloid, logo for tabloid, understanding the date line, byline in tabloid, Photo caption writing, Editing and Proof reading, Publishing Tabloid

UNIT IV JOURNAL I PRODUCTION 12

Generating ideas or themes for the journal, mapping the story angles, contacting sources and conducting interviews, Designing logo, name, capturing event-photography, Editing and Proof reading, publishing Journal.

UNIT V JOURNAL II PRODUCTION 12

Deciding theme for journal II, logo and name designing, Field work, Arranging the collected information's, proof reading, designing and publishing.

TOTAL: 60 PERIODS

OUTCOMES
- Students can produce their own production of tabloids, newspapers.
- Students can develop their team working abilities and learn media organizational strategy.
- Student can produce the journals, magazines as a part of team.

TEXTBOOKS
1. Barun Roy, Modern Student Journalism, Pointer Publisher, 2004
2. Paul Manning, News and News Sources , Sage Publications , 2004
3. N.C.Pant, "Modern Journalism" Kanishka Publishers, 2002
4. B.N.Ahuja – S.S.Chhabra, 'Reporting ' , Surjeet Publication, 1995

REFERENCES
1. D'Souza, "Hand book of Journalism", Anmol Publications, 2000.
2. Jan Johnson Yopp and Kathrine C. McAdams , Reaching Audiences: A Guide to Media Writing, Focal Press, 2002
3. H.M.Aggarwal, "Journalism in Practice", Reference press, 2005
4. Shahzad Ahmad, "Journalism news coverage ", Anmol, 2005

XM7401 **MEDIA LAW AND ETHICS** **L T P C**
3 0 0 3

OBJECTIVES
- To provide a basic knowledge of the Indian constitution.
- To focus on various laws related to media in India
- To throw light on Intellectual Property Rights
- To educate the students on ethics to be possessed by media professionals

UNIT I OVERVIEW OF THE INDIAN CONSTITUTION 9

Fundamental rights in the Indian Constitution, Directive principles of state policy, Powers and privileges of parliament, provisions for declaring Emergency, provision for amending the constitution, Freedom of press and restrictions.

UNIT II MEDIA LAW IN INDIA 9

Official Secrets Act, Working Journalists Act, Drugs and Magic Remedies Act, Press Council Act, Cinematograph Act, Prasar Bharati Act, Cable TV Networks (Regulation) Act, Broadcast Bill, Laws of defamation relevant to media in India.

UNIT III INTELLECTUAL PROPERTY RIGHTS 9

Forms of Intellectual Property, The Designs Act, Trade and Merchandise Marks Act, The Patents act, The Copyright Act, Case studies on IPR.

UNIT IV CODE OF ETHICS 9

Press council's code of ethics for journalists, AINEC code of ethics, Ethics of broadcasting, ethics of telecasting, codes for radio and Television, ethics of advertising.

UNIT V   CYBER LAW IN INDIA   9
Nature and scope of cyber law, nature of cyber crimes in India, digital signature, Piracy (Audio and Video), Information Technology Act.

TOTAL: 45 PERIODS

OUTCOMES
- Students will be equipped with a thorough knowledge of laws related to media in India.
- Students would be well-versed in the ethical codes existing for various media in India.

TEXTBOOKS
1. Basu, DD, Law of the press in India, Prentice Hall of India, 2003
2. Neelamalar, M, Media law and ethics, Prentice Hall of India, 2010
3. Frost, Chris , 'Journalism Ethics and Regulation', Routledge, 2013.

REFERENCES
1. Harcup, Tony, 'The ethical journalist', Sage, 2007
2. Thomas, Pradip Ninan, 'Intellectual Property Rights and Communication in Asia', Sage, 2006

XM7402   **CRITICAL ISSUES IN MEDIA**   **L T P C**
                                                                    3 0 0 3

OBJECTIVES:
- The key objective of this course is to introduce students to critical perspectives on global media.
- The students will be also analyzing   Media Discourses to understand the pressing issues of media in first world and the third world countries.

UNIT I   INTERNATIONAL MEDIA LANDSCAPE   9
International Media and Political Nexus, Globalization, Socialist and Capitalist ideologies contradictions, Culture and Media, Corruption in Media, Media in Communist Countries such as China , Media in Conflict Zones – Afghanistan, Russia, Iran , Israel and Palestine, Audience in America, Europe and Africa.

UNIT II   CRITICAL MEDIA DISCOURSES   9
Media Imperialism, Media Hegemony, Diaspora and Media, Portrayal of Islam and Muslims by Western Media, Paid Media and Consequences, Commoditization of media content, Adult content in Entertainment Media – Sex, Crime dominance, Media and Identity. War, Propaganda and Media, Media Manipulation.

UNIT III   MEDIA IN DEVELOPING NATIONS   9
Representation of class, gender, race, religion, age in Asian media, the nature of the family, individual's values, and culture in developing countries, role of civil society in developing countries and countries in transition, Media and Diversity, Media and Democracy – Myanmar, Tibet, Coverage of Poverty in Africa.

UNIT IV   MEDIA POLICY ON GLOBAL ISSUES   9
9/11 Coverage by American Media, Terrorism Coverage by American and European Media, Media policy towards West Asia and Middle East , Media Coverage of Comprehensive Test Ban Treaty and Weapon of Mass Destruction, Western Media and GATT agreement, TRIPS and TRIMS, Racism, Dictatorship in North Korea, Drugs and Mafia Regimes in Italy, Mexico and Russian federation.

UNIT V   ROLE OF INTERNATIONA MEDIA FORUMS   9

The Pulitzer Prize, Pew Research Centre for the people and the press, Neiman Journalism center, Roman Magsaysay Award, Woodrow Wilson centre, Bill gates Foundation, Poynter Institute, International Media Support, BBC world service trust, Deutche Welle, RNW, Fojo, Panos International, Aljazeera.

TOTAL: 45 PERIODS

OUTCOMES:

- Familiarize with the richness and diversity of European, Asian and African media.
- Engage in the study of media products, debates and commentaries in a region of their choice.
- Recognize how people respond to the content of media messages and the relationship between media and the public.
- Appreciate the role of international media forums in building democratized media across the world.

TEXTBOOKS

1. Allan, Stuart. Journalism: Critical Issues, McGraw Hill International, USA, 2005.
2. Penny, Simon, Critical Issues in Electronic Media, Suny Series, Film History & Theory, New York Press, 2005.
3. Fuchs, Christian, Social Media : A Critical Introduction, Sage Publication, UK, 2014

REFERENCES

1. Horton, D. & Wohl, R. R. 1956. "Mass Communication and Para-Social Interaction," *Psychiatry* 19: 215-29.
2. Lang, K. & Lang, G. E. 1953. "The Unique Perspective of Television and Its Effect: A Pilot Study," American Sociological Review. 18: 3-12.
3. Robinson, Laura. 2007. "The Cyberself: The Self-ing Project Goes Online; Symbolic Interaction in the Digital Age." *New Media and Society* 9:93–110.

XM7403   **EDITING TECHNIQUES**   **L T P C**
                                                         3 0 0 3

OBJECTIVES

- To appreciate editing as creative element for storytelling
- To understand procedures, techniques, and standard practices in video editing
- To understand the aesthetic principles and concepts of video editing

UNIT I   INTRODUCTION   9

Definition of editing, the historical development of editing theory, audience manipulation through editing, Understanding the trends in the editing industry- New technologies in post production.Film and video formats, the principles and formats of digital video, Hardware and software requirements for non linear editing, introduction to various operating systems, overview of software available for editing.

UNIT II   EDITOR   9

Roles and responsibilities of editors, skills required for an successful editor, Working Principles - Considering Script as an Architeure, Understanding directional intent, Camera angles and movement, reading light, reading the actor, understanding stories and their purpose. Copyright and ethical issues in editing.

UNIT III   THE VISUAL GRAMMAR   9

Definition of Shot, Scene and Sequence, Five Shot Rule, Editing Decisions, Editing Opportunities, Six Elements of Edit, Five Types of Edit, Working Practices, Importance of tone, pace and rhythm. Establishing Continuity.

UNIT IV   EDITING TECHNIQUES   9

Styles in editing, Techniques in editing, Editing to Manipulate Time, Editing Transitions, Graphics, Animation and Plug-Ins Continuity Editing and Complexity Editing, Dynamics of Sound – discovering the beat, sound as a character, invisible sound, tone and pitch and creative usage of sound in editing. Usage of Colours based on gender, culture and personalities. Planning the non linear editing process: Budgeting time, personnel and space.

UNIT V   EDITING DIFFERENT GENRES   9

Digital Story telling - Editing styles for reality programs - News, features, bulletins, documentaries, reality shows; Editing styles fictional Narratives –Short Films, Serials, Films; Editing Styles for PSAs, Advertisements and Music Videos. Editing for sports and other live and recorded events.

TOTAL: 45 PERIODS

OUTCOMES

*   To edit professional quality video projects.
*   Understand the application of variousstyles and methods of editing in their video projects.
*   Understand the aesthetic reason for the edit choices made by film/video makers.

TEXTBOOKS

1. Steven E.Brown, Video Editing – A Post Production Primer , Focal Press, 2002.
2. Bryce Button, Nonlinear Editing: Storytelling, Aesthetics, & Craft, Focal Press, 2002

REFERENCES

1. Dancyger Ken, The Technique of Film and Video Editing – History, Theory and Practice. Focal Press, 2005.
2. Koppelman Charles, Behind The Seen - How Walter Murch Edited Cold Mountain on Final Cut Pro - Pearson Publications, 2014.
3. Lumet Sidney, Making Movies, Random House, New York, 1995.
4. Norman Hollyn, The Film Editing Room Handbook:How to Tame the Chaos of the Editing Room (4th Edition) Paperback –, Peach pit Press, C.A, 2009.

XM7404   **ELECTRONIC JOURNALISM**   **L T P C**
                                                                     3 0 2 4

OBJECTIVE:

*   To provide the insight knowledge about the electronic news production
*   To produce the competent journalists and news producers for the current information world.

UNIT I   INTRODUCTION TO ELECTRONIC JOURNALISM   9

Origin and Development of Electronic News Broadcasting, Nature of Electronic Journalism, Differences between Print and Electronic Journalism, Consumption pattern of news in Television, Radio and Online, Does the news channels have a front page? Television derivative of the front page, Importance of Sound and visuals, Emergence of electronic news gathering tools and practice.

UNIT II   RADIO JOURNALISM   9

Basic of Radio News, Sources and contacts, Wire services, Components of News, Radio news room setup, Radio News Reporting, News writing and presentation, Elements of editing, integrating audio bytes, Radio talks and discussions, radio interviews.

UNIT III   TELEVISION JOURNALISM   9

TV News room work process, Basics of TV News, Structuring TV News, News gathering and writing, hour glass structure, integrating sound bites, visualization of News, voice-overs, TV interviews, Process of Live inputs, News Debates News analysis, Gate keeping, News anchoring.

UNIT IV ONLINE JOURNALISM 9

Development of the Online news media, Online news culture, Writing and editing for online media, e-magazines, Page design and Layout for Web pages, Integration of text, video and graphics, Role of social media tools in news gathering.

UNIT V TECHNOLOGIES FOR ELECTRONIC JOURNALISM 9

Outside Broadcast van and its functions, Mobile technology and its role in aiding news coverage, Bi-media reporting, convergence newsroom, solo journalist and technology, broadcasting software's.

Final Assignment: 30

At the end of the semester the students will be assigned individual / group assignment. They will produce a two minutes news feature / issue based - audio / video news story individually (Which will be called '**news day assignment**') and submit for evaluation, at the end of the semester.

EXERCISES

1. Handling various sources
2. News Research (Computer assisted research)
3. Planning (Logistic, equipment etc)
4. Interviewing(sound bites)
5. Piece to camera
6. Hour-glass structure excercise
7. Anchoring
8. Preparing run-order
9. Editing and compiling

TOTAL: 75 PERIODS

OUTCOMES

- Developing aptitude for electronic news gathering and reporting.
- Impart skills of news writing for radio, television and web media.
- Understanding the structure of news room and its functioning
- Expose to the latest technology in Electronic Journalism.

TEXTBOOKS

1. Mitchell Stephens and Beth M. Olson, Broadcast News, Fourth Edition, Thomson Wordsworth, 2005.
2. Eric K. Gormly, Writing and Producing Television News, 2nd Edition, Surjeet Publications, New Delhi, 2005.
3. Singh PP., Jonge De., Hakemulder, Jan 'Broadcast Journalism' – Anmol Publication, New Delhi, India, 2005.
4. Andrew Boyd, Broadcast Journalism, Focal Press, 2007

REFERENCES

1. N.C Pant, Modern Journalism, Kanishka Publishers, 2002
2. R.K. Ravindran, Radio, TV, Broadcast Journalism, Anmol Publications, 2000
3. Robert L. Hilliard, Writing for TV, Radio and New Media, Thomson Publications, 2003
4. Alfred Lawrence Lorenz and John Vivian, News Reporting and Writing, Pearson. 2006
5. Lynette Sheridan Burns, Understanding Journalism, Vistaar Publications, 2006

XM7405 PUBLIC RELATIONS AND EVENT MANGEMENT L T P C
3 0 0 3

OBJECTIVES

- To give Exposure to the information and PR needs of the professionals in different sectors through theoretical presentations and practical Assignments.
- To study the audio-video channel boom and the Internet revolution the dynamics and paradigm of controlled media.
- To provide in-depth knowledge of all aspects in this sphere of media activity. This course is also placement-oriented.

UNIT I   PR ROLES & SPECIALTIES   9
Definition of PR , Responsibilities of PR Practitioners, PR is an art and social science, Basic principles of PR, art activities of PR,functions of PR in business and society .Obstacles to ideal PR.PR's origins &evoluation.Origin of PR term, PR's uses, thought history, five stages of PR,PR outlook for the future, Trends in PR, Need for cultural literacy, Implications of technological transperancy,Relatives of integrated communications, Sensitivity to the Potential for global impact, research, planning, processes and techniques, formal vs. informal research, Research basics, Research sources, research on public, Research on media audiences, Cycle of Pr research, Types of qualitative research, Types of quantitative research.

UNIT II   PUBLICS & PUBLIC OPINION   9
Definition of stakeholders, public and audience, target or priority public,identifing priority publics, issues management, image and perception, probing an image, image and corporate culture, public opinion research and PR diffusion cycle.PR ethics in judging an organization, Role of top management categories ,PR ethics and values, Reputation and ethics, social responsibility, Grey areas of public relations. Crisis and credibility , Anticipating a crisis,charateristics of crisis, categories of crisis, crisis management, communication plan, crisis evaluating ,successful crisis handling.

UNIT III   CAMPAIGN   9
Definition for campaign, types of pr campaigns, characteristics of successful campaigns, successful campaign models, campaign elements, planning a campaign, implementing the campaign, evaluvating the campign, changing behavior with campaigns, government campigns, global campaigns.

UNIT IV   EVENT PLANNING, MANAGEMENT AND COORDINATION   9
Introduction to Event, Event Objectives, Design Objectives of the Event Experience, Initial Planning, Type of Events, Visualization, Monitoring The Budget, Event Experience Design Objectives, Event Planning, Organization And Timing, Event location.

UNIT V   EVENT PRODUCTION AND STAGE MANAGEMENT   9
Event Marketing and Event Promotions, Show Production and Stage Management, Media Legacies, Catering and Hospitality Management, Pre and Post Event Logistics, Security Management and Risk Management, Event Closedown.
                                                                TOTAL: 45 PERIODS
OUTCOMES
* Students will have an understanding of the opportunities available in public relations profession.
* Students will know the dynamics and paradigm of the field.

TEXTBOOKS
1. Scot M. Cutlip and Centre - Effective Public Relations, Prentice Hall International, London
2. Judy Allen, EVENTPLANNING, John Wiley & Sons Canada, Ltd, Second Edition.
3. Dalmar Fisher - Communication in Organisations (2nd edn). Jaico Publishing House (1999) Mumbai

REFERENCES
1. JethwaniJaishree and Sarkar - Public Relations, Sterling, New Delhi
2. SaileshSengupta - Management of Communication and Public Relations, Vikas Publishing, New Delhi
3. Philip Lesley - Handbook of PR and Communication,Jaico Publishing House, Mumbai.
4. JaishreeJethwani - Public Relations, Sterling, New-Delhi. 2000

XM7411   **USER EXPERIENCE DESIGN**   **L T P C**
                                                                                     1 0 4 3

OBJECTIVES
- To develop skills in analyzing the usability of a website.
- To impart the skills required to create an Information Architecture document for a website
- To establish requirements for User Experience design concepts using techniques such as personality development, task description, and use cases;

UNIT I   CONCEPTUALIZING USER EXPERIENCE DESIGN   12
Introduction to UX - Understanding UX Lifecycle & flow of events - Person creation - Preparing Task list - Writing user story, IA and use cases - Fundamentals of business-centred design and User-centred design - Defining Information design and Interaction design.

UNIT II   DATA COLLECTION AND PROTOYPING   12
Need for data collection and prototyping - Different methods of data connection and data analysis - Need for Prototyping and different methods of prototyping - Detailed study to wire framing.

UNIT III   VALIDATION   12
Fundamentals of usability testing and heuristic analysis - Fundamentals of field testing - Remote usability testing - Preparing for usability testing, questioner, scenarios with tasks list, recruiting participants.

UNIT IV   USER EXPERIENCE DESIGN FOR MOBILE AND
                 SMALL SCREEDNED DEVICE   12
UX for Mobile device - Prototyping for Mobile devices - Usability testing and heuristic for mobile device - Experience definition for multiple platforms and form factor - Designing for small screen.

UNIT V   PRACTICAL   12
1. Designing for Users
2. User Personas and Scenarios
3. Understanding and designing business with "requirement gathering"
4. Designing Structure: Interaction design
5. Designing Structure: Information Architecture
6. Design for Network Effects
7. Design Pattern Libraries
8. Social Design Patterns
9. Designing Interfaces and Wireframes
10. UX Prototyping
11. Visual Design and Branding an App
12. Cross Channel Design
13. Use Cases and Tasks
14. Conceptual Designs and Prototypes
15. Usability Tesing

                                                TOTAL (L=15, P=60): 75 PERIODS

OUTCOMES
At the end of the course, the students will be able to
- Identify the users and learn the entire user experience lifecycle.
- Develop a deep understanding of business-centred design.
- Create efficient prototype to communicate and validate the design definition.
- Apply UX process to mobile and small screen device.

TEXTBOOKS
1. Ted Roden, Building the Realtime User Experience: Creating Immersive and Interactive Websites, Shroff/O'Reilly, 2010.
2. Christian Kraft, User Experience Innovation: User Centred Design that Works, Apress, 2012.

REFERENCES
1. Tom Tullis and Bill Albert, Measuring the User Experience: Collecting, Analyzing, and Presenting Usability Metrics, Morgan Kaufmann Publishers, 2008.
2. Trevor van Gorp and Edie Adams, Design for Emotion, Morgan Kaufmann, San Francisco, 2012.

XM7412   **EDITING LABORATORY**   **L T P C**
                                                               0 0 4 2

OBJECTIVES:
* To understand both aesthetical and technical aspects of post production.
* To acquire practical knowledge and hands-on experience of video editing and post production workflow
* To introduce students to the basics of professional video editing software.

This lab will be assignment based where it is mandatory for the students to shoot,edit and finish on video. Students will be required to shoot footages on assigned topics and are expected to bring the footage to the lab sessions.Students will be given tasks to enable them master the four steps in the post production process: acquisition, editorial, effects and distribution.

Fundamentals of editing Soft wares
Editing Software Interface -The basics of professional video editing software - the purpose of everything on your screen -   Creating a project from start to finish Project setup –understanding the format of your footage – codecs – Editing and Adding Transitions –Exporting the Edit.

TOTAL: 60 PERIODS

OUTCOMES:
* Understand the pros and cons of major editing software packages.
* Will exhibit skills to create different stories by using various editing styles with the same raw footage.
* Will be able to edit professional quality video projects.

EXERCISES
1. Art of Storytelling – Creative and logical arrangement of shots.
2. Video sequencing - fundamental principle of video sequencing – editing different angles and shots in story- montages
3. Styles in Editing – Using various editing styles in a video
4. Manipulation of Time – Employment of various editing techniques to manipulate time in videos
5. Editing vox-pops –Story telling with vox-pops using quick cuts, matched action shots, editing on motion.
6. Mastering video - Editing for various Genres

TEXTBOOKS
1. Steven E.Brown, Video Editing – A Post Production Primer , Focal Press, 2002.
2. Bryce Button, Nonlinear Editing: Storytelling, Aesthetics, & Craft, Focal Press, 2002

REFERENCES
1. Dancyger Ken, The Technique of Film and Video Editing – History, Theory and Practice. Focal Press, 2005.
2. Koppelman Charles, Behind The Seen - How Walter Murch Edited Cold Mountain on Final Cut Pro - Pearson Publications, 2014.
3. Lumet Sidney, Making Movies, Random House, New York, 1995.
4. Norman Hollyn, The Film Editing Room Handbook:How to Tame the Chaos of the Editing Room (4th Edition) Paperback –, Peach pit Press, C.A, 2009.

XM7413   **PUBLIC RELATIONS AND EVENT MANAGEMENT PROJECT**   **L T P C**
                                                                     0 0 6 3

OBJECTIVES

- To give exposure of the information and PR needs of professionalsto the students.
- To provide in-depth knowledge of all aspects in this sphere of media through practical exposure.

PROJECT

This course is aimed to give practical experience in creating public awareness on the topics from the following issues:

1. Issues related to Environment.

2. Issues related to Health

3. Problems concerned with Natural Disaster

4. To identify the social issues.

5. To do awareness campaign inside their college premises.

6. To submit a case study on public awareness campaign done by a corporate.

7. To submit a case study on the role of media in creating public awareness with respect to solid waste management.

                                                                     TOTAL: 90 PERIODS

OUTCOMES

- This course will help them to understand the various management strategies opted by media industries
- Students will have an understanding of the opportunities available in media field.

TEXTBOOKS

1. Scot M. Cutlip and Centre - Effective Public Relations, Prentice Hall International, London
2. Judy Allen,EVENTPLANNING,John Wiley & Sons Canada, Ltd, Second Edition.
3. Dalmar Fisher - Communication in Organisations (2nd edn). Jaico Publishing House (1999) Mumbai

REFERENCES

1. JethwaniJaishree and Sarkar - Public Relations, Sterling, New Delhi
2. SaileshSengupta - Management of Communication and Public Relations, Vikas Publishing, New Delhi.
3. Philip Lesley - Handbook of PR and Communication,Jaico Publishing House, Mumbai.
4. JaishreeJethwani - Public Relations, Sterling, New-Delhi. 2000.

XM7501   **TV PROGRAMME PRODUCTION**   **L T P C**
                                                         3 1 0 4

OBJECTIVES:

- To make acquainted with different formats of TV programmes both Fiction & Non-fiction.
- To develop writing and creative skills for television concepts and production.
- To have a critical assessment of the programmes broadcast in various channels.
- To make the student well verse in all aspects of Indoor and outdoor production.

UNIT I   IDEATION AND PLANNING   9

Concept, Ideation, proposal writing for television and films – Visualization and storyboard – research: planning, execution, ethical aspects, emerging trends - Mechanics of TV programme Production-Creative thinking and analysis- preproduction activities – Script: Time, Space, Character, Creating tension, Pace, Juxtaposition: Frame, Sequence, Scene, Mise-en-scène, montage,- Visual variety, subjective and objective approaches -Scouting, budgeting-.direction-significance of research in AV production process and major equipments and prosthetics used in production.

UNIT II   VIDEO FORMATS   9

Types of video programmes- fiction and non-fiction shows-news versus entertainment -educational and enrichment channels and Introduction of Universal formats like Magazine, Reporting, Drama, Testimony, Game shows, Montage, Discussion, Interviews, Actuality and Demonstration- Understanding the effects of television to make better programmes for the benefit of society- Antisocial and pro-social effects of Media content, Uses and Gratifications, Cultivation of Perceptions of Social Reality - Social Impact of Television programmes.

UNIT III   TV GENRES   9

Essence of various promos, medley, trailer, countdown, teaser- television genres- Debate, Talk shows, Commercials, Public service announcements, celebrity programmes, comedy shows, and sitcoms – difference in production styles for Sci-fi, Horror, Action, Fantasy, Animated, Travelogues, Mythological, historical, supernatural, suspense, thriller, crime stories, cookery- Critical analysis of Relevant case studies.

UNIT IV   SPECIALTY PROGRAMMES   9

Specialty TV channels orienting towards children enrichment programmes, personality development and counseling, programme for women empowerment, youth, entrepreneurial, traffic & weather information, agriculture, health and fitness programmes – film based programmes, reviews – critical analysis of character development with apt case studies-enrichment programmes- development programmes, educational programmes –catharsis -Social Impact .

UNIT IV   PACKAGING AND LIVE SHOWS   9

Packaging style of television programmes adapted by different channels - Hot Switching, Tent polling, Block, Cross, Bridging, Counter, Day parting, Hammocking, Stacking and Theming styles - Thematic videos, sports coverage, sports quiz - Live and Deferred Live programmes coverage for award functions, marathon or cultural importance and folk art -Special programmes for festivals.

TOTAL (45+15): 60 PERIODS

OUTCOMES:

* Thorough understanding about pre-production and production process in video production.
* The students will gain knowledge on copywriting and production techniques involved for television, web and films.
* The students will be able to distinguish and produce different genres of video programmes for media industry.

TEXTBOOKS

1 Belavadi Vasuki, Video Production, Oxford University Press, 2nd edition, 2012.
2 Robert B. Musburger, Single-Camera Video Production, Taylor & Francis, 2010.
3 Gerald Millerson, Television Production, 13th Edition, Focal Press, 2003.
4 Herbert Zettl, Television Production Handbook, Wadsworth Publications, 2009.

REFERENCES

1. Caroll O' Meara, Television Program Production, Textbook Publishers,2003
2. Albert Moran and Michael Keane, Television Programme formats & Globalisation, Taylor & Francis Group, 2004.
3. Donald, Ralph & Spann, Fundamentals of Television Production, Blackwell Publishing, 2010.

XM7502   SCIENCE BEHIND ANIMATION   L T P C
    3 0 0 3

OBJECTIVES

* Understand fundamental properties of animation
* Basic awareness of animation history, both technical and aesthetic
* Engage various techniques involved in movements

UNIT I CONCEPT OF 3D 9

3D animation, animation industry, history of 3D animation, concept of modelling, texturing, rigging, animation, lighting and rendering. Different type of video formats, pixels vector and raztor, file formats, colour depth, bit depth, frame rate, timecode.

UNIT II DEVELOPING THE STORY BOARD FOR 3D 9

Story – developing story for 3D Script, screen play, storyboard, animatic, pre visualization, design. Character, conflict, goal, story telling principles, basic shot framing, camera movement in 3D, global surroundings.

UNIT III STUDY OF HUMAN ANATOMY 9

Creating a basic object, Reading anatomy- human and living organisms, breaking human anatomy into different parts. Face, facial expressions, eye movement, lip movement, Character definition. Basic poses.

UNIT IV FORCES ON 3D 9

Timing movement of object or character, space and scale. Law of inertia, movement laws, newton's third law, working with gravity, action – reaction, motion weight and gravity, jump, walk and run.

UNIT V INTRODUCTION TO SOFTWARE 9

Working 3D softwares- creating the basic objects using the softwares, movement in the softwares – animation through the softwares.

TOTAL: 45 PERIODS

OUTCOMES
- Students will be able to understand the physics behind the 3D animation.
- Students understand the basic movement of character.
- Can develop the idea for the 3D animation movie

TEXT BOOKS
1. Nancy beiman, " Prepare to board" (2nd edition), Focal press, 2013.
2. Andy Beane, "3D Animation Essentials", John Wiley & Sons, Inc.
3. Sergio Paez & Anson Jew, " Professional Storyboarding", Focal Press 2013.

REFERENCES
1. Ami Chopine, "3D art essentials" Taylor & Francis" 2012.
2. Adam Watkins, "3D Animation: From models to Movies" Charles River Media, 2000.
3. Peter Ratner, "Mastering 3D Animation" Second edition, skyhorse Publishing Inc, 2004.

XM7503   **WEB DESIGNING**   **L T P C**
                                                               3 0 0 3

OBJECTIVES
- To divulge the guidelines for creating an effective web page
- To impart the necessary skills for designing and developing a Website.
- To learn the language of the web: HTML, CSS and JavaScript.

UNIT I HYPERTEXT MARKUP LANGUAGES 9

Internet, Basic Terminologies, Website: information architecture, user interface, site structure, navigation, layout, colors, fonts and imagery. Elements of a good website design: design principles and design elements. Steps involved in a creating a website: user needs, mock design, functional design, testing and implementation. Introduction to HTML, Benefits of HTML, Structure of an HTML Document, HTML TAGS, Types of Attributes – Element Specific attributes, Global attributes, Event Handler Content Attributes, Custom data attributes, Presentation Tags, Semantic Elements, Inserting Images.

UNIT II   HYPERLINKS, FORMS, MULTIMEDIA CONTENTS   9

Creating Hyperlinks, Client Side Image Mapping, Types of hyperlinks: external links and internal links, Lists and the different types of lists.Table and its related Tags. Incorporating form elements, Form Attributes, Inline frame, Adding Multimedia Contents using different media related, Adding Graphics, Head Document Elements.

UNIT III   CASCADING STYLE SHEETS   9

Introduction to CSS, Different ways to incorporate Styles, Styles - Background, Text, Font, Link, Lists, Tables, Border, CSS Pseudo Elements, separate style sheets for print and screen, Print Media: controlling line breaks, The box model: Styling with content, padding, borders and margin. using margins to separate and position, CSS Positioning: static, relative and absolute. CSS Floating: Floated elements and their margin, Transparency Effects: CSS transparency and "see-through" effects.

UNIT IV   INTRODUCTION TO SCRIPTING LANGUAGE   9

Introduction to Scripting Language, Uses of JavaScript, how a scripting language works, different ways to incorporate JavaScript, Datatypes, Variables, Expressions, Operators, and Statements, Pre-Defined Dialog Boxes, Map html elements using Document Object Model,Arrays, User defined functions, Events and Event Handling.

UNIT V   JAVASCRIPT OBJECTS   9

Pre defined JavaScript Objects – String, Math, Array, Date, Function and Global objects. Form Validations, Browser Objects – Window, Document, Image, Form, Anchor, Location and History objects. Error Handlings.

TOTAL: 45 PERIODS

OUTCOMES

At the end of the course, the student will be able to
* Define the fundamental terms and concepts related to web development
* Logically separate the content from style.
* Develop a full-fledged website using HTML5, CSS and JavaScript

TEXTBOOKS

1. Lavanya R., HTML 5, Ane Book House, 2010.
2. Danny Goodman, Michael Morrison, Paul Novitski, and Cynthia GustaffRayl, "JavaScript Bible" Wiley Publications.
3. Craig Grannell, "The Essential Guide to CSS and HTML web design(Essentials)", Friends of ED Publishers.

REFERENCES

1. Jon Duckett, "HTML and CSS", John Wiley & Sons
2. David Flanagan, "JavaScript – The Definitive Guide" O'Reilly Media Publications .
3. Nicholas C. Zakas, "Professional JavaScript for Web Developer", Wrox Publications.

XM7504   ONLINE JOURNALISM   L T P C
                                        3 0 0 3

OBJECTIVE

* To impart fundamental journalism skills of reporting, writing, critical thinking and ethics
* To create stories combine text, images, sound, and other features of digital journalism including Mobile devices.

UNIT I   INTRODUCTION TO INTERNET   9

Internet as a medium of communication - Features of the Internet - World Wide Web and other services - History of the Internet - Why did the dotcom bubble burst - Features of online media: multimediality, interactivity and hyper-textuality. Emergence of social media, news portals, online edition of newspapers, e- archives.

UNIT II   MULTIMEDIA JOURNALISM   9

Different between web journalism and journalism of other media – online storytelling –Language of news, Grammar, Punctuation, Spelling Importance,- Writing and editing for online newspapers, e-magazines, newsletters - Presentation with audio recording and editing, photo shooting and editing, slide show, character driven narrative - Identification of relative stories for hyper-linking , Citizen Journalism.

UNIT III   WEB ANALYTICS   9

Search engine optimization (SEO), non-linear media consumption, user engagement, user generated content, web traffic analysis, navigation, usability, eye tracking, online security, online ethics, content management system, data visualization, RSS feeds, Mobile platforms, User centered design, Understanding search behaviors.

UNIT IV   SOCIAL MEDIA TOOLS   9

Use of Twitter, Facebook, YouTube, Flickr, LinkedIn, blog, Google maps etc. students will set up tier own Twitter accounts and get to know how it works: following Course instructor, following each other, following a journalist, etc. Case studies to be discussed of how social media can be used as reporting tools: for finding source and story idea / topic, research, engaging audience, content curation, etc.

UNIT V   MOBILE JOURNALISM   9

Understanding the features of Smartphone's, How to tell compelling stories / photo stories using Mobile devices, rich Multi-media enable apps, storytelling methods for mobile consumers, Tools and best practices for editing and posting video's.

TOTAL: 45 PERIODS

OUTCOMES
* Write web articles following professional standards for style, linking, and search optimization, Enhance information gathering with web tools
* Tell stories with digital tools, such as Google Maps and timelines
* Build audiences and research by using social media
* Research, report and promote your work via Twitter, mobile platforms and the web.
* Learn how to tell news stories via mobile devices.

TEXTBOOKS
1. Tapas Ray, Online Journalism: A Basic Text*,* Foundation Books, Delhi, 2006.
2. Sunil Saxena, Breaking News: The Craft and Technology of Online Journalism*,* Tata McGraw-Hill, New Delhi, 2004.
3. James Glen Stovall, Journalism on the Web*,* Pearson Allyn & Bacon, 2003.

REFERENCES
1. Andy Dickinson, Web Design for Journalism*,* Butterworth-Heinemann, 2003.
2. Mike Ward, Journalism Online*,* Focal Press, 2002.
3. Roland De Wolk, Introduction to Online Journalism: Publishing News and Information*,* Pearson Allyn and Bacon, 2001.

XM7505   ART DIRECTION AND PRODUCTION DESIGN   L T P C
3 0 0 3

OBJECTIVES:
* The main objective of the course is to give an insight into the field of art direction
* To explicitly demark the role of art director in both television and film production.

UNIT II   NTRODUCTION TO ART DIRECTION   9

History of Art Direction, Design fundamentals ,past, present and digital production design, two paths of Art Director. Production design for theatre, Film, Dance, Television and animation. Set design for Realism Set, Stylized Films Set, Period Films, and Period Films with several Decades, Science Fiction and fantasy.

UNIT II   ART DIRECTION AND PRODUCTION SCHEDULE   9
Four Responsibilities of art director, Art Director's relationship with other Department, Art Department Setup – Archivist, Digital Artists, the Physical Scenery Process- Interior sets, Exterior sets. Specialty props and Animatronics. Schedule and lists – Script break Down, One liner Schedule, Shooting Schedule, Day out of days, call sheet.

UNIT III   BUDGETING FOR PRODUCTION   9
Five Budgeting techniques- the 50/30/20 rule, Snow ball budget, Digital Budgeting, Reverse Budgeting. Functions of budget- mapping, controlling, coordinating, communicating, instructing, authorizing, and motivating and performance measurement. Other Techniques- priority based budgeting, Programming budgeting system, performance based budgeting. Adjusting the Budget – Fixed/flexible budgeting, Activity budgeting, limited budgeting.

UNIT IV   SET DESIGN USING 2D & 3D SOFTWARE   9
Set model, Set Walk through, Set ambiance, Theme based set, Produce beautiful multi-page documents with model views, details, images, notes and other critical information.

UNIT V   SET DESIGN – STUDENT EXERCISE AND SET VISIT   9
The student will be visiting a television station or Film set in Chennai to observe and understand the practicality of set design on the field. The student will be divided into groups and assigned to sketch a modal set of the choice both virtually by using 2D or 3D software and erect real set in the studio. This exercise will be evaluated by the course instructor as one of their 3 assessment.

TOTAL: 45 PERIODS

OUTCOMES.
* Inculcate basic skills that are necessary for a design concept through drawing and other pre-visualization methods.
* Understand the importance of budgeting for art /set work in production.
* Design an artwork both virtually and real life set.

TEXTBOOKS
1. Hannigan, F. (n.d.). Filmcraft: Production Design. Focal press.
2. Michael Rizzo .The Art Direction Handbook for Film. Focal press
3. Beverly Heisner. Production Design in the contemporary American Film

REFERENCES
1. 2013. Katherine Muniz 5 common sense budgeting techniques
2. 2010 Methods of budgeting, Research and Library services Northern Ireland Assembly
3. Vincent LoBrutto.heFilmaker's guide to production design. All worth press.

XM7511   3D ANIMATION LABORATORY   L T P C
**   0 0 4 2**
OBJECTIVES
* Understand fundamental properties of animation
* Basic awareness of animation history, both technical and aesthetic
* Engage various techniques involved in movements

UNIT I   SOFTWARE INTERFACE   12
Introduction to software interface, different view exposure, tools introduction, working with transform, rotate and scale, creating a simple object using the standard objects.

UNIT II   EDITING OBJECTS   12
Editing objects, modifying the standard objects, creating different objects using the standard objects, Working with key frame animation,

UNIT III   PARTICLES   12

Creating the particles for the scene, modifying the particles, gravity, push and other particles, creating the basic human model, birds, animal character.

UNIT IV   LIGHTS AND CAMERA   12

Working with lights, applying the different light for the scene, working with camera, modifying the camera and walkthrough with the camera.

UNIT V   RIGGING   12

Character motion, placing the bones for the character, objects, create the motion animation with rigging formats.

TOTAL: 60 PERIODS

OUTCOMES
- Students will be able to understand the software part of 3D
- Can create the models
- Students will be able to provide the walkthrough for a set.

TEXTBOOKS
1. Nancy beiman, "Prepare to board" (2nd edition), Focal press, 2013.
2. Andy Beane, "3D Animation Essentials", John Wiley & Sons, Inc 2012.
3. Sergio Paez & Anson Jew, "Professional Storyboarding", Focal Press 2013.

REFERENCES
1. Ami Chopine, "3D art essentials" Taylor & Francis" 2012.
2. Adam Watkins, "3D Animation: From models to Movies" Charles River Media, 2000.
3. Peter Ratner, "Mastering 3D Animation" Second edition, skyhorse Publishing Inc, 2004.

XM7512   **WEB DESIGNING LABORATORY**   **L T P C**
                        0 0 4 2

OBJECTIVES
- To Acquire the knowledge and skills to design and develop a website
- To acquaint with HTML, CSS and JavaScript
- To impart the skills required to construct a web site that conforms to the web standards'

UNIT I HYPERTEXT MARKUP LANGUAGES   12
    1. Create a basic webpage using different presentation tags
    2. Insert Images and tables
    3. Create different types of Lists.

UNIT II HYPERLINKS, FORMS, MULTIMEDIA CONTENTS   12
    1. Create external and internal hyperlinks, Image Mapping, Mail Links
    2. Create registration forms using all the form elements
    3. Include Multimedia Elements in the website

UNIT III CASCADING STYLE SHEETS   12
    1. Create a CSS template for the website created above.
    2. Create a box model using CSS
    3. Skin a menu with CSS : Styling Navigational Links
    4. Print Media : Style for Print

UNIT IV INTRODUCTION TO SCRIPTING LANGUAGE   12
    1. Validate the website using Javascript objects
    2. Creating dynamic Calendar, TimeStamp and Banner
    3. Programs related to Event handling, Events, and Error handlings

UNIT V JAVASCRIPT OBJECTS   12
1. Programs related to Window and Document objects
2. Programs related to javascripts objects and methods
3. Design and Develop a professional interactive and dynamic website

TOTAL: 60 PERIODS

OUTCOMES
- Understand the importance of learning web designing.
- Demonstrate how to separate design from content using CSS.
- Design and develop a professional website using HTML, CSS and JavaScript.

TEXTBOOKS
1. Lavanya R., HTML 5, Ane Book House, 2010.
2. Danny Goodman, Michael Morrison, Paul Novitski, and Cynthia GustaffRayl, "JavaScript Bible" Wiley Publications.
3. Craig Grannell, "The Essential Guide to CSS and HTML web design (Essentials)", Friends of ED Publishers.

REFERENCES
1. Jon Duckett, "HTML and CSS", John Wiley & Sons
2. David Flanagan, "JavaScript – The Definitive Guide" O'Reilly Media Publications .
3. Nicholas C. Zakas, "Professional JavaScript for Web Developer", Wrox Publications.

XM7513   TELEVISION PROGRAM PRODUCTION PROJECT   L T P C
                                                                   0 0 6 3

OBJECTIVES
- To make students aware of the script writing for video formats.
- To learn about video production with single and multi-camera shoot.
- Developing skills of writing proposals,storyboard and budget before creating a video programme.
- To impart knowledge on creating unique programmes .and concepts.

EXERCISES
The following video formats to be created after developing the script for individual assignment. The faculty can assign further creative assignments to suit the video practices.

UNIT I   SCRIPT & EDIT   10
Multiple TV jingles will be created by the students which will give an overall idea and to create CG based titles and punch lines to define the programmes. They will be also working on use of fonts and colours for credits, super and title cards based on the genres of the programmes.

UNIT II   TRAILOR PRODUCTION   10
Students need to create teaser, promos, trailer, and montage as asked by the faculty. They have to develop scripts for PSA for television based on some of the burning issues or enriching the public needs. Single anchor shoot and POV shots to be implemented in production.

UNIT III   FORMATS PRODUCTION   25
Atleast any two of the mentioned formats like Magazine, Testimony, Game shows, Discussion, Interviews, Actuality and Demonstration should be practiced by the students and even wrap-up formats can be suggested by the faculty. Feature on current topic, Quiz programme as essential and discussed in class.

UNIT IV   GENRES PRODUCTION   25
Few of the following genres of TV programmes like comical, Horror, Travelogues, Historical, Supernatural, suspense, thriller, crime stories, Cookery, children enrichment programmes, personality development and counseling programmes to be attempted by the students from scripting to production.

UNIT V   SPECIAL PROGRAMMES   20

TV Programmes catering for women empowerment, youth, entrepreneurial programmes health and fitness programmes and Thematic videos, sports coverage, quiz - Live and Deferred Live programmes coverage for award functions, marathon or cultural importance and folk art or Short film, Documentry to be produced.

TOTAL: 90 PERIODS

OUTCOMES
- Students will be creating video programmes for television, web and mobile phones practically.
- Students will have full-fledged knowledge in shooting, editing and finishing on video.
- This lab will enable the students to record and shoot audios/videos in various genres and then edit the same on the non linear editing systems.

TEXTBOOKS
1. Smith, Ron F. & O'Connell,Editing Today, Blackwell Publishing, 2003.
2. Mannel; Morris, Patrick, Nonlinear Editing : Media, Focal Press, 2009.
3. Gormly, Eric K, Ames, Writing and Producing Television News, 2012.

REFERENCES
1. Caroll O' Meara, Television Program Production, Textbook Publishers, 2003.
2. Albert Moran and Michael Keane, Television Programme formats & Globalisation, Taylor & Francis Group, 2004.
3. Donald, Ralph & Spann, Fundamentals of Television Production, Blackwell Publishing, 2010.

XM7601   **COMMUNICATION FOR DEVELOPMENT**   **L T P C**
                                                                     3 0 0 3

OBJECTIVES
- The objective is to provide the students with a theoretical overview of the concept of the development and how it relates to the empirical experience in developing countries.
- The students are expected to learn the key concepts in development and development communication with a substantial component of field work with a foundational knowledge involved in communication task.

UNIT I   DEVELOPMENT COMMUNICATION: AN INTRODUCTION   9
Definition, concept of development, Meaning of Development in context of developing countries (Emphasis upon India). Introduction to Development Communication- An overview, Key issues about development communication, understanding the scopes and uses of development communication, development journalism, community development.

UNIT II   DEVELOPMENT COMMUNICATION THEORIES AND MODEL   9
Introduction to development models, theories, Diffusion of innovation, Agenda Setting, Health Belief Model, Theory of Reasoned Action/Theory of Planned Behaviour, Social Cognitive Theory, Magic Multiplier, Empathy, ACADA Model of Development Communication, P-Process Model, Participatory Development Communication, Development Communication paradigms- Dominant paradigm, alternative paradigm,

UNIT III   ROLE OF MEDIA IN DEVELOPMENT COMMUNICATION   9
Role of Print, Radio, Television, New Media in Development communication. Their performances, structure and distribution of development communication programs in media, Role of internet in developing the communication, Role of development agencies, NGOs and RTI in Development Communication, Social interventions in Development Programmes, , Government schemes in India such as SITE, Kheda, Jhabua projects and AdharYojana.

UNIT IV COMMUNITY DEVELOPMENT AND ISSUES
IN DEVELOPMENT COMMUNICATION 9

Introduction to community development, Community Development Resources, Community Planning Process, Community Capacity Building, Community Assets and Capacity Assessment, Developing a Process of Community Development. Discussing issues for development communication- The Environment, Population Growth, Poverty, Agriculture and Malnutrition, Women in Development, Child Rights, Health, Economic Program me, Education. Discussing success case studies related to the development communication.

UNIT V PRACTISE OF DEVELOPMENT COMMUNICATION
STRATEGIES IN MEDIA 9

Finding issues on development communication, Strategies for designing the message for print, Development Programme production for Community radio, find the issue, field work, interviewing sources, recording and publishing the program. Television programme production for development issues like health, poverty, education, civic issues, gathering information, shooting, developing the development communication program. Designing communicative materials to publish in New Media.

TOTAL: 45 PERIODS

OUTCOMES
- Students can gather knowledge on different communication strategies for development issues
- Students understand the role of media in development communication
- Students can produce materials for development communication programs

TEXTBOOKS
1. Naarula, Uma, Development Communication Theory and Practice. Har-Anand Publication, Ltd. New Dehli. 1990.
2. Sharma, Suresh Chandra. Media Communication and Development. Rawat Publication, Jaipur. 1987
3. Anaeto, S.G. & Solomon Anaeto (2010). Development Communciation: Principles and Practice. Ibadan: Stirling - Horden Publishers.
4. Development Communication Sourcebook: Broadening the Boundaries of Communication. By Paolo Mefalopulos

REFERENCES
1. Murthy, D.V.R., Development Journalism, Dominant Publishers. 2001.
2. Cary, L.J. 1970. Community Development as a process. Columbia: University of Missouri Press.
3. Development Communication Sourcebook: Broadening the Boundaries of Communication. By Paolo Mefalopulos
4. Development communication, Nora Cruz Quebral, College of Agriculture, University of the Philippines at Los Baños College, 1988

XM7602 VISUAL EFFECTS L T P C
3 0 0 3

OBJECTIVES:
- Objective is to learn the basics of good image-making through the study of frame composition, timing, colour theory, and editorial techniques
- Technically, you will attain mastery of compositing tools and techniques found in Final cut pro, Avid, Combustion, After effects and other software tools

UNIT I INTRODUCTION AND TOOLSETS 9

Brief history of compositing and visual effects, Different type of compositing software, Introduction to layer and node based software, Types of footage, Working with HDRI footage, Animatics, Story board and concept, Pipeline Introduction. Colour channels, Colour depth, Colour space, Aspect ratios, Resolution,File formats, Frames and time.

UNIT II   ROTOSCOPING AND STABILISING   9

Introduction to roto, Compositing with different footage using roto, Exporting and importing the alpha channel, Rotopaint, Wire removal, Getting a clean plate, Working with clean plate, Tracking the footage, Stabilising the footage using the tracking point, Graph editors, Match moving. Rig removal, Creating a garbage mask.

UNIT III   MATTE AND COLOUR CORRECTION   9

Working with blue/green matte footage, Using different keyers, IBK color, Key light, Chroma key, Alpha key, Matching light space and adjusting for brightness and colour, Creating a garbage mask, Working with keyframe, Matte painting, Set extension, Working with titles, Particles in compositing, Digital crowd, Lights and shadows, Colour correction, Grading the footage.

UNIT IV   WORKING WITH 3D MATERIALS   9

Camera tracking, Applying the camera movement to footage, Introduction to 3D space in compositing, Working with multiple passes, Z-Depth, Working with 3D object, Compositing 3D object in footage, Introduction to python script.

UNIT V   ROLE OF COMPOSITOR   9

Global Animation and visual effects industry, Key players, Production workflow, Role of Project manager, Technical director, Supervisor, and Line producer in Visual effects field, Budgeting and scheduling.

TOTAL: 45 PERIODS

OUTCOMES

- Student can understand the visual treat in the films.
- Helpful in creating the new visual effects for their production

TEXTBOOKS

1. Mitch Mitchells, "Visual effects for film & Television", Focal press,2004.
2. Jeffrey A. Ojun and Susan Zwermans, "The VES handbook of visual effects", Elsevier Inc. 2010.
3. Tim Dobberts, "Match moving the invisible art of camera tracking", Second edition, Serious skills, Willy Publications, 2012.

REFERENCES

1. Steve wright, " Compositing Visual effects Essentials for the aspiring artist" Focal press
2. Karen E. Goudlekas, "Visual effects in a digital world", Morgan Kaufmann 2001.
3. Ron Brinkmann, "The art and science of Digital compositing", 2nd edition, Morgan Kaufmann, 2008.

M7603   **E-CONTENT CREATION**   **L T P C**
                                                                         3 0 0 3

OBJECTIVES:

- To know the basics, concepts and need of e-content in the media industry.
- To learn the production process and techniques of e-content.
- To produce effective e-content materials for different field.

UNIT I   NATURE AND SCOPE   9

Content production and management – Concepts, past, present and future of content industry Various media and contents, new trends and opportunities in Content and Technology Enhanced Learning Systems.

UNIT II   E-CONTENT PRODUCTION   9

Definition of e-content – Designing of e-content, structures, modules, e-content planning –Moodle web application – Production techniques, software, lifecycle of e-content – Content Management Systems – Templates, standard characteristics and, delivery, effectiveness of econtent– Case studies, simulations, games, exercises, evaluation – SCORM Model – e- Publishing processes – e- Author, e-Editing, e-Publishing.

UNIT III   E-LEARNING   9

e-Learning and e-learners, e-courses, e-learning ability – Open educational resources – Learning authoring – e-learning technologies – Learning authoring tools, Repository of educational content, Problem Based Learning – e-Learning Platforms, Production and Re-utilization –Learning processes and context, Management of e-content production (project) – Design of ecourses and e-content, Learning objects, Content creation tools, Online learning evaluation – Designing and creating e-courses for a certain learning context – Planning the learning content to be developed – Producing learning content according to international standards – Creating, integrating and exploring the learning content in the LMS – Building/selecting instruments to evaluate the learning content produced.

UNIT IV   TECHNOLOGY LEARNING SYSTEMS   9

Computer and Internet Enabled Learning – IP Learning – Mobile learning – ideoconferencing – VSAT – Online learning – Web conferencing – Standalone e-learning – Assisted e-learning – e-Cooperative learning – Blended learning – Info Learning – Small learning – Open source Software.

UNIT V   E-CONTENT BUSINESS   9

Content business – Present trends and future – e-Content for different types of industries – Education, marketing, training, agriculture, etc. – Economics of e-content business, budget and market trends.

TOTAL: 45 PERIODS

OUTCOMES:
* The students will be able to understand the new trends and opportunities in technology enhanced learning systems.
* To familiarize the students with the management of e-content production.
* To develop an understanding on the present trends and future of e-content business.

TEXTBOOKS
1. Robin Manston and Frank Rennie. e-Learning: The Key Concepts, Routledge, London & New York, 2006.
2. Jeong-Baeson and Shirley O'Neil. Enhancing Learning & Technology: Pedagogy, Technology and Language, Academic & Professional Publishers & Consultancy Services, Queensland, Australia, 2007.
3. K.L. Kumar. Educational Technology, H.S. Poplai for New Age International Pvt. Ltd., New Delhi. 1998.

REFERENCES
1. IGNOU. Effective Learning: A Practical Guide for Open and Distance Learners, IGNOU, New Delhi, 2005.
2. K.L. Kumar. Educational Technology, H.S. Poplai for New Age International Pvt. Ltd., New Delhi. 1998.
3. U.V. Reddi and Sanjaya Mishra. Educational Media in Asia, Commonwealth of Learning, Vancouver, 2005.

XM7604   **MEDIA PSYCHOLOGY**   **L T P C**
                                                                                                        3 0 0 3
OBJECTIVES
* To understand the fundamentals of media & social psychology.
* To study the various ways by which people perceive, think about, and feel about the social world, and how these processes shape behaviour towards others.

UNIT I   INTRODUCTION TO SOCIAL AND MEDIA PSYCHOLOGY   9

Definitions - Foundations of Social Psychology -The Science of the Social Side of Life - Social Psychology and Human Values- Social representations- Introduction to Media Psychology - Social Norms- Social Cognition- Schemas: Mental frameworks for organizing social information – Schemas and social cognition, priming- modes of social thought – potential sources of error in social cognition-affect cognition-emotions in social cognition.

UNIT II   SOCIAL PERCEPTION   9

Social perception: Basic channels of nonverbal communication and social perceptions cultural differences in inferring others emotions - Explaining Behaviour –Social Beliefs Social Influence - Social Perception - Cultural Influences-Theories of attribution application of attribution theory-impression management- implicit personality theories.

UNIT III   MEDIA AND SOCIAL RELATIONSHIPS   9

Prejudice –Stigma -Reducing Intergroup Conflict-- Aggression – Attraction – Altruism – Application - Stereotyping, Prejudice, and Discrimination: The Causes, Effects, and Cures, -Friendship and Love-Interpersonal Attraction and Close Relationships-Global Media: media effects on society, individuals, and cultures.

UNIT IV   MEDIA AND POLITICAL PSYCHOLOGY   9

Propaganda and Persuasion - fine art of persuasion- Social Influence - Conformity, bystander intervention, obedience to authority-Social facilitation -Social Status-Social roles-Social conformity-Interpersonal attraction-Behavioral influences on attitudes-attitude formation-Cognitive dissonance -resisting persuasion attempts – social media and transformation of society.

UNIT V   MEDIA PSYCHOLOGY   9

Understanding audience Psychology - Audience Engagement- Branding and Transmedia Storytelling - Audience Engagement through Profiling - The Psychology of Neuromarketing -Issues and Media Types -Media Violence and Aggression - A Positive Psychology Approach - Media Literacy: History, Progress, and Future Hopes.

TOTAL: 45 PERIODS

OUTCOMES

- Students will be able to critically assess the influence of media on culture & human social behaviour.
- Students will be able to apply the concepts of media psychology in all forms of media technologies.

TEXTBOOKS

1. Baron A Robert.Fundamentals of Social Psychology, Pearson Education, New Delhi, 2009.
2. Kruglanski, W Arie.Higgins Tory.Social Psychology: Handbook of Basic Principles, Springer, California, 2008.

REFERENCES

1. N. Dash, Uday Jain: Perspectives on Psychology and Social Development, Concept Publishing, New Delhi, 2005.

XM7605   **ENVIRONMENT AND MEDIA**   **L T P C**
                                                          4 0 0 4

OBJECTIVES:

- To know the implications of the Environmental (Protection) Act, 1986.
- To know about various natural resources and their associated problems.
- To find ways to tackle the issue of environment versus development in the media.
- To sensitize students about the intricacies concerning environmental coverage in the media.

UNIT I   NATURE OF ENVIRONMENTAL STUDIES   12

Definition – Ecology, environment – Scope and importance – Different eco-systems – Interdisciplinary nature of environmental studies – Need for public awareness – The Environmental (Protection) Act, 1986 – Coastal Regulation Zone, 2011.

UNIT II   NATURAL RESOURCES AND ASSOCIATED PROBLEMS   12

Forest resources: deforestation, mining, dams and their effects on forests and tribal people – Water resources: use and over-utilization of surface and groundwater, floods, drought, conflict over water – Mineral resources: environmental effects of extracting – Food resources: Food security, changes caused by agriculture, fertilizer-pesticide problems – Energy resources: renewable and non-renewable energy, alternative energy – Land resources: land degradation, human-induced landslides, soil erosion and desertification – Sustainable lifestyle.

UNIT III   ENVIRONMENTAL POLLUTION   12

Definition – Causes, effects and control measures of air pollution, water pollution, soil pollution, marine pollution, noise pollution, thermal pollution, nuclear hazards – Solid waste management: Causes, effects and control measures of urban and industrial wastes – Zero waste technologies – Role of an individual in prevention of pollution – Pollution case studies.

UNIT IV   SOCIAL ISSUES AND ENVIRONMENT   12

From unsustainable to sustainable development – Urban problems related to energy – Water conservation, rainwater harvesting, watershed management – Resettlement and rehabilitation of people – Environmental ethics – Climate change, global warming, acid rain, ozone layer depletion, sea level rise – Nuclear accidents and holocaust – Wasteland reclamation.

UNIT V   ROLE OF MEDIA   12

Science, technology and environment – Major environmental production bodies and institutions in India and abroad – Development and environment – Designing environmental media programmes – Use of media for environmental 0messages – Moving from peripheral environmental coverage to holistic coverage – Media in environmental management.

TOTAL: 60 PERIODS

OUTCOMES:
- The students will get familiarized with the interdisciplinary nature of environmental studies.
- The students will gain knowledge on various social issues and environment.
- To make students understand the role of media in communicating environmental messages.

TEXTBOOKS
1. Jay Withgott and Scott Brennan. Environment: The Science Behind the Stories, Prentice-Hall, Upper Saddle River, 2003.
2. Chris Park. The Environment: Principles and Applications, Routledge, U.K. 2001.
3. Balaswamy. B; "Communication for Sustainable Development".Concept Publishing, New Delhi, 2008.
4. GadgilMadhav, Guha Ramachandra; This Fissured Land: An Ecological History of India, Oxford University Press, 2003

REFERENCES
1. Norman Lee (Ed.). Environmental Assessment in Developing and Transitional Countries: Principles, Methods and Practice. John Wiley and Sons, U.K., 2000.
2. N. Luhmann. Ecological Communication. Chicago University Press, Chicago, 1989.
3. F.I. Woodward (Ed.). Ecological Consequences of Global Climate Change, Vol.22, Academic Press, London, 1992.
4. Cox Robert; "Environmental Communication and the Public Sphere". Sage Publications, California, 2010.
5. Godemann Jasmin, MichelsenGerd; Sustainability Communication: Interdisciplinary Perspectives and Theoretical Foundations". Springer New York, 2010.
6. Blewitt John; Understanding Sustainable Development". Earth Scan, London, 2008.

XM7611   **E-CONTENT LABOBATORY**   **L T P C**
                                                                          0 0 4 2

OBJECTIVES:
*   To learn the production process and techniques of e-content.
*   The students will be able to understand the new trends and opportunities in technology enhanced learning systems.
*   To develop an understanding on the present trends and future of e-content business.

EXERCISES: All students will be involved in producing e-content individually with the help of required software and multimedia accessories.

UNIT I   CONTENT IDENTIFICATION   12
Every student will be identifying the educational Contents suitable for e-content production and after Selection and Planning have to develop Scripting skills to be later converted into e-content materials.

UNIT II   EXECUTION   12
The script has to be designed as per the ethics and practices taught in the theoretical class and developed with the video production. The technical skills of a better quality video output has to be emphasized.

UNIT III   SOFTWARE & TOOLS   12
The video has to be properly edited with the required effects and overall editing and creative packaging skills have to be laid importance. The guidelines for proper fonts, styles, size and colour combinations of the powerpoint to be checked in editing.

UNIT IV   WEB PUBLISHING   12
Proper efforts for web publishing will be stressed and with the help of enhanced software products the final video content has to be available on websites for refrence.

UNIT V   DELIVERY   12
Familiarity with IP Videoconferencing Arrangements, Delivery and Evaluation by experts to be arranged at the end where the e-content material's qualitative evaluation can be measured.

                                                                 TOTAL: 60 PERIODS
OUTCOMES:
*   Promote generation of e-Content in all subjects.
*   Students will be skilled in e-content production in their future endeavours.
*   At the end of the course, students will be able to gain adequate skills to produce e-content programmes .
*   Developing e-Content creation through various delivery modes for formal and non-formal education, for supplementing and complementing the process of teaching and learning in higher education.

TEXTBOOKS
1. Robin Manston and Frank Rennie. e-Learning: The Key Concepts, Routledge, London & New York, 2006.
2. Jeong-Baeson and Shirley O'Neil. Enhancing Learning & Technology: Pedagogy, Technology and Language, Academic & Professional Publishers & Consultancy Services, Queensland, Australia, 2007.
3. K.L. Kumar. Educational Technology, H.S. Poplai for New Age International Pvt. Ltd., New Delhi. 1998.

REFERENCES
1. IGNOU. Effective Learning: A Practical Guide for Open and Distance Learners, IGNOU,New Delhi, 2005.
2. K.L. Kumar. Educational Technology, H.S. Poplai for New Age International Pvt. Ltd., New Delhi. 1998.
3. U.V. Reddi and Sanjaya Mishra. Educational Media in Asia, Commonwealth of Learning,Vancouver, 2005.

XM7612   **VISUAL EFFECTS LABOTATORY**   **L T P C**
                                                                              0 0 4 2

OBJECTIVES
- Objective is student to understand the pipeline of visual effects.
- To study the new technique involved in visual effects.

UNIT I   LEANING THE BASIC VISUAL ELEMENTS   12
Importing the footage, Working with tracking – single , double, four point tracking. Understanding the x and y axis of footage. Stabilizing the running footage. Match move the object to the footage.

UNIT II   UNDERSTANING THE ROTO   12
Working with two different shot and merging those, applying the roto to the footage, merging it, drawing with the rotopaint, tracking the roto node, Working with the title.

UNIT III   CAMERA TRACKING   12
Solving the camera track, applying the camera tracking footage to a new element, linking the 3d object, importing the 3d object from external softwares(3DS MAX, Maya), Particle system.

UNIT IV   MULTI PASSES AND SET EXTENSIONS   12
Set extensions, obtaining the clean plate from the footage importing the footage from external software and applying the set extensions to the footage, merging the multi pass render to a single output, z-depth, Lights and shadows.

UNIT V   STEREO AND PYTHON SCRIPT   12
HDRI images, working with stereo scope, Color correction, working with python script.

                                                                TOTAL: 60 PERIODS
OUTCOMES
- Student can understand the visual treat in the films.
- Helpful in creating the new visual effects for their production

TEXTBOOKS
1. Lee Lanier, "Digital compositing with Nuke" Focal press 2012.
2. Ron Ganbar, "Nuke 101 : Professional compositing and visual effects" Second edition Peachit press, 2014.
3. Tim Dobberts, "Match moving the invisible art of camera tracking", Second edition, Serious skills, Willy Publications, 2012.

REFERENCES
1. Mitch Mitchells, "Visual effects for film & Television", Focal press,2004.
2. Jeffrey A. Ojun and Susan Zwermans, "The VES handbook of visual effects", Elsevier Inc. 2010.
3. Karen E. Goudlekas, "Visual effects in a digital world", Morgan Kaufmann   2001

XM7613   **DOCUMENTARY PRODUCTION LABORATORY**   **L T P C**
                                                                              2 0 4 4
OBJECTIVES:
- Students will learn the language of documentaries and the application of creative concepts in production of factual program.
- Students will learn the fundamentals of developing, producing and directing a short documentary.

Students will be guided by the Course Instructor, in step by step procedures in making a documentary on a topic of their choice. The class will be divided into small teams and each team will create a complete documentary film by the end of the semester.This group authored documentary film will be submitted along with the periodical dossier containing the entire production process, working stills, researchrecord, a proposal, a treatment, and a script. The students will alsoensure the exhibition of their films for reviews.

Throughout the semester, student will devote time to developing and pre-producing his/her final documentary in and outside the classroom. Substantial Production and Post-production hours outside of class time are necessary to successfully complete the documentary project. Students will be guided through the fundamentalsconcepts of documentary production like research, ideation, treatment, story, pitching, negotiating access,proposal writing, budgeting, scheduling, documentary ethics, structuring the story, selecting the crew and equipments, shooting, editors role, narrative styles, developing websites & finding distributors, working out a festival strategy.

TOTAL (L=30, P=60): 90 PERIODS

OUTCOMES:
- At the end of the course, students will be able to gain adequate skills to produce a documentary for broadcast.
- Students will be able to understand and apply principles of factual program production in their future productions

TEXTBOOKS
1. GenevieveJolliffe and Andrew Zinnes. The Documentary Film Makers Handbook: A Guerilla Guide, Continuum International Publishing Group, New York, 2006.
2. Louise Spence and Vinicius Navarro. Crafting Truth: Documentary Form and Meaning,
3. Rutgers University Press, New Brunswick, N.J., 2011.
4. Andy Glynne. Documentaries and How to Make Them, Kamera Books, Harpenden, Herts, 2012.
5. Barry Hampe. Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries, Henry Holt and Company, 2007.

REFERENCES
1. Alan Rosenthal. Writing, Directing, and Producing Documentary Film, SIU Press, 2007.
2. Clifford Thurlow. Making Short Films: The Complete Guide from Script to Screen (2nd Edition), Oxford International Publishers, 2008.
3. Michael Rabiger. Directing the Documentary, Focal Press, 2004.
4. James R. Martin. Create Documentary Films, Videos, and Multimedia: A Comprehensive Guide to Using Documentary Storytelling Techniques for Film, Video, the Internet and Digital Media Nonfiction Projects (Films Cinema), Real Deal Press, 2010.

MA7755	PROBABILITY AND STATISTICAL METHODS	L T P C
		3 0 0 3

OBJECTIVES:
- To make the students acquire a sound knowledge in statistical techniques that model engineering problems.
- The Students will have a fundamental knowledge of the concepts of probability.

UNIT I   RANDOM VARIABLES   9
Discrete and Continuous random variables – Moments – Moment generating functions – Binomial, Poisson, Geometric, Uniform, Exponential, Gamma, Weibull and Normal
distributions - Functions of a random variable.

UNIT II TWO-DIMENSIONAL RANDOM VARIABLES 9

Joint distributions – Marginal and Conditional distributions – Covariance – Correlation and Linear regression – Transformation of random variables – Central limit theorem (for independent and identically distributed random variables).

UNIT III TESTS OF SIGNIFICANCE 9

Sampling distributions - Tests for single mean, proportion, Difference of means (large and small samples) – Tests for single variance and equality of variances – 2-test for goodness of fit – Independence of attributes – Non-parametric tests: Test for Randomness and Ranksumtest (Wilcoxon test).

UNIT IV DESIGN OF EXPERIMENTS 9

Completely randomized design – Randomized block design – Latin square design - 22 - factorial design - Taguchi's robust parameter design.

UNIT V STATISTICAL QUALITY CONTROL 9

Control charts for measurements (X and R charts) – Control charts for attributes (p, c and np charts) – Tolerance limits - Acceptance sampling.

TOTAL: 45 PERIODS

OUTCOMES

- At the end of the course students can do statistical analyses
- Students can do small projects, data interpretation on their own
- Students are able to produce more in-depth data outputs

TEXTBOOKS

1. Milton, J. S. and Arnold, J.C., "Introduction to Probability and Statistics", 4th Edition,3rd Reprint,TataMcGrawHill, New Delhi, 2008.
2. Johnson, R.A. and Gupta, C.B., "Miller and Freund's Probability and Statistics for Engineers",8th Edition, Pearson Education, Asia, 2011.
3. Spiegel, M.R., Schiller, J. and Srinivasan, R.A., "Schaum's Outline of Theory and Problems of Probability and Statistics", Tata McGraw Hill, New Delhi, 2004.

REFERENCES

1. Devore, J.L., "Probability and Statistics for Engineering and the Sciences",7th Edition, ThomsonBrooks/Cole, International Student Edition, New Delhi, 2008.
2. Walpole, R.E., Myers, R.H., Myers, S.L. and Ye, K., "Probability and Statistics for Engineers and Scientists",8th Edition, Pearson Education, Asia, 2007.
3. Ross, S.M., "Introduction to Probability and Statistics for Engineers and Scientists",3rd Edition, Elsevier, New Delhi, 2004.

XM7701	EDUCATIONAL MEDIA	L T P C
		3 0 2 4

OBJECTIVE

- To know the basics, concepts and need of the educational media.
- To learn the production process and techniques of the educational programmes.
- To produce effective educational programmes for different field.

UNIT I EDUCATION AND MEDIA 9

Education - Importance of Education, Indian Education System, Teaching-Learning Process; Formal/Non-formal education, Regular, Distance/Open Education, Social Education, Modes of Education delivery, Synchronous and Asynchronous Learning. Usage of Media in Education, Role and Importance of Media, Personalized and Mass Media for Education, ICT enabled learning, Types and Formats of Educational Programmes, Instructional Programmes, Social Education Programmes, Edutainment Programmes; Research – Pre Production, Prototype Production, Feedback.

UNIT II INDIAN EDUCATIONAL MEDIA 9

AIR, Doordarshan, UGC's Efforts – CWCR, AVRC's and EMRC's, Talkback Experiment, Training and Technology Development Communication Channels, NCERT Schemes, IGNOU's Projects, EDUSAT, NPTEL, Central and State Educational Media Centres.

UNIT III RADIO FOR EDUCATION 9

Earlier Experiments in Radio, Educational Programmes through Radio, UK Projects, US Projects, Canadian Efforts, Indian Projects, Gyanvani, Campus Radio, Audio Programmes, Short Programmes, Audio-Radio Programme Production, Planning; Scripting; Production; Visual Posting; Execution, Feedback, Audio-Conferencing.

UNIT IV TELEVISION AND SATELLITES FOR EDUCATION 9

Experiments in TV, International and Indian Experiences, Projects, SITE, Gyandarshan, Vyas, Ekalyva, Video Programmes for Education, Video/TV Programme Production – Planning, Scripting, Production, Execution, Feedback, Video-Conferencing, Multicast, Simulcast, Video streaming, Video On Demand. Various Satellite used for Education, Indian and International Issues, EDUSAT – Network configuration – space and ground segments, Implementation, EDUSAT Usage in Educational Institutes and Universities.

UNIT V INTERNET AND WEB FOR EDUCATION 9

Internet and Web media for Education, Technologies, Connectivity, ERNET, Web Content Production, VOIP, Webinars, Interactivity, Internet TV, Video conferencing, Web-based Instruction, Social Web.

TOTAL(45+30): 75 PERIODS

OUTCOMES

* Student can understand the importance of educational media.
* Students gather knowledge on different media for educational programme production
* Students can produce programs based on education.

TEXTBOOKS

1. August E. Grant and Jennifer H. Meadows, "Communication Technology Update and Fundamentals",11th Editions, Focal Press, India 2009.
2. Penelope Semrau, Barbara Boyer, "Using Interactive Video in Education",1st Edition Pearson Allyn & Bacon, December 2013.
3. Interactive Video (Educational Technology Anthology Series, Vol I),1st Edition Educational Technology Publication, January.

REFERENCES

1. Nicolas VIuppa, Nicolas VIuppa, "A Practical Guide to Interactive Video Design",1st Edition Knowledge Industry Publications, March (1)
2. StevenImke, Interactive Video Management and Production, Educational Technology Publications, 1st Edition,May (11)
3. Papers on Educational Sectors for EDUSAT utilization, DECU, ISRO, Ahmedabad, (2003)

XM7702 GAME DEVELOPMENT L T P C
3 0 0 3

OBJECTIVES

* To introduce the principles of game design that make for a playable experience.
* To familiarize students with issues, types and techniques of computer games design.
* To get familiarize with the phases in game development from idea to final finished game
* To impart the practical and conceptual knowledge on game development as well as to divulge relevant theory behind game technologies.

UNIT I INTRODUCTION TO COMPUTER GAMES 9
Introduction to Gaming, Games, Play, GamePlay, Gamification, Game taxonomy, Emergent and Progressive Gameplay, Game Thinking, History of Games, Gaming Industry, Theory of funativity, uses of game theory, some applications and examples.

UNIT II STORY AND GAMES 9
Concept of games as stories, narrative in video game presentation, Campbell's monomyth theory, Types of Games: FPS, RPG, Platform, Racing, Design Elements. Game Elements: Stategies, Actions, Outcomes and Pay-offs, the normal form, pure strategy Nash equilibrium, dominated strategies. Game Culture, Psychology and Motivation.

UNIT III GAME DEVELOPMENT PROCESS 9
Game Design, teams and Development Processes: Game Identification, Terminology, Storyboards, concepts, level design, modeling, interface design, development, Play testing.

UNIT IV GAME SCRIPTING 9
Human-computer interaction (HCI), Computer graphics, collision detection, lighting, and animation, Game scripting and programming, Game data structures and algorithms

UNIT V GAME DEVELOPMENT WITH ENGINE 9
Introduction: Anatomy of a game engine, Unreal Development Kit, Source SDK, Physics: Collision detection, Particle systems, Rigid body motion, Deformable bodies, Animation and modeling: Keyframe animation, Inverse kinematics, Skinning, Rendering: Rasterization, Scene graphs, Spatial sorting, Level of detail, Shader effects, Sound synthesis, Gameplay: Game worlds, Object models, Scripting, Artificial intelligence: Pathfinding

TOTAL:45 PERIODS

OUTCOMES
* Demonstrate an understanding of the overall game design process
* Design and implement basic levels, models, and scripts for games
* Design and build their own functional game using game engine.

TEXTBOOKS
1. Steve Rabin, "Introduction to Game Development", Charles River Media.
2. Roger E. Pedersen, "Game Design Foundations", Jones &Bartlet Learning.
3. Jason Gregory, "Game Engine Architecture", A K Peters.
4. Jim Thompson, Barnaby Berbank-Gre, and NicCusworth, "Game Design: Principles, Practice, and Techniques - The Ultimate Guide for the Aspirng Game Designer", Wiley.

REFERENCES
1. Ernest Adams and Andrew Rollings, "Fundamentals of Game Design", Prentice-Hall.
2. Jesse Schell,The "Art of Game Design: A Book of Lenses", Morgan Kaufmann
3. Mario Zechner and Robert Green,"Beginning Android 4 Games Development", Apress.
4. Mike McShafrfy, "Game Coding Complete", Third Edition, Charles River Media

XM7711 EDUCATIONAL CONTENT CREATION LABORATORY L T P C
0 0 4 2

OBJECTIVE
* To understand the basics, concepts and need of the educational media.
* To practice the production process and techniques of the educational programmes.
* To produce effective educational programmes for different field.

UNIT I EDUCATIONAL PROGRAMME FORMATS 12
Types and Formats of Educational Programmes, Instructional Programmes, Social Education Programmes, Edutainment Programmes; Research – Pre Production, Prototype Production, Feedback.

UNIT II   EDUCATIONAL PROGRAMME SCRIPT   12
Script writing for various educational programmes – various platforms.

UNIT III   PRE PRODUCTION   12
Research, Planning, Schedule preparation, Budget preparation, Man and Machines.

UNIT IV   PRODUCTION   12
Production of education programme for radio, TV, online media.

UNIT V   EVALUATION   12
Conduction evaluation for educational programmes – after production students schould conduct evaluation for radio, TV and internet based educational programmes.

TOTAL: 60 PERIODS

TEXTBOOKS
1. August E. Grant and Jennifer H. Meadows, "Communication Technology Update and Fundamentals",11th Editions, Focal Press, India 2009.
2. Penelope Semrau, Barbara Boyer, "Using Interactive Video in Education",1st Edition Pearson Allyn & Bacon,– December 2013.
3. 'Educational Technology Anthology Series, Vol I",1st Edition, Educational Technology Publication, January.

REFERENCES
1. Nicolas VIuppa, Nicolas VIuppa, "A Practical Guide to Interactive Video Design",1st Edition, Knowledge Industry Publications, March
2. StevenImke, "Interactive Video Management and Production",1st Edition Educational Technology Publications, ,2011.
3. Papers on Educational Sectors for EDUSAT utilization, DECU, ISRO, Ahmedabad, 2003.

XM7712   GAME DEVELOPMENT PROJECT   L T P C
                                                          0 0 6 3

OBJECTIVES
- To inculcate the computer programming techniques used by game developers
- To get familiar with all the components that make up a Game
- To divulge the overall game design and development process

UNIT I   INTRODUCTION TO COMPUTER GAMES
- Create a simple game with flash screen and simple logic
- Including score
- Including Timelimits

UNIT II   STORY AND GAMES
- Creating Obstacles / Enemies
- Create a game with collision detection
- Decreasing Lives

UNIT III   GAME DEVELOPMENT PROCESS
- Create an interface design
- Level Design
- Play Testing

UNIT IV   GAME DEVELOPMENT USING 2D GAME ENGINE
Create Games using 2D game Engine
- Create Games in different genres including all game elements using 2D Game Engine
- Create Games that involves physics components using 2D Game Engine.

UNIT V   GAME DEVELOPMENT USING 3D GAME ENGINE
Create Games using 3D game Engine
- Create Games in different genres including all game elements using 3D Game Engine
- Create Games that involves physics components using 3D Game Engine.

TOTAL: 90 PERIODS

OUTCOMES
- Include the principles of game design in their games
- Design and implementlevels, models, and scripts for games
- Propose, design, develop and create a game using scripting, 2D and 3D game engines.

TEXTBOOKS
1. Steve Rabin, "Introduction to Game Development", Charles River Media.
2. Roger E. Pedersen, "Game Design Foundations", Jones & Bartlet Learning.
3. Jason Gregory, "Game Engine Architecture", A K Peters.
4. Jim Thompson, Barnaby Berbank-Gre, and NicCusworth, "Game Design: Principles, Practice, and Techniques - The Ultimate Guide for the Aspirng Game Designer", Wiley.

REFERENCES
1. Ernest Adams and Andrew Rollings, "Fundamentals of Game Design", Prentice-Hall.
2. Jesse Schell,The "Art of Game Design: A Book of Lenses", Morgan Kaufmann
3. Mario Zechner and Robert Green,"Beginning Android 4 Games Development", Apress.
4. Mike McShafrfy, "Game Coding Complete", Third Edition, Charles River Media

XM7811   **INTERNSHIP**   **L T P C**
                                                              0 0 32 16

OBJECTIVE:
- The core objective of Internship is to give an opportunity to the students, on-the field industry exposure in an organization of their choice and learn about the organization structure, work process, work culture for a semester.

    - **Guidelines for Students choosing Media Organization:**

      The students will be allowed to approach a reputed media organization of their choice anywhere in India. They have to get an acceptance letter from the organization for not less than a month. Students will be allowed to intern only TWO organizations, during the entire semester. Internship with independent media personalities / experts will be approved only on the basis of the merit of the expert by the Co-ordinator.

    - **Review Evaluation:**
      The students will have periodic reviews (three reviews) by the panel of faculty members. The review panel will be constituted by the Internship Co-ordinator on the approval of the Head of the Department. Apart from the internal reviews by the faculty members, a field wise evaluation form (prepared by the department) marked and duly signed by the supervisor/ manager of the media organization to whom the intern is reporting to should be

submitted. The internal reviewer panel marks and the evaluation sheet marks from the supervisor / manager from the organization are considered equally, and Marked for 100 for all the three reviews. Student should make presentation and exhibit their works in all the three reviews.

- **Final Evaluation:**
  The final evaluation will be external evaluation, where the students have to present their learning through a brief presentation and also by submitting a report. The report should contain all their work samples. The external evaluator will be senior professionals from the media industry. The external evaluator will be approved by the concerned authorities.

  OUTCOMES:
  At the end of the semester, the students will be able to understand and experience the actual function of media organization, its work process, roles of professionals, importance of meeting deadlines, work culture and ethics in organization set-up.

XM7901   **RESEARCH METHODOLOGY**   **L T P C**
                                                                        3 0 2 4
OBJECTIVES:
- Understand the nature and purpose of research in the creative media industry.
- Be able to apply a range of research methods and techniques.
- Be able to present results of research.

UNIT I   INTRODUCTION TO RESEARCH CONCEPTS   9
Research: Definition and types – Scope of communication research – Ethics in research – Role of theories in research: Socio-Ecological Model (SEM) – Situation Analysis – Multi-site research projects – Research design: purposes, types and elements – Theory building and testing – Validity and reliability – Pilot study.

UNIT II   REVIEW OF LITERATURE   9
Role of research in the media -Writing review of literature – Meaning – Need and scope – Sources – Citation Tracking – Content Alert Services – Evaluating Sources – Primary Sources – Secondary Sources – Need of critical thinking.

UNIT III   METHODS   9
Quantitative research methods – Goal / aim of the research, usage, type of data and approach; Data collection techniques – Survey, Interviews – Data gathering instruments – Questionnaire, Schedules – Construction of tools – Analysis of data – Statistics: scales of measurement; central tendencies; range; correlation co-efficient, t-test, chi-square, ANOVA, MANOVA, regression – SPSS.

UNIT IV   QUALITATIVE RESEARCH   9
Definition – Types of Methods – Observation, interviews, in-depth interview, focus group discussion – Semiotics – Content Analysis – Discourse analysis – Cultural studies. Formative research – Processes and stages, problem grounded on different perspectives – Participatory research: Rapid Rural Appraisal (RRA), Participatory Rural Appraisal (PRA) and Participatory Action Research (PAR).

UNIT V   MONITORING AND EVALUATION   9
Monitoring: Needs and purposes, types, processes, important stages of monitoring, methods and tools, monitoring to ensure proper application, data coding, data processing, data analysis and reporting findings – Evaluation: Purpose of evaluation – Types of evaluation – Methods of evaluation – Scope of evaluation in policy change.

LAB CONTENT **30**
Indentifying research problem, formulating hypothesis, conceptualising aim, objectives and need for the study.

REVIEW OF LITERATURE: collection and writing of literature as per single author, multi author, Citations, journal papers, website links, books, seminar and conference presentations.

METHODOLOGY AND ANALYSIS: Adapting content analysis for a mini topic related to television, radio, films, and websites. Doing a survey with the selection of appropriate sample techniques, justifying sample size. Familiarity with focus group discussion, discourse analysis, and interviews for various topics as told by the faculty member. Analysing of data with major findings to be submitted to the instructor.

WRITING STYLES: Familiarity with reference writing followed in various styles like MLA, AP, Chicago, etc., Students should be acquainted with the fonts and spacing for cover page, bonafide, acknowledgement, content etc. as prescribed by the Anna University norms.

TOTAL: 75 PERIODS

OUTCOMES:
- To understand the scope and techniques of media research, their utility and limitations.
- The students will develop practical knowledge on quantitative and qualitative methods of research.
- The students will be able to take up independent research.

TEXTBOOKS
1. Roger D. Wimmer and Joseph R. Dominick. Mass Media Research: An Introduction (7th Edition), Thomson Wadsworth Publications, 2003.
2. Arthur Asa Berger. Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, Sage Publication, New Delhi, 2000.
3. Susanna Hornig Priest. Doing Media Research: An Introduction, Sage, New Delhi, 2009.
4. Ranjit Kumar. Research Methodology, Pearson Education, Australia, 2005.

REFERENCES
1. Kultar Singh. Quantitative Social Research Methods, Sage, New Delhi, 2007.
2. N. Narayanasamy. Participatory Rural Appraisal: Principles, Methods and Application, Sage Publications, New Delhi, 2009.
3. C.R. Kothari. Research Methodology Methods and Techniques, New Age International Publishers, New Delhi, 2004.
4. Roger D. Wimmer and Joseph R. Dominick. Mass Media Research: An Introduction, Thomson Wadsworth Publications, 2003.
5. Rebecca R. Rubin, Alan M. Rubin and Paul M. Haridakis. Communication Research: Strategies and Sources, Wadsworth Publishing, 2009.
6. Sherri L. Jackson. Research Methods and Statistics, Cengage Learning, New Delhi, 2009.

XM7902 **COMMUNICATION THEORIES** **L T P C**
3 0 0 3

OBJECTIVE:
- The main objective of this course is to introduce the main theories of communication and make students aware of the rich research tradition in communication studies. The students will be also inspired to use theories in their research work and understand the importance of theories.

UNIT I   COMMUNICATION IN GLOBALIZED ERA   9
Early perspectives on media and society - Mass culture and popular culture - The rise of a dominant paradigm for theory and research-An alternative, critical paradigm. Origins of globalization -Driving forces: technology and money- Global media structure - Multinational media ownership and control.

UNIT II   MEDIA, SOCIETY AND CULTURE   9
Media, society and culture: connections and conflicts-Mass communication as a society-wide process: the mediation of social relations and experience-A frame of reference for connecting media with society-power and inequality-social integration and identity. Media–society theory - Marxism and political economy. The beginnings: the Frankfurt School and critical cultural theory, Post- Modernism.

UNIT III   CONTENT, STRUCTURES, MEDIA ECONOMICS AND GOVERNANCE   9
Media Content: Issues, Concepts and Methods of Analysis-Critical perspectives on content-Structuralism and semiology-Media content as information-Media performance discourse-Objectivity and its measurement, Discourse Analysis and textual analysis and hidden meaning.

UNIT IV   PROCESSES AND MODELS OF MEDIA EFFECTS   9
Four phases-Levels and kinds of effects-Individual response and reaction: the stimulus–response model. Social-Cultural Effects - Behavioral effect- The media, violence and crime- -Collective reaction effects-Diffusion of innovation and development- Social learning theory, Entertainment effects. News, Public Opinion and Political Communication- News diffusion-Framing effects-Effects on public opinion and attitudes-The elaboration-likelihood model of influence.

UNIT V   AUDIENCE THEORY AND NEW MEDIA   9
The audience concept-Goals of audience research-The gratification set as audience - Audience Formation and Experience-The 'why' of media use-A structural approach to audience formation-The uses and gratifications approach-An integrated model of audience choice-Sociability and uses of the media-Normative framing of media use.New media and mass communication-The main themes of new media theory-Applying medium theory to the new media-New patterns of information traffic-Computer-mediated community formation- Political participation, new media and democracy-Technologies of freedom-New media equalizer or divider.

TOTAL: 45PERIODS

OUTCOMES:
A t the end of the course, the students will –

- Identify and investigate the major theories in various branches of communication studies.
- Compare and Contrast the major research traditions in communication studies.
- Use communication theories appropriately to understand the communication phenomena.
- Understand how theory is used in the analysis of issues in Communication Studies.

TEXTBOOKS
1. Mcquail, Dennis, "Mass Communication Theories" 6thedition. Sage Publication, 2010.
2. Dennis Stanley, J.Baran," Mass Communication Theory and Practice". Maffield Publishing Company, 2003.
3. Mortsen, David C, 'Communication Theory', Transaction Publishers, 2008.

REFERENCES
1. Berger, Arthur Asa, "Essentials of Mass Communication" Sage Publication, 2000.
2. Watson, James, 'Media Communication-An Introduction to theory and process, Palgrave, 2006
3. Dennis Fleur, "Understanding Mass Communication", Houghton Mifflin Company, New York, 1993.

XM7903   **FILM STUDIES**   **L T P C**
                                                                  3 1 0 4

OBJECTIVES:
- To understand the functions of cinema as an institution for production and distribution of social knowledge and entertainment.
- To expose students to a variety of film styles, genres and analyze the dominant forms of popular cinema
- To develop a critically informed sense of the history and development of film conventions, both mainstream and alternative.

UNIT I   INTRODUCTION TO FILMS   9
Origins and Evolution of cinema, nature of cinema, critical and technical terms used in film production and practice, industrial and economic basis of commercial cinema, Production, Distribution and Exhibition of Cinema, Film genres, Story archetypes, structure of a narrative - narrative forms, Mise-en-scene , Film techniques, film form and conventions, mainstream and alternative narratives and film forms.

UNIT II   FILM THEORIES   9
Ideology in films, Authorship in Films, Auteurs film theory, Director as "Author", structuralism   film theory, Marxist Film Theories, Feminist Film Theories, Genre Theory, Psychoanalytical film theory, Formalist film theory and other theories.

UNIT III   WORLD CINEMA   9
Introduction to world cinema, Rise of American Films, Predominant films in silent era in Germany, Art and dialectic in Soviet film, French cinema – impressionism, avantgarde, new wave, Italian neorealism, Japanese style, British cinema, recent national movements – Iran, korea, Canada, Australia, New Zealand and digital future, documentary films and its new life in digital era.

UNIT IV   INDIAN CINEMA   9
Introduction to Indian cinema, Cinema as a source material for History, Nationalism and Indian cinema, Rise of the Indian Film industry, Hindi films Versus other regional language films, structure of Indian Films, Popular and award winning Directors and their works, National award winning movies-role of archives, film festivals and other institutions in the field of cinema - Trends in the film industry.

UNIT V   TAMIL CINEMA   9
History of Tamil cinema- Cinema as an institution – Cinema as popular culture -Influence of cinema on social, cultural economic, political milieu in India and Tamil Nadu– Understanding audiences –Censorship and regulation of films - Need for Media Literacy in society.

                                                   TOTAL(45 +15): 60 PERIODS

OUTCOMES
At the end of the course,
- Students will be able to critically appreciate films from an historical perspective.
- Students will be able to apply various theories of film for studying films
- Students will understand the impact of films on society

TEXTBOOKS
1. Dissanayake, W 2003, 'Rethinking Indian Popular Cinema - Towards newer frames of Understanding', Routledge, London.
2. Baskaran, TS 2009, 'History through Lens-Perspectives on South Indian Cinema', Orient Blackswan Private Limited, Hyderabad.
3. Velayutham, S 2008, Tamil Cinema - The cultural politics of India's other Film Industry, Routledge, New York.

REFERENCES
1. Sergei Eisenstein, Film Form– Harvest Book   Harcourt brace & company, U.S.A 1969
2. Andrew Dix, Beginning Film Studies, Atlantic Publishers, U.S.A , 2010

XM7911   **CREATIVE AND INNOVATIVE PROJECT**   **L T P C**
                                                                                    0 0 6 3

OBJECTIVE
The core objective of this project is to encourage the student to come up with an innovative portfolio work in their area of specialization.
Innovative Project Guidelines:

The students in the final year are expected to specialize in area of their interest such as
- Advertising
- Public Relations / Event Management
- Photography
- Computer Graphics and Animation
- Journalism
- Video Production
- Audio Production
- E-Content
- Development Communication
- Gaming
- Web Designing
- Mobile App Development and etc.

and prepare an innovative project in the form of Portfolio by choosing   mentors, one from the Department and one from the related industry.
The innovative project work should be an extension of what they have learnt in the previous semesters and should produce portfolio work of industrial standard. The innovative project can be a real time project for an industry / client also.
At the end of the semester the students are expected to present their work before the panel of faculties in the department and also exhibit their works in an "open day". Evaluation is based on periodic reviews, final presentation and feedback from the exhibition.

OUTCOME
At the end of the semester the student will:
- Produce a innovative work in his/her area of specialization under the mentorship of a faculty member and industry expert.

                                                                    TOTAL: 90 PERIODS

XM7099   **RESEARCH PROJECT**   **L T P   C**
                                                                               0 0 32 16

OBJECTIVE:
- The main objective of Research Project is to inculcate research interest to the students, and give them an opportunity to explore research various research techniques in the field of communication studies, and conduct research under the guidance of a faculty member and submit a thesis.

- **Guidelines for Students choosing Research Topic:**
  The students will be allowed to choose a research topic of their choice under the supervision of a faculty member. The topics should be related communication / media studies. Inter-disciplinary studies are allowed only if there is a communication/ media element in the research topic.

- **Research Project Reviews:**
  The students will have present before the **Screening committee** to finalise the topic, **First-review** to present their aim, objectives, scope and need for the study, **Second-Review** to present the review of literature and methodology, **Third- review** to present their findings before the research review panel. The review panel will be constituted by the Project Co-

ordinator on the approval of the Head of the Department. The review committee consists of the Supervisor, subject expert and the Co-ordinator.

- **Final Viva-Voce Examination and Thesis Submission:**
  The final evaluation will be external evaluation, where the students have to present their research findings through a presentation and also by submitting a thesis. The students have to follow Anna University guidelines for Thesis preparation. The external evaluator will be from other University / College and they will be approved by the HOD and Chairman, Science and Humanities, Anna University. The student's thesis will be scrutinized for Plagiarism. Plagiarized works will not be considered for evaluation. The students are encouraged to present their research findings in conferences or publish their work in national / international journal with the approval from their supervisor.

OUTCOME:
- At the end of the semester the students will understand the importance of communication research, employ research techniques and tools, and gain confidence in working on a contemporary research area independently under a guidance.

XM7001	SOCIAL MEDIA	L T P C
		3 0 0 3

OBJECTIVES
- Understand social media fundamentals
- Create a social media campaign
- Publish social media updates and engage with a community
- Understand social media advertising
- Manage and measure social media accounts
- Create and follow a social media policy

UNIT I INTRODUCTION TO SOCIAL MEDIA 9
Evolution of online communities - History and Evolution of Social Media- Social Media vs. traditional media - Social Media Audience and Goals for using Social Media - Understanding Social Media: Strong and weak ties – Influencers - How ideas travel – Viralness - Social theory and social media - technological determinism in popular discourse on social media technologies.

UNIT II SOCIAL MEDIA TOOLS 9
Overview of current social media tools and the history of its use – 4 zones of social media: Social Community: Activities and Multimedia Applications; Sites: Ello, Google+, Facebook, LinkedIn, Twitter, Reddit, Path, Mylife - Social Publishing: Activities; Multimedia Applications; Sites: Tumblr, Instagram, Pinterest, Wikipedia, Vine, Orkut, StumbleUpon - Social Entertainment: Activities and Multimedia Applications; Sites: Friendster, MySpace, Second Life, YouTube, Flickr, Tagged - Social Commerce: Activities and Multimedia Marketing Applications; Sites: Yelp! Groupon, 4Square, TripAdvisor, MeetUp, Banjo

UNIT III SOCIAL MEDIA CONTENT PLANNING AND TACTICS 9
Social Media Engagement-Social Media Editorial Calendar- Writing for Social Media: Knowing & Reaching Your Audience - Location-based Tools and the mobile social web - Text messaging/mobile/ experimental applications - Photos in Social Media-Video in Social Media- Social Media for Business -Social Media's impact on crisis communication

UNIT IV COMMUNITY BUILDING AND MANAGEMENT 9
Science of Social Media - Keys to Community Building - Promoting Social Media Pages- Linking Social Media Accounts-The Viral Impact of Social Media-Digital PR-Encourage Positive Chatter in Social Media - Identity in social media: formation of identities, communities, activist movements, and consumer markets - Social Media as business..

UNIT V   SOCIAL MEDIA POLICIES AND MEASUREMENTS   9

Social Media Policies-Etiquette, Privacy- ethical problems posed by emerging social media technologies - The road ahead in social media- The Basics of Tracking Social Media - social media analytics- Insights Gained From Social Media- Customized Campaign Performance Reports - Observations of social media use

TOTAL: 45 PERIODS

OUTCOMES
- The students will be able to enhance the social media skills.
- The students will get introduced to Digital PR, Social Media Promotion and Content planning tactics.
- The students will be able to develop a mass communication strategy and guide campaigns

TEXTBOOKS
- Social Networking : Make Money Online, V & S Publishers, Bittu Kumar
- Social Media in Business and Governance, Sterling Publishers, K.M. Shrivastava, 2013
- The Impact Equation, Portfolio Hardcover, Chris Brogan & Julien Smith, 2012

REFERENCES
- The Connected Company, O'Reilly, Dave Gray & Thomas Vander Wal, 2012
- Content Marketing Strategy – Alice in Wonderland Style, Optimize, Lee Odden, 2013
- The Fusion Marketing Bible, McGraw-Hill, Lon Safko, 2012

XM7002   MEDIA AND SUSTAINABLE DEVELOPMENT   L T P C
                                                               3 0 0 3

OBJECTIVES
- To introduce the concept of Sustainable Development.
- To critically assess current development practices and approaches with Sustainable Development practices.
- To educate students on the potentiality of media to promote Sustainable Development.

UNIT I   INTRODUCTION TO ECOLOGY   9

Definitions - Environment, Ecology and Development, Differentiating scientific and cultural definitions of environment and ecology, Nature as a social construct and nature in different cultures (indigenous people, women, children, religious groups). Scientific privilege to nature, Introduction to concepts of ecosystems, Understanding the importance of Bio-diversity, Key ecological challenges and solutions – Global, National and Local. Environment in crisis, threats to ecosystems - natural and man made.

UNIT II   INTRODUCTION TO SUSTAINABLE DEVELOPMENT   9

Definitions – Historical Background to Sustainable Development, International Summits-Bruntland Commission, Rio to Johannesburg, Kyoto Protocol, Agenda 21, International conventions, summits and Agreements. Components of sustainable development, social economic cultural and ecological dimensions of sustainable development, strategies for sustainable development, Key principles for strategies for sustainable development, Critical Analysis of media coverage of sustainable development.

UNIT III   APPROACHES IN COMMUNICATING DEVELOPMENT   9

Definitions –Communications, & Development, Communication problems**,** Myths and realities about communication, Strategic Communication for sustainable development, the branches of Strategic Communication for Sustainable Development –Development and environmental communication,Social marketing, Non-formal and environmental education, Civil society mobilization, Conflict management and negotiation.

UNIT IV STRATEGIC COMMUNICATION IN SUSTAINABLE DEVELOPMENT 9

Situation analysis-Audience and KAP analysis-Communication objectives-Strategy design-Participation of strategic groups-Media selection and mix-Message design-Media production and pretesting-Media use-Monitoring &Evaluation and process documentation.

UNIT V SUSTAINABLE DEVELOPMENT PROJECT 9

Mainstreaming Sustainable development, Sharing responsibility through alliances, Do's and Don'ts of Strategic Communication for Sustainable Development. Case studies – best practices from around the world.

Work Assignment

Students are required to develop and implement a creative project promoting the concept of Sustainable development. The project should involve a community and address a local need and is evaluated based on the innovativeness and management of the sustainable development initiative.

TOTAL: 45 PERIODS

OUTCOMES

- Students will become environmentally conscious professionals and will apply concepts of sustainable development in professional work..
- Students will be able to independently develop communication strategies for sustainable development across media.

TEXTBOOKS

1. Balaswamy. B; "Communication for Sustainable Development".Concept Publishing, New Delhi, 2008.
2. Gadgil Madhav, Guha Ramachandra; This Fissured Land: An Ecological History of India, Oxford University Press, 2003

REFERENCES

1. Cox Robert; "Environmental Communication and the Public Sphere". Sage Publications, California, 2010.
2. Godemann Jasmin, Michelsen Gerd; Sustainability Communication: Interdisciplinary Perspectives and Theoretical Foundations". Springer New York, 2010.
3. Blewitt John; Understanding Sustainable Development". Earth Scan, London, 2008.

XM7003	OPERATIONS RESEARCH FOR MEDIA	L T P C
		3 0 0 3

OBJECTIVES:

- To provide knowledge and training in using optimization techniques under limited resources for the engineering and business problems.

UNIT I LINEAR MODELS 9

The phase of an operation research study – Linear programming – Graphical method– Simplex algorithm – Duality formulation – Sensitivity analysis.

UNIT II TRANSPORTATION MODELS AND NETWORK MODELS 9

Transportation Assignment Models –Traveling Salesman problem-Networks models – Shortest route – Minimal spanning tree – Maximum flow models –Project network – CPM and PERT networks – Critical path scheduling – Sequencing models.

UNIT III INVENTORY MODELS 9

Inventory models – Economic order quantity models – Quantity discount models – Stochastic inventory models – Multi product models – Inventory control models in practice.

UNIT IV   QUEUEING MODELS   9

Queueing models - Queueing systems and structures – Notation parameter – Single server and multi server models – Poisson input – Exponential service – Constant rate service – Infinite population – Simulation.

UNIT V   DECISION MODELS   9

Decision models – Game theory – Two person zero sum games – Graphical solution- Algebraic solution – Linear Programming solution – Replacement models – Models based on service life – Economic life – Single / Multi variable search technique –
Dynamic Programming – Simple Problem.

TOTAL: 45 PERIODS

OUTCOMES

- At the end of the course students can do analyses
- Students can do small projects, data interpretation on their own
- Students are able to produce more in-depth data outputs

TEXTBOOKS

1. Taha H.A., "Operations Research", Sixth Edition Prentice Hall of India, 2003.
2. Hillier and Libeberman, "Operations Research", Holden Day, 1986.
3. Budnick F.S., "Principles of Operations Research for Management", Richard D Irwin, 1990.

REFERENCES

1. Shennoy G.V. and Srivastava U.K., "Operation Research for Management", Wiley Eastern, 1994.
2. Bazara M.J., Jarvis and Sherali H., "Linear Programming and Network Flows", John Wiley, 1990.
3. Philip D.T. and Ravindran A., "Operations Research", John Wiley, 1992.
4. Tulsian and Pasdey V., "Quantitative Techniques", Pearson – Asia 2002.

XM7004   **COMMUNITY MEDIA**   L T P C
                                    3 0 0 3

OBJECTIVE

- The objective is to provide the students with a theoretical overview of the concept of the community and media and also how it relates to the empirical experience in the communities.
- The students are expected to learn the key concepts in community media with a substantial component of field work with a foundational knowledge involved in communication task.

UNIT I   COMMUNITY RADIO   9

Introduction to Community Radio; FM Revolution – World Systems and Format – Community Radio in India – Current Trends – Structure and Organization Three tier broadcasting, Community Participation; Broadcast Ethics in Programming and broadcasting – accountability

UNIT II   WRITING FOR COMMUNITY RADIO   9

Community Radio – Issues – content development – writing for community radio – types and formats of community radio – Interview Techniques – the art of developing commentary and scripting narration

UNIT III   MANAGEMENTAL FUNCTIONS   9

Financial Planning – Economics of Community Radio – Legal framework – managing community radio stations – non-profit and non-commercial- solicitation for funding advertisements

UNIT IV TECHNICAL ASPECTS 9
Transmitter-Signal reach-broadcast equipment-reliability and maintenance-studio premises-acoustics, layout, installation, studio guidelines, Interactive Phone in programme – Off Studio

UNIT V CASE STUDIES 9
Professional Bodies – World Association of Community Broadcasters- Examples of CR in India and abroad and their impact on Development.

TOTAL: 45 PERIODS

OUTCOMES
- Students can gather knowledge on different communication strategies and media usage for community development.
- Students understand the role of media in community development.
- Students can produce programs for local communities.

TEXTBOOKS
1. Louie Tabing, "How to do Community Radio", UNESCO (2002)
2. Colin Fraser and Sonia Restrepo Estrada, "Community Radio Handbook", UNESCO (2001)

REFERENCES
1. Benita Pavlicevic, "Curriculum training for Radio Station Managers" (1999).

XM7005 **SPORTS JOURNALISM** **L T P C**
3 0 0 3

OBJECTIVE:
- This course will stress the practical necessity of the accurate and technology-aided sports reporting and writing, then demonstrates the same through case studies and experiences.

UNIT I TRACKING SPORTS EVENTS AND STATISTICS 9
Understanding the rules and guidelines of sports and games, tracking and maintaining individual and team statistics and records, keeping in touch with online sports websites, Diversity, Women and minority in sports media coverage, Importance of collecting sportsperson archives pictures, sports photography, capturing live events through lens,

UNIT II SPORTS MEDIA LANDSCAPE IN DIGITAL AGE 9
The Rise of sports channels such as ESPN, Star sports, Sony Max, and Ten Sports, How Television coverage redefined cricket, Emergence of new cricket formats such as T20, Introduction of third umpire review system, Hawkeye, Hot spot, in cricket, Hawkeye, Cyclops in tennis, Business implications that technology brings to sports coverage.

UNIT III UNDERSTANDING AUDIENCE AND CROWD PSYCHOLOGY 9
Audience interest, audience base, audience motivation and home ground advantage, athlete as celebrities, audience emotion and drama, mob psychology, hooliganism in soccer, Aesthetic and cosmetic creativity among sporting fans, live audience and TV viewing audience, Use of cheerleaders in sporting events, advertising and business promotion to attract sporting audience, Sponsorships and clubs, .

UNIT IV SPORTS REPORTING AND WRITING 9
Report on and write about: breaking news stories, as well as previews, profiles; features and columns, Understanding the importance of the individual and team games, following sports person twitter, blogs and FB page , Reviewing sporting legends autobiography, Reporting sportsperson auction, reporting team dynamics, sports politics and controversies,

UNIT V   SPORTS ADMINISTRATION   9

Role of Ministry of Youth welfare and sports, Indian Olympic Association, International Olympic association, BCCI, ICC, WADA, ATP, IPL, various sporting federation and association in India , Edusports, Go Sports foundation. Apart from know about the various sporting federation and association.

Final Assignment

At the end of the semester, all students will be assigned to cover at least one sports event outside the classroom and file your story on a strict deadline. The event could be a professional, college or high school sports event. It could be a team sport or an individual sport. This story will be 500 to 800 words or a profile of a professional sports person.

TOTAL: 45 PERIODS

OUTCOMES:

At the end of the semester the students will be able to -
- learn to report and write about sports for newspapers, magazines and internet platforms
- Critically examine what is good and bad about modern sports journalism
- Understand the importance of Emotion and Drama are the part of sports stories
- Realize that Sports have a professional and business side, which has great influence on the game.
- Photography and videography are important elements of the sports coverage.

TEXTBOOKS:

1. Rao, Srinivas '*Sports Journalism'* – Neha Publishers, New Delhi, 2010.
2. Craig, Steve. *Sports Writing –A Beginner's Guide.* Shoreham, VT: Discover Writing Press, 2002.
3. Wilstein, Steve. *Associated Press Sports Writing Handbook.* New York, NY: McGraw-Hill, 2002.
4. Aamidor, Abraham, Ed. *Real Sports Reporting.* Bloomington: Indiana University Press, 2003.

REFERENCES:

1. Anderson, Douglas A. *Contemporary Sports Reporting, 2nd Ed.* Chicago: Nelson-Hall Publishers, 1994.
2. Aamidor, Abraham, Ed. *Real Sports Reporting.* Bloomington: Indiana University Press, 2003.
3. Wilstein, Steve. *Associated Press Sports Writing Handbook.* New York, NY: McGraw-Hill, 2002.

XM7006	BUSINESS JOURNALISM	L T P C
		3 0 0 3

OBJECTIVES

- To understand the basic structure of a business news story
- To identity specific financial & business events worthy of news coverage
- To understand the significance of corporate events such as earnings announcements, share offerings and mergers
- To understand the basic functions of financial markets using non technical language

UNIT I   INTRODUCTION TO BUSINESS AND FINANCIAL NEWS   9

Introduction to business and financial news – basic structure of a business news story - new trends in business journalism; new information technology; commercial database, ethics in business reporting, servant or watchdog; concept of social audit.

UNIT II   FINANCE POLICIES AND PRACTICES   9

Basic knowledge of the Finance system in India; gathering, distribution and allocation of revenue vis-à-vis the Central and State Governments; Finance and Planning commission - Central and State budgets; budget-making exercise - Key concepts in economics - Introduction to tax laws, Industrial relations acts, companies act.

UNIT III   INDIAN ECONOMY AND INDUSTRIES   9

Introduction to major industries and their role in the economy - Companies: Public vs. private vs. non-profit - differences and similarities between private and public companies - Company meetings, industrial developments, industrial production, exports, imports, financial companies, foreign capital investment, investigating the tie-up agreements, bureaucracy and business tie-ups.

UNIT IV   LANGUAGE OF BUSINESS   9

The language of business: numbers and how to use them in writing - sources of information for covering business entities- financial & business events worthy of news coverage - Interviewing Business Leaders , Reviewing Biography of the Business Icons, Following Forbes lists.

UNIT V   FINANCIAL JOURNALISM   9

History of corporate disclosure rules, corporate financial statement - Analysis of decisions, company reports and statements, AGMs - Listed companies and how exchange-based stock trading has evolved economic fundamentals and the role of a central bank - Covering financial markets – How financial markets operate – Covering daily activity in stock, bond &currency markets - Making it personal: writing about investing, personal finance, consumer issues.

TOTAL: 45 PERIODS

OUTCOMES
- Intelligent and critical consumer of business and economic news
- Obtain an overview of the world of business, structure and function of companies, the role of financial markets.
- Become familiar with the basic principles of accounting and financial reporting, to read corporate, non-profit, and government financial statements
- Role of government in business and to write about economic statistics

TEXTBOOKS
1. Venkateswaran, R.J; How to Excel in Business Journalism; 1994; Sterling Publishers Private Limited, New Delhi.
2. Hollie and Klug; Guide to Economic and Business Journalism; 1991; Columbia University Press.

REFERENCES
1. Hayes, Keith, "Business Journalism – How to report Business and Economics", Apress, USA, 2010.
2. Kinsey, Marie, "Financial Journalism – Money matters" Routledge, UK, 2014.

XM7007   CONFLICT AND PEACE JOURNALISM   L T P C
                                                                      3 0 0 3

OBJECTIVES:
- The main objective of this course is to understand, explain and critique the theoretical debates and empirical findings on violence, armed conflict and peace building, with specific reference to peace journalism.

UNIT I   CONFLICT DYNAMICS AND ANALYSIS   9

What is conflict? - Conflict theories and terminologies - Mapping a conflict - Manifest and latent conflict, Analysing the Root cause and Proximate cause of the conflict, Conflict analysis tools, Reasons for intractability, Violence , Types of violence, Consequence of violence,

UNIT II   TYPES OF CONFLICT AND RESOLUTION   9

Origins of conflict - war, aggression, human needs and relative deprivation, Origins of conflict - imperialism, capitalism and class conflict, Origins of conflict - identity, ethnicity and religion the social construction of war and violence, Resolving conflict - radical disagreement and dialogue, Resolving conflict - third party intermediaries, Peacekeeping, humanitarian intervention and nonviolent peace forces.

UNIT III   PROPAGANDA   9
Ways to recognize propaganda - Why propaganda works - Development strategies to resist propaganda - Psychology of propaganda, Understanding the relationship between politics, mass media and war / violence, Different methods and means of influencing and persuading target audience, identifying media biases, Framing of Conflict by different media.

UNIT IV   PRACTISING PEACE JOURNALISM   9
Peace journalism - definition - Case studies on conflict - Difference between war journalism and peace journalism - Tips for practical peace journalism, - Reporting on peace proposals, talks and 'deals' - Follow-up stories of conflict, Johan Gauteng Model of Peace Journalism, Normative concerns and criticism, Peace Journalism and commercial media.

UNIT V   PEACE THEORIES AND MODELS   9
Gate-keeping theory - Feedback loop model - Liberal theory of press freedom - Objectivity versus reflexivity - Deconstruction - Public service and media campaigning, Media Activism, Media Sensitization, Gender sensitive and Media, Diversity and Inclusive Media in Peace Building. Media role in Reconciliation, Trust Building, Resilience Building – Case studies.

TOTAL: 45 PERIODS

OUTCOMES:
At the end of the semester, the students will be able to:
* Theoretical knowledge of the micro and macro origins of violent conflict
* How violence is understood from a range of diverse perspectives
* Understand the key challenges of contemporary peace-making and conflict resolution
* To know different approaches to peace journalism.
* To bring out stories with peace journalism perspective
* To know the models and theories related to peace journalism.

TEXTBOOKS
1. Lynch, Jake, and Annabel McGoldrick. Peace Journalism. Gloucestershire, UK: Hawthorn Press, 2005.
2. Chandran, Suba and P.R.Chari, Armed Conflicts in South Asia 2013: Transitions, Routledge, New Delhi, 2013.

REFERENCES
1. Cottle, Simon. Mediatized Conflict: Developments in Media and Conflict Studies. New York: Open University Press, 2006.
2. Howard, Ross. Conflict Sensitive Journalism. Colombo: Centre for Policy Alternatives, 2004.

XM7008   **TAMIL JOURNALISM**   **L T P C**
                                                 3 0 0 3
OBJECTIVE:
* To understand the Tamil journalism history and present industry
* To know the news gathering, writing and presenting techniques
* To identify the news, regional importance of the Tamil journalism.
* To develop an understanding of the skills necessary for news reporting; to understand the concept of gate keeping and its importance to responsible reporting and publishing.

UNIT I   HISTORY AND DEVELOPMENT OF TAMIL JOURNALISM   9
History of Tamil Newspapers, Pre and Post Independence Tamil Journalism, Its role in the Freedom Struggle, Tamil News Media and Formation of Tamilnadu, Border Issues and Tamil Media, Politics and Journalism, Political and Social Movements and Tamil Journalism, Emergency time Journalism.

UNIT II   NEWS GATHERING AND WRITING FOR TAMIL MEDIA   9
Identifying the News, Regional Importance, News gathering Process, Sources, Credibility, Confidentiality, News Writing for Tamil Media, Writing Styles, Grammar for Tamil news writing.

UNIT III   PRESENT TAMIL NEWS INDUSTRY   9
Current Tamil News Industry – Print, Radio, Television, Web Media Groups and Organizations, Their News Policies, News   Styles, Marketing Strategies, Circulation and Viewership, Ethics, Case Studies, Journalism Education.

UNIT IV   TAMIL JOURNALISM FOR DEVELOPMENT   9
Tamil culture – Various communities and their cultures, customs; Traditions, Literatures – Sangam and other Tamil literatures; Tamil journalism and socio-economic development of Tamilnadu.

UNIT V   POLITICAL AND SOCIAL IMPACT   9
Political parties and social movements – National and Regional parties, Dravidian movements – other social movements - Media utilization – Journalism as weapon – Dlait movements – Modern writing, Media ownership and political parties, Religion and communalism.

                                                                    TOTAL: 45 PERIODS
LEARNING OUTCOMES
- After this course the students will able to understand the context of Tamil journalism
- Students can write and make news articles in Tamil for different media
- They can practice good Tamil journalism with regional importance and development

TEXTBOOKS
1. Paul Manning , News and News Sources, Sage Publications, 2004.
2. Robert L.Hilliard , Writing for TV, Radio , and News Media , Thomson Learning, 2005.
3. Antony Friedman, Writing for Visual Media, Focal Press , April 2001.

REFERENCES
1. Jan Johnson Yopp and Kathrine C. McAdams , Reaching Audiences: A Guide to Media Writing (3rd Edition) – 2002.
2. Style Book, News Service Division , AIR Publications , 2004.

XM7009   INVESTIGATIVE REPORTING   L T P C
                                                              3 0 0 3
OBJECTIVE:
- The core objective of this course is to train students to gather and report investigative news in an accurate, fair, comprehensive and clear manner as required to practice effectively as a professional in print or digital media platform.

UNIT I   FINDING UN- OR UNDER- EXAMINED ISSUE   9
Developing an investigative mindset, Importance of court files and where to find them, Techniques for source hunting, human sources behind documents, Finding data and documents in government agencies, use of Right to information to access public documents, tracking financial frauds, environmental reports, Identifying conflict of interest, Using computerized information to find a story.

UNIT II   TECHNOLOGY-AIDED INVESTIGATION   9
Features and functions of the wearable spy cameras, portable tiny camera, hidden camera, use of voice recorders, use of sensitive audio microphones for investigation, usage of mobile tracking system, effective use of Google maps, Drone start-up toys, effective use of Bluetooth and mobile camera's.

UNIT III   ETHICAL DILEMMAS IN INVESTIGATION   9

Handling anonymous sources and whistleblowers, Paid sources and informers, Official secrecy act, Privacy issues, illegal surveillance, Importance of authenticity and verification, Journalists integrity and professional propriety , journalist revealing identity, Public good, Sting operation for public interest, politically motivated sting work, commercial interest and competitive corporate backed sting operation.

UNIT IV   REPORTING, SLEUTH INGS AND DIGGING   9

Strategies for gathering and analyzing information, developing background for the issue to be reported, How to 'go deep' into a story, research and analysis techniques, different narration techniques, Handling lobbyist and pressure groups, understanding clinical procedures, Understanding motives, searching for proof, evidence , basic understanding of criminal proceedings, Indian penal code, criminal procedure code. Preserving details of reporters log book.

UNIT V   CASE STUDIES ANALYSIS   9

Watergate Scandal, Wikileaks, Bhagalpur bindings, Tehelka expose, Caravan expose, various scams, crime against women, human rights, environmental violation, financial malpractice, cybercrime cases and media investigation in India and abroad will be analyzed as case studies.

Final Assignment:

As part of this elective course, the students will be divided into 2-person student team will work and submit a 2000 word or longer written investigative story as their final assignment. At least 5 sources will be quoted in the story; at least 1- sources will be interviewed. The assignment should also have at least one multimedia element (photos, audio clip, video clip, charts, sound slide, and data visualization) with the written story. Each team will preserve a calendar-style reporter's log, where the student will note what research they have done, interviews conducted and calls they made to the sources with date and timing.

                                                                TOTAL: 45 PERIODS

OUTCOMES:

 At the end of the semester the students will be able to -
- Think critically about what investigative journalism is.
- Grasp and understand the mechanics of investigative stories.
- Debate issues of ethics, fairness, diversity and accuracy.
- Examine "neglected" or "under reported" stories.

TEXT BOOKS
1. Houston, Brant, and Len Bruzzese, Steve Weinberg. *The Investigative Reporter's Handbook – A Guide to Documents, Databases and Techniques.* Boston: Bedford/St. Martin's, 2002.
2. Soori, Sanjeeve, Investigative Journalism: Context and Practice, Axis Publication, New Delhi, 2010.
3. *Muckraking! The Journalism that changed America*, by William Serrin and Judith Serrin, New Press.

REFERENCES
1. *All the President's Men*, by Bob Woodward and Carl Bernstein, Simon & Schuster Press.
2. Goldstein, Norm, Ed. *The AP Stylebook and Briefing on Media Law (With Internet Guide and Glossary).* New York: The Associated Press, 2005.

XM7010   **DATA JOURNALISM**   **L T P C**
                                                                    3 0 0 3

OBJECTIVES
- Developing the aptitude and knowledge in handling the data's through news articles
- Understanding the structure, format of data interpretation and writing.

UNIT I INTRODUCTION TO DATA JOURNALISM 9

Define Data journalism, Perspective, Need of the data in news reports, Why journalists use data, Flow of Data's in the news, Future of Data Journalism, Essentials Kits needed for data journalists, Dealings with data deluge, updating data skills, Providing interpretation for Data information's. Importance of Computer Assisted Reporting.

UNIT II DATA JOURNALISM IN NEWS ROOM 9

Understanding data's, usage of data journalism in the news room, simple tools, mining the data, understanding issue, team overview, data journalism applications, software's, business models of data journalism. Case studies, find data developers, brainstorming ideas, implement on paper and web, publishing the data's.

UNIT III GETTING THE DATA 9

Stream lining search, getting data's from forum, mailing list, hackers, experts, getting data from web, machine readable data, web as a data source, tools, web pages, emails, trends, crowdsourcing data at the guardian data blog, using and sharing the data: the black letter, fine print and reality.

UNIT IV UNDERSTANDING AND DELIVERING DATA 9

Data collection, reliability of data, steps to working with data, starting with the data, Data stories, data journalists discussions, visualization of data, sense of using the data, compiling data. Delivering Data: Presenting data to public, Publishing the data, opening up the data, making a data human, open data, open source, designing data, data visualization tools, serving the data's, engaging people around the data, representation of data in news reports.

UNIT V PRACTISING DATA JOURNALISM 9

Review of previous reports on data journalism, finding the news items for data reporting, taking surveys, entering data, analyze and interpretation of data, Statistical techniques for journalism. Writing news articles with data interpretation.

TOTAL: 45 PERIODS

LEARNING OUTCOMES

- Student understand the importance of using data in news reports
- Students gather knowledge on implementing and writing the different data's in news.

TEXTBOOKS

1. The Data Journalism Handbook, edited by Jonathan Gray, LilianaBounegru, Lucy Chambers
2. Data for the Public Good, By Alex Howard
3. Practising Journalism: Values, Constraints, Implications edited by NaliniRajan

REFERENCES

1. Journalism of Ideas: Brainstorming, Developing, and Selling Stories in the Digital Age, By Daniel Reimold
2. Practising Global Journalism: Exploring Reporting Issues Worldwide, By John Herbert
3. Digital Journalism: Emerging Media and the Changing Horizons of Journalism edited by Kevin Kawamoto

XM7011	COMMUNITY JOURNALISM	L T P C
		3 0 0 3

OBJECTIVES

- The main objective is to train the students in finding the community related issues and have a deep coverage on it.
- To enhance the students reporting skills in covering community issues.
- To make the students aware of the different reporting techniques need for community journalism.

UNIT I   INTRODUCTION TO COMMUNITY JOURNALISM   9

Definition of community journalism, Understanding the community, Civic issues.Roles and need of community journalism in the society, Trends, importance of community journalism.

UNIT II   GENERATING IDEAS   9

Community issues: Brainstorming, Mapping story idea, Familiarize with community news: meetings, public events, politics, crime and changes in the community. Finding sources, Meeting community people, gathering information's, Interviewing, Examining community beats: schools, health, obituaries and sports.

UNIT III   WRITING FOR COMMUNITY ISSUES   9

Writing community journalism reports, Headlines, caption, structure, Things followed while writing community news, Photographs, photo captions writing, Roles and responsibilities of a community reporter, ethics and regulations,

UNIT IV   COMMUNITY NEWS REPORTING FOR ELECTRONIC MEDIA   9

Planning, Generating ideas and deciding the civic and community issues, Field reporting, Role of a community reporter, Visuals, interviews, Sound bytes, Vox pop, Shooting, Analyzing solution for the selected issue, Editing the news and compiling.

UNIT V   PRACTISING COMMUNITY JOURNALISM   9

Different Case studies of community newspapers. Forming different groups and involving in the community news production. Producing Community newspaper- Planning, Selecting the area, finding the issue, reporting and writing, Drafting and editing the news copy, Designing the newspaper, Publishing. Producing Community news bulletin for Television: Planning, Shooting and reporting process, Editing, publishing.

TOTAL: 45 PERIODS

OUTCOMES

1. Students gain knowledge on the community journalism
2. Students understand the importance of community issues.
3. Students can write and produce news content on different community issues.

TEXTBOOKS

1. Community Journalism: Relentlessly Local by Jock Lauterer, The University of North Carolina Press, 2006.
2. Jock Lauterer. Community Journalism, 2nd ed. Ames: Iowa UP, 2000.
3. Community Journalism, Kenneth R. Byerly, Literary Licensing, LLC, 2012
4. Cary, L.J. 1970. Community Development as a process. Columbia: University of Missouri Press.

REFERENCES

1. Community Journalism: How Small City Newspapers Have Changed with the Times by Brian K. Kermoade
2. Foundations of Community Journalism edited by Bill Reader, MR William (Bill) H Reader, John A. Hatcher
3. Understanding Journalism By Lynette Sheridan Burns

XM7012   DEVELOPMENT REPORTING   L T P C
3 0 0 3

OBJECTIVES

- The objective is to provide the students with an overview of the concept of the development journalism and the different ways of collecting development news.
- The students will learn the different practices followed by the development journalists.

UNIT I   DEVELOPMENT JOURNALISM- INTRODUCTION   9

Introduction to Development: Meaning and concept, Definition, nature and scope of Development. Development Journalism - Development Communication-Origin and theories of Development – Third World Countries - Development communication: meaning and concept.

UNIT II   DEVELOPMENT REPORTING IN INDIA, CONCEPTS & PROCESS   9

Development Journalism and the Indian Press – Role of Regional Press - Positive media – Noteworthy initiatives, Theories of Development Journalism – Development Reporting – Experiments, problems and Criticisms of Development Journalism- Examples of Development Reporting – Finding Story Ideas – Constraints in Development Reporting – Dos and Don'ts in Development Reporting.

UNIT III   WRITING FOR DEVELOPMENT ISSUES   9

Finding the development issues for reporting, Poverty, unemployment, child labor, government schemes, deciding the source, conducting interviews, field works, Principles followed for development report writing. Proof reading the articles, preparing news reports.

UNIT IV   REPORTING FOR ELECTRONIC MEDIA   9

Producing Development news item for radio.Finding development issues, script writing, recording news bulletin. Coverage of Development issues in Television, Identifying news, Interviewing sources, script writing, Shooting, editing and publishing news. Idea generation for development reports in new media.

UNIT V   ETHICS IN DEVELOPMENT JOURNALISM   9

Ethical Perspectives followed in development reporting, Roles, responsibilities and good qualities of development reporter. Discussions on different development report case studies. Analysis on different development news reports and television news published on various media.

TOTAL: 45 PERIODS

OUTCOMES

* Students can obtain knowledge in development journalism.
* Students can write and produce news reports on development related issues
* Students can produce development electronic news items for radio and television

TEXTBOOKS

1. Writing for development, Juan F. Jamias, College of Agriculture, University of the Philippines Los Baños, 1991
2. Modern Journalism Reporting and Writing By D. Sharma
3. Murthy, D.V.R., Development Journalism, Dominant Publishers. 2001.

REFERENCES

1. Development Communication in Practice,J.N.Vilanilam, Sage Publlications.
2. Sustainable development reporting, Bert Heemskerk, Pasquale Pistorio, Martin Scicluna, World Business Council for Sustainable Development, World Business Council for Sustainable Development, 2002
3. Handbook of Journalism Studies edited by Karin Wahl-Jorgensen, Thomas Hanitzsch

XM7013   MEDIA AND DISASTER MANAGEMENT   L T P C
3 0 0 3

OBJECTIVES:

* To know about various natural and man-made disasters.
* To learn how to undertake risk assessment.
* To stress the importance of disaster mitigation and the media's role in it.
* To know the means to sensitize journalists on disaster management.

UNIT I   NATURAL AND MAN-MADE DISASTERS   9

Natural forces and life, Development as causes of disasters - Fundamentals of disasters - Causal factors: poverty, population growth, rapid urbanization, transitions in cultural practices, environmental degradation, lack of awareness, war and civil strife - Characteristics of hazards and disasters: earthquakes, tsunamis, tropical cyclones, floods, landslides, droughts, environmental pollution, deforestation, desertification, epidemics, chemical and industrial accidents - Loss of resources - Impact on climate.

UNIT II   RISK ASSESSMENT AND DISASTER MANAGEMENT   9

Objectives of assessment - Disaster due to hydrological and meteorological phenomena - Environmental health risks - Risk adjustment - Disaster aid - Insurance - Risk management - Stocktaking and vulnerability analysis (SWOT analysis) - The UN disaster management team - Preparedness for slow onset and sudden onset of disasters - Checklist of basic information required by a UN-DMT - National policies - Government structures for warning and emergency response - Emergency and post-disaster assistance - Forecasting and warning - Land use planning - Management of epidemics, casualties - Importance of coordination and information, rehabilitation and reconstruction.

UNIT III   POLICY INITIATIVES AND FUTURE PROSPECTS   9

The International Decade for Natural Disaster Reduction - Policy for reduction of disaster consequences - Role of the civil defence during disasters - Training of emergency management personnel, UN Draft Resolution on strengthening of coordination of humanitarian emergency assistance: prevention, early warning, standby capacity, coordination - Continuum from relief to rehabilitation and development.

UNIT IV   DISASTER MITIGATION   9

Disaster risk appraisal of projects in hazardous area - Disaster risk reduction planning checklist - Targeting mitigation: where it has most effect - Mitigation through capacity building - Legislative responsibilities of disaster management - Disaster mapping, Pre-disaster risk & vulnerability reduction – Post-disaster recovery & rehabilitation – Quick reconstruction technologies – Metrological and Remote Sensing satellites: real-time monitoring, prevention and rehabilitation – GIS and GPS applications - Use of information technology in disaster management - Wireless emergency communication.

UNIT V   ROLE OF MEDIA   9

Media coverage of disasters - Role of media in disaster mitigation, management and relief - Linkage between disaster warning systems and media – Media in reconstruction process - Coverage of disaster-related trauma - Coverage of grassroots initiatives in disaster management - Media and NGOs / donors – Sensitizing journalists on disaster management - Case studies on media and disaster – The Disaster Management Act, 2005.

TOTAL: 45 PERIODS

OUTCOME:

* The students will be able to understand the fundamentals of disasters and climate change.
* To familiarize the students with the policy initiatives on disaster management and climate change.
* To develop an understanding on the role of media in disaster management.

TEXTBOOKS
1.   Larry Collins and Schneid D. Thomas, Disaster Management and Preparedness, Eastern Kentucky University, Kentucky, USA, 2000.
2.   Angus M. Gunn, Unnatural Disaster: Case Studies of Human-Induced Environmental Catastrophes,Greenwood Press, US, 2003.
3.   Galal El Mahdy, Disaster Management in Telecommunications, Broadcasting and Computer Systems, John Wiley & Sons (Asia) Pvt. Ltd., 2001.

REFERENCES
1.   G.K. Gosh, Disaster Management, Vol. 1 to 3, APH Publishing Corporation, New Delhi, 2006.
2.   Carter W. Nick, Disaster Management: A Disaster Manager's Handbook, Asian Development Bank, Philippines, 1991.

XM7014   **COMPERING TECHNIQUES**   **L T P C**
                                                                          3 0 0 3
OBJECTIVES:
* To improvise the knowledge and skills of students who seeks career in radio and television as RJ and VJ.
* To understand thoroughly about different compering styles and voice modulation process.
* To engage in critical self-evaluation and improvise with the spoken skills required for a presenter.

UNIT I   BASICS OF PRESENTATION   9
Introduction to Language and performance, who you are talking to?-Knowledge about people and their mind set .Usage of words, voice training and presentation patterns- voice modulation for different genres. Script Writing Skills–Current Update, Creativity, Soft Skills.

UNIT II   BASICS OF PROGRAMME   9
Types of Audio - Video Program –Talk show, Road show, Series, Soap opera, reality show (TV), NEWS Flash, Mockumentary, Infotainment, Game show, Documentary, Group Discussion.

UNIT III   RADIO PROGRAMME PRESENTAION   9
Style of radio announcement, Radio writing –Talk program, NEWS Program, Infotainment Program, Entertainment Program, code of on-air talents. Selecting themes and bridge music, sound effects

UNIT IV   TELEVISION PROGRAMME PRESENTATION   9
Basics of anchoring, Roles of Anchor, Comparer, Moderator, Commentator and LIVE NEWS presenter. NEWS interviews. Voice over and narrations. Moderating talk shows and Discussions.

UNIT V   SOUND SPECIAL EFFECTS   9
Voice SFX, Fun effects: Echo, chorus, background etc, Helium Breath, Show monster, fade: Dubbing Lip sync, Sound effects: Voice cloak, voice SFX. Sound effects set 1: set the mood for your presentation with fanfares, Drumbeats, fiddle tunes etc. sound effects set 2: scary, annoying and disgusting sounds.
                                                              TOTAL: 45 PERIODS
OUTCOMES
* Imparting professional skills in students who seeks career in radio and television as RJ and VJ.
* To gain experience in the planning and execution of professional audio and video presenters.

TEXTBOOKS
1. Richard Aspinall, Radio Programme Production
2. Arvind Kumar, Electronic Media, Sage publications, 2004
3. Jenni mills, The broadcast Voice, Focal Press, 2001

REFERENCES
1. Michael Talbot-Smith-Broadcast sound Technology, Sage Publications,2004
2. Carl Hausmanm Philip Benoit Lewis B. O'Donnell-Radio Production, Focal Press,2011
3. Robert L.Hilliard-Writing for Television, Radio and New media, Wadsworth Publications 2003

XM7015   **HEALTH COMMUNICATION**   **L T P C**
                                                                          3 0 0 3
OBJECTIVES:
* To gain skills to campaign for creating public awareness against an epidemic.
* To gain skills in using a multi-pronged strategy towards AIDS communication.
* To understand the capabilities of telemedicine application.
* To know about intricacies related to occupational health.

UNIT I HEALTH REPORTING 9

Public understanding of health issues - Malnutrition - Malaria - Hygiene - Contagious diseases - Chronic diseases - Checking epidemic - Public awareness about epidemics - Reproductive rights including birth control - Advancement in health sciences - Use of optical fibre in surgery - Implication of nanotechnology in medical field - Problems of the terminally-ll patients - Patient groups acting as pressure groups - Professional associations - Vaccination campaigns including Plus Polio – Community health.

UNIT II CLINICAL RESEARCH 9

Issues related to clinical researches - Manipulation in conducting trials and reporting - Consent of voluntaries - Pharmaceutical companies influencing research, policies - Conflict of interests - Bio-medical waste management.

UNIT III HIV/AIDS COMMUNICATION 9

HIV/AIDS prevention and treatment - Stigma - Reporting with sensitivity – Strategies: abstention, no sex outside marriage, safe sex - ABC and CNN - Multi-pronged approach – Creating public awareness of issues.

UNIT IV TELEMEDICINE 9

Familiarizing with technology of telemedicine - Scanner, electro stethoscope - Data reception equipment, etc. - Paramedics with information technology skills – Training of doctors.

UNIT V OCCUPATIONAL HEALTH 9

Physical hazards: noise and vibration - Chemical hazards: TLV for air, gas and chemical contaminants - Equipment for the assessment physical and chemical hazards - Industrial toxicology: definitions, hazard, toxicity - Optimization: shift work - Job and personal risk factors - Selection and training - Fatigue and vigilance - Hygiene.

TOTAL: 45 PERIODS

OUTCOMES:
- To make the students familiarize in Health reporting.
- To make the students to familiarize with the technologies used in health sector.To develop an understanding about the occupation hazards faced by the public and to report the same in the media**.**

TEXTBOOKS
1. Richard K. Thomas, Health Communication,Springer, 2005.
2. Nova Corcoran, Communicating Health, Sage, New Delhi, 2007.
3. Rafael Obregon and Silvio Waisbord (Eds), Handbook of Global Health Communication, Wiley, 2012.

REFERENCES
1. Renata Schiavo, Health Communication: From Theory to Practice, Jossey-Bass, 2007.
2. Encyclopedia of Occupational Health and Safety, Vol. I & II, International Labour Organization, Geneva, 1985.
3. Handbook of Occupational Health and Safety*,* NSC, Chicago, 1982.
4. Arvind Singhal and Everett M. Rogers, Combating AIDS: Communication Strategies in Action*,* Sage, New Delhi, 2006.

XM7016	CORPORATE SOCIAL RESPONSIBILITY	L T P C
		3 0 0 3

OBJECTIVES
- To examine the potential Public responsibilities of corporation within the global community
- To explore the rational need for corporations to engage in issues beyond the conventional role of wealth generating entities
- To examine the impact of CSR issues globally

UNIT I   INTRODUCTION TO CORPORATE RESPONSIBILITIES   9
Introduction to corporate responsibility, overview of the evolution of CSR - the roots of CSR, Drivers of corporate responsibility- CSR and shared values - Non-profit Influence on CSR - CSR and the law of economics-The evolving role of stockholders

UNIT II   SOCIAL RESPONSIBILITY OF BUSINESS   9
The role of business in society , Business and society Business and ecological / environmental issues in the Indian context- Role of Corporates in Social reforms- critical elements of a CSR initiative- CSR and the Sustainability, Socially Responsible Investing

UNIT III   CSR INITIATIVES AND FACTORS   9
Corporations role in climate change, supply chain responsibility, Stake holder engagement, cause and social marketing, Transparency-Role of IT in sustainability-Green IT initiatives

UNIT IV   COMMUNICATING CORPORATE SOCIAL RESPONSIBILITY   9
The communications revolution and its impact on CSR - CSR communication paradox- Understanding the audience - Social Media, Films and Reports- Developing Strategic Partnerships- Integrated Media Campaigns – Sustainability reporting

UNIT V   CSR AS SOUND EMPLOYMENT PRACTICES   9
Evaluation of Corporate foundation – Innovative strategies adopted in CSR – Social Impact in CSR – Trends and opportunities in CSR
                                                              TOTAL: 45 PERIODS

LEARNING OUTCOMES
The learning outcome will be
• To analyse the impact of CSR issues globally
• To understand the responsibilities of corporation within the global community
• To provide information on the scope of opportunities in corporates

TEXTBOOKS
1. Corporate Communications, Response Books, Joseph Fernandez, 2004
2. Corporate Social Responsibility, Philip Kotler, nancy Lee, John Wiley & Sons Inc. 2005
3. Changing business from the inside out, Tim mohin, Greenleaf Publicatioins (2012)

REFERENCES
1. Public Relations Practices, Allen H Center, Patrick Jackson, Stancey Smith, Frank R Stansberry, Eastern Economy Edition, 2011
2. Anderson, Ray Mid-Course Correction: Toward a Sustainable Enterprise: The interface Model, Chelsa Green Publishing Company, 1998
3. Tapscott, Don and David Ticoll. The Naked Corporation: How the Age of transparency will revolutionize business. Free press, 2003

XM7017   MEDIA MANAGEMENT AND ENTREPRENERSHIP   L T P C
                                                                      3 0 0 3
OBJECTIVE
• To develop an understanding of the basic functions of management.
• To introduce the concept and process of media management and their role in marketing
• To prepare professionals interested in careers in media management, advertising, marketing, promotions, managerial jobs, or for individuals in the field.

UNIT I   MANAGING THE ELECTRONIC MEDIA   9
An Overview Of Electronic Media In Society , Management in the Electronic Media, Levels Of Management ,Management Skills ,Management Functions and management roles .Strategic Alliances And Partnerships, Ethics Of Management ,Ethical Codes And Mission Statement, Ethical Issues In Media Management .

UNIT II   THEORIES OF MANAGEMENT   9
Management As Process, Approaches To Management, Classical School Of Management Human Relations School of Management, Modern Approaches to Management, Management and Electronic Media.

UNIT III   FINANCIAL MANAGEMENT   9
Meeting financial goals, implementing financial management , budgeting monitoring financial performances, Financial analysis, Ratio analysis, Break-even Analysis, Reporting financial performance.

UNIT IV   PERSONNEL MANAGEMENT   9
The hiring process, Interviewing, Orientation, Performance Reviews, Promotion, Termination, Part-time Employees, Legal issues in personnel management ,Labor issues, Working with unions , Structure, Communication and personnel.

UNIT V   PROGRAMMING: STRATEGY AND DISTRIBUTION   9
Print Media Management , Radio programming, Television programming, Management issues in programming, Intense competition for audiences, Demand for more research, Brand development and Brand extension. News and News room management. Media ownership.

TOTAL: 45 PERIODS

OUTCOMES
* The students will manage the newspaper, broadcast station, advertising agency, public relations firm, internet or Communications Company.

TEXTBOOKS
1. Management of Electronic Media, Alan B. Albarran (2nd ed.), Wadsworth, 2002
2. Balancing on the Wire: The Art of Managing Media Organizations, James Redmond and Robert Trager(2nd ed., Atomic Dog, 2004)
3. Electronic media management Fifth Edition Peter K. Pringle Michael F. Starr Amsterdaam.

REFERENCES
1. The Economics and Financing of Media Companies, Robert G. Picard (Fordham University Press, 2002)
2. Breach of Faith: A Crisis of Coverage in the Age of Corporate Newspapering, ed. by Gene Roberts (University of Arkansas Press, 2002)
3. Who Owns the Media? Benjamin M. Compaine, et. al., (3rd ed., Knowledge Industry, 2001)
4. The Elements of Journalism, Bill Kovach and Tom Rosenstiel (Crown Publishers, 2001)
5. The Business of Journalism, edited by William Serrin (The New Press, 2000)
6. The Business of Media, David Croteau and William Hoynes (Pine Forge Press, 2001)

Electives II, III & IV

XM7034   **CHARACTER ANIMATION**   **L T P C**
                                                                         3 0 0 3
OBJECTIVE
* Working with the poly to develop the character
* Walk cycle and motion of character

UNIT I   3D SURROUNDINGS   9
Weight – Enviorment – Solidity – Force – Construction, Bowling ball, Soccer ball, Ballon, animating 2D bowling ball, Creating a simple object.

UNIT II   CHARACTERS   9

Construction of animal character- Pantomime horse construction, Cartoon four legged construction, Four type of animal locomotion – walking, trotting, cantering and galloping, walk cycle or run cycle

UNIT III   HUMAN ANATOMY   9

Basic human anatomy – spine, rib cage, pelvic girdle, skull, shoulders, Joints- Plane joints, Pivot joints, Hingle joints, Ball and socket joints, saddle joints, Constructing the basic character, Skin, Bones, Parent and child relation in bones, child of joint, Naming conveniences of bones

UNIT IV   PHYSICS IN 3D   9

Emotions, Eight basic efforts pressing, flicking, wringing, dabbing, slashing, gilding, thursting, floating. Body language – body postures, basic modes, palm, hand arm and leg guestures

UNIT V   EMOTION FOR THE CHARACTER   9

Emotions – happy, sad, smile anger, fear, disgust, pain. Eye movements, eyebrows, head angle, mouth and lip movement – M,B,P,F,V. Vowels - O, AR, A, E, Teeth and tongue movement. Baisc rigging concept IK and FK concept.

TOTAL: 45 PERIODS

OUTCOMES

- Students can design the character which they sketched
- Rig the character
- Create a animatics

TEXTBOOKS

1. Steve Roberts, " Character animation fundamentals" Focal press, 2011.
2. Doug Kelly, "Character animation in depth" Creative professionals press, 1998.
3. George Maestri, " Digital character animation" New riders, 2006.

REFERENCES

1. Les Pardew, "Game Character Animation All in One" Thomson course technology, 2007.
2. Andy Beane, "3D Animation Essentials", John Wiley & Sons, Inc. 2012.
3. Adam Watkins, "3D Animation: From models to Movies" Charles River Media, 2000.

XM7035   NONLINEAR EDITING   L T P C
3 0 0 3

OBJECTIVES

- To help the students to make better creative decisions in the edit bay.

UNIT I   INTRODUCTION FOR EDITING   9

History of Linear & nonlinear Editing; principles of video Editing Roles and responsibilities of editors, The principles of editing, Three stages of Editing, In-Camera Editing, Splicing, Motivated Edit, Parallel editing, Editing rhythm.

UNIT II   CODEC AND FORMAT   9

Editing styles based on genre; Editing styles for soap opera; Editing Styles for Documentary- 180 degree rule and 30 degree rule; Understanding transition effects; Use of colors based on gender and culture;Video codec, NTSC, PAL, HD, Frame rates, Video, Audio& Picture formats, Camera types and format.

UNIT III   INTRODUCTION TO SOFTWARE   9

User interface about Editing software -Bin, Media management,windows, Shortcut keys-Customizing the keyboard layout, Log and Transfer, Import, Import image sequence sequence settings, Track management, add or remove audio and video track, Three point Editing and two point Editing, saving and auto saving.

UNIT IV ADVANCE EDITING 9
Tools- Ripple delete, slide, slip, various method of select, pen tool, select and move, working in Time line – views, customizing, Split Track, cut, copy and paste, insert and overlap, Transition, Ramping, High speed, Freeze Frame, Scale and crop working with Titles.

UNIT V MASKING AND GRADING 9
Filters, Effects, Customizing filters and effects, key Frame Animation, Blue/Green keying, working with Alpha Values Color Grading, Masking, Sound editing, Adjusting Audio levels, wave form Editing, Audio Filters, Rendering, Export setting, Export.Advertisement making, Documentary, Short Film making, Promo, Teaser and Corporate Video.

TOTAL: 45 PERIODS

OUTCOMES
* Students will learn the aspects of editing.
* Students will know the opportunities available in the field of Editing.

TEXT BOOKS
1. Dancyger Ken, The Technique of Film and Video Editing – History, Theory and Practice. Focal Press, 2005.
2. Steven E.Brown, Video Editing – A Post Production Primer , Focal Press, 2002.
3. Morris Patrick, Nonlinear editing – focal press, 2001.

REFERENCES
1. **b**log.ted.com/2014/05/12/10-tips-for-editing-video
2. videoschoolonline/better-video-editing-techniques
3. Timothy Lorang, six video editing tips, jan 31 2011.

XM7036 **MULTIMEDIA STORY TELLING** **L T P C**
3 0 0 3

OBJECTIVE
* Develop the story ideas
* This course will introduce to the student the skills needed to sketch out the narrative and formal flow of an animation using a storyboard

UNIT I DEVELOPING THE IDEA 9
Creativity-creativity myths- Rule of third, Foreground, Middle and background, Developing drawing skills, Shot angles, Layout of storyboard, Perceptive.

UNIT II UNDERGOING THE RESEARCH 9
Research, Brainstorming the ideas, Developing the brain storm idea, Black and white drawing, Drawing human in action, human proportions, Light shadows, light sources, Depth of field,.

UNIT III RULE OF DESCRIBING THE STORY 9
Reader, Way of capturing the ideas, Acton, character, Theme, Structure. Introduction to screen grammer, Shot and scene description, Shot breakdown using different shot. Match and jump cut, 180 degree rule. Different type of lead to introduction, Story plot patterns, Creative dialogue, action scenes

UNIT IV DRAFTING THE STORY 9
Story – Protagonist, Motivation, Antagonist, Conflict. 8 Steps of writing - Find a small idea, Explore the structure, Define your world, character and problem, Beat it out, Write the first draft, Find a critical friend, Write the second draft, Write the third draft. Goals and rules, communication through story.Positive and negative criticism.

UNIT V   FINALIZING WITH SHOTS   9

Scripting – story board scripting, Different type of story board. Visualization, Montage, Sequence, Editing, special effects, Extreme wide shot, wide shot, full shot, close up, chocker shot, extreme close up, over the shoulder, point of view, reaction shot, insert shots, A real world animatics. Emotions to your move,

TOTAL: 45 PERIODS

LEARNING OUTCOMES

- Able to develop the story
- Can understands the work of different character in a story
- Students can write a story on their own.

TEXTBOOKS

1. John Hart, "The Art of the Storyboard: Storyboarding for Film", TV, and Animation, Focal Press, 1999.
2. Harold Whitaker, John Halas, Tom Sito, "Timing for Animation", Focal Press, 2009.
3. Francis Glebas, "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation", Focal Press, 2009.
4. Marcie Begleiter, "Storyboarding and the Filmmaking Process (2nd edition), Michael Wiese Productions, 2012.

REFERENCES

1. Nancy beiman, "Prepare to board" (2nd edition), Focal press, 2013.
2. Marcie Begleiter, "Storyboarding and the Filmmaking Process (2nd edition), Michael Wiese Productions, 2012.
3. Sergio Paez & Anson Jew, "Professional Storyboarding", Focal Press 2013.

XM7037   **FACTUAL PROGRAMME PRODUCTION**   **L T P C**
                                                              3 0 0 3

OBJECTIVES

- To research and do planning of factual programme production for television.
- Understand issues relating to factual programming for television
- Understand codes and conventions of factual programming for television.

UNIT I   INTRODUCTION   9

Factual programme production: definition, scope – role as the prime communicator of information in relation to worldwide events - coverage of local issues or opinion and attitudes within society and communities - from the most serious global issues to the purely entertaining - The genres like news, documentary, educational, magazine, discussion, review, chat show, special interest (hobby, makeover, and how-to formats), reality shows and other sub-genres.

UNIT II   CODES AND CONVENTIONS   9

Understand codes and conventions of factual programming for television news: studio news readers, field reporters, links to studio, mode of address to viewer, interviewing, experts and witnesses, report structure, actuality footage - Documentary: documentary formats (expository, observational, interactive, reflexive, performative), realism, dramatisation, narration.

UNIT III   RESEARCH PLAN   9

Plan and research a factual programme for television – Genres: docudrama, docusoap, infotainment, wildlife, makeover, magazine, discussion, review - Develop ideas: programme concept, target audience, development techniques, creation of narrative,scenario, synopsis, research process, interview questions- Research: primary sources, eg contacts, interviews, secondary sources, broadcasts, internet,archives, checking information - Planning: production, organisation, roles and responsibilities, schedules, interview and contacts, appointments, location recces, budget (planned, evolving), risk assessments, documentation.

UNIT IV   ISSUES AND RISKS   9

Issues surrounding factual content production - Legal and ethical considerations: filming in public, clearances and permissions, privacy, libel and defamation,requirements of the Broadcasting Act 1994, BBC producers' guidelines- Understand issues relating to factual programming for television- key media issues of representation - Issues: accuracy, balance, impartiality, objectivity, subjectivity, opinion, bias, representation,privacy, contract with viewer access.

UNIT V   SUCCESS STORIES ANALYSIS   9

Critical analysis of case studies: positive and negative stories- opportunities and professional roles within the industry - its purpose and audience use of such content- Discussion of content of programming from the factual genre related to relevant examples and the challenges involved.
To achieve a distinction grade

TOTAL : 45 PERIODS

OUTCOMES
- Provides learners with the opportunity to develop the full range of skills needed for factual programme production.
- Quality video productions with a realistic understanding of resources, capabilities and goals.
- Gain experience in the planning and execution of factual video production.

TEXTBOOKS
1. Baylis P, Freedman A, Procter N et al, BTEC Level 3 National Creative Media Production, Student Book, Pearson, 2010
2. Berger A, Media Analysis Techniques, Sage, 2012
3. DoveyJ ,Freakshow: First Person Media and Factual Television, Pluto Press, 2010.

REFERENCES:
1. Boyd A – Broadcast Journalism: Techniques of Radio and Television News, Focal Press, 2008.
2. Hartley J – Television Truths: Forms of Knowledge in Popular Culture ,Whiley Blackwell, 2007.
3. Rudin R and Ibbotson T – An Introduction to Journalism: Essential Techniques and Background Knowledge ,Focal Press, 2003.

XM7038   **MEDIASOAPS AND SOCIETY**   L T P C
                                                     3 0 0 3

OBJECTIVES:
- To develop writing, directing and editing effective serial drama for radio and television.
- To make acquainted with different formats of drama and fictions.
- To have a critical assessment of the dramas broadcast in various media.

UNIT I   TYPES OF SERIALS   9

Serials and soap-operas : definition, historical development in radio and television, social and economic benefits for the channels and producers – Elements of a good soap opera – types and importance of serials in electronic media: - new trends help to raise public awareness and change attitudes on issues to do with the development of societies.

UNIT II   SOAP OPERAS   9

Tv soap operas – their influence on society & vice versa with references to gender portrayal, positive and negative characters impact and societal behaviourism, fetismof children for the dramatic characters, super heroes and their persuasion, inspiring characters and role models and bringing change in the society.

UNIT III   WORLDWIDE SOAPS   9

A critical look at various popular soaps and serials from radio and television that have created hype in bringing societal development in society through their contents. Educational programmes produced with an aim in serving the society and contributing for public welfare- Regional and local influenced case studies.

UNIT IV   PLANNING AND EXECUTION   9
Understanding the need of the target audiences in relation to relevant social issues; developing ideas, credible characters and storylines; to breaking down storylines into scenes; writing effective dialogues- directing actors and preparing and recording long-running serial drama -visualisation, story board, preproduction activities- scripting-copyrights, ethics.

UNIT V   SERIALS EFFECTS STUDIES   9
Case studies related fromTamil Nadu, India and Transnational television- Existing pattern of Television serials and its influence in programme producing and political agenda setting - Understanding the effects of television to make better programmes for the benefit of society, social Impact of television serials and globalisation and cross-culture impact.

TOTAL: 45 PERIODS

OUTCOMES:
* Familiarity with Drama theory and its application for radio and television.
* Mapping the attitudes of target audiences in relation to specific social issues
* Developing ideas and storylines for broadcast serial drama with an educational aim.

TEXTBOOKS
1. Mark P. Orbe, Media and Culture:The "Reality" of Media Effects,Western Michigan University, sage publications,2012
2. Mary Desjardins, Gender and Television, The Museum of Broadcast Communications, 2007
3. Meyrowitz, Joshua, Mediating Communication: What Happens?,

REFERENCES
1. Ali Mohammadi and Annabelle Sreberny-Mohammadi (eds) Questioning the Media, Sage, Thousand Oaks, pp. 39–53, 2005
2. Freedman, J, Media violence and its effect on aggression.: Assessing the scientific evidence. University of Toronto Press. 2002
3. Mary Desjardins, "War and Television, the Museum of Broadcast Communications", 2008.

XM7039   **MEDIA COMMERCIALS**   **L T P C**
                                                                       3 0 0 3
OBJECTIVES:
* To make acquainted with different formats of TV commercials.
* To develop writing and creative skills for television, radio and web commercials.
* To have a critical assessment of the commercials broadcast in various media.

UNIT I   TYPES OF COMMERCIALS   9
Commercials: Meaning and definition, historical development, social and economic benefits – Elements of a good commercial – types and importance of commercials in electronic media: lifestyle, slice of life, demonstration, product's self promotion - new trends like sequence, colours and teaser usage – Comparative of competing products –Sports and super bowl commercials – Fantasy commercials –political ads and Interactive indoor media TV and their functions.

UNIT II   MEDIA STRATEGIES   9
Commercials for consumer, corporate, Industrial, retail, national, trade, professional and social – Target audience: Brand image, brand umbrella, rebranding – Media selection – radio, television, web and films – Strategy, media budget, campaign planning – brand endorsements and brand ambassadors – positioning of sports materials in TVC - Commercials for children products, youngsters, women – commercials aimed with branding, sub-branding, re-branding - Copyright, label, trademark involved in commercial production- Surrogate commercials and benefits.

UNIT III CREATING CONCEPTS 9

Concept, Ideation, Copywriting and production techniques for radio, television, web and films – Writing for commercials (jingles and spots) – Visualization & storyboard for TV commercials – Precautions to follow while making life insurance or stock market related commercials - Commercial genres - Adventurous, humour, automobile, jewellery, ethnic and cultural, traditional, tourism, apparels, beauty products - case study of international versus regional products.

UNIT IV PLANNING AND EXECUTION 9

Research: Planning, execution, market research, ethical aspects, emerging trends – Advertising agency – Structure and functions – Creativity Relevance of TVC, infomercials and commotainment- positive and negative portrayal of men, women, children and animals in TVC – critical analysis of commercials - success stories and failure models – commercials promoting violence and proved as non-sensical and annoying in nature – Comparative ads and case studies pertaining to judicial problems – Seasonal ads and relevance.

UNIT V WEB COMMERCIALS 9

Evolution of Web Commercials – Types – Web portals and commercial revenue – Production process – Online ads, function, types and use – Budget involved-Jingles, Flogos - Webisode- Commercials for social media- animated ads- Indoor media televised ads- commercials for smart phones and games – product placement in films and websites – spoof, parody and adapted commercials - future and longevity of a web commercial - Ambient ads creation and new trends followed for promotion.

TOTAL: 45 PERIODS

OUTCOMES:

- The students will be able to distinguish different types of commercials.
- The students will gain knowledge on copywriting and production techniques involved for radio, television, web and films.

TEXTBOOKS

1. NamitaUnnikrishnan and ShailajaBajpai.The Impact of Television Advertising on Children, Sage Publications, New Delhi, 2012.
2. Tom Duncan. Principles of Advertising & IMC (International Edition), McGraw-Hill, New Delhi, 2011.
3. Barrie Gunter; Caroline Oates; Mark Blades. Advertising to Children on TV: Content, Impact, and Regulation, Lawrence Erlbaum Associates, 2012
4. John Philip Jones. International Advertisings, Sage, New Delhi, 2009.

REFERENCES

1. Hooper White. How to produce effective TV commercials, McGraw-Hill, 2010.
2. Ivan Cury. TV Commercials – How to Make Them, Focal Press, 2012.
3. LaryElin and Alan Lapides. Designing and Producing the Television Commercial, Pearson,2013
4. Pete Barry, The Advertising Concept Book: Think Now, Design Later , Thames & Hudson Ltd; 2nd Revised edition edition (14 May 2012)

XM7040	INTEGRATED MARKETING COMMUNICATION	L	T	P	C
		3	0	0	3

OBJECTIVES

- To introduce the concept and process of advertising and its role in marketing.
- To prepare professionals interested in careers in advertising, marketing, promotions, public relations or sales managerial jobs, or for individuals in the field.

UNIT I　　　ADVERTISING　　　　　　　　　　　　　　　　　　9

Introduction to advertising, classifying advertising, role, functions and benefits of advertising, Planning & Research, Branding, Segmenting & Targeting Markets, Consumer Behavior, Evaluating Channels & Creating Messages.

UNIT II　　　ADVERTISING& NEW MEDIA　　　　　　　　　　9

Marketing communication, source, message and medium factors, an overview of consumer behavior advertising response process.

UNIT III　　　MEDIA PLANNING AND STRATEGY　　　　　　　9

Media planning, media evaluation, support media, Internet. Creative strategy –planning & Development, Creative strategy – Execution and evaluation, advertising campaign.

UNIT IV　　　INTEGRATED MARKETING COMMUNICATION.　　　9

Marketing management, marketing planning, profit maximization, marketing research techniques, International marketing.

UNIT V　　　MARKETING PUBLIC RELATIONS　　　　　　　　9

Interactive public relation, forms of public relation, the publics of public relation, elements of Successful public relation, research & evaluation in public relation.

TOTAL: 45 PERIODS

OUTCOMES

* Students will learn the concepts of marketing strategies.
* Students will know the opportunities available in the field of marketing.

TEXTBOOKS

1. Public Relations Handbook – David W. Wragg – Blackwell Publishers, Oxford, UK 1992.
2. Public Relations Practices – Allen H Center and Patrick Jackson – Prentice – Hall of India Pvt. Ltd., New Delhi 1995.
3. Public Relations in Practice – A casebook – Danny Moss – Routledge, Chapman and Hall Inc., New York, 2000.

REFERENCES

1. The handbook of Public Relations and Communications – Philip Lesly – McGraw Hill Book Company (3 Volumes), 1999.
2. Handbook of Public Relations in India – D S Mehta – Allied Publishers Ltd., 2001.
3. Management of Public Relations and Communications – SaileshSengupta – Cikas Publishing House Pvt. Ltd., 2000. Face up – Rita Bhimani – Rupa& Co., 1998.

XM7041	DIGITAL FILM MAKING	L T P C
		3 0 0 3

OBJECTIVES:

* To transform the creative ideas into Film
* To inculcate aesthetic sense involved in creativity.

UNIT I　　　INTRODUCTION TO FILM MAKING　　　　　　　9

Scripting, Research, Feasibility Check, Preproduction planning, budgeting, Previsualisation, Script Breakdown, Scheduling, Casting, Production Designer, Location Scouting, Costume Designer, Make up Artist, Production and Postproduction.

UNIT II   SHORT FILM MAKING   9
Elements of Script Writing, Characterisation, Structuring, Camera Script, Screen Grammar, Shooting techniques, Priniples of Editing, Screening and video streaming.

UNIT III   SOCIAL AWARENESS FILMS   9
Fisher's Narrative Paradigm – Identifying social issues of various importance- Health Environment – Economic – social cultural and political issues. Identification of target audience-background research on the issue – semi script – Identifying the relevant format – production and publicizing through relevant medium – measuring the Impact.

UNIT IV   CORPORATE FILMS   9
To project the profile of the company behind the brand – Identifying the target audience – bridging the relationship between the company and the consumer – showcasing the visual power- focusing the consumer. Production of safety videos, new product launch, promotional videos, testimonial videos.

UNIT V   PLACES AND PERSONS OF HISTORICAL IMPORTANCE   9
Identifying of Historically important persons and places – doing background research on the subject – planning for a photo shoot to get an idea for film making – relating the subject with cultural or historical importance- indirectly serve as a tourism promotion.

TOTAL : 45 PERIODS

OUTCOMES:
* To recognize rule of third and golden rule.
* To develop an individual style in representing the society through creativity

TEXTBOOKS:
1. Thomas A.Ohanian & Michael E.Phillips, Digital Film Making, Second Edition, Focal Press, 2006.
2. Clifford Thurlow, Making Short Films:The Complete guide from Script to Screen, Second Edition, Berg Publishers, 2008.
3. Bhaskaran, Theodore, Sundararaj, *Eye of The Serpent: An Introduction to Tamil Cinema* East West Books,1996.
4. Jason J Tomaric , The power film making kit, Focal Press, 2008.

REFERENCES:
1. Jason J Tomaric , The power film making kit, Focal Press, 2008.
2. Joseph V.Mascelli, The Five C's of Cinematography, Silman – James Press, LosAngels,1998.
3. Steven D. White,VisionFactory: Adventures in Corporate Screenwriting: A Veteran Producer's Guide to Corporate Video Production from Script to Screen Paperback – Import, CreateSpace Independent Publishing Platform, 2013 .
4. Syd field, Screen play- The foundations of Screen Writing, Bantam dell, 2005.

XM7042	CHARACTER ANIMATION LAB	L T P C
		0 0 4 2

OBJECTIVE
* To develop a character with the poly mode
* To create the walk through animation

UNIT I   BASIC ENVIRONMENT SETUP   12
Weight – Enviorment – Solidity – Force – Construction, Bowling ball, Soccer ball, Ballon, animating 2D bowling ball, Creating a simple object.

UNIT II   ANIMAL CHARACTER   12

Construction of animal character- Pantomime horse construction, Cartoon four legged construction, Four type of animal locomotion – walking, trotting, cantering and galloping, walk cycle or run cycle

UNIT III   WORKING WITH HUMAN CHARACTER   12

Basic human anatomy – spine, rib cage, pelvic girdle, skull, shoulders, Joints- Plane joints, Pivot joints, Hingle joints, Ball and socket joints, saddle joints, Constructing the basic character, Skin, Bones, Parent and child relation in bones, child of joint, Naming conveniences of bones

UNIT IV   FACE AND BOYS POSTURES   12

Emotions, Eight basic efforts pressing, flicking, wringing, dabbing, slashing, gilding, thursting, floating. Body language – body postures, basic modes, palm, hand arm and leg guestures

UNIT V   EMOTIONS   12

Emotions – happy, sad, smile anger, fear, disgust, pain. Eye movements, eyebrows, head angle, mouth and lip movement – M,B,P,F,V. Vowels - O, AR, A, E, Teeth and tongue movement. Baisc rigging concept IK and FK concept.

TOTAL: 60 PERIODS

LEARNING OUTCOMES
* Students can design the character which they sketched
* Rig the character
* Create a walkthrough

TEXTBOOKS
1. Steve Roberts, " Character animation fundamentals" Focal press, 2011.
2. Doug Kelly, "Character animation in depth" Creative professionals press, 1998.
3. George Maestri, " Digital character animation" New riders, 2006.

REFERENCES
1. Les Pardew, "Game Character Animation All in One" Thomson course technology, 2007.
2. Andy Beane, "3D Animation Essentials", John Wiley & Sons, Inc. 2012.
3. Adam Watkins, "3D Animation: From models to Movies" Charles River Media, 2000.

XM7043   **NON LINEAR EDITING LABORATORY**   **L T P C**
                                                                        0 0 4 2

OBJECTIVES
* Understand the theory and practice of various editing styles and the art of constructing video stories.
* To acquire practical knowledge of Video editing and post production workflow.
* To master the art of editing professional videos in a   nonlinear editing system.

UNIT I   INTRODUCTION TO SOFTWARE   12

Working with tolls,a brief introduction about interface, importing the footage with the correct codec settings**.**

UNIT II   MEDIA MANAGEMENT   12

Working with Short cut key, media management customizing the hot keys, 3 and 4 point editing. Working with audio

UNIT III   BASIC EDITING TECHNIQUES   12

Insert the clip, overlap the clips scale the footage. Working with freeze frame.Rotation and animation.

UNIT IV   KEYFRAME ANIMATION   12
Trimming with different tools, grouping the projects and working with multiple sequence under different projects, applying filters. Key frame animation

UNIT V   COLOUR CORRECTION AND AUDIO EDITING   12
Working with Alpha Values Color Grading, Masking, Sound editing, Adjusting Audio levels, wave form Editing, Audio Filters, Rendering, Export setting, Codecs, Export for various media.

TOTAL : 60 PERIODS

OUTCOMES
* Students will acquire all the necessary skills to edit with digital editing software
* Students will have the knowledge of the editing craft from an artistic point of view.
* The course will enable students to master the hard-to-find advanced editing and finishing techniques.

TEXTBOOKS
1. Dancyger Ken, The Technique of Film and Video Editing – History, Theory and Practice. Focal Press, 2005.
2. Steven E.Brown, Video Editing – A Post Production Primer , Focal Press, 2002.
3. Morris Patrick, Nonlinear editing – focal press, 2001.

REFERENCES
1. blog.ted.com/2014/05/12/10-tips-for-editing-video
2. videoschoolonline/better-video-editing-techniques
3. Timothy Lorang, six video editing tips, jan 31 2011.

XM7044	MULTIMEDIA STORY TELLING LAB	L T P C
		0 0 4 2

OBJECTIVE
* Develop the story ideas
* This course will introduce to the student the skills needed to sketch out the narrative and formal flow of an animation using a storyboard

UNIT I   DEVELOPMEN THE IDEA   12
Creativity-creativity myths- Rule of third, Foreground, Middle and background, Developing drawing skills, Shot angles, Layout of storyboard, Perceptive.

UNIT II   UNDERGOING THE RESEARCH   12
Research, Brainstorming the ideas, Developing the brain storm idea, Black and white drawing, Drawing human in action, human proportions, Light shadows, light sources, Depth of field,.

UNIT III   RULE OF DESCRIBING THE STORY   12
Reader, Way of capturing the ideas, Acton, character, Theme, Structure. Introduction to screen grammer, Shot and scene description, Shot breakdown using different shot. Match and jump cut, 180 degree rule. Different type of lead to introduction, Story plot patterns, Creative dialogue, action scenes

UNIT IV   DRAFTING THE STORY   12
Story – Protagonist, Motivation, Antagonist, Conflict. 8 Steps of writing - Find a small idea, Explore the structure, Define your world, character and problem, Beat it out, Write the first draft, Find a critical friend, Write the second draft, Write the third draft. Goals and rules, communication through story.Positive and negative criticism.

UNIT V   FINALIZING WITH SHOTS   12

Scripting – story board scripting, Different type of story board. Visualization, Montage, Sequence, Editing, special effects, Extreme wide shot, wide shot, full shot, close up, chocker shot, extreme close up, over the shoulder, point of view, reaction shot, insert shots, A real world animatics. Emotions to your move,

TOTAL: 60 PERIODS

LEARNING OUTCOMES

* Able to develop the story
* Can understands the work of different character in a story
* Students can write a story on their own.

TEXTBOOKS

1. John Hart, "The Art of the Storyboard: Storyboarding for Film", TV, and Animation, Focal Press, 1999.
2. Harold Whitaker, John Halas, Tom Sito, "Timing for Animation", Focal Press, 2009.
3. Francis Glebas, "Directing the Story: Professional Storytelling and Storyboarding Techniques for Live Action and Animation", Focal Press, 2009.

REFERENCES

1. Nancy beiman, "Prepare to board" (2nd edition), Focal press, 2013.
2. Marcie Begleiter, "Storyboarding and the Filmmaking Process (2nd edition), Michael Wiese Productions, 2012.
3. Sergio Paez & Anson Jew, "Professional Storyboarding", Focal Press 2013.

XM7045   FACTUAL PROGRAMME PRODUCTION LABORATORY   L T P C
                                                        0 0 4 2

OBJECTIVES

* To research and do planning of factual programme production for television.
* Understand issues relating to factual programming for television
* Understand codes and conventions of factual programming for television.

EXERCISES

The following factual formats to be created after developing the script for individual assignment.

UNIT I   FACTUAL GENRES PRODUCTION   12

Factual programme production for genres catering to news, documentary, educational, magazine, discussion, review, chat show from script to post-production.

UNIT II   APPLYING CODES AND CONVENTIONS   12

Producing special interest factual programmes based on hobby, makeover, and reality shows and other sub-genres as assigned by the faculty. Implying codes and conventions of factual programming for television news with studio news readers, field reporters, links to studio, mode of address to viewer, interviewing,experts and witnesses, report structure, actuality footage.

UNIT III   DOCU FORMATS   12

Developing ideas and conceptualizing programmesfor atleast two documentary formats - expository, observational, interactive, reflexive, performative, realism, dramatisation, narration.

UNIT IV   DOCU GENRES   12

Creating scripts and developing a docudrama or a docusoap or a docufeature with the basic criteria's and application of primary and secondary research through sources,contacts, interviews and archives.

UNIT V INFOTAINMENT PROGRAMMES ANALYSIS 12

Creation of narrative script for infotainment programmes based on wildlife, discussion, review - Develop ideas: programme concept, target audience, development techniques, creation of narrative,

TOTAL: 60 PERIODS

OUTCOMES

*   Making students aware of the script writing for factual programme production for Television and Radio.
*   Developing skills for research and planning of factual programme production.
*   Provide learners with the opportunity to develop the full range of skills needed for factual programme production.

TEXTBOOKS

1. Berger A, Media Analysis Techniques, Sage, 2012
2. DoveyJ ,Freakshow: Media and Factual Television, Pluto Press, 2010.
3. Baylis P, Freedman A, Procter N, Creative Media Production, Pearson, 2010

REFERENCES:

1. Boyd A – Broadcast Journalism: Techniques of Radio and Television News,Focal Press, 2008.
2. Hartley J – Television Truths: Forms of Knowledge in Popular Culture, Whiley Blackwell, 2007.
3. Rudin R and Ibbotson T – An Introduction to Journalism: Essential Techniques and Background Knowledge, Focal Press, 2003.

XM7046 **MEDIA SOAPS AND SOCIETY LAB** **L T P C**
0 0 4 2

OBJECTIVES:

*   To develop writing, directing and editing effective serial drama for radio and television.
*   To make acquainted with different formats of drama and fictions.
*   To have a critical assessment of the dramas broadcast in various media.

EXERCISES

The following commercials to be created after developing the script for individual assignment.

UNIT I SCRIPT WRITING 12

To prepare script for monologue and multi characters in a serial for broadcast drama. The writing skills shouls be imparted towards radio and television dramas where listening and visual words and pictorial description is must.

UNIT II GENDER SENSTIVITY 12

Scripting and producing serials where gender sensitization is authored and programme-makers should work to design, write and direct popular radio or television drama serials which can help to raise public awareness and change attitudes on issues to do with the development of their societies.

UNIT III CHARACTER DEVELOPMENT 12

Production of a serial where one or few characters will be role models through their act, dialogues and expressions. Importance will be given in bringing life to the script where the direction will have feel for reality.

UNIT IV APPLYING MEDIA THEORY 12

The script must have adapted with some media theory and at the end of the programme content should be able to be realized with all and persuading in bringing social change and strengthening understanding of drama theory.

94

UNIT V   MESSAGE CONVEYING   12

Attention will be given to mapping target audiences in relation to relevant social issues; to developing ideas, credible characters and storylines; to breaking down storylines into scenes; writing effective dialogue; to directing actors and to preparing and recording long-running serial drama.

TOTAL: 60 PERIODS

OUTCOMES:
- Familiarity with Drama theory and its application for radio and television.
- Mapping the attitudes of target audiences in relation to specific social issues
- Developing ideas and storylines for broadcast serial drama with an educational aim.

TEXTBOOKS
1. Freedman, J, Media violence and its effect on aggression.: Assessing the scientific evidence. University of Toronto Press, 2012.
2. Mark P. Orbe, Media and Culture:The "Reality" of Media Effects, Western Michigan University, sage publications,2012.
3. Mary Desjardins, Gender and Television, the Museum of Broadcast Communications, 2007.

REFERENCES
1. Meyrowitz Joshua, Mediating Communication: What Happens, Pearson, 2012.
2. Ali Mohammadi and Annabelle Sreberny-Mohammadi (eds) Questioning the Media, Sage, Thousand Oaks, pp. 39–53, 2005.
3. Freedman, Media violence and its effect on aggression: Assessing the scientific evidence, University of Toronto Press, 2012.

XM7047	MEDIA COMMERCIALS LAB	L T P C
		0 0 4 2

OBJECTIVES:
- To make acquainted with different formats of TV commercials.
- To develop writing and creative skills for television, radio and web commercials.
- To have a critical assessment of the commercials broadcast in various media.

UNIT I   TYPES OF COMMERCIALS   12

Commercials: Meaning and definition, historical development, social and economic benefits – Elements of a good commercial – types and importance of commercials in electronic media: lifestyle, slice of life, demonstration, product's self promotion - new trends like sequence, colours and teaser usage – Comparative of competing products –Sports and super bowl commercials – Fantasy commercials –political ads and Interactive indoor media TV and their functions.

UNIT II   MEDIA STRATEGIES   12

Commercials for consumer, corporate, Industrial, retail, national, trade, professional and social – Target audience: Brand image, brand umbrella, rebranding – Media selection – radio, television, web and films – Strategy, media budget, campaign planning – brand endorsements and brand ambassadors – positioning of sports materials in TVC - Commercials for children products, youngsters, women – commercials aimed with branding, sub-branding, re-branding - Copyright, label, trademark involved in commercial production- Surrogate commercials and benefits.

UNIT III   CREATING CONCEPTS   12

Concept, Ideation, Copywriting and production techniques for radio, television, web and films – Writing for commercials (jingles and spots) – Visualization & storyboard for TV commercials – Precautions to follow while making life insurance or stock market related commercials - Commercial genres - Adventurous, humour, automobile, jewellery, ethnic and cultural, traditional, tourism, apparels, beauty products - case study of international versus regional products.

UNIT IV   PLANNING AND EXECUTION   12

Research: Planning, execution, market research, ethical aspects, emerging trends – Advertising agency – Structure and functions – Creativity Relevance of TVC, infomercials and commotainment- positive and negative portrayal of men, women, children and animals in TVC – critical analysis of commercials - success stories and failure models – commercials promoting violence and proved as non-sensical and annoying in nature – Comparative ads and case studies pertaining to judicial problems – Seasonal ads and relevance.

UNIT V   WEB COMMERCIALS   12

Evolution of Web Commercials – Types – Web portals and commercial revenue – Production process – Online ads, function, types and use – Budget involved-Jingles, Flogos - Webisode-Commercials for social media- animated ads- Indoor media televised ads- commercials for smart phones and games – product placement in films and websites – spoof, parody and adapted commercials - future and longevity of a web commercial - Ambient ads creation and new trends followed for promotion.

TOTAL: 60 PERIODS

OUTCOMES:

* Distinguishing and producing different types of commercials.
* The students will gain knowledge on copywriting and production techniques involved for radio, television, web commercials.
* Helpful in skilled professionalism work about producing every commercial format and genres.

TEXTBOOKS

1. Namita Unnikrishnan and Shailaja Bajpai, The Impact of Television Advertising on Children, Sage Publications, 2012.
2. Tom Duncan, Principles of Advertising & IMC, McGraw-Hill, 2011.
3. Barrie Gunter; Caroline Oates, Mark Blades, Advertising to Children on TV: Content, Impact, and Regulation, Lawrence Erlbaum Associates, 2012

REFERENCES

1. Hooper White, How to produce effective TV commercials, McGraw-Hill, 2010.
2. Ivan Cury, TV Commercials – How to Make Them, Focal Press, 2012.
3. Lary Elin and Alan Lapides, Designing and Producing the Television Commercial, Pearson, 2013.
4. Pete Barry, the Advertising Concept Book: Think Now, Design Later, Thames & Hudson Ltd; 2nd revised edition, 2012.

XM7048   INTEGERATED MARKETING COMMUNICATION LABORATORY   L T P C
                                                                   0 0 4 2

OBJECTIVES

* To understand the different advertising and marketing strategies used in the industry.
* To understand the role of media in marketing.
* To understand the integrated communication strategies used in media for marketing and promotion.

UNIT I   ADVERTISING   12

To make students prepare different creation concepts to express that idea in an advertisement analyzing the experience of participating in a brain storming group and compare the experience of the different group. Select a product that is advertised exclusively through print using a long copy format. Write a 30 second ratio and a 30 second TV spot for that product. Present their work to the class along with an analysis of how the message design changed when you moved from print to ratio and TV.

UNIT II   NEW MEDIA   12
Write an analysis that compares the two banner ads and explain why student think one is effective and the other is not.

UNIT III   MEDIA PLANNING AND STRATEGY   12
Consider a product and analyze which media should be used to maximize the reach of that product and also explain the timing and duration of the ad improving the reach of that product.

UNIT IV   INTEGRATED MARKETING COMMUNICATION   12
Put together a portfolio of ads for a product category targeted to a college audience set up a focus group with participant's recruited among your friends and ask them to evaluate the ads. Identify the ad in unaided awareness and the bottom ad. As the focus group participants to analyze the headline, the visual and the brand identification of each ad. How do the two ads compare in terms of their ability to get attention and lock the brand in memory.

UNIT V   MARKETING PUBLIC RELATIONS   12
Select a consumer product that normally is not sold through direct marketing. Create a direct marketing campaign for the product. The students have to visit a few direct marketing organization pick an issue that, judging from those sites, is a threat to direct marketing. Explain what they, as a direct marketing team, would do to overcome this threat.

TOTAL: 60 PERIODS

LEARNING OUTCOMES:
* Students will acquire the knowledge in understanding the importance of Advertising in marketing.
* Students can create a different marketing communication strategy for the product.

TEXTBOOKS
1. The Advertising Hand Book, Sean Brierly, Routledge, 2002
2. B2B Brand Management, Philip Kotler, Waldemer Pfoertseh Springes, 2006
3. Advertising principles and practice, Wells Moriarty Burnett, Pearson, 2008
4. Creative Advertising, Dreuniany.Jewler, Cengage Learning, 2008

REFERENCES:
1. Media Planning and Buying, Arpita Menon, Tata Mccraw Hill Education Pvt. Ltd. 2010.
2. Brand Management, Malim Sagar, Deepali Singh, D.P. Agarwal, Achintya Gupta, Ane Books Pvt. Ltd. 2009.
3. Advertising Planning and implementation, Sangeetha Sharma, Raghuvir Singh, PHI Pvt. Ltd. 2008.

XM7049   DIGITAL FILM MAKING LABORATORY   L T P C
                                                                   0 0 4 2
OBJECTIVES:
* To transform the creative ideas into short films.
* To promote branding through corporate Videos.

UNIT I   FRAMING & COMPOSITION   12
Practice in Various Camera movements, Capturing Shot, Scene, Sequence.Practice in various manual operations.Practice in 5C's of Cinematograpghy- Camera angles, Continuity, Cutting, Close – ups and Composition.

UNIT II   SHORT FILM MAKING   12
Script Writing, Characterisation – Protogonist- Antagonist. Structuring, Camera Script, Idea Generation and confirming the script, Production and Post production.

UNIT III   SOCIAL AWARENESS FILMS   12
Identifying social issues of various importance- Health Environment – Economic – social cultural and political issues. Doing film on any of the above interested and relevant themes.

UNIT IV   CORPORATE FILMS   12
To project the profile of the company behind the brand – showcasing the visual power- focusing the consumer. Production of safety videos, new product launch, promotional videos, testimonial videos. Practice in anyone of the above mentioned ideas.

UNIT V   PLACES AND PERSONS OF HISTORICAL IMPORTANCE   12
Identifying of Historically important persons and places – doing background research on the subject – planning for a photo shoot to get an idea for film making – relating the subject with cultural or historical importance- indirectly serve as a tourism promotion.

                                                            TOTAL: 60 PERIODS

OUTCOMES
* To promote our cultural and historical values.
* An alternative way to create awareness through social awareness films.

TEXT BOOKS
1. Rusell Evans, Practical DV Filmmaking, Focal press,2006.
2. Dan Rahmel, Nuts and Bolts Film making, Focal Press, 2004.
3. Steven E Browne, High Definition Postproduction, Focal Press, 2007.

REFERENCES
1. Paul Martingel, Best Location shooting,Focal Press,2008.
2. Patricia D.Netzley, Encyclopedia of Movie special effects,Oryx Press,2000.
3. Peter W. Rea & David K. Irving, Producing and Directing the Short film and Video, Fourth Edition, Focal Press, 2014.
4. Stuart Sweetow, Corporate Video Production, Beyond the Board Room, Focal Press, 2011.