SEMESTER I

S.No	Type of Course	Code	Title of the Course	Contact Hours Per Week				Remarks
				L	T	P	C	
1	CC	BGA101	Introduction to Graphic Design	3	1	0	4	CC-1
2	CC	BGA102	Animation Fundamentals	3	1	0	4	CC-2
3	MDC	BGA103	To be chosen from the bucket	2	1	0	3	
4	AEC	AEC101	Communicative English-I	2	1	0	3	
5	Minor	BGA104	Basics of Photography	2	1	1	4	
6	VAC	VAC101	Environmental Education-I	2	0	0	2	
Semester Credits							**20**	

SEMESTER II

S.No	Type of Course	Code	Title of the Course	Contact Hours Per Week				Remarks
7	CC	BGA105	Graphic Design-llustration and Typography	2	1	1	4	CC-3
8	CC	BGA106	Digital Methods : Photoshop, Illustrator	2	1	1	4	CC-4
9	MDC	BGA107	To be chosen from the bucket	2	1	0	3	
10	SEC		To be chosen from the pool of skills courses				2	
11	VAC	VAC102	Human Values and Ethics	2	0	0	2	
12	AEC	AEC102	Communicative English-II	2	1	0	3	
13	Minor	BGA108	Basics of Videography	2	1	1	4	
Semester Credits							**22**	

SEMESTER III

14	CC	BGA201	2D Animation	2	1	1	4	CC-5
15	CC	BGA202	Web Design	2	1	1	4	CC-6
16	MDC	BGA203	To be chosen from the bucket	2	1	0	3	
17	Minor	BGA204	Graphic Design-llustration and Typography	2	1	1	4	
18	AEC	AEC103 /ACE104 /AEC105	Introduction to Bengali Language and Literature / or / Hindi / or / Sanskrit	2	0	0	2	
19	SEC		To be chosen from the pool of skills courses				2	
20	VAC	VAC103	Constitutions and Human Rights	2	0	0	2	
Semester Credits							**21**	
SEMESTER IV								
21	CC	BGA205	Graphic Design for social media	2	1	1	4	CC-7
22	CC	BGA206	Preproduction techniques	2	1	1	4	CC-8
23	CC	BGA207	3D Basics	2	1	1	4	CC-9
24	SEC		To be chosen from the pool of skills courses	2		1	2	
25	Minor	BGA208	Digital Methods : Photoshop, Illustrator	0	2	2	4	
26	VAC	VAC104	Yoga and Wellness	2	0	0	2	
Semester Credits							**20**	
SEMESTER V								
27	CC	BGA301	Shading and Texturing in 3D	0	2	2	4	CC-10
28	CC	BGA302	3D Lighting Rendering	0	2	2	4	CC-11
29	CC	BGA303	3D Character Animation	0	2	2	4	CC-12

30	Minor	BGA304	Television Broadcasting	3	1	0	4	
31	SEC		To be chosen from the pool of skills courses				2	
31	INT	BGA305	Internship				4	
Semester Credits							**22**	
SEMESTER VII								
32	CC	BGA306	Vfx techniques	2	1	1	4	CC-13
33	CC	BGA307	Rigging	3	1	0	4	CC-14
34	CC	BGA308	Advanced Character animation	3	1	0	4	CC-15
35	Minor	BGA309	Radio & Podcasting	3	1	0	4	
36	SEC		To be chosen from the pool of skills courses				2	
37	Project	BGA310	Academic Project	0	2	2	4	
Semester Credits							**22**	
Total Credits of the Program after 3rd Year							**127**	
			SEMESTER VII					
38	CC	BGA401	3D – Dynamics & Simulation	0	2	2	4	CC-16
39	CC	BGA402	Experimental Animation	0	2	2	4	CC-17
40	CC	BGA403	Animation Film Studies	3	1	0	4	CC-18
41	CC (For With research)	BGA404	Research Methodology (should start working on dissertation topic)	3	1	0	4	CC-19 (Research)
42	CC (For Without research)	BGA405	Film studies	3	1	0	4	CC-19(without Research)
43	Minor	BGA406	Art history and Figure drawing	0	2	2	4	
Total Semester Credit							**20**	

			Semester VIII					
44	CC	BGA407	Non Fiction Film	3	1	0	4	CC-20
45	CC (For Without research)	BGA408	Media and Cultural studies	3	1	0	4	CC-21 (without Research)
46	CC (For Without Research)	BGA409	Advertising Basics	3	1	0	4	CC-22(without Research)
47	Minor (For without research)	BGA410	Story development & Screenwriting for Animation	2	1	1	4	
48	Minor (For without research)	BGA411	Animation Showreel	2	1	1	4	
49	Dissertation	BGA410	Project/Dissertation	12	0	0	12	
Total Semester Credit							**20**	
Total Credits of the Program after 4th Year							**167**	

*NOTE: With research is only allowed for Students *who secure 75% marks and above in the first six semesters*

Ability Enhancement Course

Serial No.	Course Code	Courses	L	T	P	C	Department
1	AEC101	Communicative English-I	2	1	0	3	PAN University (Sem -I)
2	AEC102	Communicative English-II	2	1	0	3	PAN University (Sem-II)
3	AEC103	Introduction to Bengali Language and Literature	2	0	0	2	PAN University
4	AEC104	Hindi	2	0	0	2	PAN University
5	AEC105	Sanskrit	2	0	0	2	PAN University

Value Added Course

Serial No.	Course Code	Courses	L	T	P	C	Department

1	VAC101	Environmental Education-I	2	0	0	2	PAN University
2	VAC102	Human Values and Ethics	2	0	0	2	PAN University
3	VAC103	Constitutions and Human Rights	2	0	0	2	PAN University
4	VAC104	Yoga and Wellness	2	0	0	2	PAN University
5	VAC105	Community Engagement and Social Responsibility	1	0	1	2	PAN University
6	VAC201	Environmental Education-II	1	0	1	2	PAN University

Multi-Disciplinary Courses

Serial No.	Course Code	Courses	L	T	P	C
1	BGA103	Introduction to Media & Communication	2	1	0	3
2	BGA107	Introduction to Radio & Television	2	1	0	3
3	BGA203	Introduction to Digital Media	2	1	0	3

Minor Courses

Serial No.	Course Code	Courses	L	T	P	C
1	BGA104	Basics of Photography	2	0	1	3
2	BGA108	Basics of Videography	2	0	1	3
3	BGA204	Graphic Design- llustration and Typography	1	0	2	3
4	BGA208	Digital Methods : Photoshop, Illustrator	1	0	2	3
5	BGA304	Television Broadcasting	2	1	0	3
6	BGA309	Radio & Podcasting	2	1	0	3
7	BGA406	Art history and Figure drawing	0	2	2	4
8	BGA410	Story development & Screenwriting for Animation	2	1	1	4
9	BGA411	Animation Showreel	2	1	1	4

Skill Enhancement Course

Serial No.	Course Code	Courses	L	T	P	C	Department
1	SEC101	Forensic Photography	1	0	1	2	Forensic, SOBAS
2	SEC102	Wildlife Forensics	1	0	1	2	Forensic, SOBAS
3	SEC103	Introduction to Biometry	1	0	1	2	Forensic, SOBAS
4	SEC104	Handwriting Identification and recognition	1	0	1	2	Forensic, SOBAS
5	SEC105	Accidental Investigation	1	0	1	2	Forensic, SOBAS
6	SEC106	Green Methods in Chemistry	2	0	0	2	Chemistry, SOBAS
7	SEC107	Fuel Chemistry	2	0	0	2	Chemistry, SOBAS
8	SEC108	Pharmaceutical Chemistry	1	0	1	2	Chemistry, SOBAS
9	SEC109	Mathematics for chemistry	1	1	0	2	Chemistry, SOBAS
10	SEC110	Computation in Chemistry	1	0	1	2	Chemistry, SOBAS
11	SEC111	Environmental Economics	1	1	0	2	Environmental Science, SOBAS
12	SEC112	Conservation Biology and Wildlife Management	2	0	0	2	Environmental Science, SOBAS
13	SEC113	Green Marketing and Consumer Behaviour	2	0	0	2	Environmental Science, SOBAS
14	SEC114	Environmental Sampling and Field Techniques	1	0	1	2	Environmental Science, SOBAS
15	SEC115	Environmental and Social Governance	2	0	0	2	Environmental Science, SOBAS
16	SEC116	Environmental Analytical Chemistry	1	0	1	2	Environmental Science, SOBAS
17	SEC117	Application of AI-ML in Environmental Management	1	0	1	2	Environmental Science, SOBAS
18	SEC118	Environmental Entrepreneurship and Innovation	1	1	0	2	Environmental Science, SOBAS

19	SEC119	Circular Economy and Resource Management	2	0	0	2	Environmental Science, SOBAS
20	SEC120	Climate Change Science	2	0	0	2	Environmental Science, SOBAS
21	SEC121	Ecological Restoration	2	0	0	2	Environmental Science, SOBAS
22	SEC122	Introduction to Scientific Analysis and Documentation Skills	0	0	2	2	Physics, SOBAS
23	SEC123	Introduction to C/C++ Programming	0	0	2	2	Physics, SOBAS
24	SEC124	Instrumentation Skills	0	0	2	2	Physics, SOBAS
25	SEC125	Radiation Safety Techniques	1	0	1	2	Physics, SOBAS
26	SEC126	Introduction to Python Programming	0	0	2	2	Physics, SOBAS
27	SEC127	R Programming	0	0	2	2	Mathematics, SOBAS
28	SEC128	Introduction to MATLAB	0	0	2	2	Mathematics, SOBAS
29	SEC129	Q GIS	0	0	2	2	Geography, SOBAS
30	SEC130	Statistical Techniques and Computer Application	1	0	1	2	Geography, SOBAS
31	SEC131	Geoinformatics for Environmental Management	1	0	1	2	Geography, SOBAS
32	SEC132	Life Skills Education	1	1	0	2	Education, SOE
33	SEC133	Skills for Democratic Citizenship	1	1	0	2	Education, SOE
34	SEC134	Enzymology	1	0	1	2	Biotechnology, SOLB
35	SEC135	Basics of Forensic Biology	1	0	1	2	Biotechnology, SOLB
36	SEC136	Applied Biophysics	1	0	1	2	Biotechnology, SOLB
37	SEC137	Molecular Diagnostics	1	0	1	2	Biotechnology, SOLB
38	SEC138	Biostatistics	1	0	1	2	Biotechnology, SOLB
39	SEC139	Applied Biophysics1	1	0	1	2	SOLB (Microbiology)
40	SEC140	Applied Biophysics2	1	0	1	2	SOLB (Microbiology)
41	SEC141	Microbial and Molecular diagnostics	1	0	1	2	SOLB (Microbiology)
42	SEC142	IPR and Biosafety	1	1	0	2	SOLB (Microbiology, Biochemistry)

43	SEC143	Quality control and quality assurance	1	0	1	2	SOLB (Microbiology)
44	SEC144	Clinical Biochemistry	1	0	1	2	SOLB (Biochemistry)
45	SEC145	Forensic Science	1	0	1	2	SOLB (Biochemistry)
46	SEC146	Molecular diagnostics	1	0	1	2	SOLB (Biochemistry)
47	SEC147	AI in Biology	1	0	1	2	SOLB (Biochemistry)
48	SEC148	Writing and Editing Skill	1	1	0	2	Bengali, SOLACS
49	SEC149	Computer Application in Bengali	1	0	1	2	Bengali, SOLACS
50	SEC150	Bengali Advertising	1	1	0	2	Bengali, SOLACS
51	SEC151	Introduction Business Analytics	1	0	1	2	SOBE
52	SEC152	Negotiation skills in Business and Management	1	1	0	2	SOBE
53	SEC153	Introduction to accounting	1	1	0	2	SOBE
54	SEC154	People management and Leadership	2	0	0	2	SOBE
55	SEC155	Introduction to sales management	1	1	0	2	SOBE
56	SEC156	Conflict management skills	1	1	0	2	SOBE
57	SEC157	Finance for non-finance professionals	1	1	0	2	SOBE
58	SEC158	Academic writing skills in management and business	1	1	0	2	SOBE
59	SEC159	Professional etiquette and behaviour at workplace	1	1	0	2	SOBE
60	SEC160	AI Algorithm's in Media	1	0	1	2	SOMC
61	SEC161	MoJo (sem 2)	1	0	1	2	SOMC
62	SEC162	Anchoring Skills	1	0	1	2	SOMC
63	SEC163	Podcasting (BA sem4)	1	0	1	2	SOMC

Semester -I

	Intro to Graphic Design_BGA101	L	T	P	C
Version 1.0		0	2	6	4
Pre-requisites/Exposure	Knowledge about Graphics and Evolution of Graphics				
Co-requisites	-				

Course Objectives

1. To **develop** an understanding of graphic design concept
2. To **describe** the elements of graphic design.
3. To **teach** fundamentals of design and colour theory concepts.
4. To **enhance** the perception of design elements and applications.

Course Outcomes

On completion of this course, the students will be able to;

CO1. **Construct** an overall knowledge about Graphic Design.

CO2. **Evaluate** how design psychology works.

CO3. **Analyze** an understanding of elements into handdrawn illustrations.

CO4. **Apply** the techniques and aesthetics into manual design.

CO5. **Explain** the tools and techniques used in design.

CO6. **Define** the new terms and techniques used in design.

Unit I:

Fundamentals of Graphics: Introduction to Graphics; Understanding of Graphics; Language

of Graphics; The History of Graphic Design; The Future & Scope of Graphic Designer; The

Concept about Modern Graphics; Modern Equipment for Graphics

Unit II:

Basics of Design: Elements of Graphics – Line, Shape, Color, Texture & Typography; Principles of Design – Balance, Value, Space, Contrast, Emphasis/Dominance, Harmony, Movement/Rhythm, Proportion; Repetition/Pattern, Unity, Variety and Hierarchy. Gestalt Priciples.

Unit III:

Color Strategy: Sense of Color; Use of Color in Graphic Design; Color Mixing Theory; Color Using Formula; Color Board Making; RGB and CMYK Color Model.

Unit IV:

Sketching and Drawing: Sketching of natural and man-made objects and environments. Construction drawing, Representational drawing, Simplification Drawing

Unit V:

Drawing for Design, Still life drawing, Gesture drawing, outdoor painting – Class assignments

Unit VI:

Project

Recommended Textbooks :

- Arnheim, R. (1969). *Visual Thinking: by Rudolf Arnheim*. Faber & Faber Limited.
- Arnheim, R. (2023). *Visual thinking*. Univ of California Press.

Reference books :

- Eck, D. J. (2021). Introduction to Computer Graphics.
- Barnard, M. (2013). *Graphic design as communication*. Routledge.

BGA102	Animation Fundamentals	L	T	P	C
Version 1.0		3	1	0	4
Pre-requisites/Exposure	Basic Knowledge of drawing				

Co-requisites	-

Course Objectives

1. To **develop** an understanding of 2d and 3d animation.

2. To **describe** the scope and characteristics of an animator as a career.

3. To **operate** animation software.

4. To **develop** an understanding of animation portfolio.

Course Outcomes

On completion of this course, the students will be able to;

CO1. **Construct** in-depth knowledge of the animation pipeline.

CO2. **Evaluate** different aspects of animation.

CO3. **Analyze** the animation principles.

CO4. **Apply** the elements and basic rules of animation design.

CO5. **Identify** the tools and techniques used in animation.

CO6. **Memorize** the new terminologies and techniques used in animation.

Course Content

Unit-1

Type of Animation

Understanding of different types of animation AKA production pipeline – Animation Process and style – 2D classical animation – 3D animation – Stop Motion Animation.

Unit-2

History of Animation - Greek vase art, Egyptian art, and Cave art to see the potentiality of animation in the oldest existing visual arts of the world as well. This module also shows them how technology and art come together to Create animations, which will help them create their own animation films, taking inspiration from the masters of the past and present.

Unit-3

Applying Animation Principles

Ball bouncing – Pendulum with thread –Ball throw–Jump.

Introduction to exposure sheet and field guide.

Unit-4

Drawing for animation- Line of action- Body balance and weight distribution-Dynamic animation poses

Text Books :

- Williams, R. (2009). *The Animator's Survival Kit: Animated*. Richard Williams Animation Masterclass.
- Thomas, F., & Johnston, O. (1995). *The illusion of life: Disney animation. Disney Editions*.

Reference books :

- Wasko, J. (2020). *Understanding Disney: The manufacture of fantasy*. John Wiley & Sons.

Semester II

	Graphic Design, Illustration and Typography_BGA105	L	T	P	C
Version 1.0		0	2	6	4
Pre-requisites/Exposure	Knowledge about Graphics and Digital Illustration				
Co-requisites	-				

Course Objectives

1. To **develop** an understanding of the principles of graphic design, colour theory

2. To **describe** the elements of graphic design.

3. To **teach** basics of typography.

4. To **enhance** the perception of colour and design.

Course Outcomes

On completion of this course, the students will be able to;

CO1. **Develop** an overall knowledge about the language of graphic design.

CO2. **Evaluate** an understanding of basic rules in design.

CO3. **Analyze** the techniques and aesthetics into design.

CO4. **Implement** impactful typographical artworks

CO5. **Discuss** the elements and rules of graphic design.

CO6. **Memorize** the new terminologies and techniques used in Typography.

Unit 1:

Introduction to Classification of graphics; Understanding the Language of Graphics; The of Graphic Design; The Concept about Modern Graphics;

Unit 2:

Composition Techniques for Illustration: Rule of thirds, leading lines, perspective; Creating balanced and dynamic compositions.

Unit 3:

Elements of Graphic– Line, Shape, Color, Texture & Typography; Principles of Design; Balance, Value, Space, Contrast, Rhythm, Proportion, Pattern

Unit 4:

Delving into typography: Exploring typographical anatomy;Understanding of the origin of letters, grasping Space, Text and Forms.

Unit 5:

Sense of Colour; Use of Colour in Graphic Design; Colour Mixing Theory; Colour schemes;

Unit 6: Project

Recommended Textbooks :

- Bringhurst, R. (2004). *The elements of typographic style*. Point Roberts, WA: Hartley & Marks, Publishers.
- Crowther, P. (2018). *Digital art, aesthetic creation: The birth of a medium*. Routledge."Visual Thinking" by Rudolf Arnheim.

Reference books :

- Crowther, P. (2018). *Digital art, aesthetic creation: The birth of a medium*. Routledge.

	Digital Methods: Photoshop Illustrator_BGA106	L	T	P	C
Version 1.0		0	2	6	4
Pre-requisites/Exposure	Knowledge about Graphics and Digital Media Software				
Co-requisites	-				

Course Objectives

1. To **develop** an understanding of graphic design software
2. To **describe** the elements of graphic design.
3. To **teach** basics of software handling.
4. To **enhance** the perception of design digitally using software.

Course Outcomes

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

CO1. **Construct** an overall knowledge about using digital medium.
CO2. **Evaluate** an understanding of elements while designing digitally.
CO3. **Analyze** the techniques and aesthetics into design software.
CO4. **Implement** aesthetics for cinematic posters and cover design.
CO5. **Discuss** the elements and rules of graphic design.
CO6. **Define** the new technologies used in design.

Unit 1:

Introduction to Classification of graphics – Raster and Vector; Intro to digital methods; Introduction to design software: Adobe Photoshop CC and Adobe Illustrator CC; Applications, workflow

Unit 2:

Adobe Photoshop CC; Raster software; Intro to the interface of Photoshop; Introduction to the Menus; Basic application of tools – Move tool, Selection tool, Lasso tool, Eyedropper tool, Eraser tool, Pen tool, etc. Application of Layers, Channels, File formats.

Unit 3:

Adobe Photoshop advanced; Advance Menu; Advance selection process; Sense of Colour; Use of Colour in Graphic Design; Colour correction; Professional design using compositional rules; Visiting Card and Poster design

Unit 4:

Adobe Illustrator CC; Vector software; Intro to the interface, setting up a project, menu; Basic application of tools – Move tool, Selection tool, Pencil tool, Eraser tool, mastering Pen tool, etc. Application of Path, Layers, File formats, Graphic properties (Fill and Stroke). Difference and application of Vector Designs;

Unit 5:

Adobe Illustrator advanced; Advance Menu; Artboard – utilization, settings, rulers, guides; Object, appearance, Path options advanced; 3D options in Illustrator; Creating vector Character and Background illustration from scratch;

Unit 6: Project

Recommended Textbooks and Resources:

- Arnheim, R. (1969). *Visual Thinking: by Rudolf Arnheim*. Faber & Faber Limited..
- "Edwards, B. (2004). Color: a course in mastering the art of mixing colors. New York: Jeremy P. Tarcher.

Reference books :

- Vanderwalker, F. N. (2022). *The Mixing of Colours and Paints*. DigiCat.

Semester III

For BSC Hons. In Graphics and Animation SEM 3

		L	T	P	C
	2D Animation				
Version 1.0		0	2	6	4
Pre-requisites/Exposure	Basic Knowledge of animation drawing				
Co-requisites	-				

Course Objectives

1. To **develop** an understanding of 2d classical animation using light box.
2. To **describe** the process of applying core animation principles.
3. To **teach operating 2d** animation software.
4. To **develop** the ability to integrate classical and digital animation techniques.

Course Outcomes

On completion of this course, the students will be able to;

CO1. **Create** polished classical animations, character designs, and storyboards.
CO2. **Evaluate 2d** animation software.
CO3. **Analyze** the animation principles both classically and digitally.
CO4. **Demonstrate** the secondary elements like fire and water animation.
CO5. **Discuss** the elements and rules of 2D Animation.
CO6. **Remember** the new technologies used in design and animation.

Course Description:

2D animation is the art of creating movement in a two-dimensional space. This includes characters, creatures, FX and backgrounds. It means **two-dimensional animation, animation**, or a product of **animation**, created when **two-dimensional** images are rapidly sequenced to create the illusion of lifelike motion, as in traditional drawn **animation**, cell **animation**, or computer-generated vector graphics. It's widely used for creating animated movies, cartoons, marketing videos, advertisements, educational materials, games, and so much more.

Describe the Basic Sketching, Fundamentals of Traditional Hand Drawing Animation, Working with Illustrator, explain the Character Designing, Image Composition, introduced with Digital Painting, Working with Photoshop, explain how to Creating Graphics & Motion Animation, and 2d effects composition, Digital Storytelling, Video and Audio Editing, Advance 2D animation Techniques,

At present 2D is a popular and diverse medium. It can be seen prevalently in TV shows, video games, feature films, advertisements, mobile apps and on websites. To there is a huge scope to career opportunity like-

- Animation Companies
- Advertisement Companies,
- Gaming
- Storyboard Artist
- Content Developer
- eLearning
- 2D Animation Artist
- 2D Motion Graphics Artist.

Course Content

Unit-1: Classical Animation Techniques:

Tools and Materials, Traditional tools (pencils, paper, light tables). Techniques for flipping and shooting traditional animation. Character Design: Designing characters for animation.
Model sheets and turnarounds. Storyboarding: Basics of storyboarding for animation.
Creating a storyboard for a short animated sequence**.**

Unit-2: Applying Animation Principles
Ball bouncing – Pendulum with thread –Jump. Walk cycle
Introduction to exposure sheet (**X sheets)** and field guide.

Unit-3. Introduction to Digital Animation Software:

Introduction to Digital Animation Software: Overview of industry-standard software (Toon Boom Harmony, Adobe Animate). Interface, tools, and basic functions.

Digital Drawing Techniques: Techniques for drawing and animating digitally.

Using tablets and other digital tools. Rigging and Cut-Out Animation:

Basics of rigging characters for cut-out animation. Creating and animating with digital puppets.

Unit-4: Effects animation

Animating secondary elements like fire, water, smoke, etc. Integrating effects into character animation. Sound and Timing: Importance of sound in animation.

Syncing animation to dialogue and sound effects.

Unit 5: Integration of different animation techniques and effects

Unit 6: Final project

Examination Scheme:

Components			Class Assessment	End Term
Weightage (%)			**50**	**50**

Text Books:

- Williams, R. (2009). *The Animator's Survival Kit: Animated*. Richard Williams Animation Masterclass.
- Thomas, F., & Johnston, O. (1995). *The illusion of life: Disney animation. Disney Editions*.

Reference Books :

- Bendazzi, G. (2015). *Animation: a world history: volume II: the birth of a style-the three markets*. Routledge.

	Web Design (Practical)	L	T	P	C
Version 1.0		0	2	6	4
Pre-requisites/Exposure	Knowledge of basic Computer hardware & software				
Co-requisites	-				

Course Objectives

1. To **develop** the skill & knowledge of Web page design.
2. To **teach** how to be an entrepreneur or can take up jobs in the multimedia and Website development studio and other information technology sectors.

Course Outcomes:

The student will be able to

CO1. **Construct** the principle of Web page design

CO2. **Evaluate** the basic concept of HTML.

CO3. **Analyze** the basic concept of CSS.

CO4. **Implement** the concept of web publishing

CO5. **Discuss** the elements and rules of 2D Animation.

CO6. **Remember** the new technologies used in design and animation.

Unit 1:

Web Design Principles, Basic principles involved in developing a website, Planning process Five Golden rules of web designing, Designing navigation bar, Page design, Home Page Layout, Design Concept.

Unit 2:

Basics in Web Design, Brief History of the Internet, World Wide Web, Why create a web site Web Standards, Audience requirement.

Unit 3:

Introduction to HTM, HTML Documents, Basic structure of an HTML document, Creating an HTML document, Mark up Tags, Heading-Paragraphs, Line Breaks, HTML Tags.

Unit 4:

Elements of HTML, Introduction to elements of HTML, Working with Text, Working with Lists, Tables and Frames, Working with Hyperlinks, Images and Multimedia, Working with Forms and controls.

Unit 5:

Introduction to Cascading Style Sheets, Concept of CSS, Creating Style Sheet, CSS Properties, CSS Styling(Background, Text Format, Controlling Fonts), Working with block elements and objects, Working with Lists and Tables, CSS Id and Class, Box Model(Introduction, Border properties, Padding, Properties, Margin properties), CSS Advanced(Grouping, Dimension, Display, Positioning, Floating, Align,Pseudo class, Navigation Bar, Image Sprites, Attribute sector), CSS Color, Creating page Layouts and Site Designs

Unit 6:

Introduction to Web Publishing or Hosting, Creating the Web Site, Saving the site,Working on the website, Creating website structure, Creating Titles for web pages

Recommended Textbooks :

- Beaird, J., Walker, A., & George, J. (2020). *The principles of beautiful web design*. SitePoint Pty Ltd.
- Veen, J. (2000). *The art and science of Web design*. Pearson Education.

Reference Books :

- Robbins, J. N. (2007). *Learning Web Design: A Beginner's Guide to (X) HTML, StyleSheets, and Web Graphics*. " O'Reilly Media, Inc.".

Semester IV

Graphic Design for social media	BGA205

Course Objectives

1. To **Learn** engaging visual content for social media
2. To **describe** the elements of graphic design.
3. To **teach** basics of software handling.
4. To d**evelop** skills in graphic design software.

Course Outcomes

On completion of this course, the students will be able to;

CO1. **Develop** an overall knowledge about using digital medium.

CO2. **Evaluate** an understanding of elements while designing digitally.

CO3. **Analyze** the techniques and aesthetics into design software.

CO4. **Use** social media graphics.

CO5. **Discuss** the new technologies used in design.

CO6. **Remember** the new technologies used for Social Media.

UNIT 1: Introduction to Graphic Design for Social Media

Overview of social media graphic design principles; Introduction to social media platforms and their graphic design requirements, Setting up Adobe Express.

UNIT 2: Design Principles and Color Theory For Social Media

Understanding design principles (balance, contrast, emphasis, movement, pattern, unity), Color theory and how to apply it to social media graphics, Introduction to typography and font selection

UNIT 3: Adobe Express for Social Media Graphics

Introduction to Adobe Express, Creating using Express, Understanding layers, shapes in Express

UNIT 4: Designing for Different Social Media Platforms

Designing for Facebook and Twitter, Designing for Instagram and LinkedIn, Understanding the different graphic design requirements for each platform

UNIT 5: Advanced Design Techniques and Animation

Advanced design techniques using Adobe Express, Introduction to animation and motion graphics for social media, Creating animated social media graphics using Adobe Express.

UNIT 6: Portfolio Development and Final Project

Developing a portfolio of social media graphics, Final project: Creating a comprehensive social media graphic design campaign

Recommended Textbooks :

- Pinilla, J. A. R., Aranda, J., Mathers, A., Historia Medieval, I. I., Siglos, X. X., Stallabrass, J., ... & Fasoli, R. D. C. (2016). *Cuando éramos invencibles*. El Gran Capitán.
- Edwards, B. (2004). Color: a course in mastering the art of mixing colors. New York: Jeremy P. Tarcher.

Reference Books :

- Sargent, W. (1964). *The enjoyment and use of color* (Vol. 944). Courier Corporation.

Preproduction techniques	BGA206

This course focuses on the foundational processes of preproduction, which are essential for any animation project. Students will gain knowledge of concept development, scripting, storyboarding, character design, environment design, and animatics. The course emphasizes the importance of preproduction in shaping a cohesive and efficient animation pipeline.

Course Objectives

By the end of this course, students will be able to:

1. Understand the role and significance of preproduction in animation.

2. Develop strong visual storytelling through scripting and storyboarding.

3. Create effective character designs and environments.

4. Utilize digital tools to create animatics and refine preproduction assets.

5. Plan and document the complete preproduction workflow for an animation project.

Course Outcomes (COs)

Upon successful completion of the course, students will be able to:

- **CO1: Develop** the concept of preproduction in animation and media production.

- **CO2: Evaluate** scripts and treatments for animated sequences.

- **CO3: Analyze** storyboards that effectively communicate visual narratives.

- **CO4: Apply** well-developed character designs and environments suited for animation projects.

- **CO5: Discuss** animatics and refine preproduction materials to industry standards.

- **CO6: Remember** the new technologies used for storyboarding and visualizations.

Unit Breakdown

Unit 1: Introduction to Preproduction (3 weeks)

Definition and importance of preproduction; Phases of preproduction: Concept, scripting, design, and planning; Industry case studies of preproduction workflows

Unit 2: Scripting and Story Development (4 weeks)

Developing concepts and loglines; Writing scripts and screenplays; Creating treatments and beat sheets

Unit 3: Storyboarding (4 weeks)

Principles of storyboarding; Camera angles, composition, and visual flow; Storyboard formats and sequential storytelling

Unit 4: Character and Environment Design (4 weeks)

Character design: Anatomy, expressions, and personality; Environment design: Backgrounds, mood, and atmosphere; Color theory and visual consistency

Unit 5: Animatics and Preproduction Package (3 weeks)

Importance of animatics in previsualization; Creating animatics with timing and pacing; Compiling a complete preproduction package (script, storyboard, designs, animatics)

Unite 6: Projects

- o Create an animatic for the storyboarded scene
- o Final preproduction project presentation
- o Design a character and their environment
- o Create model sheets and expression sheets
- o Storyboarding a 1-2 minute animated scene
- o Using digital tools like Storyboard Pro or Photoshop
- o Writing exercises for short animated sequences
- o Peer review of scripts

Recommended Text Books-

- Richard, W. (2002). The Animator's Survival Kit.
- Glebas, F. (2012). *Directing the story: professional storytelling and storyboarding techniques for live action and animation*. Routledge.

Reference Books :

- Beiman, N. (2015). *Prepare to board! creating story and characters for animated features and shorts*. CRC Press.

3D Basics	BGA207

Course Description

This course introduces the fundamental concepts and techniques of 3D computer graphics. Students will learn the basics of 3D modeling, texturing, lighting, and rendering using industry-standard software. The course emphasizes developing hands-on skills and understanding the pipeline for creating 3D assets for animation, games, and digital media.

Course Objectives

By the end of this course, students will:

1. Understand the principles and workflow of 3D production.

2. Learn to create 3D models using various modeling techniques.

3. Develop basic skills in texturing, lighting, and rendering.

4. Gain proficiency with industry-standard 3D software.

5. Apply fundamental 3D techniques to create simple 3D projects.

Course Outcomes (COs)

Upon successful completion, students will be able to:

- **CO1:** Develop and explain key concepts in 3D computer graphics.

- **CO2:** Evaluate competency in creating basic 3D models.

- **CO3:** Analyze the techniques and aesthetics into 3D software.

- **CO4:** Apply textures and materials to 3D objects.

- **CO5:** Understand lighting techniques for 3D scenes.

- **CO6:** Define rendered 3D assets suitable for basic animation projects.

Unit 1: Introduction to 3D Graphics **12Hr**

Basics of 3D computer graphics; Overview of the 3D pipeline: Modeling, texturing, lighting, rendering, and animation; Coordinate systems and navigation in 3D space

Unit 2: 3D Modeling Techniques   12Hr

Polygonal modeling: Extrude, bevel, edge loops; NURBS and subdivision surfaces; Boolean operations and modifiers

Unit 3: Texturing and Materials

Understanding UV mapping and unwrapping; Applying textures and materials; Introduction to PBR (Physically-Based Rendering) materials

Unit 4: Lighting in 3D   12Hr

Types of lights: Point, directional, spot, area; Three-point lighting setup; Basics of shadows and reflections

Unit 5: Rendering and Output   12Hr

Rendering settings and output formats; Introduction to render engines (e.g., Cycles, Arnold); Rendering still images and turntable animations

Unit 6:

Render a textured and lit 3D scene; Create a simple animation and render it, Light a 3D scene with different lighting setups; Experiment with shadows and light intensity; UV unwrap and texture a 3D model; Apply basic shaders and materials; Create simple 3D objects (e.g., table, chair, vase); Low-poly modeling exercises; Introduction to 3D software interface (e.g., Blender, Maya); Hands-on practice with basic navigation tools.

Textbooks:

- Caudron, R., & Nicq, P. A. (2015). *Blender 3D By Example*. Packt Publishing Ltd.
- Vaughan, W. (2012). Digital Modeling, New Riders.

Other Resources:

- Design II, B. M. E., Def, M., & Seminar, B. M. E. (2010). Semester 2.

Semester V

Shading and Texturing in 3D	BGA301

Course Description

This course explores the principles, techniques, and workflows involved in shading and texturing 3D models. Students will gain hands-on experience with industry-standard software to create realistic and stylized materials for 3D assets. The course covers UV mapping,

procedural texturing, material creation, and rendering methods, providing a solid foundation for enhancing the visual appeal of 3D models.

Course Objectives

By the end of this course, students will:

1. Understand the fundamentals of shading and texturing in 3D.

2. Develop skills in UV unwrapping and managing UV maps.

3. Learn to create and apply realistic and procedural textures.

4. Use shading networks and material nodes effectively.

5. Enhance 3D assets using advanced texturing techniques.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Develop the concepts of shading, texturing, and UV mapping.

- **CO2:** Evaluate and manage UVs for complex 3D models.

- **CO3:** Analyze and apply both procedural and image-based textures.

- **CO4:** Apply shading networks for realistic materials.

- **CO5:** Understand fully textured 3D assets ready for rendering.

- **CO6:** Define textured and rendered 3D assets suitable for animation projects.

Unit 1: Introduction to Shading and Texturing   12hr

Fundamentals of shaders and materials; Types of maps: Diffuse, specular, normal, bump, displacement; Overview of texturing tools and software (e.g., Blender, Maya, Substance Painter)

Unit 2: UV Mapping and Unwrapping   12hr

Basics of UV coordinates and UV layout; Techniques for UV unwrapping; Optimizing UVs for different types of 3D models

Unit 3: Texturing Techniques   12hr

Image-based texturing vs. procedural texturing; Creating seamless textures; Using PBR (Physically-Based Rendering) workflows

Unit 4: Shading Networks and Material Creation   12hr

Understanding node-based shading systems; Creating custom materials and shaders; Reflection, transparency, subsurface scattering, and emission properties

Unit 5: Advanced Techniques and Rendering   12hr

Texturing for specific styles: Realistic, stylized, toon shading; Advanced techniques: Decals, dirt maps, and weathering; Rendering textured models using render engines (Cycles, Arnold)

Unite 6: Projects

Render textured 3D models with lighting setups; Final project: Fully textured and rendered 3D scene; Create a complex shader network for a character or environment; Apply various surface properties for realism; Apply image textures and procedural textures to models; Create texture maps using Photoshop or Substance Painter; UV unwrap simple and complex models; Create UV maps for props and characters

Recommended Books:

- Ahearn, L. (2016). *3D game textures: create professional game art using photoshop*. AK Peters/CRC Press.
- Lanier, L. (2015). *Advanced Maya texturing and lighting*. John Wiley & Sons.

3D Lighting Rendering	BGA302

Course Description

This course explores the principles and techniques of 3D lighting and rendering, which are essential for creating visually compelling and realistic 3D imagery. Students will learn various lighting methods, rendering engines, and optimization techniques to achieve professional-quality outputs. Emphasis will be placed on practical exercises using industry-standard software.

Course Objectives

By the end of this course, students will:

1. Understand the fundamentals of 3D lighting and rendering.

2. Develop skills in applying various types of lighting setups.

3. Master the use of different rendering engines and their settings.

4. Learn to optimize lighting and rendering for efficiency and quality.

5. Create visually appealing rendered images and animations.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Develop the concepts and types of lighting used in 3D graphics.

- **CO2:** Evaluate various lighting setups to achieve mood and realism.

- **CO3:** Analyze different render engines and rendering techniques effectively.

- **CO4:** Implement lighting and rendering settings for different project needs.

- **CO5:** Identify high-quality rendered animations suitable for portfolios.

- **CO6:** Define high-quality rendered images to enhance the overall quality.

Unit 1: Fundamentals of 3D Lighting   **12Hr**

Basics of lighting in 3D environments; Types of lights: Point, directional, spot, area, and environment lights; Light properties: Intensity, color, falloff, and attenuation

Unit 2: Lighting Techniques and Setups   **12Hr**

Three-point lighting (Key, Fill, and Rim lights); Natural lighting vs. artificial lighting; Using HDRI (High Dynamic Range Imaging) for environment lighting

Unit 3: Shading, Materials, and Light Interaction   **12Hr**

How lighting interacts with different materials**;** Specularity, reflection, refraction, and subsurface scattering**;** Creating and using physically-based materials (PBR)

Unit 4: Rendering Engines and Techniques   **12Hr**

Introduction to rendering engines: Cycles, Arnold, V-Ray, Eevee; Render settings: Samples, resolution, passes, and quality controls; Introduction to real-time vs. offline rendering

Unit 5: Rendering Optimization and Post-Processing   **12Hr**

Techniques for optimizing render times; Using render passes (diffuse, specular, ambient occlusion, etc.); Basic post-processing in compositing software (e.g., After Effects, Nuke)

Unit 6: Projects

Optimize lighting and render settings for efficiency; Combine render passes in post-production for final output; Render the same scene using different render engines; Compare real-time and offline rendering results; Apply lighting to scenes with various materials (e.g., glass, metal, fabric);Create realistic material shaders and observe their interaction with light; Create a three-point lighting setup for a character; Use HDRI maps to light outdoor and indoor scenes; Creating basic lighting setups and experimenting with light properties.

Recommended Text Books-

- Tiede, U., Höhne, K. H., Bomans, M., Pommert, A., Riemer, M., & Wiebecke, G. (1990). Investigation of medical 3D-rendering algorithms. *IEEE Computer Graphics and Applications*, *10*(2), 41-53.
- Verma, V., & Walia, E. (2010). 3D Rendering-Techniques and challenges. *International Journal of Engineering and Technology*, *2*(2), 29-33.

3D Character Animation	BGA303

Course Description

This course introduces students to the principles and techniques of 3D character animation. Emphasizing the importance of body mechanics, acting, and storytelling, students will learn how to bring characters to life using industry-standard software. The course covers essential animation principles, rigging basics, walk cycles, and advanced character performances.

Course Objectives

By the end of this course, students will:

1. Understand the core principles of character animation.

2. Learn to use 3D animation tools and rigs effectively.

3. Develop skills in animating walk cycles, run cycles, and other character movements.

4. Explore character performance and acting to convey emotion and personality.

5. Create polished animation sequences that demonstrate storytelling and character engagement.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Create believable walk and run cycles.

- **CO2:** Evaluate the principles of animation.

- **CO3:** Analyze 3D rigs to animate basic and complex character movements.

- **CO4:** Use 12 principles of Animation into 3D software.

- **CO5:** Understand complete character animation sequences suitable for demo reels.

- **CO6:** Define characters with expressive actions and emotions.

Unit Breakdown

Unit 1: Principles of Animation   **12Hrs**

The 12 principles of animation (squash and stretch, anticipation, timing, etc.); Keyframes, breakdowns, and in-betweens; Understanding poses and timing charts

Unit 2: Introduction to Character Rigs   **12Hrs**

Exploring character rigs and controllers; FK (Forward Kinematics) vs. IK (Inverse Kinematics); Posing and keyframing techniques

Unit 3: Walk and Run Cycles   **12Hrs**

Anatomy of a walk cycle: Contact, down, passing, and up poses; Creating believable walk and run cycles; Adjusting weight, balance, and body mechanics

Unit 4: Acting and Performance   **12Hrs**

Facial expressions and lip-sync basics; Conveying emotions through body language; Acting for animation: Understanding character motivation

Unit 5: Advanced Character Animation   **12Hrs**

Animating interactions between characters (e.g., high-fives, fights)**;** Overlapping action and secondary motion**;** Planning and executing a short animation sequence

Unit 6: Projects

Develop a short character animation (5-10 seconds); Refine animations based on feedback and critique; Create an animation where the character shows emotion (e.g., surprise, joy, sadness); Simple dialogue or pantomime performance; Animate a standard walk cycle; Practice posing characters with basic rigs; Animate simple movements like waving or pointing; Exercises in squash and stretch, anticipation, and follow-through; Create simple bouncing ball animations

Suggested Readings:

- Roberts, S. (2012). *Character animation fundamentals: developing skills for 2D and 3D character animation*. Routledge.
- Roberts, S. (2012). *Character Animation: 2D skills for better 3D*. Routledge.

Semester VI

Vfx techniques	BGA306

Course Description:

This course introduces students to the fundamental techniques and workflows of visual effects (VFX) used in film, television, and digital media. Through theoretical concepts and hands-on practical exercises, students will learn compositing, motion tracking, rotoscoping, keying, and

simulation techniques using industry-standard software. The course prepares students to create professional-quality VFX shots for their portfolios.

Course Objectives

By the end of this course, students will:

1. Understand the key principles and terminology of VFX.

2. Develop skills in compositing, rotoscoping, and motion tracking.

3. Learn keying techniques for integrating live-action with CGI elements.

4. Explore 3D integration, particle effects, and simulation workflows.

5. Create VFX shots that combine multiple elements seamlessly.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- CO1: Develop fundamental VFX principles and workflows.

- CO2: Evaluate rotoscoping and masking techniques for isolating elements.

- CO3: Compare motion tracking and stabilization for animation and live-action footage.

- CO4: Use keying methods to remove green screen or blue screen backgrounds.

- CO5: Understand CGI elements, particle effects, and simulations into live-action shots.

- CO6: Memorize the new terminologies and techniques used in VFX.

Unit 1: Introduction to VFX   12Hrs

Overview of VFX history and applications; VFX terminology and workflows; Overview of industry-standard software (e.g., After Effects, Nuke, Blender)

Unit 2: Compositing and Rotoscoping   12Hrs

Basics of compositing layers; Rotoscoping techniques for isolating objects; Creating masks and mattes

Unit 3: Motion Tracking and Stabilization   12Hrs

2D and 3D motion tracking concepts; Match moving and stabilizing footage; Tracking markers and solving camera movements

Unit 4: Keying and Chroma Removal   12Hrs

Green screen and blue screen keying techniques; Dealing with spill suppression and edge refinement; Advanced keying methods (e.g., luma key, difference key)

Unit 5: Particle Effects and Simulations   12Hrs

Introduction to particle systems and simulations (fire, smoke, explosions, rain); 3D integration in VFX; Combining simulations with live-action footage

Unit 6: Projects

Create particle effects like fire, rain, or smoke; Integrate simulations into a live-action scene; Analysis of VFX sequences in films; Introduction to the VFX pipeline; Remove green screen backgrounds and replace them with CGI or live-action plates; Refine edges and adjust lighting for seamless integration; Track and integrate a 3D object into live-action footage; Stabilize shaky video footage; Rotoscope elements from live-action footage; Composite multiple elements into a single scene

Recommended Text Books:

- Brinkmann, R. (2008). *The art and science of digital compositing: Techniques for visual effects, animation and motion graphics*. Morgan Kaufmann.
- Salla, O. (2017). Mastering the elements–Basics of 2D effect animation.

Recommended Books :

- Fridsma, L., & Gyncild, B. (2024). *Adobe After Effects Classroom in a Book 2024 Release*. Adobe Press.

Rigging   **BGA307**

Credits: 4

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Course Objectives

1. Develop foundational knowledge of rigging techniques in animation.

2. Understand the anatomy, skeleton structure with joints.

3. Apply skills in working with advanced 3D organic and inorganic models.

4. Analyze process of Skinning to make the character ready for animation.

5. Create industry-standard rigged models using acquired skills.

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Course Outcomes

On completion of this course, students will be able to:

1. **(Develop)** Identify and describe the key stages in the rigging pipeline.
2. **(Evaluate)** Explain thorough knowledge of skinning a 3D character.
3. **(Analyze)** Evaluate the foundational knowledge of rigging techniques for 3D animation.
4. **(Apply)** Demonstrate a thorough knowledge and skill of rigging a 3D character.
5. **(Understand)** Identify a complete rigged character for an animated project.
6. **(Remember)** Define new terminologies used for Animation.

Unit 1: Introduction to Rigging   **12Hrs**

Building the skeleton structure – understanding the joints; Importance of Forward and Inverse Kinematics; Key components: understanding the human anatomy, skeleton, bone structures, weight, balance

Unit 2: Forward and Inverse Kinematics   **12Hrs**

Developing concepts for Forward Kinematics and Inverse Kinematics; IK-FK Switch, Adding Attributes, Set driven Key.

Unit 3: Adding Controllers and Blend Shapes   **12Hrs**

Create and add controllers to manipulate the skeleton structure; Maintain Hierarchy and create the structure accordingly; Create Blend Shapes for 3D character and apply with Shape Editor

Unit 4: Constraints   **12Hrs**

Basics of Constraints and application; Point Constraint, Orient Constraint, Aim Constraint, Pole Vector Constraint, Parent Constraint

Unit 5: Bind Skin   **12Hrs**

Integrating 3D Model and Skeleton for binding Skin; Skin weights painting with proper distribution; Checking the full Rigged Character, ready for Animation.

Unit 6 : Projects

References

- An Essential Introduction to Maya Character Rigging by Cheryl Cabrera, Focal Press, USA, 2008. Essential Skills in Character Rigging by Nicholas B. Zeman.
- Online resources: Maya guides, a complete guide to Rigging for games.

Course Title: Advanced Character Animation

Course	**Code:**	BGA308
Program:	B.Sc.	Animation
Semester:		V

Credits: 4 (2 Theory + 2 Practical)

Course Description

This advanced course delves deeper into the art of character animation, focusing on refining students' skills in animating realistic and stylized characters with complex actions. The course covers advanced body mechanics, emotional expression, character interactions, dynamic action sequences, and special effects integration. Students will enhance their ability to animate with purpose, creating more dynamic, engaging, and emotionally resonant animations.

Course Objectives

By the end of this course, students will:

1. Master advanced animation principles, including weight, balance, and timing.

2. Develop the ability to animate complex movements and interactions with realistic body mechanics.

3. Learn to create and convey emotional depth through expressive animation.

4. Explore advanced animation techniques, including secondary actions and dynamic movement.

5. Integrate special effects seamlessly into character-driven scenes.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Create believable and dynamic character movements.

- **CO2:** Evaluate complex character actions, from high-energy movements to subtle emotional expressions.

- **CO3:** Analyze emotionally expressive animations that convey character intent and motivation.

- **CO4:** Apply realistic character interactions and integrate them with environmental and special effects.

- **CO5:** Understand professional-level animation sequences for their portfolio, demonstrating a high degree of technical and artistic skill.

- **CO6:** Memorize advanced animation techniques.

Unit 1: Advanced Animation Principles   **12Hrs**

Advanced principles of timing, spacing, and weight; Detailed exploration of arcs, overlapping action, and follow-through; Acting for animation: Conveying emotions through movement

Unit 2: Advanced Body Mechanics and Complex Movements   **12Hrs**

Advanced body mechanics: Animating complex human actions (e.g., running, jumping, climbing, and interacting with props); Detailed focus on inertia, balance, and timing in movements; Overcoming challenges in animating non-human characters or exaggerated forms

Unit 3: Emotional Expression and Acting Through Animation   **12Hrs**

Using animation to express character emotions and personalities; Acting for animation: Character motivation, emotion arcs, and internal/external conflict; Facial animation and lip-syncing techniques

Unit 4: Character Interaction and Scene Blocking   **12Hrs**

Animating multiple characters interacting in a scene; Understanding scene blocking: Staging and composition for animation; Blocking techniques: Physical interaction, spatial relationships, and storytelling through movement

Unit 5: Dynamic Action and Special Effects Integration   **12Hrs**

Animating high-energy dynamic actions (e.g., chase sequences, fight scenes); Integrating environmental effects such as fire, wind, and rain into character animation; Creating dynamic interactions with special effects (e.g., character movements affected by explosions or weather)

Unit 6: Final Project: Advanced Character Animation Sequence   **12Hrs**

   o   Planning and executing a fully realized character animation sequence

   o   Combining advanced techniques in body mechanics, emotional expression, interaction, and effects

   o   Polishing and refining the final animation for presentation

Recommended Text books-

- Richard, W. (2002). The Animator's Survival Kit.
- Vanderlip, S. (2001). *Mice: A complete pet owner's manual*. Barron's Educational Series.
- Klein, D. (2018). Mighty mouse. *The American Animated Cartoon: A Critical Anthology*, 197-204.

Reference Books :

- Kurtti, J., & Company, W. D. (1998). *A Bug's Life: The Art and Making of an Epic of Miniature Porortions*. Hyperion Press.

Semester VII

3D – Dynamics & Simulation	BGA401

Course Description

This course covers the essential principles of dynamics and simulation techniques in 3D animation. Students will explore how to simulate natural phenomena such as gravity, cloth, fluids, rigid bodies, and soft bodies in 3D environments. They will learn to create realistic simulations for film, games, and other media, with a focus on integrating these effects into animated scenes to create compelling, lifelike interactions between characters, objects, and environments.

Course Objectives

By the end of this course, students will:

1. Understand the principles of dynamics in 3D environments, including the behavior of rigid and soft bodies, cloth, and fluids.

2. Gain hands-on experience with 3D simulation tools to create realistic motion and interactions.

3. Learn to integrate simulations into animation pipelines for film, games, and virtual environments.

4. Master techniques to optimize simulations for performance while maintaining realism.

5. Develop problem-solving skills to troubleshoot and refine simulation workflows.

6. Understand how to integrate simulations with other aspects of 3D production, such as lighting and rendering.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Create simulated elements into larger animation scenes for coherent visual storytelling.

- **CO2:** Evaluate principles of physics, including gravity, friction, and momentum, to create believable rigid body simulations.

- **CO3:** Analyze simulation of soft body dynamics and cloth movement with realistic interaction between elements.

- **CO4:** Use fluid dynamics to simulate water, smoke, and other liquid phenomena in 3D environments.

- **CO5:** Understand particle simulations for various effects such as dust, fire, and explosions.

- **CO6:** Remember, Optimize and troubleshoot simulation workflows for efficient rendering and performance.

Unit 1: Introduction to 3D Dynamics & Simulation   **12Hrs**

Overview of dynamics and simulation principles in 3D environments; Key simulation concepts: Forces, gravity, friction, and momentum; Introduction to simulation software tools (e.g., Maya, Blender)

Unit 2: Rigid Body Dynamics   **12Hrs**

Simulation of rigid body objects: collision, response, and interaction; Types of rigid body simulations: passive, active, and kinematic bodies; Physics of stacking, bouncing, and shattering

Unit 3: Soft Body Dynamics and Cloth Simulation   **12Hrs**

Soft body physics: simulating deformable objects and their interactions; Cloth simulation: materials, draping, and collision with characters or environments; Techniques for fine-tuning soft body and cloth behaviors (e.g., tension, stretch, stiffness)

Unit 4: Fluid Dynamics and Particle Systems   **12Hrs**

Simulating liquids and gases: water, fire, smoke, and explosions; Particle systems: creation, behaviors, and interaction with forces; Techniques for creating realistic fluid and fire simulations

Unit 5: Integrating Simulations into Animation   **12Hrs**

Techniques for integrating simulations into larger animation projects; Troubleshooting and refining simulations for optimal integration with animated characters; Simulation rendering: optimizing for performance and visual quality

Unit 6: Final Project: Advanced Simulation Integration   **12Hrs**

Planning and executing a fully realized simulation sequence; Combining rigid bodies, soft bodies, fluid dynamics, and particles in a cohesive project; Final project critique and optimization

Textbooks :

- Kumar, A. Beginning VFX with Autodesk Maya.

- Madeira, B., & Velho, L. (2022). *Introduction to Visual Effects: A Computational Approach*. CRC Press.

- "Maya 3D Dynamics and Effects: A Comprehensive Guide" by Eric L. Williams

Referene Books :

- King, R. (2019). *3D Animation for the Raw Beginner Using Autodesk Maya 2e*. Chapman and Hall/CRC.

- "Kerlow, I. V. (2009). *The art of 3D computer animation and effects*. John Wiley & Sons.

	Animation Film Studies	L	T	P	C
Version1.0		3	1	0	4
Pre-requisites/Exposure	Basic Knowledge of Indian and World Cinema				
Co-requisites					

Course Objectives

1. The course aims to prepare students to understand visual images and how it transformed from still to motion picture

2. To demonstrate the structural elements of films

3. To demonstrate and make students understand the evolution of cinema through its historical, political and technological advancement

4. To demonstrate various theories and styles that has contributed to the understanding of cinema.

Course Outcomes

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

CO1: Develop a sense of cinema as a modern artform.

CO2: Evaluate the processes and theories that contribute to cinema.

CO3: Analyze how cinema's history and techniques are unique and have a language of its own.

CO4: Apply the historical, socio-political and cultural ramifications of cinema

CO5: Understand camera techniques and various effects used in Cinema.

CO6: Define the unique theories and styles that has contributed to the Indian and World Cinema.

Catalogue Description

This module introduces students to a brief history of cinema (Global and Indian Perspectives), the development of cinema as a distinct art form and what influence the other art forms have on cinema. The module explains the language of cinema, fundamental cinematic terminologies and basics of animation films. Also the students get to know how cinema is a tool for social change. Experts from the field from all across the platform will be called for delivering expert lectures on various aspects of films. Workshops will be conducted where the learners will learn the intricacies of cinema.

Course Content

Unit I   **(10 Lecture Hours)**

Basic Aspects of Cinema:

Early Cinema - Lumeire Brothers, Geogre Melies. Mise en Scene, Time & Space, Scales of Shots, Transitions, Film elements , Film Genres

Unit II   **(10 Lecture Hours)**

Film Theory

Reading Cinema – An Introduction to Film Theories – Film Theory as Opposed to Film History and Film Criticism – Cinema and the Concept of Gaze – Cinema and Feminism – Fundamentals

of Genre Studies – Philosophy of Language Film Analysis – Film Semiotics – An Introduction to the Turning Points in Global Cinema – Major Cinema Movements across the World – Indian Cinema Movements in Global Contexts. Marxist Film Theory: Marxism, Film and Film Studies by Mike Wayne
Feminist Film Theory - Visual Pleasure and Narrative Cinema by Laura Mulvey

Unit III   **(10 Lecture Hours)**

Cinema before WWII

Classical Hollywood Cinema - Genres, Studio System, Aesthetic Paradigms. Charlie Chaplin, Orson Welles, Alfred Hitchcock. Introduction to New Hollywood. Avante Garde Cinema: Surrealism and Psychoanalysis Dali and Bunuel's *Un Chien Andalou* Marxism and Soviet Montage: Sergei Eisenstein,

Dziga Vertov. Eisenstein's *Battleship Potemkin, Strike*, Vertov's *Man With the Movie Camera*

Unit IV   **(10 Lecture Hours)**

Cinema after WWII

Italian Neo Realism - Ten points, Historical and Political context. Vittorio De Sica: *Bicycle Thief*

French New Wave - The Concept of Auteur, Primacy of Mise en Scene - First New Wave, Second New Wave. Cahiers du Cinema and its impact. Jean Luc Godard, Francois Truffaut, Eric Rohmer, Claude Chabrol, Jacques Rivette, Alain Resnais. Films: 400 Blows, Breathless, Pierrot le Fou

Post-War Japanese Cinema: Ozu, Kurosawa, Mizoguchi (any one)

Unit V   **(10 Lecture Hours)**

Introduction of Animation Films

Overview of Animation History, Early animation techniques, Milestones in animation film, Global pioneers in animation, The 12 Principles of Animation (Disney),Frame-by-frame vs. keyframe animation, Types and Genres of Animation, 2D, 3D, stop-motion, and experimental animation. Case studies: Influential animated films

Unit VI   **(10 Lecture Hours)**

Storytelling in Animation

Writing for Animation, Creating compelling narratives for animation, The Hero's Journey in animation, Visual Storytelling, Composition, camera movement, and color theory, Exploring mood and tone, Dialogue and Sound Design, Voice acting and lip-sync techniques, Background score and sound effects, Production Process, Pre-production, Planning, scripting, and concept art, Production -Animation workflows for different techniques, Post-production -Rendering, editing, and special effects

Text Books:

- Blair, P. (2020). *Cartoon Animation with Preston Blair, Revised Edition!: Learn techniques for drawing and animating cartoon characters*. Walter Foster Publishing.

- Johnston, O., & Thomas, F. (1981). *The illusion of life: Disney animation* (p. 576). New York: Disney Editions.

Reference Books:

- Saran, R. (2014). *History of Indian cinema*. Diamond Pocket Books Pvt Ltd.

- Stanchfield, W. (2013). *Drawn to Life: 20 Golden Years of Disney Master Classes Volume 1: Volume 1: The Walt Stanchfield Lectures* (Vol. 1). Taylor & Francis.

Research Methodology

Course Overview:

This course introduces students to research methodologies relevant to the fields of graphics, animation, and media production. It emphasizes practical skills, analytical thinking, and academic rigor needed for conducting effective research projects in creative industries.

Course Objectives:

- To introduce fundamental research concepts and methodologies in the context of graphics and animation.
- To understand the application of research methods in solving creative and technical problems in media projects.
- To formulate clear research questions and hypotheses relevant to the fields of animation and graphic design.
- To develop effective strategies for data collection and analysis in media research.
- To evaluate and apply ethical principles in conducting research within creative industries.

Course Outcomes:

By the end of this course, students will:

- Understand the fundamentals of research methodologies.
- Be able to design and conduct research projects related to graphics and animation.
- Apply both qualitative and quantitative methods effectively.
- Develop critical thinking and analytical skills for media studies.
- Communicate research findings using visual and multimedia tools.

Unit -1: Introduction to Research Methodology   12Hr

What is Research?; Types of Research; Basic, Applied, and Action Research; Relevance of Research in graphics, and Animation; **Research Process Overview Steps:** Identifying a problem, reviewing literature, designing a study, data collection, analysis, and interpretation; Research Ethics and Integrity.

Unit -2: Formulating Research Questions and Hypotheses   12Hr

Identifying Research Problems, Case studies from animation and graphics projects, Research Objectives and Hypotheses, formulating clear and testable hypotheses, Literature Review; Techniques for conducting an effective literature review, Using databases and citation management tools.

Unit- 3: Research Design and Approaches   12Hr

Qualitative vs. Quantitative Research, Key differences, advantages, and limitations; **Research Approaches:** Experimental, Descriptive, Case Study; Comparative, and Mixed Methods **Introduction to Design Thinking**; Applying design thinking principles to research.

Unit 4: Data Collection Techniques   **12H**

Primary Data Collection: Surveys, Interviews, Focus Groups, and Observations; Tools for animation-based user research (e.g., eye-tracking software); Secondary Data Collection: Analyzing existing data sets and media content; Sampling Methods: Types of sampling: Random, Stratified, Convenience

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Unit 5: Data Analysis and Interpretation (Week 9-10)

Quantitative Data Analysis: Introduction to statistical tools (Excel, SPSS basics); Descriptive and Inferential Statistics; **Qualitative Data Analysis:** Thematic analysis, coding, and categorization; Introduction to NVivo or similar tools; **Interpreting Results:** Presenting findings visually using graphics and animation

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Unit 6: Research in Creative Contexts   **12Hrs**

- Ethnographic Research in Animation Studies
- Cultural and Social Analysis of Media Content
- Evaluating Trends in the Animation and Graphics Industry
- Case studies on technological impacts (e.g., AI, VR)

Suggested Readings:

1. **Creswell, J. W.** (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.*
2. **Berger, A. A.** (2014). *Media and Communication Research Methods.*
3. **Rose, G.** (2016). *Visual Methodologies: An Introduction to Researching with Visual Materials.*
4. **Smith, H., & Dean, R. T.** (2009). *Practice-led Research, Research-led Practice in the Creative Arts.*

Tools and Software:

- Excel, SPSS (Basic), NVivo
- Adobe Suite for Visual Presentation
- Reference Management Software (Zotero, Mendeley)
- Nowell-Smith, G. (Ed.). (1996). *The Oxford history of world cinema*. OUP Oxford.

BGA405	Film Studies	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To expose students to film studies;

- To create awareness about the major theories,

- Techniques and narrative strategies of film and its appreciationacross time;

- To introduce students to films produced in various cultures.

Course Outcomes

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

- Develop understanding of history for cinematography.

- Evaluate various facilities required to Shoot and edit the film.

- Analyze different techniques of capturing the film and techniques of editing.

- Develop the script and shooting techniques

- Understand camera techniques and various lighting effects used in Cinema

- Remember new terminologies used in Production process.

Catalogue Description

This course introduces students to film aesthetics through the analysis of film form and style. The course aims to provide students with a fluency in and understanding of film's unique language as it evolves technologically, historically and generically. It gives a brief introduction of history of cinema and changing pattern in Cinema.

Course Content

10 Lecture Hour

Unit-I: Film Language

Illusion of Movement- Pre-cinema toys and machines- Shot: Mise-en-scene & Composition - Aspects of mise-en-scene- Realism & Mise-en-scene - Cinematography & lighting: Types of shots; Camera angles, placement, movement, types of lenses; basics of lighting.

10 Lecture Hour

UNIT-II: Film theory

What is cinema, Film theory – form and function-Auteur Theory- role of Cahiers du cinema, effect of auteur- the auteur concept in Britain- Contributions of D W Griffith- Alfred Hitchcock-Francois Truffaut, Jean Du Godard- apparatus theory- feminist theory- formalist theory- Marxist theory and psychoanalytical theory of film- Digital Aesthetics, Music and choreography- film genre.

10 Lecture Hour

UNIT-III: Brief History of Cinema

Brief History of World Cinema Hollywood cinema-early cinema and film form the studio system-rise and decline of the studio- British cinema- culture ideology- Brief History of Indian Cinema: Hiralal Sen, D. G. Phalke,Studio system: New Theatres, Bombay Talkies- Post Studio System-Indian New Wave.

10 Lecture Hour

UNIT-IV: Contemporary World Cinema

Cinema from the Communist world, the Third World, World cinema and national film movement, German expressionism, Italian neo realism Soviet Montage, French new wave.

10 Lecture Hour

UNIT-V: Script Writing and Film Analysis

Script of fiction film- Concept & development of non-fiction film- Dialogue Exercise-Critical analysis of films - Review writing of contemporary Bengali & Hindi films of last calendar year

10 Lecture Hour

UNIT-VI: Visual Communication and New Media

Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies

Assignment: -

- Producing one short films of not more than seven minutes and not less than five minutes including opening and closing credits

Text books: -

- Nelmes, J. (Ed.). (2012). *Introduction to film studies*. Routledge.

- Fischer, L. (1996). *Cinematernity: Film, motherhood, genre*. Princeton University Press.

Reference Books

- Villarejo, A. (2021). *Film studies: The basics*. Routledge.

- Bordwell, D., & Carroll, N. (Eds.). (2012). *Post-theory: Reconstructing film studies*. University of Wisconsin Pres.

- Bordwell, D., & Carroll, N. (Eds.). (2012). *Post-theory: Reconstructing film studies*. University of Wisconsin Press.

- Davis, G., Dickinson, K., Patti, L., & Villarejo, A. (2015). *Film studies: a global introduction*. Routledge.

- Andrew, D. (2009). The core and the flow of film studies. *Critical Inquiry*, *35*(4), 879-915.

- Nichols, B. (2010). *Engaging cinema: An introduction to film studies*. WW Norton & Company.

Semester VIII

Course Title: Non-Fiction Film

Course	**Code:**	BGA407
Program:	B.Sc.	Animation
Semester:		VIII

Credits: 4 (2 Theory + 2 Practical)

Course Description

This course provides an in-depth exploration of non-fiction film, including its forms, techniques, and evolution. Students will study the history and development of documentary and non-fiction cinema, with a focus on both traditional and modern approaches to documentary filmmaking. Through a combination of theoretical understanding and hands-on practice, students will learn to analyze, create, and critique non-fiction films, while developing skills to effectively communicate factual stories in cinematic form.

Course Objectives

By the end of this course, students will:

1. Understand the different genres and styles of non-fiction film, including documentaries, docudramas, and experimental non-fiction.

2. Gain proficiency in research, pre-production, and production processes specific to non-fiction filmmaking.

3. Learn the ethics and responsibilities of non-fiction filmmakers in representing reality.

4. Develop the technical skills necessary for non-fiction filmmaking, including camera work, editing, and sound design.

5. Explore contemporary non-fiction trends and the impact of digital media on the genre.

6. Create and present a short non-fiction film project.

Course Outcomes (COs)

Upon successful completion of this course, students will be able to:

- **CO1:** Analyze different forms of non-fiction film, including their conventions, themes, and historical development.

- **CO2:** Apply documentary filmmaking techniques such as observational, participatory, expository, and reflexive modes.

- **CO3:** Design and produce a non-fiction short film from concept to completion.

- **CO4:** Critique non-fiction films based on their representation of reality, ethical considerations, and storytelling techniques.

- **CO5:** Utilize editing and sound techniques to enhance the documentary narrative.

- **CO6:** Understand the impact of technology and social media on the evolution of non-fiction filmmaking.

Unit 1: Introduction to Non-Fiction Film   **10HRS**

Definition and history of non-fiction film**;** Key non-fiction genres: documentary, mockumentary, and experimental films**;** Early pioneers of non-fiction film (e.g., Dziga Vertov, Robert Flaherty)

Unit 2: Documentary Filmmaking Styles and Techniques   **10HRS**

Documentary modes: expository, observational, participatory, reflexive, and performative; Visual and narrative techniques specific to non-fiction film (e.g., voice-over narration, archival footage, interviews); The role of the filmmaker: subjectivity vs. objectivity in documentary filmmaking

Unit 3: Research and Pre-Production for Non-Fiction Film   **10HRS**

Research techniques for non-fiction storytelling: interviews, archival research, observation; Developing a treatment and script for a documentary; Legal and ethical considerations in documentary production: rights, consent, and representation

Unit 4: Production Techniques for Non-Fiction Film   **10HRS**

Cinematic techniques for documentary production: composition, lighting, and camera movement; Sound design and the use of music in non-fiction films; Working with real subjects: ethics and the role of the filmmaker in documenting reality

Unit 5: Post-Production and Editing   10HRS

Editing techniques for non-fiction films: assembling interviews, b-roll, and archival footage; The role of editing in shaping the narrative and influencing audience perception; Sound design in documentary film: mixing, music, and sound effects

Unit 6: Final Project: Non-Fiction Short Film   10HRS

Planning and executing a final non-fiction film project; Incorporating research, production, and post-production techniques learned throughout the course; Presentation of final projects and peer reviews

- **Activities:**
    - Produce a 5-7 minute non-fiction film on a topic of choice
    - Final project presentations with critiques from peers and instructors

Suggested Readings

- "Barnouw, E. (1993). *Documentary: A history of the non-fiction film*. Oxford University Press.

- McLane, B. A. (2022). *A new history of documentary film*. Bloomsbury Publishing USA. "Introduction to Documentary" by Bill Nichols

- Barnouw, E. (1993). *Documentary: A history of the non-fiction film*. Oxford University Press.

Software Tools
- Adobe Premiere Pro (for editing)
- Final Cut Pro (for editing)
- Adobe Audition (for sound design)
- Avid Media Composer (for advanced editing)
- DSLR Cameras or Video Cameras (for filming)

B.Sc. in Graphics and Animation

Course Overview:

This course explores the intersection of media, culture, and visual communication, focusing on how media and cultural theories apply to graphics, animation, and digital storytelling. Students will analyze media texts, understand cultural contexts, and develop a critical perspective on the role of media in shaping societies.

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Course Objectives:

- To introduce core concepts and theories of media and cultural studies.

- To understand the application of cultural theories in analyzing media representations and identities.

- To critically evaluate visual narratives and their cultural impact in animation and graphic design.

- To build integrated analytical strategies for assessing global and local media dynamics.

- To explore and assess the implications of media technologies and cultural policies on creative industries.

Learning Outcomes:

By the end of this course, students will:

- Understand key theories and concepts in media and cultural studies.

- Critically analyze media texts and their cultural implications.

- Apply theoretical frameworks to graphics and animation projects.

- Recognize the role of media in shaping identities and cultural narratives.

- Develop informed perspectives on the global media landscape and creative industries.

Unit 1: Introduction to Media and Cultural Studies   **12hr**

- **Understanding Media and Culture**; Definitions and key concepts; The role of media in cultural production and consumption; **Historical Overview of Media Studies**; Evolution of media: From print to digital; **Key Theories in Cultural Studies**; Semiotics, Structuralism, and Post-structuralism

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Unit 2: Media Representation and Identity   **12hr**

Representation in Media: Concepts of encoding/decoding (Stuart Hall); Stereotypes, power dynamics, and cultural hegemony; **Identity and Media:** Gender, race, class, and sexuality in

media representations Case studies from global and Indian animation and graphic design; **Media and Identity Politics:** How media shapes and reflects identities in a globalized world

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Unit 3: Media, Culture, and Technology   12hr

Media Convergence and Digital Culture: Understanding transmedia storytelling and cross-platform media; **Theories of Technology and Society:** Marshall McLuhan's media ecology; Technological determinism vs. social constructivism; **Impact of AI and VR on Culture and Media:** Ethical and cultural implications

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Unit 4: Visual Culture and Semiotics   12hr

Introduction to Visual Culture: The role of images in contemporary culture; Case studies: Visual narratives in animation and graphic design; **Semiotics in Media Analysis:** Understanding signs, symbols, and meaning-making; Application of semiotic analysis in media texts and advertisements; **Global Visual Culture:** How global media influences local cultures and vice versa

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Unit 5: Cultural Industries and Creative Economy   12hr

The Cultural Industries Model: Characteristics and economic significance; **Media Production Cultures:** Labor, creativity, and power dynamics in animation studios; **Streaming Platforms and Cultural Policy:** Case studies: Netflix, Disney+, and local animation industries

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Unit 6: Globalization and Media   12hr

Media and Globalization: Cultural homogenization vs. cultural hybridity; **Localization of Global Media:** How global content is adapted for local audiences; **Cultural Flows and Diaspora Media:** Analyzing the impact of migration on media production and consumption

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Suggested Readings:

1. **Hall, S.** (1997). *Representation: Cultural Representations and Signifying Practices.*

2. **McLuhan, M.** (1964). *Understanding Media: The Extensions of Man.*

3. **Storey, J.** (2018). *Cultural Theory and Popular Culture: An Introduction.*

4. **Berger, A. A.** (2014). *Media Analysis Techniques.*

Syllabus Copy

	Advertising	L	T	P	C
Version 1.0		4	0	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To Understand the concept of advertising.

- To discuss the basic economic impact of advertising.

- To explain the different job functions and responsibilities of those employed in advertising.

- To recognize some of the social and ethical implications of advertising.

Course Outcomes

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

- Orient learners towards the practical aspects and techniques of advertising.

- Comprehend opportunities and challenges in Advertising sector.

- Prepare a primary advertising model 4. Understand applying of related skills.

Catalogue Description

Advertising means of communication with an audience about the different products and services you offer, and it works on conveying a message to people by persuading them to buy or try their products. This course introduces the fundamental theoretical framework of advertising. The course generally aims to provide training to its students to identify problems and be able to plan and manage advertising contents in the world of marketing. They are taught about communicating skills with clients, leadership and problem-solving skills with a variety of subjects.

Course Content

10 Lecture Hour

UNIT-I: Introduction to Advertising

Concept- Features- Evolution of Advertising- Types of advertising - Creative advertising messages- Active Participants- Benefits of advertising to Business firms and consumers

10 Lecture Hour

UNIT-II: Advertising Agency

Features- Structure and services offered- Types of advertising agencies- Agency selection criteria- Role of AAAI (Advertising Agencies Association of India)- ASCI (Advertising Standard Council of India)

10 Lecture Hour

UNIT-III: Planning Advertising Campaigns

Advertising Campaign Planning -Steps Determining advertising objectives- Advertising Budgets- Media Planning- Integrated Marketing Communications (IMC)- Concept, Features, Elements, Role of advertising in IMC-Marketing mix.

10 Lecture Hour

UNIT-IV: Execution and Evaluation of Advertising

Creativity in Advertising-Creative aspects: Buying Motives - Types, Selling Points- Features, Appeals – Types, Concept of Unique Selling Preposition (USP)- Creativity through Endorsements: Endorsers – Types, Celebrity Endorsements – Advantages and Limitations, High Involvement and Low Involvement Products

10 Lecture Hour

UNIT-V : Fundamentals of Creativity in Advertising

Preparing print ads: Essentials of Copywriting, Copy – Elements, Types, Layout- Principles, Illustration - Importance. Creating broadcast ads: Execution Styles, Jingles and Music – Importance, Concept of Storyboard. Evaluation: Advertising copy, Pre-testing and Post-testing of Advertisements – Methods and Objectives

10 Lecture Hour

UNIT-VI : Advertising Theories and Models

Hierarchy-of-effects models-AIDA Model- DAGMAR model-Maslow's Hierarchy of Needs- PLC Model-VIPS Model- Ehrenberg Model- The DRIP Model- Lavidge and Steiner Model- Lasswell's Model of Communication

Text books: -

- Ogilvy, D. (2011). Confessions of an Advertising Man. United Kingdom: Southbank Publishing.

- Vilanilam, P. J. V., Varghese, A. K. (2004). Advertising Basics! A Resource Guide for Beginners. India: SAGE Publications.

Reference Books

- Belch, M. A., Belch, G. E. (2014). Advertising and Promotion: An Integrated Marketing Communications Perspective. Singapore: McGraw-Hill Education.

- Arens, W. F. (2006). Contemporary Advertising. United Kingdom: McGraw-Hill/Irwin.

- Keller, K. L. (2013). Strategic Brand Management: Building, Measuring, and Managing Brand Equity. Germany: Pearson.

- Baack, P. D., Baack, D. E., Clow, K. E. (2012). Integrated Advertising, Promotion, and Marketing Communications. United Kingdom: Prentice Hall PTR.

- Kotler, P., Roberto, N. (1989). SOCIAL MARKETING. United Kingdom: Free Press.

Course Title: **Story development and Screenwriting for Animation**   **BGA410**
Semester   VIII
Credits: 4

Course Objectives

1. Introduction to Story development and Screenwriting

2. Understand the fundamental principles of story development and screenwriting for animation.

3. Develop skills in creating compelling characters, plot structures, and dialogue for animated films and TV shows.

4. Analyze and critique animated films and TV shows from a story development and screenwriting perspective.

5. Create a screenplay or TV show pilot script for an animated project.

Course Outcomes

On completion of this course, students will be able to:

6. **(Create)** Develop a story concept, create character profiles, and structure a narrative for an animated film or TV show.

7. **(Evaluate)** Explain the structure of different screenwriting processes.

8. **(Analyze)** Write a feature-length screenplay for an animated project, including dialogue, scene descriptions, and transitions.

9. **(Apply)** Use different scripts for quality, realism, and efficiency.

10. **(Understand)** Effective use of visual elements, such as action lines, camera angles, and lighting, to tell a story in an animated film or TV show.

11. **(Remember)** skillset and knowledge in creating compelling characters, plot structures, and dialogues

Unit 1: Introduction to Story Development and Screenwriting for Animation   10Hrs

Overview of the animation industry and the role of story development and screenwriting; Introduction to the key concepts, principles and terminologies used worldwide.

Unit 2: Story Development   10Hrs

Developing a story concept and premise; Creating character profiles and backstories; Structuring a narrative and creating a treatment.

Unit 3: Screenwriting Fundamentals   10Hrs

Introduction to screenwriting software and formats; Writing effective dialogue and scene descriptions; Understanding scene structure and timing - pacing.

Unit 4: Visual Storytelling and Character Development   10Hrs

Understanding camera angles, lighting, and composition; Creating effective action lines and transitions; Creating well-rounded, believable characters, Understanding character motivation and backstory; Developing character arcs and relationships.

Unit 5: Collaborative Story Development   10HRS

Working in teams to develop a story concept and treatment; Giving and receiving constructive feedback.; Understanding the importance of collaboration in the animation industry.

Recommended Text Books:

- *Moore, C. B. (2022). Weight of the Sword and the Hero's Journey.*

- *Blake, S. (2005). Save the Cat: The Last Book on Screenwriting You'll Ever Need. Zhejiang University Press, 4, 6-17.*

Reference Books:

- Bernardi, D., & Hoxter, J. (2017). *Off the page: screenwriting in the era of media convergence*. Univ of California Press.
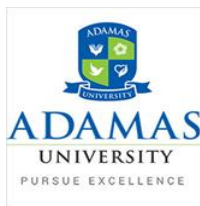
ADAMAS UNIVERSITY, KOLKATA
SCHOOL OF MEDIA AND COMMUNICATION
DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

B.A. JOURNALISM AND MASS COMMUNICATION
NEP 2023-25

COURSE STRUCTURE

S.No.	Type of Course	Code	Title of the Course	Contact Hours Per Week				Remarks
				L	**T**	**P**	**C**	
Semester I								
1	CC	JMC101	Introduction to Journalism	3	1	0	4	CC-1
2	CC	JMC102	Communication Theories	3	1	0	4	CC-2
3	MDC	JMC103	Media Literacy				3	
4	AEC	AEC101	Communicative English-I	2	1	0	3	
5	Minor		To be chosen from pool of minor courses					
6	VAC	VAC101	Environmental Education-I	2	0	0	2	
Semester Credits							**20**	
SEMESTER II								
7	CC	JMC105	Basics of Reporting and Editing	3	1	0	4	CC-3
8	CC	JMC106	Media Laws and Ethics	3	1	0	4	CC-4
9	MDC	JMC107		3			3	
10	SEC		To be chosen from pool of skill courses					
11	VAC	VAC102	Human Values and Ethics	2	0	0	2	

12	AEC	AEC102	Communicative English-II	2	1	0	3	
13	Minor		To be chosen from pool of minors					
Semester Credits							**22**	
SEMESTER III								
14	CC	JMC201	Graphic Designing-Illustration and Typography	2	1	1	4	CC-5
15	CC	JMC202	Advertising	3	1	0	4	CC-6
16	MDC	JMC203		3			3	
17	Minor		To be chosen from pool of minors					
Optional (Choose any one)								
18	AEC	AEC103	Introduction to Bengali Language and Literature	2	0	0	2	
	AEC	AEC104	Hindi	2	0	0	2	
	AEC	AEC105	Sanskrit	2	0	0	2	
19	SEC		To be chosen from pool of skill courses				2	
20	VAC	VAC103	Constitutions and Human Rights	2	0	0	2	
Semester Credits							**21**	
SEMESTER IV								
21	CC	JMC205	Introduction to Broadcast Media	3	1	0	4	CC-7
22	CC	JMC206	Animation Fundamentals	0	0	8	4	CC-8
23	CC	JMC207	Public Relations	3	1	0	4	CC-9
24	SEC		To be chosen from pool of skill courses				2	
25	Minor		To be chosen from pool of minors					
Optional (choose any one)								
26	VAC	VAC104	Yoga and Wellness	2	0	0	2	
	VAC	VAC105	Community Engagement and Social Responsibility	1	0	1	2	
	VAC	VAC201	Environmental Education-II	1	0	1	2	
Semester Credits							**20**	
SEMESTER V								
27	CC	JMC301	Media and Cultural Studies	3	1	0	4	CC-10

28	CC	JMC302	Film Studies	3	1	0	4	CC-11
29	CC	JMC303	Development Communication	3	1	0	4	CC-12
30	Minor		To be chosen from pool of minors					
31	SEC		To be chosen from pool of skill courses				2	
31	INT	JMC305	Internship	0	0	8	4	
Semester Credits							**22**	
SEMESTER VI								
32	CC	JMC306	Folk Media	2	1	1	4	CC-13
33	CC	JMC307	Anchoring/Radio Podcasting	2	1	1	4	CC-14
34	CC	JMC308	Story and Script Writing	3	1	0	4	CC-15
35	Minor		To be chosen from pool of minors				4	
36	SEC		To be chosen from pool of skill courses				2	
37	Project	JMC310					4	
Semester Credits							**22**	
Total Credits of the Program after 3rd Year							**127**	
SEMESTER VII								
38	CC	JMC401	Documentary Production	1	1	2	4	CC-16
39	CC	JMC402	Digital Marketing	3	1	0	4	CC-17
40	CC	JMC403	Gender and Media	2	1	1	4	CC-18
41	CC (For With research)	JMC404	Research Methodology (should start working on dissertation topic)	3	1	0	4	CC-19 (Research)
42	CC (For Without research)	JMC405	Web Designing	1	1	2	4	CC-19(without Research)
43	Minor	JMC311	To be chosen from pool of minors				4	
Total Semester Credit							**20**	
Semester VIII								
44	CC	JMC406	Screenplay Writing	1	0	7	4	CC-20

45	CC (For Without research)	JMC407	Film Production	0	0	8	4	CC-21 (without Research)
46	CC (For Without Research)	JMC408	Photo Journalism	2	1	2	4	CC-22(without Research)
47	Minor (For without research)	JMC312	Event Management	1	1	4	4	
48	Minor (For without research)	JMC313	Radio Production	0	0	8	4	
49	Dissertation	JMC409	Project/Dissertation	12	0	0	12	
Total Semester Credit							**20**	
Total Credits of the Program after 4th Year							**167**	

	Introduction to Journalism	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To give formal instructions and training to students to become a trained Journalist.
- To teach students necessary skills in communicating in the print/electronic media with emphasis on writing, but including interviewing, observing, and reporting.
- To define the goal and ethics of Journalism

Course Outcomes

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

- Define the relationship between communication and society.
- Explain the theoretical trends in mass communication.
- Apply the theories of mass communication in a sociocultural perspective.
- Examine the growth of print media in India in a historical perspective.
- Determine the trends in contemporary journalism.
- Evaluate the trends in various fields of communication.

Catalogue Description

This course delas with journalism, basic of journalism, ethics of journalism and what is journalism with brief history of development of journalism. It builds a foundation for journalism. It is the program's foundational newsgathering and news writing course. In this course you will learn strategies you'll use in deciding what news is, how to prioritize the various elements in a news story and how to communicate that story under deadline pressure. You will acquire skills in news writing within the content of the social responsibility of journalists to serve the public with news worth knowing to make democracy, self-government, and self-actualization more possible. This course emphasizes how to think and write as a journalist. It is primarily about how to be a journalist, more than it is about the world of journalism.

Course Content

10 Lecture Hour

Unit 1: **Introduction to Journalism**
Definition of Journalism- Development of journalism in the world- Brief History of Journalism in India - Mainstream Journalism - Tabloid Journalism - Penny Press - Yellow Journalism -Principles of Journalism.

10 Lecture Hour

Unit 2: Understanding of News

News: meaning, definition, nature- Different between News and Information- News Values-Elements of news- Structure of News Stories: 5W's and 1H, Inverted pyramid- Hard news vs. soft news- dateline, credit line, byline.

10 Lecture Hour

Unit 3: Understanding of Journalism

Glossary of journalism--Basic terms used in the press and media in general- Types of Journalism: Investigative Journalism- TV and Radio Journalism- Online Journalism-Literary Journalism-Precision Journalism- Advocacy Journalism.

10 Lecture Hour

Unit 4: Journalism and Society

Responsibility to Society- Press and Democracy- Contemporary debates and issues relating to media- Ethics in Journalism - Press council of India (PCI): Function, Power, and limitation- Press Information Bureau (PIB)

10 Lecture Hour

Unit 5: Theories to press

Agenda setting theories- Gatekeeping theory- Four theories of press: Authoritarian, Libertarian, Social Responsibility, and Soviet Communist theories

10 Lecture Hour

Unit 6: Journalist Writing for Different Media

Writing to Radio, TV, Film, Online Writing-Sources of News - Gathering News- News Agencies-Editorial Writing, Letters to the Editor, article and feature- writing, the art of interviewing, Headlines, Crime reporting, Sports Reporting.

TEXT BOOK:

- Allan, S. (2005). *Journalism*. McGraw-Hill Education (UK).
- Rudin, R., & Ibbotson, T. (2002). *An introduction to journalism: essential techniques and background knowledge*. Taylor & Francis
- . Fleming, C. (Ed.). (2006). *Introduction to journalism*. Sage.

REFERENCE BOOK

- Hermida, A. (2014). The news now. In Tell everyone: Why we share and why it matters
- Ells, K. (2019). Breaking "News": majority can't define mass communication. *Journalism & Mass Communication Educator*, *74*(1), 92-101.
- Fleming, J., & Karadjov, C. (2020). Focusing on Facts: Media and News Literacy Education in the Age of Misinformation. In *Media Literacy in a Disruptive Media Environment* (pp. 77-93). Routledge.
- Bovée, W. G. (1999). *Discovering journalism* (No. 56). Greenwood Publishing Group.

	Communication Theories	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To recognize conceptual domains of communication theory and understand how the disciplinary areas of communication guide scholarly inquiry;
- To outline the essential features of theories of human communication and use that knowledge to analyze
- To communicate phenomenon from different perspectives;
- To identify and explain major communication theories by applying knowledge of communication to events happening in our daily lives;
- To conduct scholarly research in order, comprehend and evaluate communication theories
- To compare and contrast communication theories as a means for evaluating communication behavior

Course Outcomes

On completion of this course, the students will be able to:
1. Recall the main concepts and principles of various communication theories.
2. Interpret and explain the main principles and concepts of communication theories.
3. Apply communication theories to analyze real-world communication phenomena.
4. Analyze how communication theories influence media content, public discourse, and societal norms.
5. Assess the relevance and significance of communication theories in today's digital age.
6. Develop innovative approaches to studying, researching, and applying communication theories in diverse settings.

Catalogue Description
Communication Studies addresses critical thinking, communicative concepts and skills, and relational and participatory effectiveness in personal, public, and professional spheres. Theories help us to make sense of the world around us. Regardless of their scope, all theories shape how we make judgments about reality, relationships, circumstances, and decisions in our lives. This is a Communication Studies course and as such, this course will give you the tools needed to dissect your experiences in our communicative world.

Course Content

10 Lecture Hour

Unit 1: Metatheoretical Foundations

Defining Theory and Metatheoretical Assumptions- Theory Evaluation and the Seven Traditions

10 Lecture Hour

Unit 2: Interpersonal Contexts
Symbolic Interactionism- Relational Dialectics -Harold Laswell - Shannon and Weaver- Osgood and Schramm Models of Communication

10 Lecture Hour

Unit 3: Organizational and Public Contexts
Uses and Gratifications-Cultivation Theory -Rhetoric, Dramatism and Narrative Paradigm

10 Lecture Hour

Unit 4: Mass and Cultural Contexts
Hypodermic Needle theory- Two-step & Multi-step Theory- Play Theory-Agenda Setting and priming - Framing-the rise of critical and cultural theories: Encoding/decoding- propaganda theory

10 Lecture Hour

Unit 5: Theories of intercultural communication
Spiral of Silence-Communication Accommodation Theory-Face Negotiation Theory- Politeness Theory-Genderlect, Standpoint Theory-

10 Lecture Hour

Unit 6: Theories of influence
Selective Exposure, Selective Perception & Selective Retention Theory, Individual Difference Theory-Cognitive Dissonance Theory-Elaboration Likelihood Model

TEXT BOOKS:
- Baran, S. J., Davis, D. K., & Striby, K. (2012). Mass communication theory: Foundations, ferment, and future.
- Fiske, J. (1993). Introduction to communication studies.

Reference Books:
- DeVito, J. A. (2019). The interpersonal communication book. *Instructor*, *1*, 18.
- McQuail, D. (2010). *McQuail's mass communication theory*. Sage publications.
- Monge, P. R., & Contractor, N. S. (2003). *Theories of communication networks*. Oxford University Press, USA.

	Basics of Reporting and Editing	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To acquaint the students with the nuances of reporting and editing.
- To grasp the skills required to cover and edit news
- To understand the contemporary trends and issues in news reporting

Course Outcomes

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

- Define key principles, terminologies, and techniques of reporting and editing
- Understand the process and significance of accurate reporting and effective editing in journalism
- Apply reporting techniques and editing skills to produce clear, concise, and engaging news content
- Analyze news stories for accuracy, clarity, and adherence to journalistic standards
- Critique news reports and edited content to improve quality and ensure ethical journalism
- Produce well-researched news articles and edit content to meet professional standards

Catalogue Description

This course teaches you how to find the essence of any story you report, and to write the story to communicate the key facts effortlessly and effectively to report for clarity and factuality, adhering to proper Associated Press style and maintaining journalistic integrity with rigorous editing and fact-checking.

Course Content

10 Lecture Hour

UNIT-I: NEWS REPORTING
News - Elements of News - Types of News -Sources of News - Gathering News- News Agencies. The Reporter- Qualities of a good-reporter - Types of reporting.

10 Lecture Hour

UNIT-II SPECIALIZED REPORTING
Evolution of specialized reporting-Relevance of specialized reporting in contemporary times- Creativity in specialized reporting-Specialized Reporting and Beats.

UNIT-III: JOURNALISTIC WRITING
Sources of News – News Values – Path of a News Copy-Language and Style – Editorial Writing-Letters to the Editor-article and feature writing-Writing for Radio, TV, Film, Online media.

UNIT-IV: THE EDITING PROCESS
News Selection –Editor – Types of a Copy – Integrating Copy – Rewriting - Agency Copy – Bureau Copy – Fundamentals of Copy Editing-gate keeping- Principles of Design and Layout – Readability Formula - Photojournalism – Photo Essay – Caption writing – Functions of Headlines – Headline Writing – Excerpts – Blurbs– Highlights – Infographics.

UNIT-V: NEWS ROOM
Newspaper organization structure – Editorial Department-Functions of News Editor. Role of Sub Editor and qualities of Sub Editor-Functions of editor- Present and future status of Print Media.

UNIT-VI: Mass Communication and Effects Paradigm
Direct Effects – Hypodermic Needle/ Magic Bullet Theory, Propaganda, and Mass Society Theory- Limited Effects – Individual Difference, Cognitive Dissonance and Two Step Flow of Communication - Personal Influence Theory- Cultural Effects: Agenda Setting Theory, Spiral of Silence and Cultivation Analysis- Critique of the Effects Paradigm and Emergence of Alternative Paradigms – Uses and Gratification Theory

Assignments: - A small of video of reporting- Interview- Publish a letter to Editor, Article, feature

Text Books: -
- Friend, C., & Challenger, D. (2013). *Contemporary editing*. Routledge. Krishnaswamy, K. V. (2017).
- Writing and Editing News: (Studies in Journalism). India: Orient Blackswan Pvt Limited.

Reference Books:
- Ford, E. H. (1933). BLEYER, Newspaper Writing and Editing (Book Review). *Journalism and Mass Communication Quarterly*, *10*, 155.
- Bleyer, W. G. (2021). How To Write Special Feature Articles: A Handbook For Reporters, Correspondents And Free-Lance Writers Who Desire To Contribute To Popular Magazines And Magazine Sections Of Newspapers. India: Astral International Pvt. Limited.
- Kidd, R. (2018). Journalism, Reporting, Writing and Editing. United Kingdom: EDTECH. Russial, J. (2004). Strategic Copy Editing. United States: Guilford Publications.

	Media Laws and Ethics	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To enable students to define and relate to basics of Media Laws and Ethics.
- To enable students to apply varied aspects of Media Law and Ethics.
- To enable students to examine and analyse ethical components of contemporary media

Course Outcomes

On completion of this course, the students will be able to
- Recall fundamental media laws, regulations, and ethical principles
- Explain the significance of media laws and ethical practices in journalism and media professions
- Demonstrate adherence to legal standards and ethical codes in media-related case studies
- Evaluate the impact of legal and ethical dilemmas on media content and practices
- Assess complex scenarios involving media law and ethics to provide reasoned conclusions
- Develop guidelines or frameworks promoting ethical and lawful practices in media industries.

Catalogue Description

This course teaches you how to find the essence of any story you report, and to write the story to communicate the key facts effortlessly and effectively to report for clarity and factuality, adhering to proper Associated Press style and maintaining journalistic integrity with rigorous editing and fact-checking.

Course Content

UNIT-I: Indian Media and the Constitution   10 Lecture Hour

Media Roles- Responsibilities and Privileges - Fundamental Rights- Directive Principles of State Policy- Media Freedom in a Democracy- Parliamentary Privileges and Contempt of Court- Official Secrets Act- Sedition laws- Defamation- Working Journalists Act- Copyright Act- Right to Information- Necessity of Media Laws Freedom of Speech and Expression

UNIT-II: Legal Dimensions of Media   10 Lecture Hour

Media and defamation/obscenity/sedition (criminal law)- Media and negligence and defamation (tort law)- Media and privileges of the legislature- Media and-Official Secrets Act, 1923 - Media and Working Journalists (Conditions of Service) and Miscellaneous Provisions Act, 1955 and

Press Council Act, 1978 -The law relating to employees wages and service conditions, Price and Page Schedule Regulation, Newsprint Control Order -Press and the Monopolies and Restrictive Trade Practices Act, 1970.

UNIT-III: Films and Censorship   **10 Lecture Hour**

Censorship of films and Constitutionality -Difference between press and films; Why is pre censorship valid for films but not for the press? - Censorship under Cinematograph Act, 1952.

UNIT-IV: Cyber Law   **10 Lecture Hour**

IT Act of 2000; Amendment of IT Act in 2008; Measures against digital piracy; Social media and OTT self-regulation, data protection bill 2023

UNIT-V: Media Advertisement and Law   **10 Lecture Hour**

Concept of Advertisement- Advertisement & Ethics- Advertisement Act, 1954- Indecent Representation (Prohibition) Act, 1986 – The Drugs and Magic Remedies (Objectionable) Advertisements Act, 1954 – consumer protection and advertisement- misleading advertisements.

UNIT-VI: Media and Human Rights   **10 Lecture Hour**

Meaning and significance of Human Rights Education -Professional Bodies: Press, Media, Role of Lawyers-Legal Aid-media advocacy- Social media – utility of social media and crimes committed on social media

Text Book:
- Neelamalar, M. (2009). Media Law and Ethics. India: PHI Learning.

Reference Books:
- Press Laws and Ethics of Journalism - P.K. Ravindranath, Authors Press, 2004
- Ravindranath, P. K. (2004). Press Laws and Ethics of Journalism. India: Authorspress.
- Patching, R., Hirst, M. (2013). Journalism Ethics: Arguments and Cases for the Twenty-first Century. United Kingdom: Taylor & Francis.

	Advertising	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To understand the concept of advertising.
- To discuss the basic economic impact of advertising.
- To explain the different job functions and responsibilities of those employed in advertising.
- To recognize some of the social and ethical implications of advertising.

Course Outcomes

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

- Recall foundational concepts, terminologies, and historical developments in advertising
- Describe how advertising influences media content and shapes societal values and consumer behavior
- Execute advertising strategies tailored to specific audiences and mediums
- Analyze advertising campaigns to identify key elements and their effectiveness
- Evaluate advertising strategies and recommend improvements based on ethical and market considerations
- Design innovative advertising campaigns that align with branding and communication goals

Catalogue Description

Advertising means of communication with an audience about the different products and services you offer, and it works on conveying a message to people by persuading them to buy or try their products. This course introduces the fundamental theoretical framework of advertising. The course generally aims to provide training to its students to identify problems and be able to plan and manage advertising contents in the world of marketing. They are taught about communicating skills with clients, leadership and problem-solving skills with a variety of subjects.

Course Content

10 Lecture Hour

UNIT-I: Introduction to Advertising

Concept- Features- Evolution of Advertising- Types of advertising - Creative advertising messages- Active Participants- Benefits of advertising to Business firms and consumers

<div align="right">**10 Lecture Hour**</div>

UNIT-II: Advertising Agency

Features- Structure and services offered- Types of advertising agencies- Agency selection criteria- Role of AAAI (Advertising Agencies Association of India)- ASCI (Advertising Standard Council of India)

<div align="right">**10 Lecture Hour**</div>

UNIT-III: Planning Advertising Campaigns

Advertising Campaign Planning -Steps Determining advertising objectives- Advertising Budgets- Media Planning- Integrated Marketing Communications (IMC)- Concept, Features, Elements, Role of advertising in IMC-Marketing mix.

<div align="right">**10 Lecture Hour**</div>

UNIT-IV: Execution and Evaluation of Advertising

Creativity in Advertising-Creative aspects: Buying Motives - Types, Selling Points- Features, Appeals – Types, Concept of Unique Selling Preposition (USP)- Creativity through Endorsements: Endorsers – Types, Celebrity Endorsements – Advantages and Limitations, High Involvement and Low Involvement Products

<div align="right">**10 Lecture Hour**</div>

UNIT-V: Fundamentals of Creativity in Advertising

Preparing print ads: Essentials of Copywriting, Copy – Elements, Types, Layout- Principles, Illustration - Importance. Creating broadcast ads: Execution Styles, Jingles and Music – Importance, Concept of Storyboard. Evaluation: Advertising copy, Pre-testing and Post-testing of Advertisements – Methods and Objectives

<div align="right">**10 Lecture Hour**</div>

UNIT-VI: Advertising Theories and Models

Hierarchy-of-effects models-AIDA Model- DAGMAR model-Maslow's Hierarchy of Needs- PLC Model-VIPS Model- Ehrenberg Model- The DRIP Model- Lavidge and Steiner Model- Lasswell's Model of Communication

Text books: -

- Ogilvy, D. (2011). Confessions of an Advertising Man. United Kingdom: Southbank Publishing.
- Vilanilam, P. J. V., Varghese, A. K. (2004). Advertising Basics! A Resource Guide for Beginners. India: SAGE Publications.

Reference Books
- Belch, M. A., Belch, G. E. (2014). Advertising and Promotion: An Integrated Marketing Communications Perspective. Singapore: McGraw-Hill Education.
- Arens, W. F. (2006). Contemporary Advertising. United Kingdom: McGraw-Hill/Irwin.
- Keller, K. L. (2013). Strategic Brand Management: Building, Measuring, and Managing Brand Equity. Germany: Pearson.
- Baack, P. D., Baack, D. E., Clow, K. E. (2012). Integrated Advertising, Promotion, and Marketing Communications. United Kingdom: Prentice Hall PTR.
- Kotler, P., Roberto, N. (1989). SOCIAL MARKETING. United Kingdom: Free Press.

	Media Psychology	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/Exposure					
Co-Requisites	-				

Course Objectives
1. To understand different fields of psychology
2. To understand the connection between media and psychology and their application
3. To Identify the negative impact on media
4. To evaluate the application of psychology in advertising
5. To understand the connection between media psychology and human development

Course Outcomes

Upon completion of this course, the students will be able to
CO1 Analyze different field of psychology
CO2 Evaluate the application of psychology in message creation for media
CO3 Prepare the advertisements keeping in mind the perspective of media psychology
CO4 Assess the consumer's perspective in media message dissemination
CO5 Apply the knowledge of media psychology in message creation

Catalogue Description
Media in media psychology stands for "mediated experience". The mediation can happen through all forms of print, electronic, and news media. Media psychology is the study of how people perceive, understand, respond, and interact in the media-saturated world of today. People are not just passive consumers of media but are active participants, producers, and distributors of media content as well.

Media psychologists concern themselves with identifying the potential or benefits and threats of media technology. They strive to maximize the benefits and minimize the threats posed by new media technologies. They conduct research and suggest ways in which the positives of the media are used to enrich democratic and culturally pluralistic societies.

Some of the popular jobs that students can look into after pursuing this course:

- Media analyst
- Digital marketing executive
- Social media marketing analyst
- Digital content analyst
- Digital communication analyst
- Become an entrepreneur

Course Content

Unit I   **10 Lecture Hours**
Understanding Psychology: Definition, Contemporary Perspectives in Psychology: Biological and Sociocultural, Schools of Thought in Psychology, Basic Areas of Psychology
Branches of Psychology: Biological Psychology, Experimental Psychology, Developmental Psychology, Social and Personality Psychology, Clinical and Counselling Psychology
School and Educational Psychology, Organizational Psychology, Characteristics of psychology

Unit II   **10 Lecture Hours**
Media Psychology: Media Psychology's objectives, Scope of Media Psychology, Areas in psychology focused upon by media psychologists, Psychology and Media, The Positive Media Effects, The Negative Media Effects, Research in Media Psychology, Research in Negative Effects of Media, Research Methods used in Media Psychology, Research Terms

Unit III   **10 Lecture Hours**
Negative Impacts of Media: Role of Media Violence, Theoretical explanations of media violence and their impact on human psychology, Media's Role in Body Image Issues and Eating Behaviour, Body Image Issues and Eating Disorders, The Portrayal of Ideal Body Types in Media, Media Influences on the Human Psychology, Eating disorders associated with body image disturbance, Internet Addiction Disorder, Gaming Disorder, Impact of Internet Addiction on People

Unit IV   **10 Lecture Hours**
Media and Advertising: Advertising and Its Goals, Developing an Effective Advertising Program Steps in Designing an Effective Advertising Program: Selecting the advertising objective, Deciding on advertising budget, Developing the advertising campaign, Selecting the right media Evaluating the effect of advertising, Elaboration Likelihood Model (ELM) of Persuasion, Ms of Advertising

Unit V   **10 Lecture Hours**
Media Representation and Social Behavior: Stereotypes in Media, Gender Stereotypes, Caste and Ethnic Stereotypes, Stereotypes of Elderly, Stereotypes of People with Mental Health Disorders, Clark's Stages of Media Representation of Minority Groups
Effects of Stereotypical Presentations in Media: Theoretical Considerations, Media Representation of Crime, Relationship Between Crime and Media, Crime Representations in Media, Crime in Media as a Social Construction, Reasons for Increase in Crime-Based Content, Concerns with Crime Media, Media Violence Effects and Violent Crime, Theories of Media Violence, Strategies to Reduce Violence Caused by Media,

Unit VI   **10 Lecture Hours**
Media and Human Development: Negative Influence of Media on Human Development: Engagement in Risky Behaviour, Sedentary Behaviour and Impact on Sleep, Bullying and Suicide Positive Influence of Media on Human Development: Support and Sense of Belongingness, Media and Well Being
Media and Education: Role of Media in Development of Education, Knowledge gap Caused by Media, Usage of Media as a Teaching Aid, SWAYAM, National Mission on Education through Information and Communication Technology (NMEICT), National Institute of Electronics and Information Technology (NIELIT), National Digital Library (NDL)

Text Books:

1. Media Psychology by Devid Giles
2. Introduction to Psychology Adapted by Martha Lally and Suzanne Valentine-French

Reference Books

3. Introduction to Media Psychology by Reshmi Gahlowt
4. Handbook of Psychology: Volume 1, History of Psychology by Donald K. Freedheim Irving B. Weiner
5. Psychology a Study of Mental Life by Robert S. Woodworth
6. The Psychology of Everything A Routledge Free book

	Introduction to Broadcast Media	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course objectives:
- To understand the development of Broadcast Journalism.
- To understand the importance of Regional Journalism in Broadcast Media
- To learn to write in Broadcast Format conforming to the ethical and practical principles that guide it.
- To introduce students to non-fiction storytelling that parallels news packages seen in the television news industry.
- To introduce students to rundown and script programs so students can create a television show

Course Outcomes:
On completion of this course, the students will be able to
- Define key concepts in media and cultural studies
- Explain the relationship between media, culture, and society
- Apply theoretical frameworks to analyze contemporary media texts
- Examine the historical, political, and economic factors influencing the production and consumption of media content in various cultural contexts.
- Assess the impact of globalization on local cultures through media
- Design and present original media projects that reflect a nuanced understanding of cultural diversity, representation

Catalogue Description
Broadcast media is the inclusion of different mediums that are used for communicating, transmitting, and broadcasting to the public or masses. This course will enable the students to understand the features of TV and Radio as mass media. It will also enable students to understand the process and nitty-gritty of News production.

Course Content

10 lecture Hour
Unit-I History & Development of Broadcast Journalism
Brief History, Evolution & development of Radio journalism- Globally & in India- Brief History of the development of TV journalism- Globally & in India- The International Scenario- Marconi (Inventor of radio) till date- Timeline

10 lecture Hour
Unit- II: Private & Satellite channels
Growth of Private International, National & Regional TV Networks & fierce. competition for ratings-Satellite television- broadcast-Television channels for niche audiences — entertainment-news- sports- science- health & life style- HDTV telecast Proliferation of DTH services

10 lecture Hour

Unit-III: Indian Scenario: All India Radio

Organizational structure- News Service Division of AIR- Objectives of broadcast—Information-Education &Entertainment- Commercial Broadcasting Service- Vividh Bharati, External Broadcast Service- National Service- Three tiers of Radio Broadcast—Local, Regional and National & FM service of AIR- Prasar Bharati - Code of ethics for Public Service Broadcast.

10 lecture Hour

Unit- IV: Private FM Channels, Digital broadcast & Satellite radio

Autonomy of Expansion of Private FM Radio channels- Digital Broadcast- Satellite Radio – The Evolution & Growth; Satellite Radio with Digital broadcast- Developmental & Educational Role of AIR & Community Radio- Evolution & Growth- Internet Radio & Private FM Channels broadcast on Internet

10 lecture Hour

Unit-V: Camera - Sound - Studio-Editing

Basic camera functions and its operations- Spy cam, mobile cam uses as a reporter-Understanding sound- Understanding the studio- Concept and process of Video Editing- Animation and Graphics.

10 lecture Hour

Unit-VI: News Production

Elements of production- Packaging of a story- Packaging of a program- News wheel- Storytelling Technique – focus statements, covering action vs. reaction- character development- video as priority- capturing great sound- the element of surprise-wrapping up the story- Review of false reverse/pop cuts with visual examples- Camera Demonstration/Shooting Techniques- How to Frame Interviews

Assignments: -
- Record an Interview program

Text Books: -
- Tuggle, C. A., Carr, F., & Huffman, S. (2011), Broadcast News Handbook: Writing, Reporting, and Producing in a Converging Media World, 5th Ed. New York, NY: McGrawHill**.**
- Van Dijk, T. A. (2013). *News as discourse*. Routledge.

Reference Books: -
- Tompkins, Al (2012), Aim for the Heart: Write, Shoot, Report and Produce for TV and Multimedia, 2nd Ed. Washington, DC: CQ Press
- MacGregor, Brent; Live, Direct and Biased: Making TV news in the Satellite Age.
- Herbert, J. (1999). *Journalism in the digital age: Theory and practice for broadcast, print and online media*. CRC Press Hillard; Writing for TV, Radio and New Media; 7th Edition; Wadsworth.
- Harris, P. L. (2012). Television Production & Broadcast Journalism. United States: Goodheart-Willcox Company.
- Cohler, D. K. (1994). Broadcast Journalism: A Guide for the Presentation of Radio and Television News. Kiribati: Prentice Hall.
- Alexander, R., Stewart, P., Boyd, A. (2012). Broadcast Journalism: Techniques of Radio and Television News. Netherlands: Taylor & Francis.

- Trewin, J. (2013). Presenting on TV and Radio: An Insider's Guide. United Kingdom: Taylor & Francis.

	Animation Fundamentals	L	T	P	C
Version 1.0		0	0	8	4
Pre-Requisites/ Exposure	Basic Knowledge of Computer				
Co-Requisites	-				

Course Objectives

- To cover the fundamentals of drawing with a focus on shapes.
- To develop artistic expression.

Course Outcomes

On completion of this course, the students will be able to:
- Recall and list fundamental principles of animation
- Explain the processes involved in creating animations
- Use industry-standard animation software to create basic 2D animation sequences
- Analyze the range of technologies in digital image acquisition and manipulation
- Justify design and technical choices in animation projects
- Create and demonstrate graphics works.

Catalogue Description

Animation course is the study of designing, drawing and making the illusion of motion pictures just by changing their static images which are not similar to each other. Applicants will be studying techniques of animation that can be used to give life to imaginative characters and make it appear like they are in motion and acting something. Earlier to create animation sequences, stop motion techniques were used today with high frames per second things are totally changed. The course animation is all about studying and creating their own imaginative world. Animation opens the doors of all imaginative worlds and aspirants can creatively use these imaginations in their work. Student will learn the latest animation techniques like 2D hand drawing, 2D and 3D computer-generated, stop motion or model animation techniques to create the animation sequences.

Course Content

15 Lecture Hours

Unit I: Introduction to Animation
What is Animation - Early examples of Animation - Stop Motion Photo Animation - Zoetrope – Thaumatrope – Cell and Paper Animation - Types of Animation - Facial expressions - Flash Overview – About Adobe Animate Interface - Menu Bar, Tools – Layers - Property Inspector – Timeline – Stage - Scene - File Formats: .fla, .swf – Library - Import to the stage - Import to Library - Color Swatches - Grid, Guide & Rulers - Creating New Document - Working on Stage

15 Lecture Hours

Unit II: Adobe Flash
Action Script on Buttons, Movie Clips, Event Handlers, Create a Slide Show, Creating an Interactive Flash Game, Flash File Publishing, Export Options, Publish Settings from Flash to After Effects Working on Adobe After Effects-Export Flash to After Effects- Create Character

Animation in After Effects- Export to Movie Format, Test Movie.

15 Lecture Hours

Unit III: Graphics
About Layers - Create - Delete Layers, Rename Layers - Lock & Unlock Layers - Type of Frames: Key fame - Blank Frame - Onion Skin – FPS – Symbols – Graphics - Movie Clip & Button – Tweening - Types of Tweens - Object & Merge Drawings - Gradient Color - Color Effects

15 Lecture Hours

Unit IV: Creating Characters
Filters, Shape Tween, Shape Hint Tween, About Mask, Layer Mask, Ease in and Ease out Animation, Working Frame - by - Frame Animations, Working on Tween Animation, Character creation - Animation - Creating Storyboard, creating any Cartoon Character, Creating Background Scenes, Using Bone Setup Tool, Lip Movements, Adding Audio to Scene, Publish Movie, Publish Setting.

15 Lecture Hours

Unit V: Actions in Characters
Online Frame Work - Types of E - learning's - ADDIE model for E-learning - Analysis and Design – Development – Implementation – Evaluation - Action Script, Interface of Action Script in Flash, Uses of Action Script, Event Handling, Using Code Snippets, Drag & Drop, Moving with Keyboard Arrows, Go to Frame and Stop, Play & Stop Sound Layout Creation - Timeline Actions- Creating Frame- Action Controlling Sound -Sound Controls–Video Controls- Handling Components- Applying Behavior.

15 Lecture Hours

Unit VI: 2D and 3D
Introduction to 2D 3D- Difference between 2D and 3D design- Interface of 3D Max, Basics of 3D Max Modeling, Exporting, Using the menus. Floating and docking, Using drag and drop feature, Introduction to different workspaces. Geometry, sub objects, Extruding, welding, bridging etc. Recognizing the workspaces.

Assignment: -
- Demonstrate or exhibit the graphics animation and school projects
- Creating a Logo Animation in Adobe Flash
- Creating Frame by Frame animation
- Draw Cartoon Animation using reference

Text Books:
- The Animator's Survival Kit by Richard Williams, Straus & Giroux Pub. (U.S.A)
- Flash Professional CC Class Room in a Book - Pearson

Reference Books:
- The complete animation course by Chris Patmore -Baron's Educational Series. (New York)
- Animation Unleashed by Ellen Bessen, Michael Weise Productions, 2008(U.S.A)
- Draw Animation by Paul Hardman)
- 3D Automotive Modeling: An Insider's Guide to 3D Car - Book by Andrew Gahan
- Character Development in Blender 2.5 Book by Jonathan Williamson
- 3D Modeling and Printing with Tinkercad: Create and Print - Book by James Floyd Kelly

	Public Relations	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Communication skills				
Co-Requisites	-				

Course Objectives

- To have insight into the use of the technological advancements in Public Relations.

- To prepare students in the field of public relation.

- To provide complete knowledge and information about planning and execution of public relations campaigns.

Course Outcomes

On completion of this course, the students will be able to
- **Define** the intricacies of Public Relations (PR) and Corporate Communication
- **Label** the different types of public
- Describe effectively partnering media organizations
- **Apply** strategies to execute Public Relations (PR) and Corporate Communication (CC) campaigns and initiatives
- **Assess** Corporate Communication (CC) in corporate brand management and creating lasting organizational and brand image
- **Evaluate** and implement corporate communication programmes

Catalogue Description

public relations skills are essential to much of business and personal success. Public relations efforts address how we wish to present ourselves to others and how to deal with the perceptions of who others believe we are. Public relations tactics are just as useful for large international corporate projects as they are for personal networking. Most communications courses are based on addressing how we relate to others.

This course will help students to conduct public relations tactics for small start-up businesses, international companies, political campaigns, social programs, personal development, and other outreach projects. There are many tools that are useful for conducting effective public relations. As we review the components of a public relations campaign, you will learn how to prepare the key materials that will help you get the job done.

Course Content

10 Lecture Hours
Unit I: Introduction to PR
Public Relations-Meaning- Definition- Nature and Scope- Historical Background-Technological and Media Revolution and Role in Business, Government- Politics- NGOs and Industry. Propaganda- Public Opinion & Publicity- Public Relations: catalyst, persuasion and motivation, Communication theories & Models in Public Relations- Reputation- perception and relationship

management- The PR process- Research and Planning and Evaluation- PR ethics.

10 Lecture Hours

Unit II: Strategic communication and the role of PR

Steps of building strategic communication- Managing corporate identity through corporate communication- Stakeholder communication- Corporate social responsibility- Executive Summary- Situation Analysis - Target Audience and key stakeholders- Goal- Objectives- Key Messages- Strategies- Tactics- Risk Analysis- Budget NO TIME- Monitoring and evaluating

10 Lecture Hours

Unit III: Managing relations with media

Media and its types, nature and process and tools-Media Relations Theories- Print Media and its functions- Broadcast Media and its functions- Online Media and its function- nature, scope and dynamics of Media Relations- Media Relations in India and Media Analysis and Evaluation. Relationship management theory- Functional perspective on PR- Media relations- New media and online reputation- Fake news phenomenon

10 Lecture Hours

Unit IV: Media Management

Mechanics of Media buying and selling: Role and structures- Media Basics- Media Strategy- Target Groups definition- Market Prioritization- Media Weights- Media Mix decisions- Scheduling- Building a Plan- Evaluating Media Buys- The buying process- Plan Implementation- Budget Setting- Solutions Approach- Media Economics: The Economic theory applied to analysis of mass media industries- structure and performance of mass media.

10 Lecture Hours

Unit V: Advertising Communication and Management

Media scene in India- Advertising Research- Preparation of ad budget- Monitoring the ad budget and control process- Production and cost analysis- Setting creativity objectives and strategy development- Campaign planning and execution of advertising- Evaluation of advertising brands and promotion- social aspects of advertising and branding- advertising blunders.

10 Lecture Hours

Unit IV: Crisis communication and PR practice

Situational crisis communication theory- techniques and theoretical approaches to PR in crisis-The Public Opinion Process- Public Opinion and Social Control-Media-led campaigns in the World- Media-led campaigns in India.

TEXT BOOKS:
- Bernays, E. L. (2013). Public Relations. (n.p.): University of Oklahoma Press.
- Bernays, E. (2019). Crystallizing Public Opinion. United States: Dover Publications.

Reference Books:
- Theaker, A. (2004). The Public Relations Handbook. United Kingdom: Taylor & Francis.
- Smith, R. (2013). Public Relations: The Basics. United Kingdom: Taylor & Francis.
- Rees, S. (2020). Public Relations, Branding and Authenticity: Brand Communications in the Digital Age. United Kingdom: Taylor & Francis.

	Media and Cultural Studies	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Should have critical approach to views things				
Co-Requisites	-				

Course Objectives

- To describe the roles of media in persuading, informing, entertaining, and socializing individuals and groups;
- To explain how meaning is used and made with media as part of our everyday lived experiences;
- To analyze the structure of media institutions/industries and differing systems of organization, funding, and regulation;
- To evaluate the implications of technological change and the interactions between humans and technologies.

Course Outcomes
On completion of this course, the students will be able to

- Define key concepts, theories, and terminologies in media and cultural studies
- Explain the relationship between media, culture, and society
- Apply theoretical frameworks to analyze contemporary media texts
- Critically examine the historical, political, and economic factors influencing the production and consumption of media content
- Assess the impact of globalization on local cultures through media
- Design and present original media projects that reflect a nuanced understanding of cultural diversity and representation

Catalogue Description
This course introduces the intellectual roots and contemporary applications of cultural studies, including, focusing on the theoretical bases for analyses of power and meaning in production, texts, and reception. It includes primary readings in anti-racist, feminist, modern, postmodern, and representation theory. the course emphasis on developing skills in critical thinking and scholarly argumentation and documentation.

Course Content

10 Lecture Hours
Unit I: Understanding Cultural Studies
Origin and Development of Cultural Studies. - Variants of Cultural Studies. - Cultural Studies in India. - Culture and Communication. Key concepts in cultural studies- Representation, materialism, Non-reductionism, Articulation, Power, Popular culture, Texts and readers, subjectivity and Identity

10 Lecture Hours
Unit II: Construction of culture
Social-Economic-Political-Religion- Technology, Re- representation and media culture- Language-Gender - Race - Class - Ethnicity -Kinship and terminology

10 Lecture Hours

Unit III: Theories and its relevance in media

Diffusionism- Kroeber, Cultural materialism- Raymond Willams, Functionalism- Malinowski, and R. Brown- Social interaction- G.H.Mead and Cooley, Popular and mass culture, circuit of culture, encoding and decoding - Stuart Hall- Culture and industry – John Fiske

10 Lecture Hours

Unit IV: Globalisation and cultural studies

Popular culture- trends, transformation and its impact on society- Commodification of culture and its impact on lifestyle - Changing values- ideologies and its relevance in the contemporary society- Global economic flow- global cultural flows- homogenization and fragmentation, glocalization, creolization, globalization and power- Nationalism - Post-Nation - Modernity - Post-Modernity- Digital media culture

10 Lecture Hours

Unit V: Media Studies

 Mass Society Approaches- Culture Industry: the Frankfurt School- Dependency Theory and Media Imperialism- The Public Sphere- Difference between Globalisation and Glocalisation- State- Market and Ownership and Control of the Media - Approaches to the Study of Media Audiences: Media Effects and Uses and Gratifications - Audience Reception Studies

10 Lecture Hours

Unit VI: Cultural expressions and media

Oral traditions- folklore- Fashions and fad- Cuisine- Festivals- Sports- Art and Architecture.

TEXT BOOKS:
- Chris Baker, "Theory and Cultural Studies", Sage Publication,2003
- Johan Hartley and Terence Hawkes: Popular Culture and High Culture-History & Theory.

Reference Books:
- Meenakshi Gigi Durham and Douglas M.Kellner , Media and cultural studies, Blackwell publishing house,2012
- Chris Baker, "The sage Dictionary of Cultural Studies", Sage Publication.
- Pramod Nair, "Introduction to Cultural Studies", Viva Books, 2011.
- Keesing Roger and Strathern Andrew: Cultural Anthropology-A Contemporary Perspective, Harcourt Brace,1998.
- Poitevin, Guy.2010. 'From the Popular to the People' in Bernard Bel, Jan Brouwer, Biswajit Das et.al (ed) Communication, Culture and Confrontation. New Delhi:Sage Publications: pp.3-12.
- Rege, Sharmila.2014. 'Understanding Popular Culture: The Satyashodhak and Ganesh Mela in Maharashtra' in Susan Vishvanathan (ed) Culture and Society, Sage: New Delhi.
- Anderson, Benedict.1991. Imagined Communities. Verso: London.
- Chatterjee, Partha.1991.'Whose Imagined community' in The Nation and Its Fragments, Colonial and Post Colonial Histories, Princeton.
- Aloysius, G. 1997. Nationalism without a Nation, Delhi: Oxford University Press. (Ch 4: Nationalism- The movement for transfer of power & Ch 5: Nationalism-

Competing Ideologies and Contrasting Visions)

- Nanda, Subrat K. 2014. Cultural Nationalism in a Multi-National Context: The Case of India in Susan Visvanathan (ed) Culture & Society, Sage: New Delhi:pp.215-237.

	Film Studies	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To expose students to film studies;
- To create awareness about the major theories,
- Techniques and narrative strategies of film and its appreciation across time;
- To introduce students to films produced in various cultures.

Course Outcomes

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

- Define the process of film making
- Describe the types and functions of cinema
- Outline various types of cinema
- Apply the knowledge of existing theories of film making
- Assess the scope of cinema as a process
- Predict the outcomes of different film semiotics

Catalogue Description
This course introduces students to film aesthetics through the analysis of film form and style. The course aims to provide students with a fluency in and understanding of film's unique language as it evolves technologically, historically and generically. It gives a brief introduction of history of cinema and changing pattern in Cinema.

Course Content

10 Lecture Hour

Unit-I: Film Language
Illusion of Movement- Pre-cinema toys and machines- Shot: Mise-en-scene & Composition - Aspects of mise-en-scene- Realism & Mise-en-scene - Cinematography & lighting: Types of shots; Camera angles, placement, movement, types of lenses; basics of lighting.

10 Lecture Hour

UNIT-II: Film theory
What is cinema, Film theory – form and function-Auteur Theory- role of Cahiers du cinema, effect of auteur- the auteur concept in Britain- Contributions of D W Griffith- Alfred Hitchcock- Francois Truffaut, Jean Du Godard- apparatus theory- feminist theory- formalist theory- Marxist theory and psychoanalytical theory of film- Digital Aesthetics, Music and choreography- film genre.

10 Lecture Hour

UNIT-III: Brief History of Cinema

Brief History of World Cinema Hollywood cinema-early cinema and film form the studio system- rise and decline of the studio- British cinema- culture ideology- Brief History of Indian Cinema: Hiralal Sen, D. G. Phalke,Studio system: New Theatres, Bombay Talkies- Post Studio System- Indian New Wave.

10 Lecture Hour

UNIT-IV: Contemporary World Cinema

Cinema from the Communist world, the Third World, World cinema and national film movement, German expressionism, Italian neo realism Soviet Montage, French new wave.

10 Lecture Hour

UNIT-V: Script Writing and Film Analysis

Script of fiction film- Concept & development of non-fiction film- Dialogue Exercise-Critical analysis of films - Review writing of contemporary Bengali & Hindi films of last calendar year

10 Lecture Hour

UNIT-VI: Visual Communication and New Media

Aesthetics, Perception, Representation, Visual Rhetoric, Cognition, Semiotics, Reception Theory, Narrative, Media Aesthetics, Ethics, Visual Literacy, Cultural Studies

Assignment: -
- Producing one short films of not more than seven minutes and not less than five minutes including opening and closing credits

Text books: -
- Nelmes, J. (Ed.). (2012). *Introduction to film studies*. Routledge.
- Fischer, L. (1996). *Cinematernity: Film, motherhood, genre*. Princeton University Press.

Reference Books
- Villarejo, A. (2021). *Film studies: The basics*. Routledge.
- Bordwell, D., & Carroll, N. (Eds.). (2012). *Post-theory: Reconstructing film studies*. University of Wisconsin Pres.
- Bordwell, D., & Carroll, N. (Eds.). (2012). *Post-theory: Reconstructing film studies*. University of Wisconsin Press.
- Davis, G., Dickinson, K., Patti, L., & Villarejo, A. (2015). *Film studies: a global introduction*. Routledge.
- Andrew, D. (2009). The core and the flow of film studies. *Critical Inquiry*, *35*(4), 879-915.
- Nichols, B. (2010). *Engaging cinema: An introduction to film studies*. WW Norton & Company.

	Development Communication	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To produce development communication strategist
- To enable students to make effective interventions in various development processes to act as a catalyst for social change

Course Outcomes

On completion of this course, the students will be able to
- **Define** the field of development communication
- **Describe** the Indian economic system
- **Explain** idea of how the Indian state functions
- **Apply** the knowledge of influence the media exerts on the economy
- **Evaluate** the socio-political background of contemporary India
- **Create** a plan for NGOs in ensuring economic equity in India

Catalogue Description

Development Communication orient students to various dimensions of development and communication for social change. The courses offer focus on contemporary development concerns, advocacy and communication for sustainable social change with gender sensitivity. The other important areas of study are behaviour change communication, training and capacity building, media monitoring, audience segmentation and responses, new media technologies and monitoring and evaluation of national flagship programmes. The course orients and enhances the capacity of the students in participatory methodologies and innovative communication techniques.

Course Content

Unit I: Introduction to Development Communication   10 Lecture Hours
Development communication: definition-Introduction Historical snippets- What is development communication? Communication for development- Key elements of the development communication approach- Methods used for development communication Characteristics of a new 'village level worker' or development communication practitioner -Tasks to be performed by the development communication officer- The development communication process Some pointers on the content (the 'what'), in development communication- Institutionalizing development communication -Some development communication scenarios- development communication using various media core areas of development campaign

Unit II: Development Communication-concept and genesis
Concept of development, characteristics of developing countries-Measuring development- Indices of measuring development and classification of countries based on development indices- Models of Development- Dominant Paradigm, Basic Needs Model, New Paradigm of development- Development Communication- concept and genesis, characteristics, differences between communication and Development Communication- Philosophy & Approaches to Development Communication

<div align="right">**10 Lecture Hours**</div>

Unit III: Media and Development Communication
Traditional Media: types, characteristics, role in development communication- Development reporting- roles and responsibilities of a development reporter, ethics in reporting, specialized skills required and issues in development reporting- Radio news, features and commentaries. Radio and development communication- Television and cinema: role in development communication- ICT: scope in development communication.

<div align="right">**10 Lecture Hours**</div>

Unit IV: Approaches and Methods
Stakeholders in development- People's participation and social mobilization in development- Leadership- concept, types, theories, styles, characteristics, functions; importance of local leadership-Diffusion of innovation and adoption- Extension methods and approaches - classification, characteristics and selection

<div align="right">**10 Lecture Hours**</div>

Unit V: Development Programmes
Development issues and goals- national and international perspectives- National Development Programmes – goals, strategies, structure and achievements- Analysis of contemporary national development programmes- objectives, clients, salient features, outcomes and communication support- Behaviour Change Communication strategies in development programmes

<div align="right">**10 Lecture Hours**</div>

Unit VI: Participatory training and Development
Role of training and capacity building in HRD- Concept and level of participation- Types of training- Tools and techniques for training; participatory training tools- Designing and evaluation of Training Programs for different stakeholders (Grassroot functionaries, managers, policy makers)- Develop training modules for specific target groups and learning goals - Agencies involved in training and development- NGOs, GOs and Corporate

Assignment: -
- Analysis of development indicators - national and international perspectives
- Critical analysis of selected development initiatives
- Analysis of media for development communication
- Designing media for development communication

TEXT BOOKS:
- Chris Baker, "Theory and Cultural Studies", Sage Publication,2003
- Johan Hartley and Terence Hawkes: Popular Culture and High Culture-History & Theory.

Reference Books:

- Meenakshi Gigi Durham and Douglas M.Kellner , Media and cultural studies, Blackwell publishing house,2012
- Chris Baker, "The sage Dictionary of Cultural Studies", Sage Publication.
- Pramod Nair, "Introduction to Cultural Studies", Viva Books, 2011.
- Keesing Roger and Strathern Andrew: Cultural Anthropology-A Contemporary Perspective, Harcourt Brace,1998.
- Poitevin, Guy.2010. 'From the Popular to the People' in Bernard Bel, Jan Brouwer, Biswajit Das et.al (ed) Communication, Culture and Confrontation. New Delhi:Sage Publications: pp.3-12.
- Rege, Sharmila.2014. 'Understanding Popular Culture: The Satyashodhak and Ganesh Mela in Maharashtra' in Susan Vishvanathan (ed) Culture and Society, Sage: New Delhi.
- Anderson, Benedict.1991. Imagined Communities. Verso: London.
- Chatterjee, Partha.1991.'Whose Imagined community' in The Nation and Its Fragments, Colonial and Post Colonial Histories, Princeton.
- Aloysius, G. 1997. Nationalism without a Nation, Delhi: Oxford University Press. (Ch 4: Nationalism- The movement for transfer of power & Ch 5: Nationalism- Competing Ideologies and Contrasting Visions)
- Nanda, Subrat K. 2014. Cultural Nationalism in a Multi-National Context: The Case of India in Susan Visvanathan (ed) Culture & Society, Sage: New Delhi:pp.215-237.
- Lyton R and Pareek U. (1990). Training for Development. New Delhi, Vistaar Publications.
- Subedi, N R, (2008). Advocacy Strategies and Approaches: A Training of Trainers Manual. International

	FOLK MEDIA	L	T	P	C
Version 1.0		2	1	1	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To apprise students with historical role and relevance of different forms of folk media.
- To help students understand how folk media reflects societal concerns and was used for communication.
- To enable students to know the roots and type of folk-art form.

Course Outcomes

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

- Identify traditional forms, features, and purposes of folk media
- Understand the cultural importance and societal role of folk media
- Demonstrate the use of folk media in creating community-centric messages
- Differentiate the impact of folk media across various cultural and social contexts
- Assess the relevance and effectiveness of folk media in modern communication strategies
- Design folk media-based solutions to address contemporary social and cultural issues.

Catalogue Description
India has many folk media. In old time people used to communicate through some folk arts. Folk media includes all kinds of forms that is handled by some tribes and community This course intends to describe folk media/folk art of India.

Course Content

10 Lecture Hour

Unit I: Traditional Folk Media (TFM) –

Concept and Forms Traditional Folk Media – meaning, characteristics, its difference from Mass Media Different forms of Folk Media: Tamasha, Pawada, Keertana, Yakshagana, Nautanki, Jatra, Bhavai, Ramlila and Raslila, Puppetry: forms in different states- Orissa, Karnataka, Tamil Nadu, Rajasthan and West Bengal.

10 Lecture Hour

UNIT II: Types of Folks Media

Types of Folk Media: Dance, theatre & music, folk theatre; Bhavai, Tamasha, Nautanki, Ramleela, Raslila and Jatra, Folk Music : Bengal, Gujarat and Maharashtra, Folk Dance : Garha, Tamasha & Lavani.

10 Lecture Hour

Unit III: Importance of Folk Media

Many aspects of Folk Media-Merits and Demerits of folk media- influence of modern media (radio & TV) on folk media- Folk media for promoting literacy- and social change.

15 Lecture Hour

UNIT IV: Folk media vs electronic media
Changing scenario of folk media in the era of electronic and digital media: Possibilities, reach and communication- Limitations of mass media and advantages of folk media-Role of traditional folk media in communicating modern themes.

15 Lecture Hour

UNIT V: Use of folk media in Mass Media
Integrated use of Folk Media and Mass Media-Song and Drama Division- UNESCO and MacBride Commission-Folk categories based on flexibility

15 Lecture Hour

UNIT VI: Folk Media and Social Work
Preservation of folk media- Practical work based on relevant theory topics-Role of government agencies like song and drama division, information and publicity department- Relevance of Folk Media in 21st century- PTA, Puppetry – Forms, Role and Significance- Concept of Tribe, Caste & Family- Peculiarities of a Traditional Society- Traditional Personality

Assignments: -
- Students would be given assignments to conceptualize ideas for public awareness campaigns on social issues and perform street theatres or any TFM.

Text Books: -
- Approvoo, J. Theophilus, Folklore for Change, Theological Seminary, Madurai, 1986
- Folk Arts and Social Communication. (2017). (n.p.): Publications Division Ministry of Information & Broadcasting.

Reference Books: -

- Chantler, Paul & Stewart, Peter (2007) Community Radio- Basic Radio Journalism; Focal Press, Oxford
- Gargi, Balwant: Folk Theatre in India, Rupa and Co., Bombay, 1991. Lee, Eric, How Internet Radio Can Change the World
- Malik, M. (1983). Traditional forms of communication and the mass media in India. France: Unesco.
- Parmar, S. (1977). *Folk music and mass media*. New Delhi: Communication Publications.
- Parmar, S. (1975). *Traditional folk media in India*. New Delhi: Geka Books.

	Anchoring	L	T	P	C
Version 1.0		2	1	1	4
Pre-Requisites/ Exposure	Confidence to face Camera				
Co-Requisites	-				

Course Objectives

- To develop news gathering and personality development skills

- To improve voice Modulation, News writing and Copy Editing

- To develop camera rehearsals, studio and outdoor

- To enhance skills of show hosting: talk shows, reality show and non-fiction program

Course Outcomes

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

- Identify the essential skills and techniques required for effective anchoring
- Describe the role of an anchor in engaging audiences and managing events
- Perform anchoring tasks for different types of programs and events
- Examine audience engagement techniques and their impact on anchoring effectiveness
- Evaluate anchoring performances to provide constructive feedback for improvement
- Develop original content for anchoring diverse events and formats

Catalogue Description
Anchoring on television is one of the most sought-after career choices for many young people. The course equips students with the fundamental skills of being an anchor. From live news situations to regular news bulletins, to anchoring shows and events.

Course Content

10 Lecture Hour

Unit I: Introduction to the course

VO for TV commercials/Corporate videos/ radio commercials/ TV Documentaries- Public Speaking: Showing how to hold an audience's attention, Teaching awareness of voice and its function- Demonstrating how to control body language- Breathing and articulation

10 Lecture Hour

Unit II: Show presentation

Duties and responsibilities while news reading, Understanding the news scripts and news agenda- On-air Essentials- Studio autocue reading & recording the voice- A look at personality, style and

general show presentation- Examples of anchors work and detailed analysis of their styles- Making & adding effective promo and jingles while anchoring

10 Lecture Hour

Unit III: Reporting Technique

Talk Show Host and moderating an event- Legal pitfalls (what NOT to say)- Reporting Techniques- Reporting a news & Interviewing, recording the byte & transcription & scripting -Different Reporting styles- Political, Entertainment, Crime, Sports & Business

15 Lecture Hour

Unit IV: Voice

Good and pleasing voice- Clear and attractive speech- Feelings for the words- Skills in the use of language- Expressive use of movement- sense of pace, timing and style-Expressive use of body postures & facial expressions- Exercise for relaxation and concentration.

15 Lecture Hour

Unit V: Action Problem

Nurturing the acting talent- imagination- improvisation- empathy- emotion and emotional memory- retentive memory-sensory memory-Scene study.

15 Lecture Hour

Unit VI: Techniques and Tips for Anchoring

Techniques of Anchoring in Multi camera production- Panel Discussion- Teleprompter news reading production- Dress Code for Men and Women- Tips on Anchoring from The Experts in The field- Make-Up Tips and Techniques

Assignment: -

Exercise in anchoring- interviewing- news reading and pantomime-Exercises in acting for the Camera- Instructions on make-up and dressing- up for the show-Participation in the production of a number of non-fictional and fictional programmes.

Text books:

- Holl, S. (1991). *Anchoring*. Princeton Architectural Press.

Reference Books:

- Jain, R (n,d.).The ABC of News Anchoring. India: Pearson Education India.
- Fagan, B. M. (1986). Anchoring. United Kingdom: International Marine Publishing Company.
- Goodlander, G. (2015). Creative Anchoring: Everything About Anchors and Anchoring. (n.p.): CreateSpace Independent Publishing Platform.

	Radio Podcasting	L	T	P	C
Version 1.0		2	1	1	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To assess the strengths and weaknesses of various podcasts in terms of its technical and storytelling aspects.
- To Acquire the skills of anchoring and radio podcast.

Course Outcomes

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

- Identify the essential skills and techniques required for effective podcasting
- Describe the role of a podcaster in engaging audiences
- Perform podcasting tasks for different types of programs and events
- Examine audience engagement techniques
- Evaluate performances to provide constructive feedback for improvement
- Develop original content for podcasting diverse events and formats

Catalogue Description
This course is an introduction to the uses   and practical applications of sound for multimedia. Students will study various uses of sound and music on the Internet from creative to professional websites. Students will learn to create and edit podcasts and attach audio files to programs and web pages such as Facebook, iTunes, Keynote, PowerPoint and other sites.

Course Content

10 lecture Hour

Unit I: Radio Jockeying - The basics of fluency- Voice: pitch/tone/intonation/inflection- Voice Over: Rhythm of speech, Breathing, Resonance- Making & adding effective promo and jingles while anchoring- Talk Show Host and moderating an event Legal pitfalls (what NOT to say) Reporting techniques-Reporting a news & Interviewing, recording the byte & transcription & scripting Different Reporting styles- Political, Entertainment, Crime, Sports & Business-Public Speaking: Showing how to hold an audience's attention

 Assignment: Radio interview

10 lecture Hour

Unit II: Knowing the Medium - Basics of communication- Characteristics, strengths & limits of audio- Podcasting and internet radio- community radio- pirate radio- satellite radio- Radio Free Europe- Amateur radio- Regulation: WPC, ITU
Assignment: Imagination through sound

10 lecture Hour
Unit III: Scripting for audio
Introduction to various radio formats - news and entertainment- Public service advertisements, jingles, radio magazine, interview, talk show, vox- pop, discussion, feature, radio play, and documentary-Elements of a radio news story: Newsgathering, writing, elements of a radio news bulletin. Style Book. Spontaneous genres- (Hours: theory - 6, practical - 4)

15 lecture Hour
Unit IV: Audio basics
What is sound? - microphone- USB mics-How is   sound used creatively- Freeware- An Overview of free software for audio- Planning/creating a podcast-What are you communicating? What response are you trying to elicit?

15 lecture Hour
UNIT- V: Acoustics
Basic acoustics to achieve optimal -recording and listening conditions- What is a Self Portrait? - Self   Portrait(Record and edit a three-minute self-portrait- You may use music and/or   sound effects but are not required to do so).

15 lecture Hour
UNIT- VI: Sound Effects
Working with Keynote and PowerPoint- How music and sound effects inform the visual narrative-Podcast

Assignment: -
- Record clean, professional-sounding dialogue at home using a USB microphone.

Text Books: -
Pavarala, V. & Malik, K. K. (2007). Other voices: the struggles for community radio in India. Sage

Reference Books: -
- Fleming, C. (2009) The radio handbook. Routledge.
- Siegel, E.H. (1992). Creative radio production. Focal Press. 11. Whitaker, J. (2002). Master handbook of audio production. McGraw-Hill/TAB Electronics.

	Script Writing	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Ability to write a right sentence				
Co-Requisites	-				

Course Objectives

- To identify and implement script formats for various kinds of media, programs, and uses.
- To analyze and assess works according to principles of classical story and character design.
- To develop a pitch, outline, and screenplay according to the standard collaborative process.

Course Outcomes

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

- Write basic scripts in a variety of formats for electronic media.
- Demonstrate the basic concepts and techniques of modern script writing.
- Comprehend, analyze and produce original creative writing.
- Demonstrate a sense of storytelling, particularly through cinematic techniques.
- Express an appreciation of the goals and practices of writing for American television and film
- Create new content

Catalogue Description

This course is an Introduction to the techniques of screenwriting with an emphasis on dramatic structure, visual language, and character development. The focus will be on scriptwriting guidelines, character development, plot design, and creation of storylines for contemporary screen-based media. Additional focus will be on the fundamentals of writing.

Course Content

13 Lecture Hour

Unit I: Communication

Includes means of communication- language as a tool, process, developing skills, identifying barriers, non-verbal comunication etc.- Relationships & Interpersonal Communication- Communication workshop - Listening & Speaking, Integrity, Professionalism with practical exercises- Communication in Art & Visual Medium - Paintings, Photography-Communication in Performing Arts - Music, dance & theatre- Communication in films - fiction, non-fiction - themes, stories etc.- Communication in Advertising & Media

Unit II: Story, Character and Formats/Developing a Pitch

Define key elements of story structure, character, and format- Study scripts for different media, programs, and uses- Develop a short pitch for a television show or feature film- Format a Script

10 Lecture Hour

Unit III: Process of Thinking

Idea Generation- Process of creativity- Thinking in Images & Sounds - analysis of poems, short stories creating visual imagery- Construction of novels, epics- Fundamentals of Drama, epic format - Creativity & Thinking Out of the Box Workshop- Thinking & Design in Film - Writing, shooting, editing, cinematography, sound design exercises.

10 Lecture Hour

Unit IV: The Writer Within

Public Speaking- Written communication- social media- Correspondence- Professionalism-Team building & Leadership Workshop- Dramatic, non-dramatic, Story, plot, sub-plot- Writing - from concept to scene-

10 Lecture Hour

Unit V: Creating & Building Characters

Developing oneself - getting one's design -Dealing with issues, complaints, anger, low self-esteem, unworkability- Learning to be & Learning to be with other people (UNESCO)- Study of human behaviour - Psychology & Behavioural science- Study of characters from epics, literature & cinema- Creating & Building characters

10 Lecture Hour

Unit VI: Story Telling

Narration & Pitching- Role of Drama in Story Telling- Story Telling through Camera - Story Telling through Editing- Story Telling through use of Sound & Music - Story Telling in Cinema

Assignments: -
- Write a 1-page scene about a character who is lying about something important to either a friend, family member or a co-worker.
- Think about conflict and resolution – will the character be caught or not? How will the moment be resolved? No Dialogue.

Text Books: -

- King, S. (2013). Finish the Script! A College Screenwriting Course in Book Form. United States: CreateSpace Independent Publishing Platform.

Reference Books: -

- Root, W. (1980). Writing the Script: A Practical Guide for Films and Television. United States: Holt, Rinehart and Winston.
- Dancyger, K. (2013). Global Scriptwriting. United Kingdom: Taylor & Francis.
- Ballon, R. (2014). Blueprint for Screenwriting: A Complete Writer's Guide to Story Structure and Character Development. (n.p.): Taylor & Francis.

	Screenplay	L	T	P	C
Version 1.0		4	0	0	4
Pre-Requisites/ Exposure	Ability to write a right sentence				
Co-Requisites	-				

Course Objectives

- To identify and implement script formats for various kinds of media, programs, and uses.
- To analyze and assess works according to principles of classical story and character design.
- To develop a pitch, outline, and screenplay according to the standard collaborative process.

Course Outcomes

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

- Recall fundamental concepts, structures, and formats of screenplay writing
- Understand the principles of storytelling, character development, and plot construction.
- Craft advanced techniques to write an original screenplay and inspire ideas.
- Explore the different genres and venues available to the professional scriptwriter within the industry.
- Assess screenplays for coherence, originality, and audience engagement.
- Develop the creative and original thought of a narrative screenwriter and introduce the principles of storytelling through moving pictures while addressing the form and art of the short film.

Catalogue Description

Screenplay Writing is a course tailor-made for the creative students. Having an application in all forms of media including cinema, advertisements, corporate films, content writing, and so much more, a candidate possessing an interest in the course requires formal training. The learning obtained in courses of Screenplay Writing helps open up a creative mind, give them a medium to translate their creativity into and also introduce them to a world of new techniques and concepts. To thrive as a screenplay writer in the competitive world of today, formal training such as the above can go a long way. Topics include development of treatments/outlines/character sketches, plotting, sequencing, character analysis, formatting and structure, scene construction, plot twists, comedic slants, dramatic tones, and other advanced script writing techniques.

Course Content

Unit I: Introduction   10 Lecture Hours

What is screenplay and What is not a screenplay? - Define screenplay elements- Define key elements of story structure, character, and format- Study scripts for different media, programs, and uses-Develop a short pitch for a television show or feature film- Talk about beginnings, middles and endings- Protagonist – Goal and Obstacles = Conflict.

Unit II: Story Structure   10 Lecture Hours

Origins- importance, myths, the principles of drama, and the need for conflict-Aristotle and the essence of dramatic structure: Set up, Rising Action and Resolution. - What is a screenplay? Characters, setting, story, scenes, and theme-Premise and the central conflict-

Assignments:
- Three ideas: Come up with three different story ideas and write a few sentences to describe each one. State clearly who the protagonist is what the conflicts are. And articulate the underlying concept.
- Write an outline for a television show or feature.

Unit III: Scene   10 Lecture Hours

Scene construction- types of scenes and the organization of time- Dramatic progression and dramatic economy within a scene. Practice in writing a scene with obstacles

Unit IV: Writing   10 Lecture Hours

Guidelines for writing a beat sheet / outline for a short film- A showing of good vs. bad scenes – writer's objective vs. character's objective- Dialogue – what is it? What it isn't, text/subtext, actors, hiding exposition, tags

Assignments:
- Development of your short screenplay via outline
- The business and writing for television – comedies, dramas

Unit V: Creating & Building Characters   10 Lecture Hours

Developing oneself - getting one's design -Dealing with issues, complaints, anger, low self-esteem, unworkability- Study of human behaviour - Psychology & Behavioural science- Study of characters from epics, literature & cinema- Creating & Building characters

Unit VI: Narrative Structures   10 Lecture Hours

Structuring elements in a script to enhance story telling - suspense, mystery, action, horror, comedy, romance, drama, music and song- Song Picturization Workshop- Shooting song & editing - group exercise- Action Workshop with Action Director- Planning action, execution, costs, safety, insurance.

Assignment: -
- Short fiction with dialogue (8-10 mins)
- Study of best short fiction films, Analysis of short fiction - Indian, International in relation to short story
- Plot, Structure, Milieu, Characters, back stories
- Writing 10 mins short fiction, Narration /Pitching

TEXT BOOKS:
- Wolff, J., Cox, K. (2011). Successful Scriptwriting: How to Write and Pitch Winning Scripts for Movies, Sitcoms, Soaps, Serials and Variety Shows. United States: F+W Media.
- Field, S. (1998). Screenplay: The Foundations of Screenwriting. United States: MJF

Books.

Reference Books:

- Field, S. (1998). Screenplay: The Foundations of Screenwriting. United States: MJF Books.
- Root, W. (1980). Writing the Script: A Practical Guide for Films and Television. United States: Holt, Rinehart and Winston.
- Humphries, J. D. (2018). The Ultimate Course Book on How to Write a Screenplay: Screenwriting Bible 101 on the Foundations of Screenwriting Basics, Page Screenwriting and Editing, Writer Career Advice Book and More.... United States: Amazon Digital Services LLC - Kdp.

	Documentary	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To engage in critical thinking pertaining to key discourses in documentary film theory and history
- To acquire or improve the fundamentals of film/media literacy and the ability to analyze and evaluate a
- To study a range of non-fiction moving image forms
- To produce nuanced close-readings and intertextual analyses of non-fiction media works

Course Outcomes

On completion of this course, the students will be able to
- Identify concepts related to documentary
- Understanding documentary production in its social and historical context
- Distinguish between, and critically evaluate, the principle 'modes' of documentary making
- Analyse documentary text closely and write about how it communicates meaning
- Appraise current debates about documentary ethics and aesthetics.
- Produce their own short film, making informed and creative decisions at every stage of production process.

Catalogue Description

This course will explore the documentary filmmaking process by viewing a wide range of documentary films and discussing their attributes. Students will produce three documentary projects throughout the quarter in teams of three to develop skills in conceptualizing, directing and editing various styles of documentary films. Students will learn interview techniques (both formal interviews and on-the run/" vox populi" interviews), techniques for visualizing and shooting "b roll" footage, and how to construct narratives and stories through the integration of sound and images. Emphasis will be placed on developing technical proficiencies in hand-held cinematography, location sound recording, and editing. Finally, through screening and discussing a variety of historically significant documentary films, students will learn to define their own personal directorial approach to documentary filmmaking

Course Content

10 Lecture Hours

Unit I: Introduction
Introduction to the documentary and contentious issues around the documentary form. An

overview of the scope of documentary- debates about committed documentary- conceptual documentary and political documentary- Exploring the concept of documentary film- situating documentary film in social sciences

10 Lecture Hours

Unit II: Forms of Documentary
The basic styles and forms of documentary- Social, political and historical issues to documentary film, examples - film analysis, coursework discussion-Cinema-verite, observational cinema and the lure of the 'real'

10 Lecture Hours

Unit III: Surrealism and the unconscious
Surrealism and the unconscious- From Salvador Dali and Luis Bunuel to Chris Marker- Engaged arts, a promotional film project- Proposal/Treatment/Pitching- Observation, visual documentation: photo/multimedia project

10 Lecture Hours

Unit IV: Documentary types
Exercise of observation- Assessment of the observation homework (photo essay)- presentation of the film idea on the course-Re-thinking ethnographic film-utobiographical films- Formalism, Revolution and the cinematic subversion- artistic modernism and the cinema montage

10 Lecture Hours

Unit V: Pre-production
Interviewing: exercises, interview analysis. Finalizing treatment, further pre-production activities: filming schedule, locations, characters, schedule, etc.

10 Lecture Hours

Unit VI: Post Production
Technical preparations: sound and camera control-Camera exercises- Technical preparation: editing, using Final Cut Pro. (workshop with Gloria Oh, Media Lab Manager)- Post-production: transcript editing, preparing filmlogs- script editing, rough cutting, fine cutting Rough Cut Roundtable.

Viewing: -
- Nanook of the North US 1922
- The Battle of the Somme GB 1916
- Man with a Movie Camera dir. Dziga Vertov USSR 1928
- A short documentary film

TEXT BOOKS:
- Bernard, Sheila Curran (2004) Documentary Storytelling for Video and Filmmakers. Burlington, MA: Focal Press
- Hampe, Barry (1997) Making Documentary Films and Reality Videos. A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events. New York: Henry Holt and Co.

Reference Books:
- Rabiger, Michael (1998) Directing the Documentary. 3rd Edition. Burlington, MA: Focal Press.

- Renov, Michael (2010) 'Toward a Poetics of Documentary', in Michael Renov (ed.) Theorizing Documentary. New York: Routledge. pp. 12-
- Sarjar, Bhaskar & Janet Walker (2010) 'Introduction: Moving Testimonies', in Bhaskar Sarkar & Janet Walker (eds) Documentary Testimonies. Global Archives of Suffering. London & New York: Routledge. pp. 1-34.
- Rosenthal, Alan (1996) Writing, Directing, and Producing Documentary Films and Videos. Carbondale, IL: Southern Illinois University Press.

	Digital Marketing	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To know the importance of businesses running online marketing campaigns.

- To comprehending how digital marketing benefits businesses.

- To find the goals behind creating a website.

- To carry the responsibilities of a digital marketer.

Course Outcomes

On completion of this course, the students will be able to
- Identifying the best hosting servers
- Understand the importance of businesses running online marketing campaigns
- Comprehend how digital marketing benefits businesses
- Carry the responsibilities of a digital marketer
- Asses digital marketing campaigns
- Create a successful digital marketing strategy

Catalogue Description
Digital Marketing encompasses the use of digital technologies for facilitating the marketing of a product or a service. It has become the most popular buzzword in the industrial world with more and more businesses wanting to establish a stronger online presence. Hence, Digital Marketing as a course is gaining immense popularity in the contemporary world with everyone getting curious about the tools and techniques of this unique form of marketing. The industry is booming with digital marketing jobs for freshers**.**

10 Lecture Hours
Unit I: Introduction to Digital Marketing
Fundamentals of Digital marketing & Its Significance, Traditional marketing Vs Digital Marketing, Evolution of Digital Marketing- Digital Marketing Landscape- Key Drivers- Digital Consumer & Communities- Gen Y & Netizen's expectation & influence wrt Digital Marketing.
10 Lecture Hours
Unit II: Skills and Strategy
The Digital users in India, Digital marketing Strategy- Consumer Decision journey, POEM Framework-Segmenting & Customizing messages- Digital advertising Market in India- Skills in Digital Marketing- Digital marketing Plan.

10 Lecture Hours

Unit III: Digital Marketing

Terminology used in Digital Marketing, PPC and online marketing through social media- Social Media Marketing- SEO techniques- Keyword advertising- Google web-master and analytics overview- Affiliate Marketing-Email Marketing, Mobile Marketing

10 Lecture Hours

Unit IV: Tool In Advertising

Display adverting, Buying Models, different type of ad tools- Display advertising terminology- types of display ads- different ad formats, Ad placement techniques- Important ad terminology, Programmatic- Digital Advertising- On page Optimization- Technical Elements- Buying Models-CPC, CPM, CPL, CPA, fixed Cost/Sponsorship, Targeting Contextual targeting, remarking-Demographics- Geographic & Language Targeting.

10 Lecture Hours

Unit V: Digital Advertising

Display adverting, different type of ad tools, Display advertising terminology, types of display ads, different ad formats- Ad placement techniques, Important ad terminology- ROI measurement techniques, AdWords & Adsense- YouTube Advertising: YouTube Channels, YouTube Ads, Type of Videos- Buying Models, Targeting & optimization, Designing & monitoring Video Campaigns, Display campaigns

10 Lecture Hours

Unit VI: SEO (Search Engine Optimization)

Introduction to SEO, How Search engine works, SEO Phases, History Of SEO, How SEO Works-What is Googlebot (Google Crawler)-Types of SEO technique- Keyword Planner tools- HTML tags- Schema.org- RSS Feeds-Microsites- Yoast SEO Plug-in Module-III Off page Optimization-About Off page optimization-Authority & hubs- Backlink- Blog Posts- Press Release- Forums-Unnatural links- Social media Reach- Video Creation & Submission- Maintenance- SEO tactics-Google search Engine- Other Suggested tools

TEXT BOOKS:
- Gupta, S., & Davin, J. (2020). *Digital marketing*. McGraw Hill Education (India) Private Limited.
- Kingsnorth, S. (2022). *Digital marketing strategy: an integrated approach to online marketing*. Kogan Page Publishers.

Reference Books:
- Beasley, M. (2013). *Practical web analytics for user experience: How analytics can help you understand your users*. Newnes.
- Clifton, B. (2012). *Advanced web metrics with Google Analytics*. John Wiley & Sons.
- Ahuja, V. (2015). Digital marketing. Oxford University Press.
- Charlesworth, A. (2014). *Digital marketing: A practical approach*. Routledge.

	Gender and Media	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Unbiased approach to gender				
Co-Requisites	-				

Course Objectives

- To recognize diversity across audiences, content and producers of media
- To identify stereotypes of gender, race, class, and sexual identity in media portrayals
- To locate examples of framing, intersectionality, and symbolic annihilation in media
- To analyze texts in context of cultural and social identities, considering how reality is socially and discursively constructed by media

Course Outcomes

On completion of this course, the students will be able to
- Identify concepts related to gender and media
- Understand the role of the media in constructing gender and its intersections with sexuality, race and ethnicity
- Develop a critical approach to the study of gender representations in different media
- Analyze theoretical approaches and apply them to the study of media
- Evaluate representation of gender in media content
- Discuss the changing representations of gender in relation to wider social changes

Catalogue Description

This course examines representations of race, class, gender, and sexual identity in the media. We will be considering issues of authorship, spectatorship, (audience) and the ways in which various media content (film, television, print journalism, advertising) enables, facilitates, and challenges these social constructions in society. In addition, we will examine how gender and race affects the production of media, and discuss the impact of new media and digital media and how it has transformed access and participation, moving contemporary media users from a traditional position of "readers" to "writers" and/or commentators. Students will analyze gendered and racialized language and embodiment as it is produced online in blogs and vlogs, avatars, and in the construction of cyberidentities. The course provides an introduction to feminist approaches to media studies by drawing from work in feminist film theory, journalism, cultural studies, gender and politics, and cyberfeminism.

Course Content

Unit I: Gender and media   10 Lecture Hours
Gender and social media- Diversity across audiences, content and producers of media-
Introductory overview of gendered media landscape (Print, Broadcast, Film, Music, New Media, Advertising, Public Relations)

10 Lecture Hours
Unit II: Gender Representations

Gender Representations in the past- Gender Representations today -The changing representations of femininity and masculinity in different media outlets; media representations and intersectionality; media representations and sexuality -Case studies: magazines, TV programs, music, films, video/online games, sports, social media.

Unit III: Bodies and Objectification   10 Lecture Hours
The resexualization of women's bodies in the media - Eroticised male bodies- The Commercialization of Masculinities- commodity feminism- Empowerment or sexism?

Unit IV: History of Feminism   10 Lecture Hours
Historical Overview of Feminist Movements, Feminist Movement in Europe and the US, the Women's Movement in pre-independent India, Women's participation in the movements in post-independent India, Grassroot Movements.
                                         10 Lecture Hours
Unit V: Types of Feminism
Liberal Feminism- Marxist and Socialist Feminism, Radical Feminism, Psychoanalytic and Existential Feminism, Other Feminist Thought

Unit VI: Gender in Media   10 Lecture Hours
The Social Construction of Gender and the role of the media -Why media representations matter? 3. Analysing gender in media texts: Introduction to key themes, concepts- theoretical and methodological approaches Feminist perspectives- masculinity studies- queer theory, postmodernism- postcolonial studies- postfeminism, in media studies; Research methods: semiotics, content and discourse analysis

TEXT BOOKS:
- Carter, L. Steiner, L. and & McLaughlin, L. eds. (2014), The Routledge Companion to Media & Gender, NY: Routledge.
- Carter, L. and Steiner, L. eds. (2004), Critical Readings: Media and Gender, Mainhead: Open University Press.

Reference Books:
- Media, and Self-Representation. New York: Palgrave Macmillan
- Dow, B. J. & Wood, J. (2006) The SAGE Handbook of Gender and Communication, London: Sage.
- Dyer, R. (2002) The Matter of Images Essays on Representations, Routledge.
- Elias, A. S. and Gill. R (2017). "Beauty Surveillance: The Digital Self-Monitoring Cultures of Neoliberalism", European Journal of Cultural Studies, 21(1), pp. 59-77.
- Aubrey, J. S., & Harrison, K. (2004). The gender-role content of children's favorite television programs and its links to their gender-related perceptions. Media Psychology, 6, 111–146.

- Connell, R.W (1995) Masculinities, Berkeley, LA: University of California Press.
- Dobson, A. (2015) Postfeminist Digital Cultures: Femininity, Social Media, and Self-Representation. New York: Palgrave Macmillan
- Dow, B. J. & Wood, J. (2006) The SAGE Handbook of Gender and Communication, London: Sage.

	Research Methodology	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To administer communication research from an expert's perspective.
- To understand the world of communication research in further details.
- To analyse the communication research in the foreseeable future.
- To assess the communication research to greater heights.

To understand communication research in professional level in the country and abroad

Course Outcomes

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

- Label communication research from an expert's perspective
- Outline the world of communication research in further details
- Apply communication research for various media organizations
- Select a career in communication research in the foreseeable future
- Assess communication research to take media organizations to greater heights in the country and abroad
- Organize fact finders for media organizations

Catalogue Description

This course gives an entire overview of Research Methodology including basic concepts employed in quantitative and qualitative research methods. This course will provide an opportunity for students to establish or advance their understanding of research through critical exploration of research language, ethics, and approaches.

Course Content

10 Lecture Hours

Unit I: Introduction to Research

Meaning of Research-Objectives of Research-Motivation in Research – Types of Research – Significance of Research –Research and Scientific Method– Criteria of good Research – Problem Encountered by Researchers in India – What is Research Problem? Selecting the Problem – Defining the Problem – Technique involved in Defining the Problem- Research Design – Different research design – Basic principles of Experimental Designs – Significance of Report Writing – Different Steps in writing Report – Layout of the Research Report – Types of Reports – Oral Presentation Mechanics of Writing a Research Report – Precautions for Writing Research Reports- Research metrics and Indexing.

10 Lecture Hours

Unit II: Literature Review

Review Concepts and Theories- Formulation of Hypothesis- Sources of Hypothesis Characteristics of Hypothesis- Role of Hypothesis- Tests of Hypothesis- Research Design-Sampling Design- Data Collection- Observation Method- Interview Method- Questionnaires- Case Study Method- Processing and Analysis of Data- Processing -Operations- Statistics in Research- Descriptive

Statistics- Inferential Statistics- Elements / Types of Analysis- Interpretation of Data

Unit III: Research Design   10 Lecture Hours
Selecting a study design: Differences between quantitative and qualitative study designs- Study designs in quantitative research- Data collection: Selecting a method of data collection- Differences in the methods of data collection in quantitative and qualitative research- Major approaches to information gathering- Methods of data collection in qualitative research- Collecting data using attitudinal scales: Measurement of attitudes in quantitative and qualitative research- Attitudinal scales in quantitative research- Functions of attitudinal scales Difficulties in developing an attitudinal scale, Types of attitudinal scale- Attitudinal scales and measurement scales- Attitudes and qualitative research- Use of Excel & SPSS

10 Lecture Hours

Unit IV: Sampling & Data Interpretation
Mathematical tools for analysis, statistical analysis of data, regression analysis, correlation, concept of best fit and exact fit, exact fit, theory, examples from linear regression with one and more unknowns

10 Lecture Hours

Unit V: Research and Publication
Research and Integrity, Scientific mis conduct: Falsification, Fabrication and Plagiarism (FFP), Conflict of research, Predatory publishers and Journals- Open access publication- citation and acknowledgement- reproducibility and accountability- software tools for similarity check

10 Lecture Hours

Unit VI: Ethics
What is Ethics- Seeking consent Providing incentives- Seeking sensitive information- The possibility of causing harm to participants- Maintaining confidentiality- Ethical issues to consider relating to the researcher- Avoiding bias Provision or deprivation of a treatment- Using inappropriate research methodology- Incorrect reporting Inappropriate use of the information- Ethical issues regarding the sponsoring organisation- Restrictions imposed by the sponsoring organisation- The misuse of information.

Text books:
- Kothari, C. R. (2004). *Research methodology: Methods and techniques*. New Age International.

Reference Books:
- Best, J. W., & Kahn, J. V. (2016). *Research in education*. Pearson Education India
- Wilcox, R. R. (2010). *Fundamentals of modern statistical methods: Substantially improving power and accuracy* (Vol. 249). New York: Springer.
- Anderson, M., & Whitcomb, P. (2001). Design of experiments: statistical principles of research design and analysis.

	Web Designing	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To design and layout websites
- To think through the navigation of a site to provide the best user experience
- To create sample pages and creating mockups
- To work in Adobe programs to create visuals, graphics, or animations

Course Outcomes

On completion of this course, the students will be able to
- Identify key principles, terminologies, and tools used in web designing
- Understand the aesthetics governing website design
- Apply the concepts in creating webpages
- Examine existing websites to determine their design strengths, weaknesses, and compliance with web standards
- Assess web designs for effectiveness in user engagement
- Design pages with front-end webpage design.

Catalogue Description
The course focuses on the design of websites and front-end development. In particular, the course will examine the importance of layout and composition, color, typography, imagery, and texture of websites.

Course Content

10 Lecture Hours

Unit I: - Fundamentals of Computer
Applications of computers- Block Diagram along its components and characteristics- Interaction between the CPU- Memory Input/output devices, function of CPU and major functional parts of CPU- State the relevance of speed and word length for CPU Performance- Recognize the current family of CPUs used in Computers- Types of Memory- RAM ROM, Monitor- Mouse- Keyboard- Disk- joysticks- Storage Devices- floppy disk- CD- DVD, Pen drive- trackballs- Printers Types of printers- Scanner- Modem- Video- Sound cards- Speakers

10 Lecture Hours

Unit II: - Data Representation
importance of Binary Number System- various number systems- Conversion from Decimal to Binary- Conversion from Binary to Decimal- binary number into hexadecimal number- hexadecimal number into binary number System- Memory Addressing and its Importance-ASCII and EBCDIC coding System

10 Lecture Hours

Unit III: DOS & Windows Operating Systems

Hardware and Software- Types of Softwares- Introduction and need of operating system- Types of operating system- dos operating system- Types of dos Commands- operating system as a resource manager- BIOS-System utilities – Editor- Loader- Linker- File Manager-Concept of GUI and CUI standards- Directories and files- wild cards- autoexec.bat- config.sys- features of Window desktop-components of Window- function of each component of Window- method of starting a program using start button-Understand maximize- minimize- restore down and close button- uses of file and folder- method of viewing the contents of hard disk drive using explore option- control panel-disk defragmentation installation and un installation of the application software.

10 Lecture Hours

Unit IV: HTML and XHTML
What is Markup Language- Basic Structure of HTML- Difference Between HTML and XHTML - Head Section and Elements of Head Section- Meta Tags - Css Tags - Script Tag - Table Tag - Div Tag - Header Tags- Paragraph, Span, Pre Tags- Anchor Links and Named Anchors- Image Tag- Object Tag- Iframe Tag- Forms- Form Tag- Attributes of Form- POST and GET Method- and Legend- Text input- Text area- Checkbox and Radio Button- Dropdown, List and Optgroup- File Upload and Hidden Fields-Submit, Image, Normal, Reset Button- Creating a Live Website Form- HTML Validators

10 Lecture Hours

Unit V: CSS-
 Introduction to Cascading Style Sheets- Types of CSS- CSS Selectors- Universal Selector- ID Selector-Tag Selector- Class Selector- Sub Selector- Child Combinatory Selector- Adjacent Sibling Selector- Attribute Selector- Group selector- First-line and First-letter selector o Before and After Selector- CSS Properties- Type Properties- Background Properties- Block Properties-Box Properties- List Properties- Border Properties- Positioning Propeties- Realtime Implementation- Converstion of Table to CSS Layout- CSS Menu Design (Horizontal, Vertical)-Form Designing

10 Lecture Hours

Unit VI:
Adobe Dreamweaver- Introduction to Adobe Dreamweaver- Dreamweaver Interface Basics-Defining a Dreamweaver site- Insert Toolbar- Common Tools- Layout Tools- Forms Tool- Spry Tools- Properties Panel- Using Snippets panel- Dreamweaver extensions- Template Design in DW- Editable and Non-Editable Regions- Defining the DWT for project- Creating sub-pages for project

TEXT BOOKS:
- *The Design of Sites: Patterns for Creating Winning Web Sites*. Douglas K. Van Duyne, James Landay, and Jason Hong. Second Edition, 2007. ISBN 0-13-134555-9

Reference Books:
- *Don't Make Me Think! A Common Sense Approach to Web Usability, Second Edition*. 2006, Steve Krug. New Riders. ISBN 0-321-34475-8
- *The Web Designer's Idea Book*. 2008, Patrick McNeil. HOW Books. ISBN 978-1-60061-064-6

	Film Production	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Interest In Films.				
Co-Requisites	-				

Course Objectives

- To equip students to understand the process of film production.
- To train students in film production technologies
- To enable students in film making from scripting to finished product.

Course Outcomes

On completion of this course, the students will be able to
- Define the process of broadcast technology
- Describe the video editing and live television production
- Outline various techniques of broadcast technology software
- Apply the knowledge of audio and visual materials in the overall broadcast paradigm
- Assess the scope of broadcasting as a process
- Predict the essentials of post-production

Catalogue Description
Cinema is most exiting field of study It is a blend of creative and technical abilities. It is inclusive of feature films, documentaries, Promotional films, TV commercials, music Videos, etc. The technique of filmmaking is a teamwork which needs close and coherent organization of various skilled individuals. It involves directing, producing, script writing, cinematography, sound recording, visual mixing, editing, distribution, financing, marketing and so on. The field of film making is highly competitive and has a lot of scope for employment opportunities too. Especially, in India which releases a large number of films every year. If one possesses artistic and technical skills and at the same time an ability to express ideas, this is the most appropriate field to work in. The professional training will enhance the creative ability and enrich the employability. The academic training in Cinema will provide the opportunities to work in Film studios, Advertising agencies, production houses, government departments, academic institutions etc

Course Content

10 Lecture Hours

Unit I: Introduction
Introduction to the course- basic aspects of film language; film history (World cinema, from the beginnings to studio era)- major directors of Hollywood cinema-Indian film history (from early to studio era); and post-independence popular film forms and directors- Exploring the concept of documentary film, situating documentary film in social sciences- An overview of the scope of documentary- debates about committed documentary, conceptual documentary and political

documentary.

10 Lecture Hours

Unit II: Films and Society

Understanding and discussing the complex blend of imaginative vision- socio-cultural context, ethical values, and aesthetic judgment in creative- philosophical or religious works-Popular Cinema in Post-Independence India.

10 Lecture Hours

Unit III: Documentary

Exploring the concept of documentary film, situating documentary film in social sciences- An overview of the scope of documentary- debates about committed documentary, conceptual documentary and political documentary The basic styles and forms of documentary- Social, political and historical issues to documentary film, examples - film analysis, coursework discussion-

10 Lecture Hours

Unit IV: Importance of Observation

Exercise of observation- Assessment of the observation homework (photo essay)- presentation of the film idea on the course- Engaged arts, a promotional film project. Proposal/Treatment/Pitching. Observation, visual documentation: photo/multimedia project

10 Lecture Hours

Unit V: Interview and Pre-production activities

Interviewing: exercises, interview analysis. Finalizing treatment, further pre-production activities: filming schedule, locations, characters, schedule, etc.

10 Lecture Hours

Unit VI: Post production

Technical preparations: sound and camera control-Camera exercises- Technical preparation: editing, using Final Cut Pro. (workshop with Gloria Oh, Media Lab Manager)- Post-production: transcript editing, preparing filmlogs- script editing, rough cutting, fine cutting Rough Cut Roundtable.

TEXT BOOKS:
- Monaco, James, et al. (2000). How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media. New York: Oxford University Press.
- Cook, David A. (1981). A History of Narrative Film. New York: Norton.

Reference Books:
- Bordwell, David, Kristin Thompson, Jeff Smith. (2016). Film Art: An Introduction. New York: The McGraw-Hill Companies.
- Hill, John, and Pamela Church Gibson. (1998). The Oxford Guide to Film Studies. Oxford: Oxford University Press.
- Prasad, M. Madhava. (1998). Ideology of the Hindi Film: a Historical Construction. Delhi; New York: Oxford University Press.
- Rajadhyaksha, Ashish. (2010). Indian cinema in the time of celluloid: from Bollywood to the Emergency Indiana University Press
- Kavoori, Anandam P., and Aswin Punathambekar. (2008). Global Bollywood. NYU Press

- Bernard, Sheila Curran (2004) Documentary Storytelling for Video and Filmmakers. Burlington, MA: Focal Press

	Photojournalism	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	Basic of Camera handling				
Co-Requisites	-				

Course Objectives

- To understand critically the basic concepts of photography and photojournalism
- To map historical significance and future of photojournalism
- To analyse major issues in the field of photojournalism
- To get insights about impact of latest technology on photojournalism

Course Outcomes
On completion of this course, the students will be able to
- Identify the history and role of photojournalism in society and its transformation into the digital world.
- Understand the ethics and responsibilities of photojournalists.
- Learn how to manually control a digital SLR camera.
- Assess digital photography workflow and post-production.
- Evaluate photo galleries for on-line publication and distribution.
- Develop a professional personal on-line photo portfolio.

Catalogue Description
This is an introductory course in photojournalism. It comprises fields of Photo Journalism. Despite technologies that in recent years have transformed how news photography is produced and distributed, the strength of the still image remains undiminished. In fact, the market for stories communicated visually has never been stronger. Photographs, presented alone or as an essay in a multimedia context, continue to provide the photojournalists who make them a uniquely powerful window onto the world in which we live.

The course includes single image stories, camera and technique, photo essay production, presentation and the pro marketplace. Students will be responsible for weekly assignments as well as two long-term projects. We will address relevant topics in photojournalism such as news, copyright, ethics, gender and war photography.

Course Content

10 Lecture Hours

Unit I: Introduction to Photojournalism
Elements of Visual news story telling- History of photojournalism- Organization of a newspaper- Structure of newsroom- Role of photojournalists in a newsroom- opportunities for young photojournalists outside newspaper journalism- Principles and Ethics and of photojournalism.

10 Lecture Hours

Unit II: Basic Concepts of Photography and photojournalism
Photography, its emergence and growth- What is camera- its functions- and introduction to different types of camera- Mechanics of photography: apertures- shutter speeds- focus- and focal lengths- Introduction to different types of lenses- Lighting- composition

Unit III: Photo-editing:
 Need for Editing-Ways to Edit- Reading the mistakes in photos (noise in photographs, over exposure etc.)- Advantages and pitfalls of crowd sourcing- preparing stories received from citizen journalists-Caption Writing- Management of photographs and Digital archives- Introduction to photo-editing software such as Adobe Photoshop Elements- and ACD See Photo editor- Use and misuse of technology- Understanding of printing requirement: CMYK, and RGB pattern, ink used for printing multiple publishing platforms etc.

10 Lecture Hours
Unit IV: Fields of Photojournalism
Spot News- general news- Street Photography- off-beat photography, and documentary photography- war- terror- and crime- Photographs for photo features- photo stories and photo essays- Developing specialisations like sports, portrait, art and culture, environment, and industry, aerial, candid, fashion, food, environmental, forensic, medical, paparazzi, nature, and underwater- Photography for specialized, niche publications Developing flair for news photos

10 Lecture Hours
Unit V: Camera
Principles of camera obscuras- elements of camera-view finder, lens, aperture, iris diaphragm, shutter, light meter, CCD- camera formats-35 mm- medium format and large format- camera design- simple camera- box camera- range finder and reflex camera- SLR ,TLR, Digital camera etc.

10 Lecture Hours
Unit VI: Photo-editing
Photo developing and printing techniques- creative possibilities in photo printing- Photo editing techniques- photo cropping, touch up- manipulation of elements- caption writing and photo presentation- Selection criterion for new photographs- Photo essays and photo features- Emerging trends in photo journalism- photo wire services

Assignments: -
- **Cropping/Composition** – Submit two versions of the same photo – one full frame and one cropped to improve composition and aesthetics. (2 photos) Before & After crop. Photos should be good examples of the Rule of Thirds.
- **COB (Cut Out Background)** – Use Photoshop to select a person from a photo and remove the background, blur the background, and place the person in another image. **Stopped Action (Sports Assignment)** – Manipulate shutter speed to freeze the action of a moving subject.
- **Depth of Field (Portrait Assignment)** – Manipulate aperture/distance to the subject to cause the background to appear in and out of focus. (2 photos)
- **Special Effect** – Create an interesting visual effect (blur, filter, time exposure, etc.) by either manipulating the camera settings or using Photoshop Elements. Include both original and manipulated versions. (2 photos) Include description of process used.

TEXT BOOK:
- *All About Photography. (2010). India: Goodwill Publishing House.*
Reference Books:

- *Chapnick, H. (1994). Truth needs no ally: inside photojournalism. United Kingdom: University of Missouri Press.*
- Langford, M., Fox, A., Smith, R. S. (2015). Langford's Basic Photography: The Guide for Serious Photographers. United States: Taylor & Francis.
- Kobre, K. (2017). Photojournalism: The Professionals' Approach. United Kingdom: Routledge.

	Event Management	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To understand nuances of event management.
- To be able to conduct events successfully.

Course Outcomes

On completion of this course, the students will be able to
- Identify basic framework of planning an event
- Demonstrate ability to execute events through project
- Apply industry trends based on guest lecturers' expertise
- Assess ability to collaborate for event execution
- Evaluate events for effectiveness and success based on unique goals
- Organise and plan events

Catalogue Description
Event Management program is designed with a view to train students in skills to plan, manage and implement various types of events and to enable them to effectively undertake entry level jobs in event management organizations

Course Content

10 Lecture Hours

Unit I: Principles of event management
Historical Perspective, Introduction to event Management, Size & type of event, Event Team, Code of ethics- Principles of event Management, concept & designing- Analysis of concept, Logistics of concept- Feasibility, Keys to success- SWOT Analysis

10 Lecture Hours

Unit II: Event planning & team management
Aim of event- Develop a mission- Establish Objectives- Preparing event proposal- Use of planning tools- Protocols, Dress codes, staging, staffing- Leadership- Traits and characteristics

10 Lecture Hours

Unit III: Event marketing and advertising
Nature of Marketing, Process of Marketing Mix- Sponsorship- Image, Branding, Advertising Publicity and Public relations

10 Lecture Hours

Unit IV: Event leadership & communication
Leadership skills-Managing team-Group development- Managing meetings-Written communications- (Official, demi-official, Invoice)- Verbal communications- Written communications- (Official, demi-official, Invoice, tender, proposal)- Verbal communications Presentation skills and use of computer in events

<div align="center">**10 Lecture Hours**</div>

Unit V: Event safety and security

Meaning and scope of Accounting- Accounting as an Information System- Financial accounting definition and nature- Objective of Accounting- Accounting Principles: Basic concept, Accounting Standards- Security- Occupational safety- Crowed Management- Major risks and Emergency Planning, Incident Reporting- Emergency Procedures

<div align="center">**10 Lecture Hours**</div>

Unit VI: Basic event accounting

Budget- Breakeven Point- Cash flow Analysis- Profit & Loss statement-Balance Sheet- panic payments- financial control system

TEXT BOOK:

- Prasad, L. M. (2020). *Principles and practice of management*. Sultan Chand & Sons.
- Chaturvedi, A. (2009). *Event management: a professional and development approach*. Global India Publications.

Reference Books:

- Tulsian, P. C. (2002). *Business organisation and management*. Pearson Education India.
- Shone, A., & Parry, B. (2013). *Successful event management: a practical handbook*. Cengage learning.
- Pareek, U. (2012). Udai Pareek's Understanding organizational Behaviour, 3e. *OUP Catalogue*.
- Mishra, M. N. (2001). *Organisational behaviour*. Vikas Publishing House.
- Youssef, C. M., & Luthans, F. (2007). Positive organizational behavior in the workplace: The impact of hope, optimism, and resilience. *Journal of management*, *33*(5), 774-800.

	Radio Production	L	T	P	C
Version 1.0		3	1	0	4
Pre-Requisites/ Exposure	-				
Co-Requisites	-				

Course Objectives

- To learn skills of modern radio production, including use of digital systems such as Adobe Audition.
- To help you understand radio programming as a business.

Course Outcomes

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

- **Define** the meaning and concept of radio production
- **Describe** the process of radio production.
- **Outline** various radio programmes.
- **Apply** the knowledge of radio communication in development.
- **Assess** the scope of radio technology.
- Create content to work in a radio station/ audio studio.

Catalogue Description
This course is designed to provide you with basic knowledge of radio/audio production theory, techniques and aesthetics, experience in the writing and production of several program formats. You will work on specific projects designed to help you master the art of audio recording, editing, mixing, and aural storytelling techniques.

Course Content

10 Lecture Hour

Unit I: Introduction

Introduction and overview; basic production terminology; listening; hearing system- Radio history and aesthetics; aural storytelling; station formats; role of People-of-Color in the medium; ITU (International Telecommunication Union), regulations/legal and ethical production concerns; pre-production planning and research.

10 Lecture Hour
Unit II: Journalism & reporting and Ethics in Radio

Writing for Radio- Sound Gathering- Apply On-Air Delivery Techniques- Describe Laws and Regulations of the Industry- Identify Ethics in Radio Broadcasting- Explain Royalty Practices and Payments

10 Lecture Hour

Unit III: Demonstrate technical operations

Practice Using Sound Routing Equipment- Utilize Voice Equipment- Demonstrate Breathing Techniques and Use of Fillers- Demonstrate Inflection, Projection and Pronunciation

10 Lecture Hour

Unit IV: Production and editing techniques

Demonstrate Mixing- Identify Level Adjustments- Compare File Formats- Describe Production Elements and Transitions- Practice Using Sound Routing Equipment- Utilize Voice Equipment- Demonstrate Use of Playback and Recording Equipment- Demonstrate Radio Computer Operations

10 Lecture Hour

Unit V: Create advertising and marketing for radio

Understand Station Marketing- Create Public Service Announcements- Develop Advertising- Microphones and recording considerations, production studio environment; introduction to digital audio- Internet radio/distribution platforms; monophony, stereophony, & surround sound

10 Lecture Hour

 Unit VI: Basics of recording

Pre-production planning and research; acoustics and physics of sound; frequency, resonance, harmonic Content; introduction to ProTools- Radio careers; recording basics; production studio environment; pressure and amplitude- sound propagation- Location recording

Assignment: -

- Produce Commercial/PSA package of 60 sec
- Produce an aircheck tape (Tape should include: Station ID, dial position, music, promotional package, slogans, jingles, announcing style, commercials/PSAs/promos, promotional package, slogans, stop sets, etc. The aircheck should be telescoped)

Text Books: -

- Geller, V. (2012). Beyond Powerful Radio: A Communicator's Guide to the Internet Age—News, Talk, Information & Personality for Broadcasting, Podcasting, Internet, Radio. Netherlands: Taylor & Francis

- Link, J., McLeish, R. (2015). Radio Production. United Kingdom: Taylor & Francis.

Reference Books: -

- Messere, F., Benoit, P., Hausman, C. (2015). Modern Radio and Audio Production: Programming and Performance. United States: Cengage Learning.
- RADIO PROGRAMME PRODUCTION. (2018). (n.p.): PHI Learning Pvt. Ltd..

- Warren, S. (2005). Radio: The Book. Netherlands: Focal Press.
- Swanson, J., Kaempfer, R. (2004). The Radio Producer's Handbook. United States: Allworth.

CO – PO & PSO MAPPING

Name of the Programme: B.A. Journalism and Mass Communication

Course Title	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4
Introduction To Journalism	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	3
Communication Theories	2	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Basics of Reporting and Editing	1	2	2	1	1	1	0	2	3	3	1	3	3	2	1	2
Media laws and Ethics	1	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Media Psychology	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Advertising	2	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Introduction to Broadcast Media	3	2	2	1	1	1	1	2	0	3	1	3	3	2	1	3
Animation Fundamentals	2	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Public Relations	1	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Media and Cultural Studies	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Film Studies	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Development Communication	3	2	2	1	1	1	1	2	0	3	1	3	3	2	1	2
Folk Media	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2

CO – PO & PSO MAPPING

Name of the Programme: B.A. Journalism and Mass Communication

Course Title	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PO10	PO11	PO12	PSO1	PSO2	PSO3	PSO4
Anchoring	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	3
Radio Podcasting	3	2	2	1	1	1	0	2	3	3	1	3	3	2	1	3
Story and Script Writing	2	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Documentary Production	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Digital Marketing	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Gender and Media	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Research Methodology	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Web Designing	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	3
Screenplay Writing	2	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Film Production	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Photo Journalism	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Event Management	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Radio Production	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
Dissertation	3	2	2	1	1	1	1	2	3	3	1	3	3	2	1	2
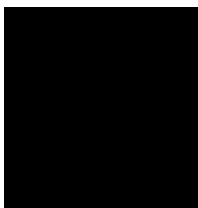
ADAMAS UNIVERSITY, KOLKATA
SCHOOL OF MEDIA AND COMMUNICATION
DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

Name of the Programme: Bachelorof Arts (B.A.) Journalism and Mass Communication

PROGRAMME OUTCOME (PO)

PO 01: Media and Communication Knowledge: Apply the knowledge acquired in news writing and news presentation, news editing, designing, photography and cinematography, content development and proofreading, advertising and public relations, and entertainment management in order to solve problems – both simple and complex.

PO 02: Problem Analysis: Identify, formulate, research literature, and analyze complex application problems in media and communication reaching substantiated conclusions using the knowledge of news writing and news presentation, news editing, designing, photography and cinematography, content development and proofreading, advertising and public relations, and entertainment management.

PO 03: Design/Development of Solutions: Design solutions for unsolved issues in media and communication and design strategic solutions that meet the specified needs with appropriate consideration for social and ethical considerations.

PO 04: Conduct Investigations of Complex Problems: Use research-based knowledge and research methods including design of analysis and interpretation of data and synthesis of the information to provide valid conclusions.

PO 05: Modern Tool Usage: Evaluate, select, and apply appropriate techniques, resources, and modern platform-agnostic multimedia tools with an understanding of the limitations.

PO 06: The Journalist and Society: Apply reasoning informed by the contextual knowledge to assess societal, economic, political, ethical and cultural issues and the consequent responsibilities relevant to the professional journalistic practices.

PO 07: Social Environment: Understand the impact of media practices in creating the social environment, and demonstrate the knowledge of need for sustainable development.

PO 08: Ethics: Apply ethical principles and commit to professional ethics and responsibilities and norms of media.

PO 09: Individual and Team Work: Function effectively as an individual, and as a member or leader in diverse teams, and in multidisciplinary settings.

PO 10: Communication: Communicate effectively on specific journalistic issues with the larger media community and with society at large, such as, being able to comprehend and write effective reports and design documentation, make effective presentations, and give and receive clear instructions.

PO 11: Project Management: Demonstrate knowledge and understanding of the journalistic issues and apply these to one's own work, as a member and leader in a team, to manage projects and in multidisciplinary environments.

PO12: Life-long Learning: Recognize the need for and have the preparation and ability to engage in independent and life-long learning in media and communication.

PROGRAMME SPECIFIC OUTCOME (PSO)

PSO 01: Enhancing the employability skills by making the students capable of working in nationally and internationally reputed media organizations.

PSO 02: Inculcating technical competencies among students to deal with rapidly changing demands in media.

PSO 03: Developing social competencies among students to make them competent in the larger domain of media and communication.

PSO 04: Making students aware about the latest trends in media and turning them future-ready.