

ALAGAPPA UNIVERSITY, KARAIKUDI
NEW SYLLABUS FOR AFFILIATED COLLEGES
UNDER CBCS PATTERN WITH EFFECT FROM 2022-23 ONWARDS

B.Sc., VISUAL COMMUNICATION
Programme Structure

Sem.	Part	Course Code	Courses	Title of the Paper	T/P	Credits	Hours/ Week	Max. Marks		
								Int.	Ext.	Total
I	I	2211T	T/OL	Tamil /Other Languages -I	T	3	6	25	75	100
	II	712CE	E	Communicative English - I	T	3	6	25	75	100
	III	22BVC1C1	CC	Introduction to Communication	T	5	5	25	75	100
		22BVC1P1	CC	Practical-I - Drawing	P	4	4	40	60	100
		22BVCA1	AL-IA	Basics of Photography	T	3	3	25	75	100
		22BVCAP1	AL-IA	Photography	P	2	2	40	60	100
	IV	22BVE1	SEC -I	Value Education	T	2	2	25	75	100
			Library				2			
				Total		22	30	205	495	700
II	I	2221T	T/OL	Tamil/Other Languages-II	T	3	6	25	75	100
	II	722CE	E	Communicative English - II	T	3	6	25	75	100
	III	22BVC2C1	CC	Story & Script writing	T	5	5	25	75	100
		22BVC2P1	CC	Practical- Script Writing	P	4	4	40	60	100
		22BVCA2	AL-2A	Graphic design	T	3	3	25	75	100
		22BVCAP2	AL-2B	Practical- Graphic Design	P	2	2	40	60	100
	IV	22BES2	SEC -II	Environmental Studies	T	2	2	25	75	100
			Naan Mudhalvan Course		-	2	2	25	75	100
				Total		24	30	230	570	800
III	I	2231T	T/OL	Tamil/Other Languages-II	T	3	6	25	75	100
	II	2232E	E	English for Enrichment - I	T	3	6	25	75	100
	III	22BVC3C1	CC	Audio-Production	T	3	3	25	75	100
		22BVC3C2	CC	Advertising & PR	T	3	3	25	75	100
		22BVC3P1	CC	Practical- Audio-Production	P	3	3	40	60	100
		22BVCA3	AL-3A	Cinematography	T	3	3	25	75	100
	IV	22BVCAP3	AL-3B	Practical- 2D&3D Animation	P	2	2	40	60	100
			-	SEC -III	-	2	2	25	75	100
			-	NME- I	T	2	2	25	75	100
				Total		24	30	255	645	900
IV	I	2241T	T/OL	Tamil /Other Languages -IV	T	3	6	25	75	100
	II	2242E	E	English for Enrichment - II	T	3	3	25	75	100
	III	22BVC4C1	CC	Video Production	T	4	4	25	75	100
		22BVC4C2	CC	Digital Film Production	T	4	4	25	75	100
		22BVC4C3	CC	Video Production	P	3	3	40	60	100
		22BVCA4	AL-4A	Film Editing	T	3	3	25	75	100
	IV	22BVCAP4	AL-4B	Film Editing	P	2	2	40	60	100
			-	NME- II	T	2	2	25	75	100

				2.Advance Tamil (or) 3.Small Business Management (or) MOOC'S								
		Naan Mudhalvan Course		Digital Skills for Employability – (Microsoft- Office Fundamentals)	-	2	3	25	75	100		
		Total				26	30	255	645	900		
V	III	22BVC5C1	CC	Media Culture & Society	T	4	4	25	75	100		
		22BVC5C2	CC	Film Studies	T	4	4	25	75	100		
		22BVC5C3	CC	Media Management	T	4	4	25	75	100		
		22BVC5C4	CC	Visual Analysis	T	4	4	25	75	100		
		22BVC5P1	CC	Visual Effects	P	4	6	40	60	100		
		22BVC5P2	CC	Short Film Making	P	4	6	40	60	100		
	IV	-	-	Career development/ employability skills	-	-	2	-	-	-		
		Total				24	30	180	420	600		
VI	III	22BVC6I	DSE	Internship		24	26	150	250	400		
	IV	Naan Mudhalvan Course		Employability Readiness* (Naandi /Unnati/Quest/IBM Skills build)	-	2	4	25	75	100		
		Total				26	30	175	325	500		
	(Or)											
	III			DSE	22BVC6E1	Designing for New Media	T	6	6	25	75	100
					22BVC6E2	Magazine Production, Layout and Design	T	6	6	25	75	100
					22BVC6E3	Commercial Broadcasting	T	6	6	25	75	100
					22BVC6E4	Media Research method	T	6	6	25	75	100
	IV			Others	-	Library / Yoga etc	-	-	2	-	-	-
					Naan Mudhalvan Course		Employability Readiness* (Naandi /Unnati/Quest/IBM Skills build)	-	2	4	25	75
	Total						26	30	125	375	500	
	(Or)											
	III			DSE	22BVC6PR	Project - Documentary production	-	6	8	25	75	100
					22BVC6E5	World Cinema	T	6	6	25	75	100
22BVC6E6					Media Law & Ethics	T	6	6	25	75	100	
22BVC6E7					Development Communication	T	6	6	25	75	100	
IV		Naan Mudhalvan Course		Employability Readiness* (Naandi /Unnati/Quest/IBM Skills build)	-	2	4	25	75	100		
Total						26	30	125	375	500		
Grand Total						146	--	--	--	4400		

*Employability Readiness -Women's Colleges Naandi course and all other Colleges IBM Skills build Course.

Sem.	Part	Course Code	Title of the Paper	Credits	Hrs./ Week	Max. Marks		
						Int.	Ext.	Total
I	III	71BEPP	Professional English for Physical Science -I	4	5	25	75	100
II		72BEPP	Professional English for Physical Science -II	4	5	25	75	100
III		*	Professional English for Physical Science -III	4	5	25	75	100
IV			Professional English for Physical Science -IV	4	5	25	75	100

*The Syllabus of Professional English for III & IV Semester will be provided after Receiving the syllabus from TANSCHÉ.

As per TANSCHÉ, the Professional English book will be taught to all four streams apart from the existing hours of teaching/additional hours of teaching (1hour/day) as a 4-credit paper as an add on course on par with Major paper and completion of the paper is a must to continue his/her studies further

- TOL-Tamil/Other Languages,
 - E – English
 - CC-Core course –Core competency, critical thinking, analytical reasoning, research skill & teamwork
 - Allied -Exposure beyond the discipline
 - AECC- -Ability Enhancement Compulsory Course (Professional English & Environmental Studies) - Additional academic knowledge, psychology and problem solving etc.,
 - SEC-Skill Enhancement Course - Exposure beyond the discipline (Value Education , Entrepreneurship Course, Computer application for Science, etc.,
 - NME -Non Major Elective – Exposure beyond the discipline
 - DSE – Discipline specific elective – -Student choice – either or
 - Internship
 - If internship – Marks = Internal =150 (75+75) two midterm evaluation through Viva voce and External 250 marks (Report =150 +Viva Voce=100)=Total 400 marks
 - Theory papers or
 - Project + 3 theory papers.
 - MOOCs – Massive Open Online Courses
- *T-Theory, P-Practical

Semester - I				
Course code: 22BVC1C1	Core Course I	T/P	Credits	H/W
	Introduction to Communication	T	5	5
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the communication basics and types and models. ➤ To study the communication culture and digital media. 			
Unit -I	Basics of Communication: Communication–definitions, scope, forms and purpose; Intra-personal, Inter-personal, mass, organizational -Non-verbal and Verbal Communication– Socioeconomic changes and the emerging trending Communication.			
Unit-II	Models of Communication: Communication process–sources, message, channel, receiver, feedback, Noise: Types of noise encoding and decoding process. Informal and formal channels–Berol, Laswell, Shannon and Weaver models.			
Unit -III	Mass Communication & Public Opinion : Characteristics of mass communication-Functions of mass communication: information, education and entertainment – Functions of mass communication; Communication and public opinion: nature, meaning and process.			
Unit -IV	Culture & Global Media: Communication and Culture: Global media–multicultural content–impact and enveloping countries; Cross-cultural communication: problems and challenges. Policies and implications.			
Unit -V	Digital Media: Introduction-digital media-evolution of technology- convergence of digital media- E-commerce and digital media -advertising on digital media- social media -Mobile advertising-Media relations management through online. Digital Media Convergence- E Content-social media.			
Reference and Textbooks: John R. Bitner, 1980, “ <i>Mass Communication –An introduction</i> ”. Prentice Hall, New Jersey, Kleppner, Otto. 1980, “ <i>Fundamentals of Advertising</i> ”, Prentice Hall, Keval J. Kumar 2000 ,“ <i>Introduction to Mass Communication</i> ”, Fourth edition, Jaico Publishing House, McQuail Dennis, 1981 , “ <i>Communication Models</i> ”, Longman, London, Shukla,SK. 2006 , “ <i>Massmedia and Communication</i> ”. Cybertech Publishing, NewDelhi.. “ <i>Journalism, Media and Technology</i> ” tends Prediction,2020. NicNewman, 2020 , “ <i>Digital News Project</i> ”,.				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in communication basics and types ➤ The students will be able to understand the process of communication and digital 			

	media.
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Semester - I				
Course code: 22BVC1P1	Core Practical I	T/P	Credits	H/W
	Drawing	P	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the pattern, composition with light and shadow. ➤ To study the drawing basics and anatomy and perspective. 			
Unit -I	Drawing-I: Cubes With Geometrical Shapes: <ol style="list-style-type: none"> 1. Texture on pattern 2. Composition with Light and Shadow 3. Perspective Drawing 4. Face mask making 			
Unit-II	Drawing-II: <ol style="list-style-type: none"> 1. Anatomy study (Human and animals) 2. Live Models(Portraits) 			
Unit -III	<ol style="list-style-type: none"> 1. Landscapes and Composition 2. Monuments –(Outdoor Sketches) 3. Still Life–By using different materials like pencil, water colour, crayon, acrylic,etc., 			
Unit -IV	Graphic Design : <ol style="list-style-type: none"> 1. Line Study in Different Thickness 2. Curves and Circles 3. Shapes 			
Unit -V	<ol style="list-style-type: none"> 1. Patterns and Distraction 2. Fonts–Alphabets, Numbers, Typography(Each exercise should have minimum 3 numbers of works with rough thumbnail sketch followed by fair works) 			
Reference and Textbooks:- (APA Format) <p>PeterBridge water,(1987)An Introduction to Graphic Design. Jerry Palmer & Mac(1995).Design and Aesthetics A.P. AnilKumar, Study of Moods of India Robert. Gill,(1981).Rendering with penandink, StanSmith(1984). Perspective & Composition. Drawing Figures–Ajay How to Draw &Paint Landscape Vol –2-Prasenjit &Aru Drawing Portraits – Rajni’s &Ajay Pencil Shading Portraits–II-Shani Drawing Landscape–Prasenjit Arundhati</p>				

How to Draw & Paint Land andscape Vol –2-Prasenjit & Aru

How to Draw & Paint drawing still life–Prasenjit & Aru

The basics of pen drawing–Ajay

Outcomes

- The students gain noteworthy knowledge in composition, light and shadow.
- The students will be able to understand the structure of anatomy and shapes.

Semester - II				
Course code: 22BVC2C1	Core Course - II	T/P	Credits	H/W
	Story & Script Writing	T	5	5
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the Story and screenplay techniques and storyboard. ➤ To study the basic script writing method for various media. 			
Unit -I	Story: Story - One line story-Story development. The Current Campfire: Film as a Storytelling Device- The history of storytelling – Plays vs Novels vs Film – The Idea vs Story vs Screenplay			
Unit-II	Screenplay & III Act Structure : Screenplay-Character building in film-Time and space-Point of view. The First Act-Establish, introduce and hook- The inciting incident - The first act plot point The Second Act- Rising conflict and overcoming obstacles - The second act plot point The Third Act The “final battle” - The outcome of the final battle.			
Unit -III	Types Of Script Formats : Master scene script - Semi script - Show down and run-down sheet - Shooting script: Shot break down - Scene Breakdown.			
Unit -IV	Writing For Print Media : Articles – News – Feature - Writing for Radio: News – Drama –Interviews – Documentary- Writing for visual media for various television programs: News -Reality show – Interview – Discussion – Serials - TV Documentary.			
Unit -V	Writing For Advertising: Storyboard – Parts of Storyboard- Components of storyboard - Writing for PSA (Public Service Announcement) - Writing for Short films and Advertisement.			
Reference and Textbooks:				
Blackesynder,2009 Save the Cat! Strikes back Save the Cat! Press. David Tottier, 2014, The Screenwriter’s bible: A complete Guide to Writing, formatting, and selling your script, Sixth Edition, Silman James Press, Los Angeles, USA JasonLee,2017, The Psychology of Screen writing: Theory and Practice, Bloomsbury Academic Press, New Delhi, India Paul Gulino, 2018, The Science of Screenwriting: The Neuroscience behind Storytelling Strategies, Bloomsbury Academic Paul Chitlik, 2013, Rewrite 2nd Edition: A Step-by-Step Guide to Strengthen Structure, Characters, and Drama in your Screenplay, Michael Wiese Productions, San Francisco. SydField,2006 The screen writer’s problem solver: How to recognize, identify and define screen writing problems, Bantam Dell				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in script elements and screenplay techniques. ➤ The students will be able to understand the types of script formats for various media. 			

Semester - II				
Course code: 22BVC2P1	Core Practical-II	T/P	Credits	H/W
	Script Writing	P	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the story and script development. ➤ To study the basic story types and video description. 			
Unit -I	Story Types: Where do Stories Come from – Importance of Research (Story Research, Location Research, Library Research & Interviewing) Narrative (story)			
Unit-II	Story Elements: Plot-Subplot Points – Setting–Conflict –Character – Point of View- Dialogue(Text &Sub-Text)			
Unit -III	Theme–Cause & Effect. Narrative Three-Act Structure – Beginning – Middle – End (Exposition –Inciting Incident – Point of Attack – Rising Action – Climax – Falling Action – Resolution –Back Story).			
Unit -IV	Script Development: Title -Concept – Synopsis – Treatment. Screenplay Formatting – Single Column Script –Scene Heading.			
Unit -V	Video Description: Character Name Wryly (The Actors Direction) – Dialogue – Camera Directions & Editing Directions. Students must be made to expose original short stories based on different subjects to identify story Elements & Structure.			
The Practical Record should contain any Five Short Stories on any Subject (Crime Thriller/Horror/Love/Humor etc.) Any One Story can be developed into a script for the Sixth Semester Project Paper –Short Film Production.				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in script development. ➤ The students will be able to understand the three-act structure story types. 			

Semester - III				
Course code: 22BVC3C1	Core Course III	T/P	Credits	H/W
	Audio Production	T	3	3
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the Audio recording and Editing & Mixing ➤ To study the basic MIDI and post production formats. 			
Unit -I	Audio Recording & Studio Equipment's Introduction to audio recording - Studio equipment's: Microphones - Consoles - Recorders -Reference Studio Monitors-Audio Interfaces-Effects Processors-Audio cables- Interconnects Patch Bays-Studio configuration.			
Unit-II	Basic & Workflow of Sound and Music Production: Basic music theory-Virtual in students VST-Introduction to MIDI sequencing- Editing MIDI - Workflow in sound and music production: Computer configuration and specifications -Introduction to DAW.			
Unit -III	Audio Editing & Mixing: Acoustics - Recording, editing and mixing - Stereo audio processing - Compressed and uncompressed audio- Audio affects- Delay-Reverb-Distortion-Working in various operating system.			
Unit -IV	Audio Production: Production: Location sound recording - Equipment and specifications – Dailylogs – Locked cut - Sound isolation and treatment - Reverberation time - Room dimensions.			
Unit -V	Post Production: Dubbing - Effects and Foley recording - Background score -Premixes - Final mix - Presentation formats: Mono – Stereo.			
Reference and Textbooks:				
AnthonyCocciolo,2017, Moving Image and Sound Collections for Archivists, Society of American Archivists, North America.				
DavidStone, 2016, Hollywood Sound Design and Movie sound Newsletter: Case Study of the End of the Analog Age, Routledge, United Kingdom.				
JayRose, 2014, Producing Great Sound for Film and Video:Expert Tips from Preproduction to Final Mix 4th Edition, Routledge, United Kingdom.				
KahraScott-James,2018,Sound Design for Moving Image, Bloomsbury Academic, New York, USA				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in audio editing and mixing. ➤ The students will be able to understand the MIDI concept and audio recording. 			

Semester - III				
Course code: 22BVC3C2	Core Course IV Advertising & PR	T/P T	Credits 3	H/W 3
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the Advertising elements and appeals in advertising. ➤ To study the basic advertising agencies and public relation. 			
Unit-I	Advertising & Its Elements: Definition-History of advertising-Functions of advertising-Types of advertising – Elements of advertising: Slogan – Headline – Sub-Headline – Illustration-Copy- Product-Trademark – Layout.			
Unit-II	Production, Audience, Brand & Appeals in Advertising: Product- Types of products -Product lifecycle- Target Audience-Types of audience– Branding-Brand image-Brand positioning – Market segmentation – Appeals – Sales promotions.			
Unit -III	Budgets & Ad Agency: Advertising budget - Media vehicle - Types of media vehicle - Selection of media Planning and classification - Ad agency - Types of ad agency - Structure and Function of ad agency.			
Unit -IV	Introduction To Public relation: Public Relations-History-Role and meaning-Qualities of Public Relations Officer- Procedure to conduct Public Relations Campaign - Codes of ethics of Public Relations - Role of Photography in Public Relations.			
Unit -V	Principles & - Methods of Public Relation: Principles of Public Relations - Methods of Public Relations (Tools) - Press Release – Press Conferences-Public Relations in Government sector-Public Relations in Private sector-Public Opinion.			
Reference and Textbooks: Chaunawalla,2000, <i>Advertising Theory and Practice</i> ,Himalaya Publishing House,India Kruti Shah, 2014, <i>Advertising and Integrated Marketing Communications</i> , McGraw hill, India RuchiGupta,2012, <i>Advertising Principles and Practice</i> , Chand & Company Ltd, India SeemaHasan,2013, <i>Mass Communication: Principles and Concepts</i> , Second edition, CBS Publishers & Distributors, India Shelly Rodgers & Esther Tharson,2017, <i>Digital Advertising</i> , Routledge, UK				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in advertising elements and PR ➤ The students will be able to understand the Appeals in advertising and ad agency. 			

Semester - III				
Course code: 22BVC3P1	Core Practical-III	T/P	Credits	H/W
	Audio Production	P	3	3
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the radio drama script recording and indoor & outdoor live recording. ➤ To study the basic film dubbing and audio mixing. 			
Software :	Neundo,Protools			
Exercises:	<ol style="list-style-type: none"> 1. Live Recording (Interview–INDOOR/OUTDOOR). 2. Radio Drama/Script–10minutesminimum. 3. Film dubbing–(VOICE/SOUNDEFFECTS/RR)5minutesminimum 4. Short film/TV Serial–10minutesminimum. 5. NEWS/FILMReview–5minutesminimum. 			
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in live recording and film dubbing. ➤ The students will be able to understand radio drama script indoor – outdoor recording. 			

Semester - IV				
Course code: 22BVC4C1	Core Course V	T/P	Credits	H/W
	Video Production	T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the television standards & production stages and script for television. ➤ To study the basic lighting and microphone & online and offline editing. 			
Unit -I	Television Standards & Production Stages: Television Standards - NTSC - PAL - SECAM - Television technology - Standard - HD -Production stages - Pre-production - Production - Post production - Analog and Digital forms of television - genres in television - functions of television.			
Unit-II	Television Scripting: Television scripting - Types of scripting - Scripting for various programs in television - Storyboard - Set Design - Production crew and its functions.			
Unit -III	Camera For Various Production: Camera Introduction - Mounting devices - ENG and EFP Production - Single Camera Production - Multi-camera Production - Camera for various productions - Fiction - TV Serials -Reality show - Nonfiction - News – Interview.			
Unit -IV	Lighting &Microphones: Lighting Introduction - Its importance in television- Color Temperature -Types of lighting – Chroma Key - Chrominance - Luminance - On screen sound and Off-screen sound - Microphone - Types of microphones - Usage of microphone in various programs.			
Unit -V	Online &Offline Editing: Editing-Online Editing-Offline Editing -Basic Transitions-Television graphics-Titling- Special effects.			
Reference and Textbooks:				
Charlotte Worthington, 2009, Basics Film making of Producing, AVA Publishing (UK) Ltd., Switzerland Gerald Millerson, Jim Owens, 2008, Video Production Handbook (Fourth Edition), Focal Press, Burlington, Canada Herbert Zettl, 2009, Television Production Handbook, Words worth Publication, New York, USA. Seema Hasan, 2013, Mass Communication: Principles and Concepts, CBS Publishers and Distributors Pvt. Ltd., New Delhi, India				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in production stages and script for television. ➤ The students will be able to understand the online and offline editing & microphones. 			

Semester - IV						
Course code:	Core Course VI			T/P	Credits	H/W
22BVC4C2	Digital Film Production			T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the Role of Director, Cinematographer & Art Direction. ➤ To study the basic editor's knowledge and sound effects. 					
Unit -I	Writing For Future Film Generating Idea: Themes- Concept- Slug line; Planning of Story, Plot Development- Main Plot & Sub Plot; Characters- Main, Supportive & Atmosphere Characters; First Draft, Screenplay, Dialogue, Script Breakdown, Final Draft Shooting Script.					
Unit -II	Role of Director: Film Director- Role of Film Directors - Scripting, Visualization; Direction & Final Output; Responsibilities of Film Director- Social, Cultural, Technical. & Financial; Director's relation with Producer, Cinematographer, Editor, Actor, Music Director, Art Director, Production Manager & Other Technicians; Director & Assistances.					
Unit -III	Role of Cinematographer & Art Direction: Cinematographer-Functions of Cinematographer-Framing, Lighting & Visualization; Responsibilities of Cinematographer; Cinematographer's knowledge in Camera, Concept of Lighting, Color, Lens & Filters, Framing & Composition.					
Unit -IV	Editing & Editor's Knowledge: Editor-Functions of Film Editor-Film Order, Negative Cutting, Final Cutting, Optical Effects, Positive Print & Digitization; Responsibilities of Film Editor; Editor's relation with Director, Cameraman & Sound Engineer; Editor's knowledge in Editing concept, Time & Space, & Rhythm.					
Unit -V	Sound Engineer & Sound Effects: Functions of Sound Engineer- Dubbing, Sound Effects, Music & Mixing; Responsibilities of Sound Engineer; Sound Engineer's relation with- Editor, Music Director, Sound Effects Team, Dubbing Artists & Final Mixing Team; Sound Engineer's knowledge in Sound, Computer & Software, Music, Sound Effects, Sync & Non-Sync.					
Reference and Textbooks:						
Sonja Schenk, The Digital Filmmaking Handbook, Cengage Learning, USA, 2012 Michael Hughes, Digital Filmmaking for Beginners, McGrawHill, USA, 2012 Blain Brown, Cinematography: Theory and Practice, Focal Press, UK, 2012 Pete Shaner, Digital Filmmaking: An Introduction, Mercury Learning, UK, 2011 Mike Figgis, Digital Filmmaking, Faber and Faber, New York, 2007.						
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in role of director and editor. ➤ The students will be able to understand the sound effects and idea generating. 					

Semester – IV				
Course code:	Core Practical-IV	T/P	Credits	H/W
22BVC4P1	Video Production	P	3	3
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the. Multi-cam production and chrome key production. ➤ To study the basic festival and event covering& vox pop related video content. 			
Unit -I	Exercises: NewsFeature5minutesminimum. Own Creative Work			
Unit -II	Exercises: VOXPOP –10minutes minimum. Indoor and Out Door.			
Unit -III	Exercises: Multi Cam Production One Talk Show Any Angering Show.			
Unit -IV	Exercises: Chrome Key Production One Talk Show Any Angering Show.			
Unit -V	Exercises: Covering Festival Covering Cultural Event Covering.			
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in multi-cam production and chrome keying. ➤ The students will be able to understand the vox pop and news futures video content. 			

Semester - V					
Course code: 22BVC5C1	Core Course VII		T/P	Credits	H/W
	Media Culture & Society		T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the mass media and media analysis & audience analysis. ➤ To study the basic media society and media culture 				
Unit -I	<p>Understanding of Mass Media: Understanding mass media– Characteristics of mass media– Effects of mass media on individual, society and culture–basic issues. Power of mass media. Media in Indian society - Definition –nature and scope. Functions of mass media.</p>				
Unit-II	<p>Media & Culture: Media and popular culture–commodities, culture and sub-culture, popular texts, popular discrimination, politics popular culture, popular culture vs people’s culture, celebrity industry personality as brand name, hero-worship etc.</p>				
Unit -III	<p>Media & Society: Media as consciousness Industry. Social construction of reality by media, rhetoric of the image, narrative etc. Media myths, representation, stereotypes, cultural studies, approach to media.</p>				
Unit -IV	<p>Media Analysis: Media as text, approaches to media analysis, semiotics, sociology, psychoanalysis. Media and realism (class, gender,race,age,minorities, children etc.)</p>				
Unit -V	<p>Audience Analysis: Media audience analysis (mass, segmentation, product, social uses).Audience making. Active vs Passive audience: some theories of audience-uses and gratification uses, effects etc. Audience as textual determinant, audience as readers, audience positioning, establishing critical autonomy.</p>				
Reference and Textbooks:					
<p>Potter,JamesW(1998)Media Literacy, SagePublications Grossberg, Lawrenceetal(1998)Media-making: Mass media in a popular Berger,Asa(1998)Media Analysis Technique. Sagepublicactions ClintC. Wilsonli (2013).Racism, Sexism and The Media Couldry, Nick(2012). Media, Society,World Croteau,DavidR.(2011).Media/society JamesCurran(2011). Media And Society Jandt, FredE.(2012).An Introduction To Intercultural Communication BergerAsa(1998).Media AnalysisTechniques,Sage publicactions Hepp, Andreas (2012). Cultures of Mediatization.</p>					
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in mass media and media culture. ➤ The students will be able to understand the media and audience analysis. 				

Semester - V				
Course code: 22BVC5C2	Core Course VIII	T/P	Credits	H/W
	Film Studies	T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the narrative and non-narrative films and film and society. ➤ To study the basic evaluation of cinema and Indian and international film makers. 			
Unit -I	Film and Society: Cinema as an institution – The origin of cinema – Film review – Appreciation – Criticism. – Qualities of film critic – Responsibilities of a film critic – Film and society –Film and politics – Shaping society – Film as an experience, Environment, commodity and Communication media.			
Unit -II	Narrative and Non-Narrative Films: Approaches to studying film. Narrative and Non-narrative films – Structure of a narrative film – Cinematic codes – Mise-en-Scene: Setting, Props, Costume, Performance, movement and Lighting. Camera and camera movement – Editing and sound.			
Unit -III	Evolution of Cinema: Genre, star and auteur – French new wave – Neo Realism – German Expressionism. Third world cinema – Political cinema –Representation of gender and sexuality –Soviet montage cinema.			
Unit -IV	Film Audience: Film audience –Audience positioning –Audience as the meaning makers –Hero worship – Fan clubs – Problematizing the film audience			
Unit -V	Indian and International Film Makers: Study of Great Indian and International film makers like SatyajitRay, FelliniAkiraKurosawa, Ingmar Bergman, Roman Polanski, Sergei Eisenstein Abbas Kiarostami, Mrinal SenandM.T. Vasudevan Nair.			
Reference and Textbooks: Aruna Vasudevan, (1986) “ <i>The New Indian Cinema</i> ”, Macmillan Publishers, Delhi LondonMonoco , James.(2001) “ <i>How to read a film</i> ”, Routledge, London, Nelmes,Jill.(1996)“ <i>An Introduction to film studies</i> ”, Routledge, London, Turner, Graeme. (1993) “ <i>Film as social practice</i> ”, Routledge,				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge about evaluation of cinema and Indian and international film makers. ➤ The students will be able to understand the film critic and film and society. 			

Semester - V					
Course code: 22BVC5C3	Core Course IX		T/P	Credits	H/W
	Media Management		T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the growth of media and various types of media management. ➤ To study the basic advertising and internet functions. 				
Unit -I	Growth of Media: Origin and growth of media-Impact of mass media-Media audience-Media and society- Management - Management Vs Media				
Unit -II	Radio Management: Radio - Technical function programming and production - Radio production and distribution -Station structure - Management: Sales - Programming - Engineering – Promotion.				
Unit -III	Television Management: Television - Production - Structure of typical station - Cable - Operation - Management - Sales and marketing distribution - Studio Vs. Field production.				
Unit -IV	Advertising Management: Advertising management – Role of advertising within the market program-Marketing Plan-Message strategy - Media strategy - Social advertising.				
Unit -V	Internet Management: Internet Management - Function of the internet - E- commerce, E- commerce components - Ecommerce incentives - Sales on internet - Direct marketing on internet - Customer service and internet.				
Reference and Textbooks:					
Kundra. S, Media Management, AnamolPrakashan ,New Delhi, India Ardyth Sohn Broad rick, JanWicks Le Blanc, Stephen Lacy & Angel Powers, Media Management: A casebook Approach Routledge, UK AlanAlbarran, Bozena Mierzejewska & JaeminJung, Hand book of Media Management and Economics (First Edition), Routledge, UK. BhatiaPuneet,2017,Fundamentals of Digital Marketing(First Edition),Pearson, Kenneth E.Clow,DonalE.Baack,2011 Integrated Advertising promotion and marketing communication (Third edition)					
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in various types of media management. ➤ The students will be able to understand the functions of ad and internet. 				

Semester - V				
Course code 22BVC5C4	Core Course X	T/P	Credits	H/W
	Visual Analysis	T	4	4
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the semiotics and marxian analysis and ideologies for visual making. ➤ To study the basic social and advertising analysis. 			
Unit -I	Semiotic Analysis & Sign: Semiotic Analysis: Social aspects of semiotics: Individual and society- Saussure on the science of semiology - Signs - Forms of signs - Connotation and Denotation – Syntagmatic analysis -Paradigmatic analysis - Codes - Cultural aspects of Codes.			
Unit -II	Marxian Analysis: Marxian Analysis: Materialism - Ideology - Consumer society - Hegemony - Grid Group analysis - Marxist Criticism in the postmodern world.			
Unit -III	Psychoanalytic Criticism: Psychoanalytic Criticism: Conscious - Sexuality - Oedipus complex - Media and Oedipus complex: Id - Ego - Superego - Aggression and Guilt - Freud and Beyond - Psychoanalytic analysis of Media.			
Unit-IV	Sociological analysis: Sociological analysis: Bureaucracy-Ethnicity-Mass Society-Postmodernism- Sex and Gender - Socialization-Stereotypes-Values.			
Unit -V	Advertising Analysis: Cell phone, social media and Problem of identity: social media-Metaphors-Advertising analysis: Consumer Behaviour - Relationship Marketing - Brand analysis.			
Reference and Textbooks:				
Arthur Asa Berger,2012,Media Analysis Techniques, Sage Publications, New Delhi, India Gillian Rose, 2012, Visual Methodology, Sage Publications India Pvt. Ltd., New Delhi, India KuntherKress,2006, Reading Images: The Grammar of Visual Design, Routledge, New York, USA Monaco, 2009, How to read a film: Movies Media and Beyond (Fourth Edition), Oxford University Press, New York, USA. Marcel Denise,2004, Messages, Signs and Meanings, Canadian Scholars Press Inc. Torond, Canada				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in semiotics and marxian analysis. ➤ The students will be able to understand the social and advertising analysis. 			

Semester - V				
Course code: 22BVC5P1	Core Practical-V	T/P	Credits	H/W
	Visual Effects	P	4	6
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the colour balancing, day night shot correction in visual effects ➤ To study the basic creating tones for different moods based on the theme by using software 			
Exercises:	<ol style="list-style-type: none"> 1. Colour balancing of shots taken during different time of day. 2. Day for Night shot Correction. 3. Creating tones for different moods based on the theme. 4. Introduction to Colour correcting. 			
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in colour correction in visual effects. ➤ The students will be able to understand the different moods based on the theme by using software. 			

Semester - V				
Course code:	Core Practical-VI	T/P	Credits	H/W
22BVC5P2	Short Film Making	P	4	6
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the screenplay and script for short film making ➤ To study the basic Pre-production, production and post production. 			
Unit -I	Students must be familiar and exposed to Elements of Screenplay– Plot, Theme, Character, Language or Dialogue, Music or Rhythm, Curiosity, Suspense and Surprise.			
Unit -II	More number of short films must be screened for enough exposure and interactions should be done based on various film elements.			
Unit -III	During Class Students can write One-Column scripts(Scene headings, Video Description, Character Block)from any 5 existing award-winning Short Films. Concepts may be of any Genre.			
Unit -IV	The students have to submit one exercise as Record Work in the digital form &Paper Page should contain Title-Concept -Synopsis-Treatment -One-column Script –Shooting Script –Editing.			
Unit -V	Script – Sound Script – Production schedule and Budgeting.			
Note: Post Production: Practical exam which will be evaluated by the External Examiner. In addition, the student has to submit Production Photographs of Short Film Making.				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in short film submission. ➤ The students will be able to understand the script work for short film making. 			

Semester - VI	
Course code: 22BVC6I	Internship – Any Media
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, how the media people are working in media industry ➤ To study the basic job nature of any media.
Internship	<p>The Internship training takes the students to the next level of growth in their career giving them a chance to exhibit their talents. As the internship enacts as a platform for employment, the students get opportunities not only to continue their career but also to work of their own choice.</p> <p>The internship period is for a minimum of period of 300 hours. As soon as the internship is over, the acquired knowledge, experience and creativity of the students will be assessed so as to give a clear picture of where they stand in the growth ladder.</p>
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in media culture and media industry. ➤ The students will be able to understand the corporate culture.

Semester - VI					
Course code: 22BVC6E1	DSE-I		T/P	Credits	H/W
	Designing for New Media		T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the media act and committee & PR ➤ To study the basic Indian constitution & cyber law. 				
Unit -I	Basic Principles of Page Design: Research – Ideation - Progressive Proofing - Placing graphics into a document - Creating graphics for placement - CMYK vs. RGB, raster vs. vector - Working with Fonts, flowing text, typography.				
Unit -II	Terminology and Creation Basics Introduction: Psychology of Colours - Hex Codes and Colour Palettes - Understanding Licenses - How to Find Images and Videos - Terminology and Design Dos and Don'ts.				
Unit -III	Social media design overview: create a story in social media – optimize your story – design an inspirational post – multipage post – cover video – impactful ad – animated ad.				
Unit -IV	Creating templates: board covers – Image cut-outs – channel art – creating thumbnails.				
Unit -V	Business and web material: designing e-book- compression file formats.				
Reference and Textbooks: Visual Explanations, Edward Tufte. Infographics Designers' Sketchbooks: Rick Landers and Steven Heller. Information Graphics, Robert L. Harris8. Visual Function: An Introduction to Information Design, Paul Mijksenaar. The Functional Art: An Introduction to Information Graphics and Visualization, Alberto Cairo.					
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge media act and committee. ➤ The students will be able to understand the cyber law and ethics of ad and PR. 				

Semester - VI					
Course code: 22BVC6E2	DSE-II		T/P	Credits	H/W
	Magazine Production, Layout and Design		T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To enable students to define, evaluate and creatively develop the layout content for various Magazines, Newspaper as well as Periodicals. ➤ To introduce students with the basic editorial and periodical publication design strategies (magazines, newspapers, supplements, broadsheets). 				
Unit - I	Introduction To Magazine: 15 hours Growth of Tamil and English magazines – General and special magazines – circulation and readership – characteristics of magazines – magazine readers.				
Unit -II	Editorial: 15 hours Content variety – space availability – size – editorial policy – supplementing news and articles of other media – exclusive coverage – typography – pictures and illustrations				
Unit -III	Layout And Design: 15 hours Magazine layout and design objectives – competition – use of graphic elements – spacing techniques – design principles and styles for cover pages – Layout comparison between Tamil and English magazines – Layout and design for special magazines.				
Unit -IV	Production Process: 14 hours Production process: Dummy – pre press requirements – technical considerations – volume of print – printing process – quality in reproduction of text, pictures and illustrations – advertisements – paper quality and cost - other input costs considerations.				
Unit -V	Special Interest Magazine: 14 hours Content, Layout and Design analysis of India Today, The Week, Front Line, Outlook, India Today.				
Reference and Textbooks:					
<p>Mc Kay, Jenny. Magazine Handbook. London: Routledge, 2000.</p> <p>King, Stacey. Magazine Design that Works. London: Routledge, 2001.</p> <p>Morrish, John. Magazine Editing. London: Routledge, 1996.</p> <p>Tom Ang. Picture Editing: An introduction. Oxford: Focal Press, 1996.</p> <p>Evans, Harold. Volume series on Picture Editing and Newspaper Design. London: Heinemann, 1976.</p>					
Outcomes	<ul style="list-style-type: none"> ➤ To Understand the principles and practices of Graphic Production. ➤ To Develop their knowledge on the basis of journalistic writing. ➤ To Create an exposure on the working patterns of printing industry. 				

Semester - VI				
Course code: 22BVC6E3	DSE-III	T/P	Credits	H/W
	Commercial Broadcasting	T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To understand the functioning of broadcast media. ➤ To apply the techniques in commercial production. ➤ To impart knowledge on the various types of broadcasting media and its functions. 			
Unit -I	Development of ideas: brief from client, agency interpretation, advertising strategy, creative work-idea/ concept development, popular TV ad formats, script/ story board, client approval, media approval-creative potential of TV.			
Unit -II	Pre-Production: film formats, film stocks, planning of special elements-choosing the production team, crew, cast-sources of casting, importance of casting director. Pre production meeting-the agenda.			
Unit -III	Production of the commercial: set shooting/ location shooting-recording the sound track and creating the special effects-Pre scoring and Post scoring.			
Unit -IV	Editing the commercial: traditional film editing/ nonlinear editing-finishing the audio elements-confirming the picture-special effects and animations			
Unit -V	Economics of commercial production: Budgeting, factors affecting budgeting, problems with in-house production-finding production companies for bidding-specialization of production companies, reviewing the production company cassettes-future of TV commercial production.			
Reference and Textbooks:				
<p>Kelsey, Gerald. Writing for Television. Unistar, 2004.</p> <p>Simon, Mark. Storyboards Motion in Action(2ndedn.). Oxford: Focal Press. 2000</p> <p>Zettl, Herbert. Television Production Handbook(7thedn.). Belmont: Wadsworth Publishing, 2000.</p> <p>Crittenden, Roger. Film and Video Editing (2ndedn.). London: Blue Print, 1995.</p> <p>Wright, Steve. Digital compositing for Film and Video. Oxford; Focal Press, 2005.</p> <p>Mathur,C. Advertising Management; Text and Cases. New Age International: New Delhi-2005.</p>				
Outcomes	<ul style="list-style-type: none"> ➤ To Remember the various ad formats and stages of production. ➤ To Understand the various film formats and special effects used in broadcasting. ➤ To Evaluate the techniques of casting along with pre scoring and post scoring process. 			

Semester - VI				
Course code: 22BVC6E4	DSE-IV	T/P	Credits	H/W
	Media Research method	T	6	6
Objectives	<ul style="list-style-type: none"> ➤ Understand the various types of media research methods and tools. ➤ The course must enable students to use media research for pre-production, production and post-production assessment/evaluation of their projects. 			
Unit -I	Introduction to Research: Meaning of Research, Process of Research, Research Problem, Research Design, Sampling, Hypothesis. Methods like Process research, Anthropological research, Historical research, Experimental research, and other types.			
Unit -II	Data Collection Techniques and Analysis: Survey Toolbox: Schedule, Questionnaire, Audience Surveys like NRSIRS, TAM-TRP; Election related surveys: Opinion Poll, Exit Poll; National Sample Surveys: Collection of data by NSSO. Case Study Method: In-depth analysis of subject of research, Cross-cultural Research, Macro and Micro Research; Observation Method; Interviews; Content Analysis, Data Analysis, Computer-assisted handling and analysis-SPSS.			
Unit -III	Communication Research: Message Analysis; Discourse and Semiotic analysis; Channel/ Medium analysis: characteristics, access, appropriateness and coverage; Audience Analysis: Demographic, Socio-economic, Socio-psychological -55- aspects, Quantitative and Qualitative techniques; Impact Analysis: Tools and Techniques.			
Unit -IV	Media Research: Formative Research: Need assessment, Development of audience profile, Availability of audience segment, Access of the media, Resource mapping, and Production research: Print, Radio, TV, Films, Digital & New Media. Feedback and summative research: Impact of stated objectives and unintended outcomes; Ethics in research.			
Unit -V	Market Research: Need, scope and function of product, consumer and Ad research; Product testing, test marketing; Pre & Post testing, Market segmentation, buying motives, purchase intent; Target audience/market research, message research, concept research, copy research, DAGMAR; Relevance of market research in media studies. Methodology: Theoretical inputs, applied case studies, practical assignments.			
Reference and Textbooks:				
Wimmer& Dominick [2013], Mass Media Research- An Introduction, Wadsworth Publishing Company, California. Berger Arthur Asa [2011], Media and Communication Research Methods, An Introduction to Qualitative and Quantitative Approaches, Sage Publications, USA.				
Outcomes	<ul style="list-style-type: none"> ➤ To enable students to design and execute their final media projects using the methods learned in the class. 			

Semester - VI				
Course code: 22BVC6PR	Project -Documentary Production		Credits	H/W
			6	10
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the documentary production methods and needs. ➤ To study the basic preparation for ground work to make documentary. 			
	<p>Students must be familiar and exposed to Elements of Documentary – Interviews, Cutaways (Storytelling emotional cutaway & General Coverage cutaway) – Live Action – Process Footage–Archive–Graphics–Animation. Importance of Research. Script Writing Formats –Narration Formats (First Person Narration and Third Person Narration).</p>			
Exercise:	<p>Each student must produce one Documentary Film as Original Output of Duration10–20 Minutes. Along with the Visual, Narration (Voice Over),Music & SFX must be Included.</p> <p>(The students have to submit one exercise as Record Work in the digital form & Paper Page should contain Title -Concept -Synopsis- Treatment -Two column Script – Shooting Script – Editing Script – Narration Script – Production schedule and Budgeting forPracticalexam,whichwillbeevaluatedbytheExternalExaminer).Inaddition,the student as to submit Production Photographs of Documentary Film Making.</p>			
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in documentary making. ➤ The students will be able to understand the script work and field experience. 			

Semester - VI					
Course code: 22BVC6E5	DSE-V		T/P	Credits	H/W
	World Cinema		T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To gain knowledge in the field of Film as a medium of Mass Communication. ➤ To disseminate knowledge in various aspects of film theories and its approaches. 				
Unit -I	<p>The Birth of Cinema: Thomas Alva Edison, W. K. L. Dickson, Lumiere Brothers & Georges Melies; Pre-Hollywood Cinema-Edwin S. Porter, Nickelodeon, The Motion Picture Patent Company (MPPC), David Wark Griffith & Charlie Chaplin, Classical Hollywood Cinema.</p>				
Unit -II	<p>Development of Cinema: The Birth of the Talkies, Great Depression era, Second World War era, The Western Era, Cold War Era, Box-Office Era, New Technology Era, Special Effects Era, Digital Era & High-Definition Era (HD).</p>				
Unit -III	<p>German Expressionism: Style & Characteristics-Fritz Lang & The Golden Age of German Cinema; French Impressionism, Surrealism & New Wave Cinema; Soviet Montage-Lev Kuleshov, Vsevelod Pudovkin & Sergei Eisenstein; Italian Neo Realism-origin & development, Japanese Cinema, Iranian Cinema; Third world Cinema.</p>				
Unit -IV	<p>Indian Cinema: Arrival of the Cinema; Pioneers of Indian Cinema-Dada Saheb Phalke; Talkie Indian Cinema; Studio System, New Indian Cinema-Satyajit Ray & Mrinal Sen; Government and Indian Cinema-CBFC, NFDC, Film Division, National Film Awards, NFAI, FTII & Film Society.</p>				
Unit -V	<p>Tamil cinema: origin & growth; Pioneers of Tamil Cinema; Tamil Talkies-Original & development; Talkie Studios, Golden era of Tamil cinema, New Dimension of Tamil Cinema-Marketing & Distribution; Recent trends in Tamil cinema..</p>				
Reference and Textbooks:					
<p>Jarek Kupsc (2011). History of Cinema for Beginners, First Edition, Orient Blacksworld, UK.</p> <p>Geoffrey Nowell-Smith (1999). The Oxford History of World Cinema, Third Edition, Oxford University Press, UK .</p> <p>Sowmya Dechamma C.C (2010). Cinemas of South India, First Edition, Oxford University Press, UK.</p>					
Outcomes	<ul style="list-style-type: none"> ➤ To Understand film history with special reference to World films. ➤ To Analyze the various elements of film. 				

Semester - VI				
Course code: 22BVC6E6	DSE-VI	T/P	Credits	H/W
	Media Law & Ethics	T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the media act and committee & PR ➤ To study the basic Indian constitution & cyber law. 			
Unit -I	Introduction To Indian Constitution: Indian Constitution - Fundamental Rights - Right to Information - Freedom of Press - Contempt of Court - Defamation - Libel and Slander.			
Unit -II	Media Related Acts: Press and Registration of Books Act - Indian Telegraphy Act - Copy right Act - Official Secrets Act - Indecent Representation of Women (Prohibition) Act - Indian Penal Code - Press Council.			
Unit -III	Ethics of Advertising & Public Relations: Ethics of Advertising & Public Relations - Ethics in Advertising - ASCI (Advertising Standards council of India) Code- Ethics of Public Relations.			
Unit -IV	Media Acts and Committee: Code of ethics of Radio and TV and Cinema –Chanda Committee - Varghese Committee -Ethics of Broadcasting - CBFC - Film Censorship – Prasad Bharathi – Vivid Bharathi - Joshi Committee- Broadcast Regulation Bill (2007) - Cable TV Act.			
Unit -V	Cyber laws : Cyberlaws: Importance of cyberlaw – Cyberlaws of India - Impact of Internet and Web - Plagiarism - Obscenity and Indecency - Social Networking - Cyber-crime.			
Reference and Textbooks: Kant Mani, A Practical Approach to Cyber Laws,2017,Kamal Publishers, New Delhi. ParanjyogGuaThakurta,MediaEthics,2012,OxfordUniversityPress,NewDelhi Shweta Jaswal Vikram Singh Jaswal,Cyber Crime and Information Technology Act2000, 2014, Oxford University Press, New Delhi Yashada, Right to Information Act 2005, 2006, Tata McGraw- Hill Publishing Company Limited, New Delhi				
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge media act and committee. ➤ The students will be able to understand the cyber law and ethics of ad and PR. 			

Semester - VI					
Course code: 22BVC6E7	DSE-VII		T/P	Credits	H/W
	Development Communication		T	6	6
Objectives	<ul style="list-style-type: none"> ➤ To elaborate, the social & economic & political development. ➤ To study the basic communication strategy and theories of communication. 				
Unit -I	Concepts of Development: Concepts of Development: Approaches to development (Gandhian, Western, Eastern, Shumaker, Communist), Complexities of development indicators; Economic growth theories; Paradigms of development-dominant and alternative paradigms; Self-reliance theory, Cultural model, Participatory model.				
Unit -II	Social & Economic & Political Development: Social development - Economic development - Political development - Cultural development - meaning, nature, direction and process; Theories of social change, Factors of social change; Role of communication in social change, Diffusion of innovation concept of modernization and post-modern.				
Unit -III	Communication Strategies: Panchayati Raj-planning at national, state, regional, district, block and village levels. Ingredients of development a) Education b) Health c) Population Planning b) Agriculture e) Media – Population and environment empowerment of the impoverished communication experiments in India and other developing countries on development projects and communication strategies.				
Unit -IV	Media and National Development: Development Communication, Media and National Development, Community Radio, Defining development communication development communication policies and practices in India; Indian media and development communication; Development support communication; Role of folk and ICT in development.				
Unit -V	Theories of Communication for Development: Prospects and challenges of Development Communication, Planning Development Communication Campaign, Alternative Theories of Communication for Development: Development of What and Whom? Strategies for participatory communication; Ethical perspective, Need for alternative communication.				
Reference and Textbooks:					
Altafin, I. (1991) Participatory Communication in Social Development Evaluation. Community Development Journal, 26 (4), 312-314.					
Atkin C. & Wallack L. (Eds.) (1990) Mass Communication and Public Health: Complexities and Conflicts. Newbury Park: Sage Publications.					
Hornik, R.C. (1989) Channel effectiveness in development communication programs. In Rice, Melkote, S.R. (1991) Communication for development in the Third world. Newbury Park: Sage.					
Mita, R. & Simmons, R. (1995) Diffusion of the culture of contraception: Program effects on young women in rural Bangladesh, Studies in family planning, 26 (1), 1-13. Mlama, P.M. (1991)					
Mody, B (1991) Designing messages for development communication: An audience participation-based approach. Newbury Park, CA: Sage					

<p>Quarmyne, W. (1991) Towards a more participatory environment: Cross-linking establishment and alternative media, In K. Bofo (Ed.), Communication processes: Alternative channels and strategies for development support. Ottawa: IDRC.</p> <p>R.E. &Atkin, C. K. (Eds.) Public information campaigns, 2nd edition, (pp. 309-330). Newbury Park: Sage.</p> <p>Rockefeller Foundation (1999) Communication for social change: A position paper and conference report. New York: Rockefeller Foundation.</p> <p>Rogers, E.M. (1976) Communication and development: The passing of the dominant paradigm, Communication research 3 (2), 213-240.</p> <p>Rogers,E .M.(1983)Diffusion of innovations,3rdeditionNewYork:Free Press.</p> <p>Rogers,E.M.&Kincaid,D.L.(1981) Communication networks:Aparadigm for new research. New York: Free Press.</p> <p>Rogers, E.M. & Singh lal. A. (1989), India's information revolution. California, United States: SAGE Publishing.</p>	
Outcomes	<ul style="list-style-type: none"> ➤ The students gain noteworthy knowledge in development communication in various filed ➤ The students will be able to understand the communication strategy and theories of communication.