ACADEMIC CURRICULA

UNDERGRADUATE DEGREE PROGRAMME

Bachelor of Science

(B.Sc. Visual Communication)

Three Years

Learning Outcomes Based Curriculum Framework(LOCF)
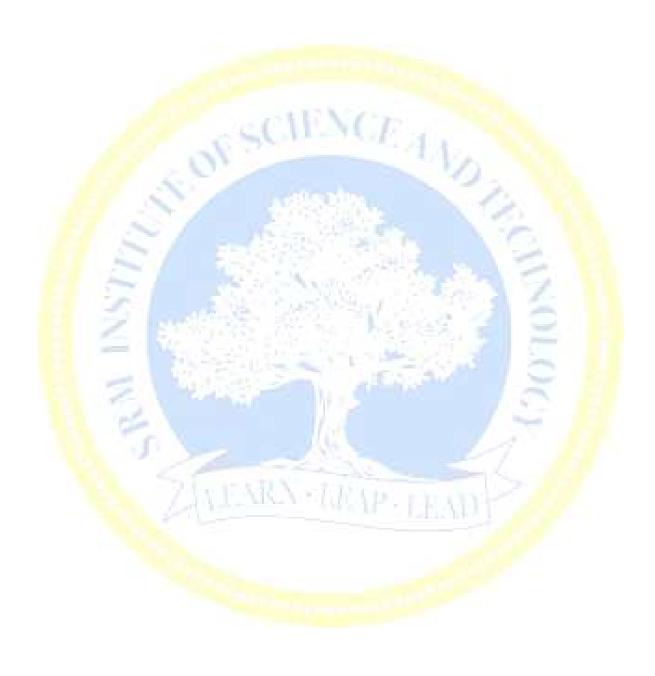
Academic Year

2020 - 2021

SRM INSTITUTE OF SCIENCE AND TECHNOLOGY

(Deemed to be University u/s 3 of UGC Act, 1956)

Kattankulathur- 603203, Chengalpattu District, Tamil Nadu, India

1. Department Vision Statement

Stmt - 1	*To provide rigorous standards for content knowledge, communication skills, research quality, and professional behavior*
Stmt - 2	*To contribute to a media literate society through teaching (with classrooms, labs, studios, and research), scholarship, and service*
Stmt - 3	*To value a collaborative, collegial, and cooperative teaching and learning community composed of diverse scholars*

2. Department Mission Statement

Stmt – 1	*To be the core of excellence in the realm of Visual Communication.*
Stmt – 2	*To produce fruitful projects and valuable critiques in the field of Visual Communication.*
Stmt – 3	*Implementing global standards and encouraging the students through innovation and quality education.*
Stmt – 4	*Cultivating the Media Professionals to effectively contribute to the society with integrity and commitment.*
Stmt – 5	*Developing the student on the ethical side and making them a society friendly professional.*

3. Program Education Objectives (PEO)

PEO – 1	*Graduates will have skills and knowledge to excel in their professional career in Visual Communication and related disciplines.*
PEO – 2	*Graduates will contribute and communicate effectively within the team to grow as leaders.*
PEO – 3	*Graduates will practice lifelong learning for continuing professional development.*
PEO – 4	*Graduates will have the capability to continue their formal education and successfully complete an advanced degree.*
PEO – 5	*Graduates will contribute to the growth of the nation and society by applying acquired knowledge in Creative, technical and managerial skills.*

4. Program Specific Outcomes (PSO)

PSO - 1	**Critical Thinking**: Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives
PSO - 2	**Ethics**: Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.
PSO - 3	**Knowledge and Competency**: Shall acquire knowledge related to media and its impact and competent enough to undertake professional Job on their own or as per demands and requirements of media industry.

5. Consistency of PEO's with Mission of the Department

	Mission Stmt. - 1	Mission Stmt. - 2	Mission Stmt. - 3	Mission Stmt. - 4	Mission Stmt. - 5
PEO - 1	H	M	H	L	M
PEO - 2	H	H	H	M	M
PEO - 3	H	M	H	H	H
PEO - 4	H	L	H	M	H
PEO - 5	H	M	H	H	H

H – High Correlation, M – Medium Correlation, L – Low Correlation

6. Consistency of PEO's with Program Learning Outcomes (PLO)

	Program Learning Outcomes (PLO)														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
PEO - 1	H	H	H	H	H	H	H	H	M	H	H	H	H	H	H
PEO - 2	H	M	H	H	H	H	H	H	H	H	L	H	H	H	H
PEO - 3	H	H	H	L	H	H	H	H	H	H	H	M	H	H	H
PEO - 4	H	H	H	H	H	M	H	H	H	H	H	H	L	H	H
PEO - 5	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H

7. Programme Structure (B Sc Visual Communication)

1. Professional Core Courses (C)
(16 Courses)

Course Code	Course Title	L	T	P	C
UVC20101T	Fundamentals of Visual Communication	5	1	0	6
UVC20102T	History of Indian Cinema	5	1	0	6
UVC20201T	Advertising	4	1	0	5
UVC20202T	Media, Culture and Society	4	1	0	5
UVC20203L	Graphic Production	0	0	5	2
UVC20301T	Media Laws and Ethics	4	1	0	5
UVC20302T	Screenplay Writing	4	1	0	5
UVC20303L	2D Animation	0	0	6	3
UVC20401T	Film Studies	4	1	0	5
UVC20402T	Media Management	4	1	0	5
UVC20403L	3D Animation	0	0	4	2
UVC20404L	Art Direction	0	0	4	2
UVC20501T	Digital Film making	5	1	0	6
UVC20502T	Event Management	5	1	0	6
UVC20503L	Short Film Making	0	0	7	3
UVC20601L	Film Appreciation	0	0	0	6
Total Learning Credits					**72**

2. Discipline Specific Elective Courses (E)
(5 Courses)

Course Code	Course Title	L	T	P	C
UVC20D01L	Fashion Photography	0	0	6	3
UVC20D02L	Event Photography				
UVC20D03L	Product Photography				
UVC20D04L	Writing for Film	0	0	5	3
UVC20D05L	Writing for Radio				
UVC20D06L	Writing for Television				
UVC20D07L	Television Production	0	0	5	3
UVC20D08L	Sound Designing				
UVC20D09L	Editing Techniques				
UVC20D10L	Visual Effects	0	0	6	3
UVC20D11L	Compositing Techniques				
UVC20D12L	Title Animation				
UVC20D13L	Industrial Project	0	0	0	12
Total Learning Credits					**24**

3. Generic Elective Courses (G)
(5 Courses)

Course Code	Course Title	L	T	P	C
ULT20G01J	Tamil – I	2	0	2	3
ULH20G01J	Hindi – I				
ULF20G01J	French – I				
UVC20G01L	Visual Art Design	0	0	6	3
ULT20G02J	Tamil – II	2	0	2	3
ULH20G02J	Hindi – II				
ULF20G02J	French – II				
UVC20G02T	History of World Cinema	2	1	0	3
UVC20G03T	Basic Photography	5	1	0	6
Total Learning Credits					**18**

4. Ability Enhancement Courses (AE)
(3 Courses)

Course Code	Course Title	L	T	P	C
ULE20AE1T	English	4	0	0	4
UES20AE1T	Environmental Studies	3	0	0	3
Total Learning Credits					**7**

6. Extension Activity (EA)
(Any 1 Course - Mandatory)

Course Code	Course Title	L	T	P	C
UNS20201L	NSS	0	0	0	0
UNC20201L	NCC				
UNO20201L	NSO				
UYG20201L	YOGA				
Total Learning Credits					**0**

5. Skill Enhancement Courses (S)
(6 Courses + My India Project)

Course Code	Course Title	L	T	P	C
UVC20S01T	Design Principles	2	0	0	2
UVC20S02T	Introduction to New Media				
UVC20S03T	Media Marketing Communication	2	0	0	2
UVC20S04T	Introduction to Public Relation				
UVC20S05T	Camera Techniques	2	0	0	2
UVC20S06T	Lighting Techniques				
UCD20S01L	Soft Skills	0	0	2	1
UCD20S02L	Quantitative Aptitude and Reasoning	0	0	2	1
UMI20S01L	My India Project	0	0	0	1
Total Learning Credits					**9**

7. Life Skill Courses (JK)
(4 Courses)

Course Code	Course Title	L	T	P	C
UJK20201L	Communication Skills	0	0	4	2
UJK20301T	Universal Human Values	2	0	0	2
UJK20401T	Professional Skills	2	0	0	2
UJK20501T	Leadership and Management Skills	2	0	0	2
Total Learning Credits					**8**

Total Learning Credits: 138

8. Implementation Plan

Semester – I

Course Code	Course Title	L	T	P	C
ULT20G01J	Tamil – I				
ULH20G01J	Hindi – I	2	0	2	3
ULF20G01J	French – I				
ULE20AE1T	English	4	0	0	4
UVC20101T	Fundamentals of Visual Communication	5	1	0	6
UVC20102T	History of Indian Cinema	5	1	0	6
UVC20G01L	Visual Art Design	0	0	6	3
UVC20S01T	Design Principles	2	0	0	2
UVC20S02T	Introduction to New Media				
UCD20S01L	Soft Skills	0	0	2	1
Total number of hrs/ week		18	2	10	30
Total Learning Credits					25

Semester - II

Course Code	Course Title	L	T	P	C
ULT20G02J	Tamil – II				
ULH20G02J	Hindi – II	2	0	2	3
ULF20G02J	French – II				
UVC20201T	Advertising	4	1	0	5
UVC20202T	Media, Culture and Society	4	1	0	5
UVC20203L	Graphic Production	0	0	5	2
UVC20G02T	History of World Cinema	2	1	0	3
UVC20S03T	Media Marketing Communication	2	0	0	2
UVC20S04T	Introduction to Public Relation				
UCD20S02L	Quantitative Aptitude and Reasoning	0	0	2	1
UJK20201L	Communication Skills	0	0	4	2
UNS20201L	NSS	0	0	0	0
UNC20201L	NCC	0	0	0	0
UNO20201L	NSO	0	0	0	0
UYG20201L	YOGA	0	0	0	0
Total number of hrs/ week		14	3	13	30
Total Learning Credits					23

Semester – III

Course Code	Course Title	L	T	P	C
UVC20301T	Media Laws and Ethics	4	1	0	5
UVC20302T	Screenplay Writing	4	1	0	5
UVC20303L	2D Animation	0	0	6	3
UVC20D01L	Fashion Photography				
UVC20D02L	Event Photography	0	0	6	3
UVC20D03L	Product Photography				
UVC20G03T	Basic Photography	5	1	0	6
UMI20S01L	My India Project	0	0	0	1
UJK20301T	Universal Human Values	2	0	0	2
Total number of hrs/ week		15	3	12	30
Total Learning Credits					25

Semester - IV

Course Code	Course Title	L	T	P	C
UVC20401T	Film Studies	4	1	0	5
UVC20402T	Media Management	4	1	0	5
UVC20403L	3D Animation	0	0	4	2
UVC20404L	Art Direction	0	0	4	2
UVC20D04L	Writing for Film				
UVC20D05L	Writing for Radio	0	0	5	3
UVC20D06L	Writing for Television				
UVC20D07L	Television Production				
UVC20D08L	Sound Designing	0	0	5	3
UVC20D09L	Editing Techniques				
UVC20S05T	Camera Techniques	2	0	0	2
UVC20S06T	Lighting Techniques				
UJK20401T	Professional Skills	2	0	0	2
Total number of hrs/ week		10	2	18	30
Total Learning Credits					24

Semester - V		Hours/Week			
Course Code	Course Title	L	T	P	C
UVC20501T	Digital Film making	5	1	0	6
UVC20502T	Event Management	5	1	0	6
UVC20503L	Short Film Making	0	0	7	3
UVC20D10L	Visual Effects				
UVC20D11L	Compositing Techniques	0	0	6	3
UVC20D12L	Title Animation				
UES20AE1T	Environmental Studies	3	0	0	3
UJK20501T	Leadership and Management Skills	2	0	0	2
Total number of hrs/ week		15	2	13	30
Total Learning Credits					23

Semester - VI		Hours/Week			
Course Code	Course Title	L	T	P	C
UVC20601L	Film Appreciation	0	0	0	6
UVC20D13L	Industrial Project	0	0	0	12
Total number of hrs/ week		0	0	0	0
Total Learning Credits					18

9. Program Articulation Matrix

Course Code	Course Name	Fundamental Knowledge	Application of Knowledge	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
UVC20101T	Fundamentals of Visual Communication	H	H	H	H	H	H	H	M	H	H	H	L	H	H	H
UVC20102T	History of Indian Cinema	H	H	H	H	H	H	H	H	L	L	L	H	H	H	H
UVC20201T	Advertising	H	H	H	H	H	H	H	H	H	L	M	H	H	H	H
UVC20202T	Media, Culture and Society	H	M	H	L	L	H	H	L	L	H	H	H	H	H	H
UVC20203L	Graphic Production	H	H	H	H	H	H	H	M	L	L	L	H	H	H	H
UVC20301T	Media Laws and Ethics	H	H	H	H	H	H	M	H	H	H	H	H	L	H	H
UVC20302T	Screenplay Writing	H	H	H	H	H	H	H	H	H	H	H	H	M	H	H
UVC20303L	2D Animation	H	H	H	H	H	H	H	H	L	L	L	H	H	H	H
UVC20401T	Film Studies	H	H	H	H	H	H	H	H	H	H	H	H	L	H	H
UVC20402T	Media Management	H	M	H	M	M	H	M	H	L	H	H	H	H	H	H
UVC20403L	3D Animation	H	H	H	H	H	H	H	M	L	H	M	H	H	H	H
UVC20404L	Art Direction	H	H	H	H	H	H	H	H	M	M	L	H	H	H	H
UVC20501T	Digital Film making	H	H	H	H	H	H	H	H	M	H	H	H	H	H	H
UVC20502T	Event Management	H	H	H	H	H	H	M	M	M	H	H	H	M	H	H
UVC20503L	Short Film Making	H	H	H	H	H	H	H	H	M	H	M	H	H	H	H
UVC20601L	Film Appreciation	H	H	H	H	H	H	L	H	M	H	H	H	M	H	H
UVC20D01L	Fashion Photography	H	H	H	H	H	H	H	M	L	H	M	H	H	H	H
UVC20D02L	Event Photography	H	H	H	H	H	H	H	H	M	M	H	M	H	H	H
UVC20D03L	Product Photography	H	H	H	H	H	H	H	H	M	M	H	M	H	H	H
UVC20D04L	Writing for Film	H	H	H	H	H	H	H	H	H	H	H	H	M	H	H
UVC20D05L	Writing for Radio	H	H	H	H	H	H	H	H	H	H	H	H	M	H	H
UVC20D06L	Writing for Television	H	H	H	H	H	H	H	H	H	H	H	H	M	H	H
UVC20D07L	Television Production	H	H	H	H	H	H	H	H	M	H	H	H	H	H	H
UVC20D08L	Sound Designing	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20D09L	Editing Techniques	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20D10L	Visual Effects	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H

Code	Course															
UVC20D11L	Compositing Techniques	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20D12L	Title Animation	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20D13L	Industrial Project	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H
ULT20G01J	Tamil – I	H	H	H	M	H	H	M	H	H	H	H	H	H	H	H
ULH20G01J	Hindi – I	H	H	H	H	H	H	H	M	H	H	H	H	H	H	H
ULF20G01J	French – I	H	H	H	M	H	H	H	H	H	H	H	H	H	H	H
UVC20G01L	Visual Art Design	H	H	H	H	H	H	H	M	H	M	L	M	H	H	H	H
ULT20G02J	Tamil – II	H	H	H	M	H	H	H	M	H	H	H	H	H	M	H
ULH20G02J	Hindi – II	H	H	M	H	H	H	H	H	M	H	H	H	H	M	H
ULF20G02J	French – II	H	H	M	H	H	H	H	H	H	H	H	H	M	H	H
UVC20G02T	History of World Cinema	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20G03T	Basic Photography	H	H	H	H	H	H	H	H	M	M	H	M	H	H	H
ULE20AE1T	English	H	H	H	H	H	H	M	H	H	H	H	H	H	H	H
UES20AE1T	Environmental Studies	H	M	H	M	M	H	M	H	L	H	H	H	H	H	H
UVC20S01T	Design Principles	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20S02T	Introduction to New Media	H	H	H	H	H	H	H	H	M	M	H	M	H	H	H
UVC20S03T	Media Marketing Communication	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20S04T	Introduction to Public Relation	H	H	H	H	H	H	H	H	M	L	M	H	H	H	H
UVC20S05T	Camera Techniques	H	M	H	M	M	H	M	H	L	H	H	H	H	H	H
UVC20S06T	Lighting Techniques	H	M	H	M	M	H	M	H	L	H	H	H	H	H	H
UCD20S01L	Soft Skills	H	H	H	M	H	H	H	M	H	H	H	H	H	M	H	H
UCD20S02L	Quantitative Aptitude and Logical Reasoning	H	H	H	M	H	H	M	H	H	H	H	H	H	M	H
UJK20201L	Communication Skills	H	H	M	H	H	H	H	M	H	H	H	H	H	H	H
UJK20301T	Universal Human Values	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H
UMI20S01L	My India Project	–	H	H	H	H	H	H	H	H	H	H	H	H	H	H
UJK20401T	Professional Skills	H	H	H	M	H	H	M	H	H	H	H	H	H	M	H	H
UJK20501T	Leadership and Management Skills	H	H	H	H	H	H	H	H	H	H	H	H	H	M	H	H
	Program Average	H	H	H	M	H	H	M	H	H	H	H	H	M	H	H

H – High Correlation, M – Medium Correlation, L – Low Correlation

Structure of UG Courses in Visual Communication
Distribution of different Courses in each semester with their credits for B Sc Visual Communication

Semester	Compulsory Core Courses (CC) with 72 credit (Total no. of Papers 16)	Discipline Specific Elective(DSE) With 24 credit (Total no. of Papers 5)	Generic Elective (GEC) With 06 credit (T + P) & 04 credit (T) (Total no. of Papers 4)	Ability Enhancement Compulsory Courses (AECC) With 04 credit (Total no. of Papers 2)	Skill Enhancement Course (SEC) With 02 credit (Total no. of Papers 4)	Life Skills (Jeevan Kaushal)	Extension activity	Total Credits
Sem I	CC-1 (6) CC-2 (6) (12)	-	GE-1 (Language-I) (3) GE-2 (Viscom) (3) (6)	AECC-1 (English) (4)	SEC-1 (2) SEC-2 (Soft Skills) (1) (3)	-	-	25
Sem II	CC-3 (5) CC-4 (5) CC-5 (2) (12)	-	GE-1 (Language-II) (3) GE-2 (Viscom) (3) (6)	-	SEC-3 (QALR) (1) SEC-4 (2) (3)	JK-2 (2) (Communication Skills) (2)	NCC/ NSO/ NSS/ YOGA (0)	23
Sem III	CC-6 (5) CC-7 (5) CC-8 (3) (13)	DSE-1 (3) (3)	GE-5 (Viscom) (6) (6)	-	SEC-5 (2) SEC-1 (1) (My India Project) (3)	JK-1 (2) (Universal Human Values) (2)	-	27

Sem IV	CC-9 (5) CC-10 (5) CC-11 (2) CC-12 (2) (14)	DSE-2 (3) DSE-3 (3) (6)	-	-		JK-3 (2) (Professional Skills) (2)	-	22
Sem V	CC-13 (6) CC-14 (6) CC-15 (3) (15)	DSE-4 (3) (3)	-	AECC-3 (EVS) (3)	-	JK- 4 (2) (Leadership and Management skills) (2)	-	23
Sem VI	CC-16 (3) (6)	DSE- 5 (12) (12)	-	-	-	-	-	18
Total Credits	**72**	**24**	**18**	**7**	**9**	**8**	**0**	**138**

Course Code	ULT20G01J	Course Name	Tamil- I	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department		Tamil	Data Book / Codes/Standards	Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)															

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To enable them to learn the nuances of modern poetry in Tamil																		
CLR-2:	To explore New historicism through the works of art written in Tamil to enlighten the students to understand the changes in the modern society																		
CLR-3:	Inculcate Ways of life, moralities and ethical factors as an essential part of learning Tamil literature																		
CLR-4:	Develop strategies of comprehension of texts of different origin																		
CLR-5:	Strengthen the language of the students both in oral and written																		
CLR-6:	Express their sentiments, emotions and opinions, reacting to information, situations																		

Column headers for PLO section: Level of Thinking (Bloom) | Expected Proficiency (%) | Expected Attainment (%) | Fundamental Knowledge | Application of Concepts | Link with Related Disciplines | Procedural Knowledge | Skills in Specialization | Ability to Utilize Knowledge | Skills in Modeling | Analyze, Interpret Data | Investigative Skills | Problem Solving Skills | Communication Skills | Analytical Skills | PSO -1 | PSO -2 | PSO -3

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Extend and expand their savoir-faire through the acquisition of skills to cater the needs of the modern era.	2	75	60	H	H	H	-	H	H	M	H	H	-	H	H	H	H	H
CLO-2:	Enable the students to appreciate their mother tongue and to Enhance their thinking capacity	2	80	70	H	H	-	H	-	-	H	-	-	H	H	-	H	H	H
CLO-3:	Make them learn the basic rules of Language and make them communicate better	2	70	65	H	H	H	M	-	-	H	-	-	H	H	-	H	H	H
CLO-4:	Develop strategies of comprehension of texts based on different culture and life styles	2	70	70	H	-	H	H	H	-	M	-	-	H	H	-	H	H	H
CLO-5:	Strengthen spoken and written skills of the student	2	80	70	-	H	-	M	-	H	H	-	-	H	H	-	H	H	H
CLO-6:	Will be able to clear government examinations	2	75	70	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H

Duration (hour)		12	12	12	12	12
S-1	SLO-1	தமிழ் இலக்கியப் போக்குகள்	நவீன கவிதை தோற்றம்	தமிழரின் வீரமரபு	சிற்றிலக்கியத் தோற்றம்	மொழி வரலாறு
	SLO-2	இலக்கிய நுட்பங்கள்	நவீன கவிதை வரலாறு	போர் விழுமியங்கள்	சிற்றிலக்கிய வகைமை	மொழிப் பயிற்சி
S-2	SLO-1	தமிழ்க் கவிதை மரபு	நவீன கவிதை செல்நெறிகள்	பரணி அறிமுகம்	சிற்றிலக்கியங்கள்	தமிழும் அகராதியியலும்
	SLO-2	காலந்தோறும் கவிதை உள்ளடக்கம்	செல்நெறிகளில் கோட்பாடுகள்	பரணி இலக்கியங்கள்	முதன்மைச் சிற்றிலக்கியங்கள்	அகரவரிசைப்படுத்தல்
S-3	SLO-1	காலந்தோறும் கவிதை வடிவம் –	கவிதை மொழி	கலிங்கத்துப்பரணி (484)	புதுக்கவிதையும் இதழ்களும்	கலைச்சொல் அறிமுகம்
	SLO-2	தற்கால இலக்கியம்	நவீன கவி மொழியின் நுட்பங்கள்	தலைவனின் வீரம்	மணிக்கொடி இதழ்	கலைச்சொல் உருவாக்க நுட்பங்கள்
S-4	SLO-1	புதுக்கவிதை உருவாக்கம்	நவீன கவி ஆளுமைகள்	தமிழ் இலக்கிய மரபில் தூது	எழுத்து இதழ்	தமிழில் கலைச்சொற்கள்
	SLO-2	புதுக்கவிதை செல்நெறிகள்	நவீன கவி ஆளுமைகளின் கவித்துவம்	தூது இலக்கியங்கள்	வானம்பாடி இதழ்	நிலைபெற்ற கலைச்சொற்கள்
S-5	SLO-1	பாரதியார் – காலத்தின் அடையாளம்	விளிம்புநிலை மனிதர்கள்	அழகர் கிள்ளைவிடு தூது (கண்ணிகள்)	சிறுகதை தோற்றம்	மரபுத்தொடர்

	SLO-2	பாரதியார் - பன்முக ஆளுமை	விளிம்புநிலை இலக்கியம்	தூது மரபில் கிளியும் பாராட்டும்	சிறுகதை வளர்ச்சி	தமிழில் மரபுத்தொடர்கள்
S-6	SLO-1	பாரதியார் - கண்ணன் என் சேவகன்	ராஜா சந்திரசேகரரின் கைவிடப்பட்ட குழந்தை	செய்யுள் மரபில் கலம்பகம்	சிறுகதை – வரலாறு	நாட்டார் வழக்காறுகள்
	SLO-2	கண்ணன் என் சேவகன் கவிதை சொல்லும் வாழ்வியல்	புறக்கணிப்பும் வாழ்வியலும்	கலம்பக இலக்கியங்கள்	சிறுகதை ஆசிரியர்கள்	பழமொழி அறிமுகம்
S-7	SLO-1	20 ஆம் நூற்றாண்டுக் கவிதை மரபில் பாரதிதாசன்	புலம்பெயர்தல்	நந்திக் கலம்பகம் (77)	புதினம் தோற்றம்	தமிழில் பழமொழிகள்
	SLO-2	பாரதிதாசனும் தமிழும்	புலம்பெயர் வாழ்வியல்	மகள் மறுத்தலில் வீரம்	புதினம் வளர்ச்சி	பழமொழியும் பயன்பாடும்
S-8	SLO-1	பாரதிதாசன் – தமிழினி இனிமை,	அனார் - மேலும் சில இரத்தக் குறிப்புகள்	குறவஞ்சி அறிமுகம்	புதினத்தின் வகைமை	தமிழ் இலக்கண நுட்பங்கள்
	SLO-2	தமிழின் பெருமையும் வளமையும்	உள்நாட்டுப் போர்ச்சூழலும் பெண் உளவியலும்	குறவஞ்சி இலக்கியங்கள்	புதின ஆசிரியர்கள்	இலக்கணமும் பயன்பாடும்
S-9	SLO-1	வானம்பாடியில் அப்துல்ரகுமான்	காலந்தோறும் பெண்	குற்றாலக் குறவஞ்சி (9)	அச்சு ஊடக வரலாறு	தமிழில் சொல் வகைகள்
	SLO-2	அப்துல்ரகுமான் கவிதையின் தனித்தன்மைகள்	பெண் இலக்கியம்	மலையும் வாழ்வும்	அச்சு ஊடகமும் தமிழும்	சொல்லும் பயன்பாடும்
S-10	SLO-1	அப்துல்ரகுமான் - அவதாரம்	சுகிர்தராணியின் அம்மா	காப்பிய இலக்கணம்	அச்சு ஊடகமும் உரைநடை வளர்ச்சியும்	பெயர்ச்சொற்கள்
	SLO-2	அவதாரம் - நம்பிக்கையும் வெற்றியின் பாதைகளும்	பெண்மையும் தாய்மையும்	காப்பிய வகைமைகள்	தமிழில் உரைநடை	பெயர்ச்சொற்கள் அறிதல்
S-11	SLO-1	சுற்றுச்சூழலியல்	சமத்துவம்	தமிழில் பௌத்த இலக்கியங்கள்	சுவடிகள்	வினைச்சொற்கள்
	SLO-2	தமிழ்க் கவிதையில் சுற்றுச்சூழலியல்	பாலியல் சமத்துவம்	மணிமேகலை	சிவதருமோத்திரச் சுவடி பெற்ற வரலாறு	வினைச்சொற்கள் அறிதல்
S-12	SLO-1	நரசிம்மன் – மகனே என்னை மன்னித்து விடு	நா. முத்துக்குமாரின் தூர் கவிதை	பெண் சாபமும் காயசண்டிகையும்	பழங்குபொருள் பண்பாடும் தமிழர் வாழ்வியலும்	தமிழில் பெயரடை, வினையடை
	SLO-2	நவீன வாழ்வும் சுற்றுச்சூழலியல் அறிதலும்	தூர் கவிதை முன்வைக்கும் பெண் சமத்துவம்	பெண் வரலாற்றில் சாபங்களின் கதைகள்	கூஜாவின் கோபம்	பெயரடை, வினையடை அறிதல்

Learning Resources	1. குறிஞ்சித்தேன், தொகுப்பும் பதிப்பும் - தமிழ்த்துறை ஆசிரியர்கள், எஸ்.ஆர்.எம். அறிவியல் மற்றும் தொழில்நுட்பக் கல்விநிறுவனம், காட்டாங்குளத்தூர், 603203, 2020 2. வல்லிக்கண்ணன், புதுக்கவிதை தோற்றமும் வளர்ச்சியும், ஆழி பதிப்பகம், சென்னை, 2018 3. கா. சிவத்தம்பி, தமிழில் சிறுகதை தோற்றமும் வளர்ச்சியும், என்.சி.பி.எச்., சென்னை, 2013 4. தமிழ் இணையக் கல்விக்கழகம் - http://www.tamilvu.org/ 5. மதுரை தமிழ் இலக்கிய மின் தொகுப்புத் திட்டம் - https://www.projectmadurai.org/

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	30%	30%	30%	30%	30%	30%	30%	30%	-

	Understand											
Level 2	Apply	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
	Analyze										
Level 3	Evaluate	30%	30%	20%	20%	20%	20%	20%	20%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
-	1. Dr. R Srinivasan, Associate Professor, Department of Tamil, Presidency College, Chennai	1. B. Jaiganesh, Assistant Professor & Head, FSH, SRMIST
		2. T.R.Hebzibah Beulah Suganthi, Assistant Professor, FSH, SRMIST
		3.S.Saraswathy, Assistant Professor, FSH, SRMIST

SEMESTER I

Course Code	ULH20G01J	Course Name	HINDI- I	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	HINDI	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)	

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To be able to converse well in the Hindi Language																		
CLR-2:	To read and write and clarity																		
CLR-3:	To be willing listeners and translators –where need be																		
CLR-4:	To acquire the values/thought contents of the writers and practice in it in life.																		
CLR-5:	To find motivation through the various forms of literature and learn to overcome any challenges of life.																		
CLR-6:	To discover the importance of the language in making education as a means of growth in life and not mere literacy.																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	To appreciate the Hindi language in its various forms.	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	To understand the philosophy of life and living through stories.	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	To help the students learn and develop the fundamentals of life, through One-Act plays.	2	70	65	H	-	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	To share the richness of thought and content presented in the Hindi language, into other languages so that the readers would stand to gain.	2	70	70	H	-	H	H	H	-	-	-	-	-	H	-	-	-	-
CLO-5:	To guide the students in the learning of the technical aspect of the Hindi language, this would help them in the field of administration.	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-6:	To encourage the students to communicate with the public, on a large scale with the medium of Main stream and Documentary films.	2	75	70	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	Kahani kya Hai	Ekanki aur Natak kya hai	Patrkarita ka arambh	Film Samiksha	Takniki Shabdavali
	SLO-2	Jivan ka anubhav	Vidhyarthiyon dono ke antar ko smajhkar apne dwara use prastut kar sakta hai	Vidhyarthiyon ka apne samaj ke prti jagrukta	Film ka prabhav ko smajhna	Vaignik tarike se bhashaon ka avishkaar karna

S-2	**SLO-1**	Kahani ke Tatva	EKANKI KA ARTH	Aazdi aur Patrkarita ka daiytava	SAMIKSHA KYA HAI	ARTH
	SLO-2	Vishleshan karne ki Kshmta	Vidhyarthi ke bhitar vishkleshan ki kshamta jagrit	Vidhyarthiyon ko patrkarita ka itihas smajkar samaj nirman ke liye sahyog dena	Tarkik vishleshan kshmta paida karta hai	Vidhyarthi uske arth dwara hi uske mahtav smjhenge
S-3	**SLO-1**	Vo Tera Ghar Ye Mera Ghar Parivar me Buzargon ke Mahtav ko Samjhana	PARIBHASHA	PATRKARITA KA MAHTAVA	SAMIKSHA KE PRAKAR	PARIBHASHA
	SLO-2	Bhartiya Sanskriti Se Vidhyarthiyon ko Jodna	Vidvano ke mat se parichay	Patrkarita se bhut se sawal ka smadhan ho jata hai	Vidhyarthiyon ka un prkaro ka adhyaan karna jisse vidhyarthi us samiksha ko tayaar kar payenge	Vibhinn vidwano dwara di gai paribhasha se us baat ko smjhenge vidhyathi
S-4	**SLO-1**	Mithaiwala Pyar Bantne se dukh kam hota hai	SWAROOP	PTRAKARITA KA ARTH	SAMIKSHA KA UDDESHYA	SHABDAVALI KI AVSHYAKTA
	SLO-2	Manavata ka Path	Vidhyarthiyon me iski samajh se lekhan kshmata badegi	Vibhinn vidhvono ko padhne se vidhyarthiyon ki tarkik kshmata badhti hai ,	Vidhyarthi ke andar smaj ke prati Kartavya bodh paida hoga	Vaignikon ka awiskar kitna mahtavpurn
S-5	**SLO-1**	Bechadri Pal Chatro me Utsah Vardhan Karna	PATHYA VACHAN	PTRAKARITA KI PARIBHASHA	FILM KA SAMAJIK MAHTAVA	BHASHA VAIGYANIK
	SLO-2	Beta-beti ek saman ke mahtav ko smjhana.	Vidhyarthiyon ka path kaushal bdhega	K vidhvaono ki ukti ek smadhan bhi hota hai	Samajik uttar daiytav ko smjhana	Bhasha vaignikon ki jankari
S-6	**SLO-1**	Nadi aur Jeevan Paryavaran ke mahtav se awagat karana.	PRASTUTI	PRAMUKH SAMACHAR PATR	FILM KA VISHLESHAN	KARYALYIN SHABD
	SLO-2	Manav Jeevan me nadi ki upyogita aur Mahtav.	Natak khelne par bahut si takniki bate samajhenge	Vidhyarthiyon ki jankari badhegi	Vidhyarthi tarkik vishleshan sikhega	Shabd kaise tayar kiye jate hain vidhyorthiyon ko jankari
S-7	**SLO-1**	Pachees chauka Ded Sau Jamindari Pratha se awagat karana	MAHTVA	TV.PATRKARITA	DRISTIKON NIRMAN	ANGREZI SE HINDI ANUVAD
	SLO-2	Asprishya Vicharao ke Prati Sakaratamak Bnana.	Natak ka mahtav ko smajhkr samaj ke hito ke sath judna.	TV patrkar ke daiytav ko smajkar vidhyarthi ise apne rozgar se jod sakta hai	Vidhyarthi ka drishtikon nirmit hoga	Hindi adhikarai aur anuvadak ke pad ke liye tayaar karna
S-8	**SLO-1**	Kahani ka Uddeshya	PRASHAN-ABHYAS	PHOTO PATRKARITA	DOCUMENTRY FILM	HINDI SE ANGREZI ANUVAD
	SLO-2	Vidhyarthiyon ko Samaj se Jode rakhna	Vidhyarthiyon ka lekhan kshmata Badhna	Vidhyarthiyon me photo patrkarita ke mahtav ka smajh paida hona	Vidhyarthi samajik dharatal ki kathinai ko smajhkar desh se judega	Hindi adhikari aur anuvadak ke pad ke liye tayaar karna.
S-9	**SLO-1**	Kahani Lekhan	UDDESHYA	PRASTUTIKARAN	MAIN STREAM FILM	EK DIN EK SHABD
	SLO-2	Vidhyarthi Ko likhne ki aur Prerit karna	Vidhyarthi ko smaj upyog hito ki jankari dena	Vifhyarthi apni baat rakhne ki kshmta vikstit karta hai	Vidhyarthion ko jivan ke anchue pahluon se bhi sakshaktkar	Vidhyarthiyon ko rozgaar se jodna
S-10	**SLO-1**	Seminar	PARICHARCHA	BHASHA-SHAILI	FILM KE DARSHAK	ATI MAHTVAPURN SHABD
	SLO-2	Vidhyarthiyon dwara Prastuti karan	Vidhyarthi me vak-kaushal bdhana	Vidhyarthi ko apni report me bhasha-shaili ko sikh kar ek badhiya reporter ban sakta hai	Vidhyarthiyon ka samajik gyan	Shabdon ke mahtav ko smajhkar use yaad karna
S-11	**SLO-1**	Prashan Abhyas	BHASHA SHAILI	PATRKARITA KE NIYAM	FILM AUR BAZAAR	SAMANYA SHABD AUR PARIBHASHIK SHABDAVALI ME ANTAR

	SLO-2	Vidhyarthiyon me Lekhn Kaushal ki kshmata Viksit karna.	Vidhyarthiyon ko bhasha ka mahtav smjhna	Vidhyarthi ise sikh kar ek nyay priya patrkar ban sakta hai	Vidhyarthiyon ko rozgaar se jodna	Vidhyarthiyon ko vaighniko dwara tayaar ki gai bhasha ki samaj
	SLO-1	Path-Punravarti	EKANKI AUR RANGMANCH	PATRKAR KA DAIYTVA	FILM DARSHAK KA MAHTAVA	PARIBHASHIK SHABDAVALI KA MAHTAV
S-12	SLO-2	Pariksha ke liye Saksham	Vidhyarthi isse rangmanch ke mahtav ko smajhenge	Vidhyarthiyon ko patrkar ka daityva sikhkar smaj ke uttar daityva ko nibhana hai	Vidhyarthiyon ko darshak ki ruchiyon se awagat karvana	Rozgaar se vidhyarthiyon ko jodnaw

Learning Resources	The Prescribe Text Book Compiled and Edited by Department of Hindi www.gadyakosh.com www.shabdkosh.com

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	30%	30%	30%	30%	30%	30%	30%	30%	-
Level 2	Apply Analyze	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
Level 3	Evaluate Create	30%	30%	20%	20%	20%	20%	20%	20%	20%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Prof.(Dr.) S. Narayan Raju, Head, Department of Hindi, CUTN, Tamil Nadu	1. Dr.S Preeti. Associate Professor & Head, SRMIST 2. Dr. Md.S. Islam Assistant Professor, SRMIST 3 Dr. S. Razia Begum, Assistant Professor, SRM IST

SEMESTER I

Course Code	ULF20G01J	Course Name	French- I	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil	
Course Offering Department	French	Data Book / Codes/Standards			Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	Extend and expand their savoir-faire through the acquisition of current scenario																		
CLR-2:	Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French																		
CLR-3:	Make them learn the basic rules of French Grammar.																		
CLR-4:	Develop strategies of comprehension of texts of different origin																		
CLR-5:	Strengthen the language of the students both in oral and written																		
CLR-6:	Express their sentiments, emotions and opinions, reacting to information, situations																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	To acquire knowledge about French language	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	To strengthen the knowledge on concept, culture,	2	80	70	-	H	-	H	-	H	-	-	-	-	M	-	-	-	-

					H-M correlation columns
	civilization and translation of French				
CLO-3:	To develop content using the features in French language	2	85	75	H - - H - H - - - - - M - - - -
CLO-4:	To interpret the French language into other language	2	70	80	H - H H H - - - - - H - - - -
CLO-5:	To improve the communication, intercultural elements in French language	2	80	70	- H - H - - - - - H - - - -
CLO-6:					- - - - - - - - - - - - - - -

Duration (hour)		**12**	**12**	**12**	**12**	**12**
S-1	SLO-1	Bonjour, ça va ?	Salut ! Je m'appelle Agnès	Qui est –ce ?	Dans mon sac, j'ai…	Il est comment?
	SLO-2	Salut	Paul, Valérie, Manish	Les exemples	Da ns ton sac	Les objectifs
S-2	SLO-1	Les pays	Les pronoms personnels sujets	Les professions	La formation du féminin (3)	L'aspect physique
	SLO-2	Les nationalités	Je, Tu, Il/Elle Nous, vous, Ils/Elles	Les exemples	Les féminins	Le corps
S-3	SLO-1	Les animaux domestiques	Les verbes être et avoir	Quelques objets	La phrase interrogative	Le caractère
	SLO-2	Les animaux	Les verbes auxiliaires	Objets	Les interrogatives	Les exemples
S-4	SLO-1	Les jours de la semaine	Les articles définis et indéfinis	La fiche d'identité	qu'est – ce que.. ?	Les prépositions de lieu (1)
	SLO-2	Les mois de l'année	Les exemples	La carte d'identité	Les exemples	Dans, sur, sous etc..,
S-5	SLO-1	Les nombres de 0 à 69	La formation du féminine (1)	La liaison	Qu'est – ce que C'est	Les nombre à partir de 70
	SLO-2	Les nombres	Les féminins	Les activités	Les objets	Les exemples
S-6	SLO-1	La famille (1)	La formation du pluriel (1)	L'élision	Qui est – ce ?	Allo ?
	SLO-2	Ses parents	Les exemples	Les activités	Les personnes	Portable
S-7	SLO-1	L'accent	Les adjectifs possessifs	Intonation descendre	la phrase négative	La formation du féminin(3)
	SLO-2	L'accent tonique	Les exemples	Les descendre	La négation	Les exemples
S-8	SLO-1	Les articles définis	Entrer en contact : salut	Intonation montante	C'est	Les articles contractés
	SLO-2	Les articles indéfinis	Entrer en contact : demander	Les montantes	Il est	Les articles partitifs
S-9	SLO-1	Bonjour, - Salut !	Dire comment ça va	Dans mon sac	Les verbes du premier group	Les pronoms personnels toniques
	SLO-2	Ca va	Comment allez-vous ?	Des objets	Les exemples	Les pronoms
S-10	SLO-1	Je m'appelle Agnès	Se présenter	Les Mots	Les verbes aller	Les adverbes interrogatifs
	SLO-2	Quel est votre nom	Présenter quelqu'un	Les expressions	Le verbe venir	Les interrogatifs
S-11	SLO-1	Les Mots	Demander	Demander poliment	Demander et répondre poliment	Les verbes du deuxième group
	SLO-2	Les Expressions	Demander le temps	Répondre poliment	Les exemples	Les exemples
S-12	SLO-1	Entrer en contact	Demander la date	Demander des informations personnelles	Demander des informations personnelles	Décrire l'aspect physique
	SLO-2	Se présenter.	Dire la date	Les exemples	Les activités	Décrire le caractère

Learning Resources	**Theory**: 1. ''Génération-AI'' Méthode de français, Marie-Noëlle COCTON, P.DAUDA, L.GIACHINO, C.BARACCO, Les éditions Didier, Paris, 2018. 2. Cahier d'activités avec deux discs compacts.

Learning Assessment										
		Continuous Learning Assessment (50% weightage)								**Final Examination (50% weightage)**	
Level	**Bloom's Level of Thinking**	**CLA – 1 (10%)**		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	30%	30%	30%	20%	20%	20%	20%	30%	-
	Understand										
Level 2	Apply	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
	Analyze										
Level 3	Evaluate	30%	30%	20%	20%	30%	30%	30%	30%	20%	-
	Create										

| | Total | 100 % | 100 % | 100 % | 100 % | 100 % |

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
	1. Dr. C.Thirumurugan Associate Professor, Department of French, Pondicherry University	1. Kumaravel K. Assistant Professor & Head, SRMIST
		2. Ponrajadurai M Assistant Professor, SRMIST

SEMESTER I

Course Code	ULE20AE1T	Course Name	English	Course Category	AE	Ability Enhancement Course	L	T	P	C
							4	0	0	4

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*		
Course Offering Department	*English*	Data Book / Codes/Standards	*Nil*				

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning			Program Learning Outcomes (PLO)														
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	Extend and expand the integrity in an individual which shall never allow him/her to compromise upon a noble way of living																		
CLR-2:	Enable the students to overcome the fear of speaking a foreign language and enable them to think through a foreign language.																		
CLR-3:	Make them communicate an unbiassed way of thinking in a better manner																		
CLR-4:	Develop strategies of comprehension of texts based on different culture and life styles																		
CLR-5:	Strengthen spoken and written skills of the student in English																		
CLR-6:	Help them express their sentiments, emotions and opinions, and reactions to information and situations in a civilized, cultured and humane manner.																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	To acquire knowledge of becoming better beings through the tools of Language and Literature	2	75	60	H	H	H	-	-	H	-	H	-	H	H	H	-	-	-
CLO-2:	To acquire a strong knowledge on concept, culture, civilization through English Literature	2	80	70	-	H	-	H	-	H	-	H	-	-	H	H	-	-	-
CLO-3:	To develop own content and to be able to translate using the features in English Language	2	70	65	H	-	-	H	-	H	-	H	-	-	H	H	-	-	-
CLO-4:	To interpret the contents in the texts presented in English Language	2	70	70	H	-	H	H	H	H	-	H	-	-	H	-	-	-	-
CLO-5:	To present an improved and healthier communication and intercultural elements acquired through English Literature	2	80	70	-	H	-	H	-	H	-	H	-	-	H	-	-	-	-
CLO-6:	To participate in any level of conversation and discussion presented in English with both proficiency in the language and positive caliber in the content of speech	2	75	70	H	H	-	H	M	H	M	H	H	H	H	H	H	H	H

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to the art of poetry writing will be done	Post-colonial impacts in India as observed in their language and culture will be discussed.	Story through images is explained to the students	The definition and purpose of monologue is explained	Homophones and Homonyms are to be explained in the class along with examples of usage.
	SLO-2	The rationale behind this unit will be discussed.	The students will be encouraged to impart their views	The students are asked to create their own stories from those images	the sample monologues are to be provided to the learners	How where and when these as vocabulary can be used is to be explained

S-2	SLO-1	*Feminism through Kamaladas' poem' In Kindergarten' is explained*	*Mathraboothan and the mother tongue influence in English – a discussion*	*Every day the students are made to bring their own cartoons to tell stories related to social issues and political issues.*	*The learners are made to create their own monologue contents.*	*Cross word puzzles are to be given to the students to make them understand the differences and usage of homophones and homonyms*
	SLO-2	*Feminist critique's stand through poets like Meena Kandasamy is discussed*	*Students from different regions are asked to talk. The peculiarity in their pronunciation is to be identified by them*	*How to identify irony and sarcasm is taught*	*The contents are assessed and the lacuna is informed*	*The students are evaluated by making them use homophones and homonyms on their own*
S-3	SLO-1	*The writer Meena Kandasamy is invited to read her poems on women.*	*Enjoy within limits, says Mr Mathrubootham is taught and discussed*	*International Political memes to be created in the class*	*Discuss the contents created by the students and reiterate the idea that a monologue should mimic a story and has to have a proper beginning middle and an end.*	*How exactly to decide a proper word at a given situation is to be practically explained in the class.*
	SLO-2	*Questions on her perspectives are to be posed by the students*	*Every mistake found in the text is analysed*	*Memes on popular issues to be created in the class*	*The created monologues are to be assessed by the students themselves*	*Mundane situations are to be given to the students to check their ability to use those words*
S-4	SLO-1	*Gender inequality is discussed through A K Ramanujam and his poetry*	*The structure of sentence in English and the distorsion of the sentence is verified*	*Autobiography and biography differences are explained*	*To ask the students to bring newspaper to class and make them select a column and read it loudly.*	*To give all the parts of speech not according to the grammar book order but according to a method which would easily make one understand correlation of one with the other. For instance – Noun, Pronoun, Adjective, Verb, Adverb… will have to be the order*
	SLO-2	*Different legal situations where both the genders suffer is explained in the class*	*Differènt sentences are given and tested*	*Certain Classic autobiographies and biographies are presented*	*No meaning is to be explained. Just the flow is to be checked.*	*The students are made to use as many adjectives as possible for describing their friends*
S-5	SLO-1	*Kalki the poet is invited to conduct a guest lecture on her own poem.*	*Nobel? What Nobel, asks Mr.Mathrubootham is discussed*	*How to give voice to an inanimate object.*	*Another reading loud session of the same passages are to be conducted along with dictionary checking for meanings are to be done.*	*The parts of speech must be used in different sentences*
	SLO-2	*Questions on her perspectives are to be posed by the students*	*The attitudes of people in a ludicrous manner is discussed*	*Different objects are given to the students and they are asked to give autobiographical notes to them*	*The new meanings that the students get must be compared with the given word and the distance between the meanings are to be explained*	*The teacher ought to use the board to draw a situation to make one understand each part's usage.*
S-6	SLO-1	*Seminar to generate discussion to enhance gender sensitivity is conducted*	*The Text is analyzed in detail*	*Practically test the students in class by giving them different concrete objects.*	*To make them compare and realize how they had overcome their fear for English*	*Along with parts of speech particularly when Verb is being taught Tenses ought to be taught with same methodology mentioned above.*

	SLO-2	Case studies are to be incorporated by the students in their seminar	More insights into Indian English is given	Ask the students to evaluate each other's autobiography on concrete objects	The comprehensive techniques are taught	The students are asked to create a lighter vein situation and asked to use all the tenses
S-7	SLO-1	Human interest columns in news papers - tragedies on women men and transgender documented is read aloud and discussed in the class room.	Neutral accent is taught along with right pronunciation	Caption writing is taught	To develop the ability to pick up a conversation is taught	The rules of Tenses are taught with live examples in the classes.
	SLO-2	How much are the students able to relate with or able to feel emotionally for those situations is to be checked and analysed	Test is to be conducted to check how far a student is able to understand neutral accent	The purpose of the caption writing is to be instilled	to engage in conversations and be able to interrupt and end conversation appropriately will be taught	Ability to use all the rules in tenses is taught.
S-8	SLO-1	Case studies to be given to the students to document their reactions	Mr. Mathrubootham is fully supporting all new technologies – discussion	Different examples for captions are given	Different situations to be given to the students to engage in a conversation.	The basic way to pick an error is by already knowing the rules of grammar thoroughly.
	SLO-2	Find out if there is any student finding it hard to emote or is insensitive toward the moment	Humor and sarcasm is skimmed from the text	The students are asked to create captions similar to the ones shown in the class	The students are asked to find errors in each others' monologue	Hence all the rules are to be brushed up
S-9	SLO-1	Students are to made to create their own enactable content on the prevailing gender in equalities	How to write a statement and question is to be taught with reference to the text.	The students are made to give captions different news articles, products and situations	To test how much one is able to use irony humor and sarcasm in one's conversation	Exercises on all sorts of possible errors are given to the students and asked to rectify.
	SLO-2	The students are asked to improvise on dialogue on their own	The way sentences are constructed according to the regional impact is discussed	The best is appreciated for its qualities of being best	Natural usage of punis explained	Mathrabootham's passages are given to the students again to check the errors.
S-10	SLO-1	Feminism vs Gender inequality a test for the students to chart out the existing gulf	Pizza maavu: Welcome to Mr.Mathrubootham food recipe website is discussed	Public Speaking examples since Julius Caesar to Martin Luther is given	To teach different kinds of reading. - skimming scanning and intensive reading extensive reading is taught	Define synonym and antonym. Ask the students to identify synonyms and antonyms in text.
	SLO-2	False allegations and Legal situations sometimes created by women to corner men only degrades the freedom struggle of women – discuss	The students are made to explain the text themselves	The techniques used by different leaders since ages is discussed	The students are practically asked to use those methodology to understand a text	Demonstrate their understanding of synonyms and antonyms in active learning. Introduce thesaurus reference.
S-11	SLO-1	A detailed discussion on the 4 poets is done in the class through comparative method	Identify the errors and make students to rewrite first two texts	The Ted X talks are played in the class, different political leader's canvassing is presented	The students are made to read the passages loudly	Demonstrate understanding of words by relating them to their opposites (antonyms)
	SLO-2	While comparison the students are able to get a deeper analytical way of thinking and are able to present an all encompassed points	Check if they are able to retain the humor in the text after correcting the sentences	What makes a talk impressive is identified and discussed	The students are asked questions from the passages to check their retention capacity	Demonstrate understanding of words with similar but not identical meanings (synonyms)
S-12	SLO-1	The comprehension and retention and application of all the acquired knowledge of the student is checked by initiating an informal discussion in the class.	Identify the errors and make the students to rewrite the last two texts	The students are given different topics to give impromptu	The learner is made to select phrases and words from the given passages and is asked to use it in own sentences	With the students brainstorm shortlist of commonly used words

	SLO-2	The overall development in the student's EQ pertaining to gender oriented issues will be sensible and objective.	Check if they are able to retain the humor in the text after correcting the sentences. Explain the result to them	The best talk isrecorded and made available for other'srefferences	The ability to converse with humor sarcasm or deep thoughts and with the capacity to emote the desired emotion in the other is checked	Askthem to rapidlygivesynonyms and antonyms to thosewords

Learning Resources	Theory: 1. Horizon- English Text Book – Compiled and Edited by the Faculty of English Department, FSH, SRMIST, 2020 2. English Gramar in Use by Raymond Murphy

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	30%	-	30%	-	30%	-	30%	-	30%	-
	Analyze										
Level 3	Evaluate	40%	-	40%	-	40%	-	40%	-	40%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.,

Course Designers		
Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Prof. Daniel David, Prof & Head, Department of English, MCC, Chennai	1. Dr. Shanthi Chitra, Associate Professor, & Head, Department of English, FSH, SRM IST 2. Dr K B Geetha, Assistant Professor, Department of English, FSH, SRMIST

SEMESTER I

Course Code	UVC20101T	Course Name	Fundamentals of Visual Communication	Course Category	C	Professional Core Course	L	T	P	C
							5	1	0	6

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil		
Course Offering Department	Visual Communication		Data Book / Codes/Standards			Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning	Program Learning Outcomes (PLO)

CLR-1:	To provide the mastery of elements of visual communication
CLR-2:	To know the difference of communication and visual communication process and tools
CLR-3:	To understand the purpose of communication models and theories
CLR-4:	To impart the fundamentals of visual communication tools
CLR-5:	To learn the creativity and ideation

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLO-1:	Students would learn about the elements of visual communication	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the difference of communication and visual communication process and tools	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about the purpose of communication models and theories	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn fundamentals of visual	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-

	communication tools																					
CLO-5:	*Students would learn to process creativity and ideation*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	18	18	18	18
S-1	SLO-1	Communication- concept	Visual Communication- concept	Perception- concept	Semiotics- concept	Ideation- concept
	SLO-2	Communication basics	Visual Communication basics	Perception basics	Semiotics basics	Ideation basics
S-2	SLO-1	Need for Communication	Historical development of Visual Communication- Phase I	Types of Perception- Visual	History of Semiotics- Pictograms	Generating ideas
	SLO-2	Communication purpose	History of Visual Communication	Visual Perception	Pictograms	Different ideas
S-3	SLO-1	Scope of Communication	Historical development of Visual Communication- Phase II	Types of Perception- Graphical	History of Semiotics- Ideograms	Creativity- concept
	SLO-2	Importance	Development of Visual Communication	Graphical Perception	Ideograms	Creativity basics
S-4	SLO-1	Functions of Communication	Historical development of Visual Communication- Phase III	Visual Perception- concept	History of Semiotics- Phonogram & Ancient Greece	Characteristics of Creativity
	SLO-2	Four functions	Digital era	Visual perception basics	Phonogram	Creativity features
S-5	SLO-1	Characteristics of Communication	Nature of Visual Communication	Illusions- concept	Types of Semiotics- Sign & Code	Process of Creativity
	SLO-2	Communication features	Qualities of Visual Communication	Illusion basics	Different semiotics	Series of creativity
S-6	SLO-1	Understanding Communication	Functions of Visual Communication	Types of Illusion- Visual	Sign- Concept	Creativity Tools
	SLO-2	Considering communication	Various functions	Different illusions	Sign basics	Creative device
S-7	SLO-1	Communication Process	Characteristics of Visual Communication	Types of Illusion- Perspective	Modes of Sign- Icon, Index & Symbol	Approaches to Creativity
	SLO-2	Series of communication	Visual communication features	Perspective illusion	Methods of sign	Creative proposals
S-8	SLO-1	Elements of Communication	Types of Visual Communication- Art	Types of Illusion- Geometric	Saussurean Model of Sign	Innovation- concept
	SLO-2	Communication essentials	Art as Visual communication	Geometric illusion	Saussurean Model of Sign	Innovation basics
S-9	SLO-1	Model of Communication- Aristotelian	Types of Visual Communication-Graphic Design	Types of Illusion- Colour	Peirce's Model of Sign	Lateral thinking- concept
	SLO-2	Aristotelian model	Graphic design as visual communication	Colour illusion	Peirce's Model of Sign	Lateral thinking basics
S-10	SLO-1	Model of Communication- Shannon and Weaver	Types of Visual Communication- Photography	Types of Illusion- Irradiation	Code- Concept	Vertical Thinking
	SLO-2	Shannon & Weaver model	Photography as Visual communication	Irradiation illusion	Code basics	Vertical thinking basics
S-11	SLO-1	Model of Communication-Wilbur Schramm	Types of Visual Communication- Multimedia	Graphical Perception- concept	Types of Code- Social, Textual & Interpretive	Creativity & Visual Communication
	SLO-2	Wilbur Schramm	Multimedia basics	Graphical perception basics	Textual & Interpretive	Creativity & Visual Communication
S-12	SLO-1	Model of Communication- Gerbner's & Newcomb's	Advantages of Visual Communication	Gregory's theory- Sensory information	Semantics- Symbol & Referent	Level of Visual Communication
	SLO-2	Gerbner's & Newcomb's	Benefits	Sensory information	Symbol & Referent	Quantity of Visual communication
S-13	SLO-1	Types of Communication- Intrapersonal	Disadvantages of Visual Communication	Gibson's Theory of Direct Perception	Words & Lexemes	Reach of Visual Communication
	SLO-2	Intrapersonal communication	Non- benefits	Direct perception	Words & Lexemes	Coverage of Visual communication

		18	18	18	18	18
Duration (hour)						
S-14	**SLO-1**	Types of Communication-Interpersonal	Visual Communication Techniques- Eye Contact	Gestalt theory-concept	Denotation & Connotation	Process of developing ideas to different medium- I
	SLO-2	Interpersonal communication	Eye contact basics	Gestalt basics	Denotation & Connotation	Series of ideas- I
S-15	**SLO-1**	Types of Communication-Group	Visual Communication Techniques- Hand Gesture	Types of Gestalt theory- Continuation	Implication & Pragmatics	Process of developing ideas to different medium- II
	SLO-2	Group communication	Hand Gesture basics	Continuation	Implication & Pragmatics	Series of ideas- II
S-16	**SLO-1**	Types of Communication- Mass	Visual Communication Techniques- Body Language	Types of Gestalt theory- Closure	Ambiguity & Syntactics	Process of developing ideas to different medium- III
	SLO-2	Mass communication	Body Language basics	Closure	Ambiguity & Syntactics	Series of ideas- III
S-17	**SLO-1**	Barriers of Communication-I	Elements of Visual Communication- I	Types of Gestalt theory- Proximity	Synonym, Antonym & Hyponym	Process of developing ideas to different medium- IV
	SLO-2	Various barriers- I	Visual communication essentials- I	Proximity	Synonym & Antonym	Series of ideas- IV
S-18	**SLO-1**	Barriers of Communication- II	Elements of Visual Communication- II	Types of Gestalt theory- Figure & Ground	Subfields in Semiotics- Bio & Cognitive	Process of developing ideas to different medium- V
	SLO-2	Various barriers- II	Visual communication essentials- II	Figure & ground	Other semiotics	Series of ideas- V

Learning Resources	**Theory:** 1. Julia T. Wood. (2016). Communication Mosaics: An Introduction to the Field of Communication. 8th Ed. USA: Wadsworth Publisher. 2. Paul Martin Lester. (2013). Visual Communications: Images with messages, 6th Ed. USA: Wadsworth Publisher. 3. Denis McQuail. (2010). McQuail's Mass Communication Theory, 6th Ed. London: SAGE Publications. 4. Daniel Chandler. (2007). Semiotics: The Basics, 2nd Ed. New York: Routledge. 5. Edward De Bono. (1970). Lateral Thinking: Creativity Step by Step, Reissue Ed. New York: Harper & Row Publishers.

UNIT- I: Communication- definition & concept; Need for Communication; Scope & Functions of Communication; Characteristics of Communication; Understanding Communication; Communication Process; Elements of Communication; Model of Communication- Aristotelian, Shannon and Weaver, Wilbur Schramm, Gerbner's & Newcomb's; Types of Communication- Intrapersonal, Interpersonal, Group, Mass Communication; Barriers of Communication- Physical, Mechanical, Psychological, Culture & Linguistic Barriers.

UNIT- II: Visual Communication- definition & concept; Historical development of Visual Communication; Nature of Visual Communication; Functions of Visual Communication; Characteristics of Visual Communication; Types of Visual Communication- Art, Graphic Design, Photography & Multimedia; Advantages & Disadvantages of Visual Communication; Visual Communication Techniques- Eye Contact, Hand Gesture, Body Language; Elements of Visual Communication.

UNIT-III: Perception- definition & concept; Types of Perception- Visual & Graphical Perception; Visual Perception- definition & concept; Illusions; Types of Illusion- Visual, Perspective, Geometric, Colour & Irradiation Illusions; Graphical Perception- definition & concept; Gregory's theory- Sensory information, Short term memory & Long term memory; Gibson's Theory of Direct Perception- Optical flow; Gestalt theory- definition & concept; Gestalt principles- Similarity, Continuation, Closure, Proximity, Figure and Ground.

UNIT- IV: Semiotics- definition & concept; History of Semiotics- Pictograms, Ideograms, Phonogram, Ancient Greece; Types of Semiotics- Sign & Code; Sign- definition; Modes of Sign- Icon, Index & Symbol; Saussurean Model of Sign; Peirce's Model of Sign; Code- definition; Types of Code- Social, Textual & Interpretive; Semantics- Symbol & Referent, Words & Lexemes, Denotation, Connotation, Implication, Pragmatics, Ambiguity, Synonym, Antonym & Hyponym, Syntactics; Subfields in Semiotics- Bio-semiotics, Cognitive Semiotics, Computational Semiotics, Music Semiotics.

UNIT- V: Ideation- definition & concept; Creativity- definition & concept- Characteristics & Process- Creativity Tools- Approaches to Creativity; Innovation- definition & concept; Lateral thinking- definition & concept; Lateral Thinking & Vertical Thinking; Creativity & Visual Communication; Level & reach of Visual Communication; Process of developing ideas to different medium.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										

Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER I

Course Code	UVC20102T	Course Name	History of Indian Cinema	Course Category	C	*Professional Core Course*	L	T	P	C
							5	1	0	6

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	**Data Book / Codes/Standards**		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To acquire the knowledge of the arrival of Indian Cinema*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-2:	*To understand the importance of the development of Indian Cinema*																		
CLR-3:	*To gain the knowledge of the regional cinema's contribution in Indian context*																		
CLR-4:	*To make know-how in reality Indian cinema*																		
CLR-5:	*To learn the theoretical knowledge of film content*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn the knowledge of the arrival of Indian Cinema*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know the importance of the development of Indian Cinema*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would gain the knowledge of the regional cinema's contribution in Indian context*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would learn reality in Indian cinema*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	*Students would learn the theoretical knowledge of film content*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	18	18	18	18
S-1	**SLO-1**	*Arrival of the Cinema*	*Cinema came to Madras*	*Telugu Cinema- Early period*	*Bengali Cinema- Silent Era*	*Golden & Silver Lotus Award*
	SLO-2	*Cinema in India*	*Tamil cinema*	*Telugu cinema*	*Bengali cinema*	*National Film Awards*
S-2	**SLO-1**	*Pioneers of Indian Cinema- Sakharam Bhatavdekar*	*Pioneers of Tamil Cinema- Samikannu Vincent*	*Rise of Telugu talkies*	*Advent of Talkies in Bengali cinema*	*Nargis Dutt Award & Indira Gandhi Award*
	SLO-2	*Pioneers in cinema*	*Pioneers in cinema*	*Telugu talkies*	*Bengali talkies*	*National Film Awards*
S-3	**SLO-1**	*Pioneers of Indian Cinema- Dada Saheb Phalke*	*Pioneers of Tamil Cinema- Nataraja Mudaliyar*	*Pioneers of Telugu Cinema*	*Evolution of new Bengali Cinema*	*Dadasaheb Phalke Award*
	SLO-2	*Pioneers in cinema*	*Pioneers in cinema*	*Cinema pioneers*	*Growth & development*	*National Film Awards*

S-4	SLO-1	Pioneers of Indian Cinema- Hiralal Sen	Development of Tamil Talkies	Politics and Telugu cinema	Pioneers of Bengali Cinema	Arignar Anna & Kalaivanar N.S. Krishnan Award
	SLO-2	Pioneers in cinema	Tamil talkies	Cinema & politics	Cinema pioneers	Tamil Nadu State Film Awards
S-5	SLO-1	Beginning of the Talkies- Ardeshir Irani, Nadia & Wadia	Studios Era- Modern Theatres, Jupiter pictures	Technological Evolution of Telugu Cinema	Golden era of Bengali cinema	Thiyagaraja Bhagavathar & Raja Sandow Award
	SLO-2	Indian Talkies	Studio era	Technology evolution	Golden era	Tamil Nadu State Film Awards
S-6	SLO-1	Studio System- V. Shantaram & P.C. Barua	Studios Era- AVM Studio, Gemini studio	Malayalam Cinema- Beginning	Ray and Bengali Cinema	Makkal Thilagam MGR award
	SLO-2	Studio system	Studio era	Malayalam cinema	Satyajith Ray	Tamil Nadu State Film Awards
S-7	SLO-1	New Wave Indian Cinema- Satyajit Ray	Studios Era- Vahini Studio, L.V. Prasad	Pioneers of Malayalam Cinema J. C. Daniel	Birth of Punjabi Cinema	Kavignar Kannadasan award
	SLO-2	New wave cinema	Studio era	Cinema pioneers	Pubjabi cinema	Tamil Nadu State Film Awards
S-8	SLO-1	New Wave Indian Cinema- Mrinal Sen	Writer's era- C.N. Annadurai	Madras Malayali Association & Udaya Studio	Punjabi Films before Partition	Nadigar Thilagam Sivaji Ganesan
	SLO-2	New wave cinema	Tamil writers	Association & studio	Indian partition	Tamil Nadu State Film Awards
S-9	SLO-1	New Wave Indian Cinema- Bimal Roy	Writer's era- Kalaignar Karunanidhi	Malayalam realistic movies	Punjabi Films after Partition	Nandi Awards
	SLO-2	New wave Cinema	Tamil writers	Realistic movies	Indian partition	Andhra Pradesh State Film Awards
S-10	SLO-1	Dynasty of Actors & Director- Prathivraj Kapoor, Raj Kapoor	Tamil cinema and Dravidian movement	Chemmeen Era	Era of Diasporic Films	NTR & Raghupati Venkaiah Award
	SLO-2	Actors & Directors	Cinema & polities	New wave era	Diasporic films	Andhra Pradesh State Film Awards
S-11	SLO-1	Dynasty of Actors & Director- Guru Dutt, Dilip Kumar	Film Maker & Star Maker- M.K.T Bagavathar, P.U.Chinnappa	Chitralekha Film Society	Evolution of Marathi Cinema	Bommireddy Narasimha Reddy National Award
	SLO-2	Actors & Directors	Film & star makers	New wave era	Marathi cinema	Andhra Pradesh State Film Awards
S-12	SLO-1	Golden Fifties of Indian Cinema	Film Maker & Star Maker- MGR, Sivaji Ganesan	Golden Age of Malayalam Cinema	Advent of sound in Marathi cinema	Nagireddy-Chakrapani National Award
	SLO-2	Film in fifties	Film & star makers	Golden age	Marathi talkies	Andhra Pradesh State Film Awards
S-13	SLO-1	Government & Indian Cinema- CBFC, NFDC	Film Maker & Star Maker- C.V. Sridhar & K. Balachandar	Kannada Cinema- Early period	Golden era of Marathi cinema	J. C. Daniel Lifetime Achievement Awards
	SLO-2	Government & Cinema	Film & star makers	Kannada cinema	Golden era	Kerala State Film Awards
S-14	SLO-1	Government & Indian Cinema- Film Division, National Film Awards	Super Stars & Mega Movies- Kamal Hassan, Rajinikanth	Kannada talkies	Decline of Marathi cinema	Puttanna Kanagal, Dr. Rajkumar & Dr. Vishnuvardhan Award
	SLO-2	Government & Cinema	Star & movies	Kannada talkies	Cinema decline	Karnataka State Film Awards
S-15	SLO-1	Government & Indian Cinema- NFAI, FTII & Film Society	Super Stars & Mega Movies- Bharathiraaja, Ilayaraja	Kumar trios	Marathi New Wave	International Indian Film Academy Awards (IIFA)
	SLO-2	Government & Cinema	Star & movies	Kannada mega heros	New wave	IIFA
S-16	SLO-1	Mega Stars & Movies- Amitabh Bachchan to Khans	Film Institute Students	Golden Age of Kannada cinema	Evolution of Bhojpurai Cinema	Global Indian Film Awards (GIFA)
	SLO-2	Mega stars & movies	Film institute	Golden age	Bhojpuri cinema	GIFA
S-17	SLO-1	Indian women directors	New Dimension of Tamil Cinema	Issue of the Star System	Evolution of Assamese Cinema	South Indian International Movie Awards (SIIMA)

	SLO-2	Women director	New dimension	Star system	Assamese cinema	SIIMA
S-18	SLO-1	Multiplex & recent trends	Recent trends in Tamil cinema	Recent trends in Kannada cinema	Evolution of Oriya Cinema	Filfare Award
	SLO-2	Recent trends	Recent trends	Recent trends	Oriya cinema	Filfare

Learning Resources	**Theory:** 1. *Dhananjayan Govind. (2014). Pride of Tamil Cinema: 1931 to 2013. 1st Ed. Chennai: Blue Ocean Publishers.* 2. *Baskaran S. Theodore. (2013). The Eye of the Serpent: An Introduction to Tamil Cinema. 1st Ed. Chennai: Tranquebar.* 3. *Renu Saran. (2012). History of Indian Cinema. 1st Ed. New Delhi: Diamond Pocket Books.* 4. *Baskaran S. Theodore. (2009). History Through the Lens- Perspective of South Indian Cinema. 1st Ed. Hydrabad: Orient Blackswan.* 5. *Ashish Rajadhyaksha and Paul Willemen. (2003). Encyclopedia Indian Cinema. 2nd Ed. New York. Routledge.*

UNIT I: Indian Cinema- Arrival of the Cinema; Pioneers of Indian Cinema- Sakharam Bhatavdekar, Dada Saheb Phalke & Hiralal Sen; Beginning of the Talkies- Ardeshir Irani, Nadia & Wadia; Studio System- P.C. Barua & V. Shantaram; New Wave Indian Cinema- Satyajit Ray, Mrinal Sen & Bimal Roy; Dynasty of Actors and Director- Raj Kapoor, Guru Dutt & Dilip Kumar; Golden Fifties of Indian Cinema; Government and Indian Cinema- CBFC, NFDC, Film Division, National Film Awards, NFAI, FTII & Film Society; Mega Stars and Mega Movies- Amitabh Bachchan to Khans; Indian women directors; Multiplex & recent trends.

UNIT II: Tamil Cinema- Cinema came to Madras; Pioneers of Tamil Cinema- Samikannu Vincent, Nataraja Mudaliyar; Development of Tamil Talkie; Talkie Studios era- Modern Theatres, Jupiter pictures, AVM Studio, Gemini studio, Vahini Studio, L.V. Prasad; Writer's era- C.N. Annadurai & Kalaignar Karunanidhi; Tamil cinema and Dravidian movement; Film Maker and Star Maker- M. K. Thyagaraja Bagavathar, MGR, Sivaji Ganesan, C.V. Sridhar & K. Balachandar; Super Stars and Mega Movies- Kamal Hassan, Rajinikanth, Bharathiraaja & Ilayaraja; Film Institute Students; New Dimension of Tamil Cinema- Marketing & Distribution; Recent trends in Tamil cinema.

UNIT III: Telugu Cinema- Early development; Rise of Telugu talkies; Pioneers of Telugu Cinema; Politics as Performance; Technological Evolution of Telugu Cinema; Malayalam Cinema- Beginning & Early period- J. C. Daniel, Madras Malayali Association & Udaya Studio; Malayalam realistic movies- Sathyan & Prem Naseer, Chemmeen Era; Malayalam New Wave & Chitralekha Film Society; Golden Age of Malayalam Cinema; Era of Action Heroes; Kannada Cinema- Kannada talkies; Kumar trios; Golden Age of Kannada cinema; Issue of Limited Market; Issue of the Star System; New Millennium.

UNIT IV: Bengali Cinema- Early & Silent Era, Advent of Talkies, Evolution of new Bengali Cinema, Pioneers of Bengali Cinema; Golden era of Bengali cinema; Ray and Bengali Cinema; Punjabi Cinema- Birth of Punjabi Cinema, Pre & Post Partition Era; Punjabi Films after Partition; Era of Diasporic Films; Marathi Cinema- Evolution of Marathi Cinema; Advent of sound; Golden era; decline of Marathi cinema; Marathi New Wave; Evolution of Bhojpurai Cinema, Evolution of Assamese Cinema, Evolution of Oriya Cinema.

UNIT V: Honors and Awards; National Film Awards- Golden Lotus Award, Silver Lotus Award, Special Jury Award, Non-Feature Film Awards, Nargis Dutt Award, Indira Gandhi Award For Best First Film & Dadasaheb Phalke Award; Tamil Nadu State Film Awards- Arignar Anna, Kalaivanar N.S. Krishnan, Thiyagaraja Bhagavathar, Raja Sandow, Makkal Thilagam MGR, Kavignar Kannadasan & Nadigar Thilagam Sivaji Ganesan; Andhra Pradesh State Film Awards- Nandi Awards, NTR National Award, Raghupati Venkaiah Award, Bommireddy Narasimha Reddy National Award, Nagireddy-Chakrapani National Award; Kerala State Film Awards- J. C. Daniel Lifetime Achievement Awards; Karnataka State Film Awards- Puttanna Kanagal Award, Dr. Rajkumar Award, Dr. Vishnuvardhan Award; International Indian Film Academy Awards (IIFA); Global Indian Film Awards (GIFA); South Indian International Movie Awards (SIIMA); Filfare Award.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

Course Code	UVC20G01L	Course Name	Visual Art Design	Course Category	G	Generic Elective Courses	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil		
Course Offering Department	Visual Communication	Data Book / Codes/Standards			Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the knowledge of definitions and key concepts of visual art design																		
CLR-2:	To capture the knowledge and practicing a complete design for a company																		
CLR-3:	To understand and practice to design a poster for an ad company																		
CLR-4:	To afford the knowledge of package design for multi-type of companies																		
CLR-5:	To understand and practicing book cover design																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would gain knowledge of definitions and key concepts of visual art design	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would learn logo design, business card design	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge of poster design	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn package design for multi-type of companies	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in book cover design	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	
S-1 To S-6	SLO-1	Logo design for Advertising Agency (class work)	
	SLO-2	Logo design-I	
S-7 To S-12	SLO-1	Logo design for Commercial Organization (class work)	
	SLO-2	Logo design-II	
S-13 To S-18	SLO-1	Logo design for Government Agency (Digital format)	
	SLO-2	Logo design-III	
S-19 To S-24	SLO-1	Visiting card & Letter pad for Advertising Agency (class work)	
	SLO-2	Visiting card & Letter pad-I	
S-25 To S-30	SLO-1	Visiting card & Letter pad for Commercial Organization (class work)	
	SLO-2	Visiting card & Letter pad-II	
S-31 To S-36	SLO-1	Visiting card & Letter pad for Government Agency (Digital format)	
	SLO-2	Visiting card & Letter pad-III	
S-37 To S-42	SLO-1	Poster design for Advertising Agency (class work)	
	SLO-2	Poster design-I	
S-43 To S-48	SLO-1	Poster design for Commercial Organization (class work)	

	SLO-2	*Poster design-II*	
S-49 To S-54	**SLO-1**	*Poster design for Government Agency (Digital format)*	
	SLO-2	*Poster design-III*	
S-55 To S-60	**SLO-1**	*Package design for Organic Product (dummy 1 No)*	
	SLO-2	*Package design-I*	
S-61 To S-66	**SLO-1**	*Package design for Confectionery Product (dummy 1 No)*	
	SLO-2	*Package design-II*	
S-67 To S-72	**SLO-1**	*Package design for Cosmetic Product (dummy 1 No)*	
	SLO-2	*Package design-III*	
S-73 To S-78	**SLO-1**	*Book cover design for Short Story (dummy 1 No)*	
	SLO-2	*Book cover-I*	
S-79 To S-84	**SLO-1**	*Book cover design for Fiction (dummy 1 No)*	
	SLO-2	*Book cover-II*	
S-85 To S-90	**SLO-1**	*Book cover design for Non-fiction (dummy 1 No)*	
	SLO-2	*Book cover-III*	

RECORD WORK
Dummy Making:
1. **Package Design (Students have to create a design for the product and make a dummy of the product. The design has to be pasted around the dummy)**
2. **Book Cover Design (Students have to make a dummy of a book and the cover design has to be pasted in the front and back side of the book)**
(The Students have to submit all the exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *John Montague. (2013). Basic Perspective Drawing- A Visual Approach. 1st Ed. New Jersey: John Wiley & Sons.* 2. *Alex W. White. (2011). The Elements of Graphic Design. 1st Ed. New York: Allworth Press.* 3. *Quentin Newark. (2007). What is Graphic Design. 4th Ed. Switzerland: RotoVision SA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Ms. Aswini Chithra S, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

Course Code	UVC20S01T	Course Name	Design Principles	Course Category	S	Skill Enhancement Course	L	T	P	C
							2	0	0	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil			
Course Offering Department	Visual Communication	Data Book / Codes/Standards			Nil				

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To understand the key concept of design principles																		
CLR-2:	To know the importance of typography skills for visual elements																		
CLR-3:	To acquire the knowledge of functions and types of design for visual media																		
CLR-4:	To create know-how in color theories for effective communication																		
CLR-5:	To learn the designing creativity skills for professional jobs																		

Column headers (PLO): Level of Thinking (Bloom), Expected Proficiency (%), Expected Attainment (%), Fundamental Knowledge, Application of Concepts, Link with Related Disciplines, Procedural Knowledge, Skills in Specialization, Ability to Utilize Knowledge, Skills in Modeling, Analyze, Interpret Data, Investigative Skills, Problem Solving Skills, Communication Skills, Analytical Skills, PSO -1, PSO -2, PSO -3

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLO-1:	Students would learn the key concept of design principles	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the importance of typography skills for visual elements	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain the knowledge of functions and types of design for visual media	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn color theories for effective communication	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn designing creativity skills for professional jobs	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Graphic Design- concept	Elements of Design- concept	Awareness of Environment	Colour- concept	Perspective- Concept & Types
	SLO-2	Graphic design basics	Design essentials	Knowledge on environment	Colour basics	Perspective basics
S-2	SLO-1	Characteristics of Graphic Design	Point, Dot, Line & Shape- concept	Observation, Experience & Analysis	Color Properties- Concept & Types	Grid- Anatomy, Types & Composition
	SLO-2	Graphic design features	Elements of Design	Environment basics	Color basics	Grid basics
S-3	SLO-1	Graphic Design Process	Form, Space, Texture, Patter & Color- concept	Manmade Environments	Color Theory- Concept & Types	Typography- Characters & Types
	SLO-2	Graphic design procedure	Elements of Design	Environments	Color theory	Typology basics
S-4	SLO-1	Visual design- concept	Balance, Movement, Repetition & Rhythm- concept	Layout Design- Process & Types	Colour Wheel- Concept & Types	Golden mean (phi)- concept
	SLO-2	Visual design basics	Principles of design	Layout basics	Color wheel	Golden mean basics
S-5	SLO-1	Function & Quality of Graphic Designer	Movement, Rhythm, Emphasis & Simplicity- concept	Elements of Newspaper Layout	Color Perception- Concept & Types	Proportion & Structure- Size & Scale
	SLO-2	Graphic designer	Principles of design	Essentials of Newspaper layout	Color views	Proportion basics
S-6	SLO-1	Responsibility of Graphic Designer	Contrast, Proportion & Unity	Elements of Print Advertising Layout	Psychological of Colors	White space- Concept
	SLO-2	Duty of graphic design	Principles of design	Essentials of print ad layout	Color emotional	White space basics

	Theory:
Learning Resources	1. *Colin Ware (2008). Visual Thinking for Design, Second Edition, Morgan Kaufmann Publishers, USA* 2. *Gavin Ambrose (2008). Basics Design: Grids, First Edition, AVA Publishing, Switzerland* 3. *Christian Leborg (2004). Visual Grammar, Second Edition, Princeton Architectural Press, New York.*

UNIT- I: Graphic Design- definition; Nature of Graphic Design; Design as Discipline; Design as a Process; Design as Artifact; Characteristics of Graphic Design; Graphic Design Process- Gathering information, Creating outline, Creativity, Multiple version, Revision, Final production; Fundamentals of Graphic Design; Visual design- definition & concept; Graphic Designer- Quality of Graphic Designer, Functions & Responsibility of Graphic Designer; Common visual design mistakes.

UNIT- II: Elements of Design- Definition, Point & Dot; Line- Horizontal, Vertical, Diagonal, Curve & Zigzag; Shape- Geometric, Natural, Abstract shapes; Form- Volume & Mass; Space- Two dimensional & Three dimensional space; Texture- Real & Implied texture, Visual & Physical texture; Pattern; Colour; Principles of Design- definition; Balance- Symmetrical, Asymmetrical & Radial Balance; Movement- Repetition & Rhythm; Emphasis; Simplicity; Contrast; Proportion; Unity.

UNIT- III: Awareness of Environment- Observation, Experience & Analysis; Manmade Environments- Tools, Shelter & Communication; Functions of Design- Orderly Presentation, Attraction, Stimulation, Reflection, Support & Retention; Layout Design- definition & concept; Layout Process- rough sketch, thumbnail, final & comprehensive; Elements of Newspaper Layout; Elements of Print Advertising Layout; Types of layout- Mondrian, Circus, Multipanel, Silhouette, Big-Type, Alphabet-Inspired Layout.

UNIT- IV: Colour- concept; Color Properties- Hue, Value, Saturation, Tints & Shades; Color Theory- Color Harmony, Color Context, Significance of Color, Physical Responses; Colour Wheel- Analogous, Monochromatic, Complementary, Triadic & Split Complementary; Colour Meaning- Warm & Cool Colours; Color Principles; Color in Art & Design; Color Perception- Color Illusion, Application in Art & Design; Psychological of Color; Color Communication; Color and Society; Color in Nature; Color and Emotion.

UNIT- V: Perspective- definition & concept; Types of Perspective- Linear perspective, One point perspective, Two point perspective, Three point perspective; Non linear perspective; Grid- Creating Grids, Anatomy of Grids- Format, Margin, Flowlines, Modules, Spatial Zones, Columns, Rows, Gutters, Markers; Types of Grids- Manuscript Grid, Column Grid, Modular Grid, Baseline Grid, Hierarchical Grids; Composition Grids- The Rule of Thirds, The Golden Ratio, Composite Grids; Typography- Characters, Character components, Type Face, Type size, Leading, Tracking; Golden mean (phi); Proportion- size & scale; Structure- abstract & concrete; White space- why white space, how to use white space.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	30%	-	30%	-	30%	-	30%	-	30%	-
Level 2	Apply Analyze	40%	-	40%	-	40%	-	40%	-	40%	-
Level 3	Evaluate Create	30%	-	30%	-	30%	-	30%	-	30%	-
	Total	100 %		100 %		100 %		100 %		100 %	

\# CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER I

Course Code	UVC20S02T	Course Name	Introduction to New Media	Course Category	S	*Skill Enhancement Course*	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*															
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*																

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning		Program Learning Outcomes (PLO)														
CLR-1:	To summarize the futuristic ideas of New Media and New Media Technologies	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-2:	To distinguish the development of New media communications																		
CLR-3:	To comprehend the benefits of new media platforms in various discipline																		
CLR-4:	To enlighten the value of social media activities																		
CLR-5:	To learn the importance of Individualism and Mass communication																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would gain knowledge of futuristic ideas of New Media and New Media Technologies	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the development of New media communications	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would get focus of the benefits of new media platforms in various disciplines	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would know the value of social media activities	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn the importance of Individualism and Mass communication	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	New Media- Definition & Concept	Network- Definition & Concept	Internet- Definition & Concept	Social media- Definition & Concept	Digital Media- Definition & Concept
	SLO-2	Basics of New media	Network basics	Internet basics	Social media basics	Digital media basics
S-2	SLO-1	Computer & Internet Revolution	Types of Network- LAN & WAN	World Wide Web	Characteristics & Types of Social Media	Types of Digital Media
	SLO-2	Evolution of New Media	Various Networks	World Wide Web basics	Various social media	Various digital media
S-3	SLO-1	Characteristics & Functions of New Media	Advantage of Network	URI and its types	Evolution of Social Media	Impact of Digital Media
	SLO-2	Role of New media	Benefits of Network	URI basics	Development of social media	Power of Digital media
S-4	SLO-1	Types of New Media	Networking Devices	Data Transmission and its types	Social Media Tools	Scope of Digital Media
	SLO-2	Various New media	Various Network devices	Data transmission basics	Social media apparatus	Importance of Digital media
S-5	SLO-1	Digital Divide & Media Convergences	Networking Hardware	Internet Protocol and its layers	Blog & its types	Innovations of Digital Media
	SLO-2	New media output	Various network hardware	Internet protocol basics	Blog basics	Advancement of Digital media
S-6	SLO-1	New Media and its impact	Network Operating System	Domain Name System	Challenge of Social Media	Challenges of Digital Media
	SLO-2	New media impact	Operating system basics	Domain name system basics	Social media problems	Digital media problems

Learning Resources	Theory: 1. Martin Lister, Jon Dovey, Seth Giddings, Iain Grant, Kieran Kelly (2009), New Media: a critical introduction (Second Edition), Routledge, USA 2. Daniel Miller et.al (2016), How the World Changed Social Media University College London, London WC1E 6BT 3. Josef Trappel (2019), Digital Media Inequalities Policies against divides, distrust and discrimination, Nordicom University of Gothenburg, Per Nilsson, Sweden

UNIT I: New Media- Definition & Concept; Computer & Internet Revolution; Evolution of New Media; Characteristics of New Media; Functions of New Media; Types of New Media; Advantages of new media; Information society and new media; Digital Divide; Media Convergences; New Media and its impact.

UNIT II: Network- Definition & Concept; Types of Network- LAN & WAN; Advantage of Network; Networking Devices- Ethernet, IP and IPX, TCP and SPX, HTTP, FTP, SMTP and DNS; Networking Hardware- Network Servers, Workstations, Repeaters, Bridges, Routers, Wi-Fi; Network Operating System.

UNIT III: Internet- Definition & Concept; World Wide Web; URI; Types of URI; Data Transmission- Definition & Concept; Types of Transmission mode; Internet Protocol (IP)- Definition & Concept; Protocol Layers; Domain Name System (DNS).

UNIT IV: Social media- Definition & Concept; Why Social Media; Characteristics & Types of Social Media; Need for Social Media; Evolution of Social Media; Impact of Social Media; Social Media Tools- social networking, blogs, wiki, content sharing & social bookmarking; Blog- Definition & Concept; Types of Blogs; Blogging culture; Challenges of Social Media.

UNIT V: Digital Media- Definition & Concept; Types of Digital Media; Impact of Digital Media; Scope of Digital Media- Digital Copywriter, Digital Video, Digital Marketing, E-Commerce, E-Governance; Innovations of Digital Media- Journalism, Television industry & Film industry; Challenges of Digital Media.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Padmanabhan T, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER I

Course Code	UCD20S01L	Course Name	Soft Skills	Course Category	S	Skill Enhancement Courses	L	T	P	C
							0	0	2	1

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	
Course Offering Department	Career Development Centre	Data Book / Codes/Standards		Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

CLR-1:	Expose students to right attitudinal and behavioral aspects and to build the same through activities	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	Develop and nurture interpersonal skills of the students through individual and group activities.																		
CLR-3:	Increase efficiency and leadership skills and to improve team results.																		
CLR-4:	Acquire time management skills and develop creative skills																		
CLR-5:	Understand intercultural communication and etiquettes required in a professional environment																		
CLR-6:	Instill confidence in students and develop skills necessary to face the challenges of competitive exams and placements																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Re-engineer their attitude and understand its influence on behavior	3	80	70	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H
CLO-2:	Acquire inter personal skills and be an effective goal oriented team player	3	80	70	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H
CLO-3:	Understand the importance of time management and creativity	3	85	75	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H
CLO-4:	Build confidence during any presentation	3	85	75	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H

CLO	Description																		
CLO-5:	*Develop interpretation skills and intercultural communication*	3	85	75	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H
CLO-6:	*Help the students succeed in competitive exams and placements*	3	80	70	M	M	M	-	M	H	M	-	-	H	H	H	M	H	H

Duration (hour)		6	6	6	6	6
S-1	SLO-1	IKIGAI	Interpersonal Skills	*Creating brands – activity (posters, flyers, business cards)*	Value of Time	Intercultural communication – beliefs, customs and attitude of people in different countries (US, UK, Japan, West Asia, China, Russia)
	SLO-2	IKIGAI	*Emotional Intelligence*	*Creating brands – activity (posters, flyers, business cards)*	Diagnosing Time Management	Social and cultural etiquettes
S-2	SLO-1	Attitude	*Importance of Team Work*	*Causes of Stress and Its Impact*	Weekly Planner, To do list, Prioritizing work	Communication etiquettes
	SLO-2	Factors influencing Attitude	*Team Building Activity*	*How to Manage Stress and Distress?*	Time management activity	Telephone etiquettes
S-3	SLO-1	SWOT Analysis	*Leadership skills*	*Understanding the Circle of Control*	Creativity – think out of the box	Dinning etiquettes
	SLO-2	Individual SWOT Analysis - activity	*Leadership skills based Activity*	*Stress Busters*	Creativity Activity	Grooming etiquettes
S-4	SLO-1	Extempore Practice Session	Networking skills	*Conflicts in Human Relations – reasons*	Creativity Assessment Activity	Ice breaking
	SLO-2	Extempore Practice Session	Networking skills based Activity	*Approaches to conflict resolution*	Creativity Assessment Activity	Designing ice breaker games
S-5	SLO-1	Extempore Practice Session	Negotiation skills	*Conflict resolution – case studies*	Brainstorming, use of groups and individual brainstorming techniques to promote idea generation	Ice breaker activity
	SLO-2	Extempore Practice Session	Negotiation skills based Activity	*Conflict resolution – case studies*	Brainstorming session activities	Ice breaker activity
S-6	SLO-1	Extempore Practice Session	Entrepreneurial Skills	Importance and necessity of Decision Making	Brainstorming session	Introduction to resume building
	SLO-2	Extempore Practice Session	Entrepreneurial knowledge, Focus, Investment, Risk tolerance, Resilience, Negotiation, Ethics, Networking	Process of Decision Making, Practical Way of Decision Making, Weighing Positives and Negatives	Brainstorming session	Introduction to resume building

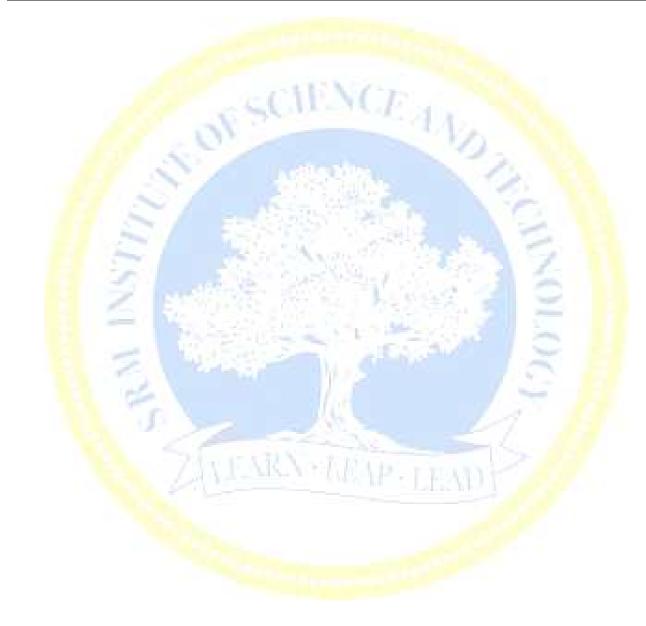| Learning Resources	1. *Jeff Butterfield, Soft Skills for Everyone, CENGAGE, India, 2015* 2. *Dr. K. Alex, Soft Skills, S.Chand Publishing & Company, India, 2014* 3. *Covey Sean, Seven habits of highly effective teens, Simon & Schuster, New York, 2014* 4. *Carnegie Dale, How to win friends and influence people, Simon and Schuster, New York, 2016* 5. *Thomas A Harris, I am ok, you are ok, Arrow, London, 2012* 6. *Daniel Coleman , Emotional Intelligence , Bloomsbury, India, 2016*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)##
		Theory	Theory	Theory	Theory
Level 1	Remember	10%	10%	30%	15%
	Understand				
Level 2	Apply	50%	50%	40%	50%
	Analyze				
Level 3	Evaluate	40%	40%	30%	35%
	Create				
	Total	100 %	100 %	100 %	100 %

\# CLA-1, CLA-2and CLA-3 can be from any combination of these: Online Aptitude Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Mock interviews, etc.

\#\# CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
1. Ajay Zener, Director, Career Launcher	-	1. Mr. Priyanand, Assistant Professor, CDC, E&T, SRMIST
		2. Ms Sindhu Thomas, Head in charge, CDC, FSH, SRMIST
		3. Ms. Mahalakshmi, Assistant Professor, CDC, FSH, SRMIST

Course Code	ULT20G02J	Course Name	Tamil- II	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*		
Course Offering Department	*Tamil*	Data Book / Codes/Standards			*Nil*			

Course Learning Rationale (CLR):		The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

			1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To generate in students a sensitivity to gender marginalization and Eco sensitivity.		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-2:	An evolved consciousness in the minds to accommodate all is developed																			
CLR-3:	The ability to accept all and to co- exist is initiated																			
CLR-4:	To create community connectivity and interdependence is initiated																			
CLR-5:	To instill language skills																			
CLR-6:	To give them all the historical insights																			

Course Learning Outcomes (CLO):		At the end of this course, learners will be able to:																		
CLO-1:	To acquire knowledge about Tamil Language		2	75	60	H	H	H	-	-	H	H	H	H	H	H	H	H	H	H
CLO-2:	To strengthen the knowledge on concept, culture, civilization and translation of Tamil		2	80	70	-	H	-	H	H	H	H	-	-	H	H	H	H	H	H
CLO-3:	To develop content using the features in Tamil language		2	70	65	H	-	-	H	-	H	H	H	-	H	H	H	H	H	H
CLO-4:	To use Tamil Language and Literature to enhance their creativity		2	70	70	H	-	H	M	-	-	H	-	H	H	H	H	H	H	H
CLO-5:	To improve communication and creative expression in Tamil language		2	80	70	-	H	-	H	-	H	H	-	-	H	H	H	H	H	H
CLO-6:	To enable the students to speak and write in chaste Tamil		2	75	70	H	H	H-	H	H	H	H	H	H	H	H	H	H	H	H

Duration (hour)		12	12	12	12	12
S-1	SLO-1	தமிழில் காலந்தோறும் அகமரபு	களப்பிரர் காலம்	பல்லவர் காலம்	சங்ககால வரலாறு	தமிழ்ச் சிறுகதைப் போக்குகள்
	SLO-2	அக இலக்கியப் போக்குகள்	அறமும் வாழ்வியலும்	பல்லவர் கால இலக்கியம்	சங்ககால மக்களின் வாழ்வியல்	தமிழ்ச் சிறுகதையும் தமிழ்ச் சமூக வாழ்வியலும்
S-2	SLO-1	எட்டுத்தொகை நூல்களும் பெயர்களும்	திருக்குறள் - உலகப்பொதுமறை	பக்தியும் தமிழும்	முச்சங்கம் அறிமுகம்	புதுமைப்பித்தன் - அகல்யை
	SLO-2	எட்டுத்தொகையில் அக நூல்கள்	திருக்குறள் கட்டமைப்பு	பக்தி இலக்கியங்கள்	முச்சங்க வரலாறு	தொன்மம் - கட்டுடைப்பு
S-3	SLO-1	ஐங்குறுநூறு (203)	தமிழில் வினை	சைவ சமய இலக்கியங்கள்	செம்மொழி இலக்கியங்கள்	அகிலன் - ஒருவேளைச் சோறு
	SLO-2	தலைவனின் நாட்டுப் பெருமை	திருக்குறள் - வினைத்திட்பம் (67)	தேவார மூவர்	பாட்டும் தொகையும்	தொழிற்புரட்சியும் விவசாயமும்
S-4	SLO-1	குறுந்தொகை (130)	உழவும் தமிழர் வாழ்வும்	தேவாரம் – திருஞான சம்பந்தர் பாடல்	எட்டுத்தொகை உருவாக்கப் பின்புலம்	ஆண்டாள் பிரியதர்ஷினி மாத்திரை –
	SLO-2	அகவாழ்வில் நம்பிக்கை வேர்கள்	திருக்குறள் - உழவு (104)	தேவாரம் திருநாவுக்கரசர் பாடல்	எட்டுத்தொகையும் தமிழர் வாழ்வியலும்	குடும்பம் கட்டமைப்பு
S-5	SLO-1	பண்டைத்	சமண சமய	திருவாசகம்	பத்துப்பாட்டு	பாரததேவி

		தமிழரின் வாழ்வியல்	இலக்கியங்கள்	அறிமுகம்	உருவாக்கப் பின்புலம்	மாப்பிள்ளை விருந்து
	SLO-2	பண்டைத் தமிழர் உணர்வியல்	நாலடியார்	மாணிக்கவாசகர் பாடல்	பத்துப்பாட்டும் தமிழர் வாழ்வியலும்	எளிய மனிதர்களின் கதை
S-6	SLO-1	அகநானூறு (44)	இலக்கியங்களில் நட்பு	வைனவ சமய வளர்ச்சிப் போக்கு	பதினெண் கீழ்க்கணக்கு நூல்கள்	சிங்கார வடிவேலு – தவிப்பு
	SLO-2	புறவாழ்வோடு கூடிய அகம்	நட்பில் பிழை பொறுத்தல் (221)	வைனவ சமய இலக்கியங்கள்	பதினெண் கீழ்க்கணக்கும் தமிழர் அற மரபும்	புறக்கணிப்பின் வலி
S-7	SLO-1	கற்றறிந்தார் ஏத்தும் கலி	தமிழர் மருத்துவம்	நாலாயிரத் திவ்யப் பிரபந்தம்	நீதி இலக்கியங்கள்	செய்தி அறிக்கை அறிமுகம்
	SLO-2	கலித்தொகை கட்டமைப்பு	நீதி இலக்கியத்தில் மருத்துவ நூல்கள்	பெரியாழ்வார் பாடல்	நீதி இலக்கியங்களின் பன்முகத் தன்மைகள்	செய்தி அறிக்கை தயாரித்தல்
S-8	SLO-1	கலித்தொகை (149)	திரிகடுகம்	ஆண்டாள் பாடல்	காப்பிய இலக்கணம்	விமர்சனம்
	SLO-2	வாழ்வியல் அறமும் அகமும்	செங்கோல் அரசு	தொண்டரடிப்பொடி ஆழ்வார் பாடல்	காப்பியப் போக்குகள்	இலக்கியம், கலை விமர்சனம்
S-9	SLO-1	தமிழர் புறமரபு	இனியவை நாற்பது அறிமுகம்	தமிழில் இஸ்லாமிய இலக்கியங்கள்	ஐம்பெருங்காப்பியங்கள்	நேர்காணல் அறிமுகம்
	SLO-2	புற இலக்கியங்கள்	இனியவை நாற்பதின் தனித்தன்மைகள்	இஸ்லாமிய இலக்கியங்களின் கொடை	ஐம்பெருங்காப்பியங்களின் சிறப்புகள்	நேர்காணல் – நுட்பங்கள்
S-10	SLO-1	புறநானூறு (235)	இனியவை நாற்பது (14)	சீறாப்புராணம்	தமிழ்ச் சமூகமும் சமயத் தத்துவங்களும்	நேர்காணல் கேள்வி தயாரிப்பு
	SLO-2	கையறுநிலை	இனிமையும் அழகும்	மானுக்குப் பிணைநின்ற படலம் (5 பாடல்கள்)	சமயத் தத்துவங்களும் வாழ்வியல் விழுமியங்களும்	நேர்காணல் பதிவும் எழுது முறையும்
S-11	SLO-1	ஆற்றுப்படை அறிமுகம்	பண்டைக்காலப் போரும் வாழ்வும்	கிறித்தவ சமய இலக்கியங்கள்	பன்னிரு திருமுறை – அறிமுகம்	பேச்சுக்கலை அறிமுகம்
	SLO-2	ஆற்றுப்படை மரபுகள்	போர் இலக்கியங்கள்	கிறித்தவ இலக்கியங்களின் கொடை	பன்னிரு திருமுறை – வரலாறு	தமிழரின் பேச்சுக்கலை
S-12	SLO-1	சிறுபாணாற்றுப்படை	களவழி நாற்பது (14)	ஆதிநந்தாவனப் பிரளயம்	நாலாயிரத் திவ்யப் பிரபந்தம் – அறிமுகம்	பேச்சுக்கலையின் வகைகள்
	SLO-2	நல்லியக்கோடனும்பாணர் வாழ்வியலும்	தமிழர் வீர்ம்	ஏதேன் தோட்ட வருணனை	பன்னிரு ஆழ்வார்கள் வரலாறு	பேச்சுப் பயிற்சி

Learning Resources	1. மௌவல், தொகுப்பும் பதிப்பும் - தமிழ்த்துறை ஆசிரியர்கள், தமிழ்த்துறை, எஸ்.ஆர்.எம். அறிவியல் மற்றும் தொழில்நுட்பக் கல்விநிறுவனம், காட்டாங்குளத்தூர், 603203, 2020. 2. தமிழண்ணல், புதிய நோக்கில் தமிழ் இலக்கிய வரலாறு, மீனாட்சி புத்தக நிலையம், மதுரை, 2017 3. மு. அருணாசலம், தமிழ் இலக்கிய வரலாறு, நூற்றாண்டு முறை (9ஆம் நூ. முதல் 16 வரை), தி பார்க்கர், சென்னை, 2005 4. தமிழ் இணையக் கல்விக்கழகம் - http://www.tamilvu.org/ 5. மதுரை தமிழ் இலக்கிய மின் தொகுப்புத் திட்டம் - https://www.projectmadurai.org/

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	30%	30%	30%	20%	20%	20%	20%	30%	-

	Understand										
Level 2	Apply	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
	Analyze										
Level 3	Evaluate	30%	30%	20%	20%	30%	30%	30%	30%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Higher Technical Institutions**	**Internal Experts**
-	1. Dr. R.Srinivasan Associate Professor, *Department of Tamil,* *Presidency College, Chennai.*	1. B.Jaiganesh, Assistant Professor & Head, FSH, SRMIST
		2. T.R.Hebzibah beulah suganthi,Assistant Professor, FSH, SRMIST
		3.S.Saraswathy, Assistant Professor & Head, FSH, SRMIST

SEMESTER II

Course Code	ULH20G02J	Course Name	HINDI- II	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	*HINDI*	Data Book / Codes/Standards		*Nil*		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To be able to converse well in the Hindi Language																		
CLR-2:	To read and write and clarity																		
CLR-3:	To be willing listeners and translators –where need be																		
CLR-4:	To acquire the values/thought contents of the writers and practice in it in life.																		
CLR-5:	To find motivation through the various forms of literature and learn to overcome any challenges of life.																		
CLR-6:	To discover the importance of the language in making education as a means of growth in life and not mere literacy.																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	To acquire knowledge about Medieval and Modern Poetry.	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	To consider the relevance of the present trends in Hindi and their contemporary relevance.	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	To help develop better understanding of the Hindi language by studying the stories with reference to current reality.	2	70	65	H	-	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	To understand the usage of the present Advertising trends and its creative angles with the varied skills of Hindi Language.	2	70	70	H	-	H	H	H	-	-	-	-	-	H	-	-	-	-
CLO-5:	To make translation of good literature and any relevant document from the Hindi Language to English and Vice-versa.	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-6:	To help the learner to tackle Administrative terminologies, help them use Idioms and Phrases in their daily life, with ease.	2	75	70	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		12	12	12	12	12
S-1	SLO-1	*Kavye ke guno se awagat karana - Jaysi*	*Kahani Idkiyan*	*VIGYAPAN*	*ANUVAD*	*Takniki Shabdavali*
	SLO-2	*Ishk hakiki evam moksh bhava se awagat karana*	*Nari Shakti ki sarthakata*	*Srijnatamak kshmata jagrit karna*	*Vidhyarthiyon ko sikhaya jayega anuvad kitna upyogi hai*	*Vaignik tarike se bhashaon ka avishkaar karna*

S-2	SLO-1	Surdas – Vatsalya ras se awagat karana	Kahani gunda Prem ki prakashtha se awagat karvana	VIGYAPAN KYA HAI	ARTH	ARTH
	SLO-2	Bhakti Bhavna se vidhyarthiyon ko jodna	Prtantr bharat ki samajik vyavstha se awagat karvana	Shabdavali evam chitratamakta se awagat karvana	Vidhyarthiyon dwara arth smajkar samaj ke liye mahtavpurn karya kar payenge	Vidhyarthi uske arth dwara hi uske mahtav smjhenge
S-3	SLO-1	Tulsidas-Manav mulyon ki prabal bhavna jagrit karna	KAHANI KE TATVA	VIGYAPAN KI BHASHA	PARIBHASHA	PARIBHASHA
	SLO-2	Dharmik Parvarti se awagat karana	Kahani ke tatva ki mahatta se awagat karvana	Bhasha ki abhivyakti ke pryog ko smjhana	Vibhinn vidwano dwara di gai paribhasha se us baat ko smjhenge vidhyathi	Vibhinn vidwano dwara di gai paribhasha se us baat ko smjhenge vidhyathi
S-4	SLO-1	Tiruvaluvaar – naitik mulyon ko jagrit karna	KAHANI KE AAYAM	VIGYAPAN KA PRBHAV	MAHATVA	SHABDAVALI KI AVSHYAKTA
	SLO-2	Vidhyarthiyon ko nitivaan bnana	Vidhyarthiyon ko kahani ke vidhinn ayam se awagat karvana	Shravaya-drishya samgri ke prbhav ki upyogita	Samijik jan-jeevan ke liye anuvad ke mahtav ko smjhana.	Vaignikon ka awiskar kitna mahtavpurn
S-5	SLO-1	Desh prem ki bhavna bharna	LEKHAK PARICHAY	VIGYAPAN AUR BAZAR	UDDESHYA	BHASHA VAIGYANIK
	SLO-2	Krantikari vicharon se Awagat karana	Lekhako ke jivan se awagat karvana	Vidhyarthioyon ko vigyapan se bazar me kaise sthapit kiya ja skata hai batana	Vidhyarthi anuvad ke uddeshya ko smajhkar samaj upyogi karya krne me apni sarthak bhumika nibhayenge	Bhasha vaignikon ki jankari
S-6	SLO-1	Badal Raag- Desh prem ki bhavna bhrna	KAHANI PATH	VIGYAPAN AUR ROZGAR	HINDI-ENGLISH	KARYALYIN SHABD
	SLO-2	Krantikari vicharo se awagat karana	Vidhyarthiyon ko kahani path ke dwara unka vak kausal majbut karna	Vidhyarthi savam ka ad-ajency bhi bna paye	Hindi adhikarai aur anuvadak ke pad ke liye tayaar karna	Shabd kaise tayar kiye jate hain vidhyorthiyon ko jankari
S-7	SLO-1	Pret ka Byaan - Bhukhmari evam akaal se awagat karana	KAHANI KA SARANSH	VIGYAPAN KI NIYAM	ENGLISH-HINDI	ANGREZI SE HINDI ANUVAD
	SLO-2	Samajik samanta banaye rkhne ki pravarti jagana	Lekhan kshmata ka vikas hona	Vigyapan ka ek hi niyam bhasha ka kashav jo vidhyarthiyon me viksit kiya jayega	Hindi adhikarai aur anuvadak ke pad ke liye tayaar karna	Hindi adhikarai aur anuvadak ke pad ke liye tayaar karna
S-8	SLO-1	Lahro se dark a nauka paar nhi hoti –chatro ko sahashi bnana	KAHANI KA UDDESHYA	VIGYAPAN KA MAHTVA	ANUVAD KI UPYOGITA	HINDI SE ANGREZI ANUVAD
	SLO-2	Karmaththa purn bhavna ko jagrit karna	Kahani ke uddeshy unke jiwan ke mahtav ko smjhne me sahayk banna	Vartman me uski prasangikta vidhyarthiyon ko smjhana	Vidhyarthiyon ko vibhin karyalayon me hindi adhikari pad ki jankari prapt	Hindi adhikari aur anuvadak ke pad ke liye tayaar karna.
S-9	SLO-1	Javani –rashtr prem ki bhavna jagrit karna	KAHANI KA VISHELESHAN	PRINT VIGYAPAN	ANUVADk KI BHUMIKA	EK DIN EK SHABD
	SLO-2	Vir ras evam virta ki pravati se awagat karana	Vishleshan kshmata viksit hota	Vidhyarthi iski bhasha sikhenge	Vidhyarthiyon ko anuvadak ki bhumika ka mahtav smajh aayega jiske adhar par vo kaam karenge	Vidhyarthiyon ko rozgaar se jodna
S-10	SLO-1	Dhool- saman vyavhar ki pravarti jagana	KAHANI PARICHARCHA	RADIO, TV.VIGYAPAN	SAHITYIK ANUVAD	PRYOJANMULAK SHABD KA MAHTAVA
	SLO-2	Satah se jude rahne ke prerna dena.	Vaad-vivad se vidhyarthiyon me apni baat ko rkhne ki yogyata banna	Vidhyarthiyon ko abhyas karvaya jayega	Vibhinn bhashaon ke sahitya ka anuvad kaise kiya jane ki chunouti ko samjajh payenge	Vidhyarthiyon ko vaighniko dwara tayaar ki gai bhasha ki samaj
S-11	SLO-1	KAVYA BIBM	KAHANI ANDOLAN	Ad agency	ANUVAD KE NIYAM	VIBHINN KSHETRO ME PRYOJANMULAK SHABDO KA MAHATAV
	SLO-2	Vidhyarthiyon ko naye-naye bibm ki jankari prapt hona	Vibhinn kahani andolan se bhi awagat karana	Ad agency aur swarozgaar se jodna	Anuvad ke niyamo ko vidhyarthi smajh payenge	Hindi adhikari pad par karyarat
S-12	SLO-1	SAMUHIK PARICHARCHA	KAHANI KA BADLTA	VIGYAPAN KA SWARUP	SHABDO KA MAHATAV	VAIGYANIK

		SWAROOP			SHABDAVALI KI AVSHYAKATA
SLO-2	Vidhyarthiyon ki bolne ki kaushal kshamta ko bdhana	Smay ke sath unke swarup ke bdlav ka bhi vidyarthi me samajh paida hona	Vidhyarthiyon ko vigyapan lekha ki barikayon ki samajh utpann hona	Shabda anuvad ke mahtva ko vidhyarthi smajhenge	Vidhyarthiyon ko shabdo ki vaignikta se jodna

Learning Resources	The Prescribe Text Book Compiled and Edited by Department of Hindi www.kavitakosh.org www.shabdkosh.com

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	30%	30%	30%	20%	20%	20%	20%	30%	-
	Understand										
Level 2	Apply	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
	Analyze										
Level 3	Evaluate	30%	30%	20%	20%	30%	30%	30%	30%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Prof.(Dr.) S.Narayan Raju, Head, Department of Hindi, CUTN, Tamilnadu	1. Dr.S Preeti. Associate Professor & Head, SRMIST 2. Dr. Md.S. Islam Assistant Professor, SRMIST 3 Dr. S. Razia Begum, Assistant Professor, SRM IST

SEMESTER II

Course Code	ULF20G02J	Course Name	French- II	Course Category	G	Generic Elective Course	L	T	P	C
							2	0	2	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil
Course Offering Department	French	Data Book / Codes/Standards			Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

CLR-1:	Strengthen the language of the students both in oral and written
CLR-2:	Express their sentiments, emotions and opinions, reacting to information, situations
CLR-3:	Make them learn the basic rules of French Grammar.
CLR-4:	Develop strategies of comprehension of texts of different origin
CLR-5:	Enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French
CLR-6:	Extend and expand their savoir-faire through the acquisition of current scenario

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	To acquire knowledge about French language	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	To strengthen the knowledge on concept, culture, civilization and translation of French	2	80	70	-	H	-	H	-	-	-	-	-	-	M	-	-	-	-
CLO-3:	To develop content using the features in French language	2	70	65	H	-	-	H	-	-	-	-	-	-	H	-	-	-	-
CLO-4:	To interpret the French language into other language	2	70	70	H	-	H	H	H	-	-	-	-	-	H	-	-	-	-
CLO-5:	To improve the communication, intercultural elements	2	80	70	-	H	-	H	-	-	-	-	-	-	H	-	-	-	-

		in French language																			
CLO-6:		*To enable the students to overcome the fear of speaking a foreign language and take position as a foreigner speaking French*	2	75	70	H	-	M-	H	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		**12**	**12**	**12**	**12**	**12**
S-1	SLO-1	*Les loisirs*	*La routine*	*Où faire ses courses ?*	*Découvrez et dégustez*	*Tout le monde s'amuse*
	SLO-2	*Les activités*	*Les exemples*	*Les courses*	*Dégustez*	*Le monde*
S-2	SLO-1	*Les activités quotidiennes*	*Les adjectifs interrogatifs*	*Les aliments*	*Les articles partitifs*	*Les sorties*
	SLO-2	*Les quotidiennes*	*Les trois formes*	*Les exemples*	*Du, De la, De l', Des*	*Les exemples*
S-3	SLO-1	*Les matières*	*Les nombres ordinaux*	*Les quantités*	*Le pronom en (la quantité)*	*Situer dans le temps*
	SLO-2	*Les exemples*	*Les nombres*	*Les exemples*	*Le bon quantité*	*Les activités*
S-4	SLO-1	*Le temps*	*L'heure*	*Les commerces*	*Très ?*	*Les vêtements*
	SLO-2	*L'heure*	*Quelle heure est-il ?*	*Les activités*	*Beaucoup ?*	*Les accessoires*
S-5	SLO-1	*Les fréquences*	*Le pronom personnel COD*	*Les commerçants*	*La phrase négative (2)*	*Les ados au quotidien*
	SLO-2	*Les activités*	*Les exemples*	*Les exemples*	*Les négations*	*La vie quotidienne*
S-6	SLO-1	*Les sons [u]*	*Les pronominaux*	*Demander le prix*	*C'est /Il est*	*Les adjectifs démonstratifs*
	SLO-2	*Les sons [y]*	*Se promener, se coucher etc…,*	*Dire le prix*	*Les activités*	*Ce, Cet, Cette, Ces*
S-7	SLO-1	*Les loisirs*	*Les verbes du premier groupe*	*Les services*	*L'impératif*	*La formation du féminin*
	SLO-2	*Les exemples*	*Parler, Demander, Poser*	*Les exemples*	*Les exemples*	*Les exemples*
S-8	SLO-1	*La routine*	*groupe en –e_er,é_er,-eler,-eter*	*Les moyens de paiement*	*Les verbes devoir, pouvoir*	*Le pronom indéfini on*
	SLO-2	*Les activités*	*Appeler, Jeter etc..,*	*La carte de crédits*	*Les verbes savoir, vouloir*	*Les activités*
S-9	SLO-1	*Les Mots*	*Le verbe prendre*	*les sons [ã]*	*Il faut*	*Le futur proche*
	SLO-2	*Les expressions*	*Les exemples*	*Les sons [an]*	*Le verbe impersonnel*	*S+Aller+Infinitif du verbe*
S-10	SLO-1	*Exprimer ses gouts*	*Parler de ses gouts*	*Découvrez !*	*Au restaurant : Commander et commenter*	*Le passe composé*
	SLO-2	*Les exemples*	*Des gouter*	*Dégustez !*	*Les restaurant*	*Les exemples*
S-11	SLO-1	*Exprimer ses préférences*	*Parler de ses préférences*	*Au restaurant : commander*	*Inviter à une invitation*	*Les verbes voir et sortir*
	SLO-2	*Les activités*	*Les exemples*	*Au restaurant : commenter*	*Répondre à une invitation*	*Décrire une tenue*
S-12	SLO-1	*Décrire sa journée*	*Décrire sa journée*	*Inviter à une invitation*	*Les Mots*	*écrire un message amical*
	SLO-2	*Les exemples*	*Les activités*	*Répondre à une invitation*	*Les expressions*	*Lire un message*

Learning Resources	*Theory:* **1. ''Génération-AI'' Méthode de français, Marie-Noëlle COCTON, P.DAUDA, L.GIACHINO, C.BARACCO, Les éditions Didier, Paris, 2018.** *2. Cahier d'activités avec deux discs compacts.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	30%	30%	30%	20%	20%	20%	20%	30%	-
	Understand										

Level 2	Apply	40%	40%	50%	50%	50%	50%	50%	50%	50%	-
	Analyze										
Level 3	Evaluate	30%	30%	20%	20%	30%	30%	30%	30%	20%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Dr. C.Thirumurugan Associate Professor, Department of French Pondicherry University	1. Kumaravel K. Assistant Professor & Head, SRMIST
		2. Ponrajadurai M Assistant Professor, SRMIST

SEMESTER II

Course Code	UVC20201T	Course Name	Advertising	Course Category	C	*Professional Core Course*	L	T	P	C
							4	1	0	5

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*	
Course Offering Department		*Visual Communication*	Data Book / Codes/Standards			*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To understand the definition and key concept of advertising																		
CLR-2:	To know the importance of different types and functions of advertising																		
CLR-3:	To acquire the knowledge of marketing and advertising																		
CLR-4:	To create proficiency in brand management skills																		
CLR-5:	To learn challenges in advertising field and make them equipped																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3	
CLO-1:	Students would learn the definition and key concept of advertising	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the importance of different types and functions of advertising	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would advance in marketing and advertising	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn to be proficient in brand management skills	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would prepare to meet challenges in advertising field	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Advertising- concept	Marketing concepts	Branding Management- concept	Creativity- concepts	Online advertising- concept
	SLO-2	Advertising basics	Marketing basics	Branding basics	Creativity basics	Online advertising basics
S-2	SLO-1	Nature & Scope of Advertising	Needs of Marketing	Brand Image- concept	Role of Creativity in Advertising	Objectives of Online Advertising
	SLO-2	Reach of advertising	Importance of Marketing	Brand image basics	Position of creativity	Purpose of Online advertising
S-3	SLO-1	Role & Importance of Advertising	Wants & Demands for Marketing	Brand Personality- concept	Elements of Creative Advertising	Importance of Online Advertising
	SLO-2	Value of advertising	Demands of advertising	Brand personality basics	Essentials of creativity	Significant of online advertising
S-4	SLO-1	History of Advertising	Marketing process	Brand Awareness- concept	Client Brief & Account Planning	Types of Online Advertising
	SLO-2	Development of advertising	Procedure of marketing	Brand awareness basics	Client brief basics	Various online advertising

S-5	**SLO-1**	Classification of Advertising	Marketing tools- Product life cycle	Brand Extension- concept	Planning Creative Strategy	Challenges of Online Advertising
	SLO-2	Categories of advertising	Product life cycle basics	Brand extension basics	Creative approach	Online advertising impact
S-6	**SLO-1**	Functions of Advertising	Marketing tools- SWOT analysis	Brand Equity- concept	Creative Process	Developments of Online Advertising
	SLO-2	Purpose of advertising	SWOT analysis basics	Brand equity basics	Creative procedure	Growth of online advertising
S-7	**SLO-1**	Types of Advertising	Marketing Mix- Product & Price	Brand Positioning Strategies	Style & Appeals of Advertising	Advertising Media- concept
	SLO-2	Various advertising	Marketing mix basics- I	Brand position approach	Style & appeal basics	Advertising media basics
S-8	**SLO-1**	Impact of Advertising	Marketing Mix- Package & Promotion	Unique Selling Proposition (USP)	Conceptualization & Ideation	Advertising Media- Print Advertising
	SLO-2	Advertising impact	Marketing mix basics- I	USP basics	Ideation basics	Print advertising basics
S-9	**SLO-1**	Ethics in Advertising	Product- concept	Media Strategy	Copywriting- concept	Advertising Media- Directory Advertising
	SLO-2	Advertising morals	Product basics	Media strategy basics	Copywriting basics	Directory basics
S-10	**SLO-1**	Advertising Agency- concept	Types of Product	Developing Media Strategy	Role of Copywriting	Advertising Media- Yellow page Advertising
	SLO-2	Advertising agency basics	Different products	Emerging media strategy	Functions of copywriting	Yellow page basics
S-11	**SLO-1**	Functions of Advertising Agency	Consumer- concept	Media Mix- concept	Layouts- concept	Advertising Media- Direct Mail Advertising
	SLO-2	Role of advertising agency	Consumer basics	Media mix basics	Layout basics	Direct mail advertising basics
S-12	**SLO-1**	Structure of Advertising Agency	Types of Consumers	Advertising Research- concept	Stages & Types of Layout	Advertising Media- Outdoor Advertising
	SLO-2	Formation of advertising agency	Different consumers	Advertising research basics	Different layouts	Outdoor advertising basics
S-13	**SLO-1**	Types of Advertising Agency	Understanding Consumers	Purpose of Advertising Research	Components of Print Advertising	Advertising Media- Transit Advertising
	SLO-2	Different advertising agency	Considering consumers	Need for advertising research	Print advertising elements	Transit advertising basics
S-14	**SLO-1**	Legal & ethical issues of Advertising Agencies	Buying behavior of the Consumer	Objectives of advertising research;	Importance & Types of Headlines	Advertising Media- Radio Advertising
	SLO-2	Morals of advertising agency	Accepting consumer	Purpose of advertising research	Headlines basics	Radio advertising basics
S-15	**SLO-1**	Leading Advertising Agencies in India & Abroad	Target audience	Advertising campaign	Writing Style- Typography, Scripting & Storyboard	Advertising Media- Television Advertising
	SLO-2	Advertising agencies	Target audience basics	Advertising campaign basics	Writing style basics	Television advertising basics

Learning Resources	**Theory:** 1. *George E Belch (2010). Advertising and Promotion, First Edition, Tata McGraw Hill company Ltd., New Delhi* 2. *Rajeev Batra (2009). Advertising Management, First Edition, Jain Books, New Delhi* 3. *William F Arens (2010). Contemporary Advertising, First Edition, Jain Books, New Delhi* 4. *J.V. Vilanilam (2004). Advertising Basics A Resource Guide for Beginners, Second Edition, Jain Books, New Delhi* 5. *David Ogilvy (1985). Ogilvy on Advertising, Sixth Edition, Random House, USA*

UNIT- I: Advertising- definition, nature & scope; role & importance of advertising; history of advertising; classification of advertising; advertising pyramid; functions of advertising; types of advertising- impact of advertising; ethics in advertising; Advertising Agency- functions of advertising agency; structure of small, medium & big agencies; types of advertising agency- full service, independent, In-house & specialized agencies; legal aspects & ethical issues of advertising agencies; leading advertising agencies in India & abroad.

UNIT- II: Marketing concepts- needs, wants & demands; marketing process; Marketing tools- Product life cycle & SWOT analysis; marketing mix- product, price, package & promotion; product- consumer goods, consumer durables & consumer services; consumer- concept & types of consumers; understanding consumers; buying behavior of the consumer; target audience- geographic area, segmentation, demographic & psychographic.

UNIT- III: Branding management- brand image, brand personality, brand awareness, brand extension & brand equity; brand positioning strategies; Unique selling proposition (USP); media strategy; developing media strategy; media mix- ; Advertising research- purpose & objectives of advertising research; Advertising campaign- translation of ideas into campaigns & from conception to execution.

UNIT- IV: Creativity- definition & concepts; role of creativity in advertising; elements of creative advertising; client brief & account planning; planning creative strategy; creative process; style & appeals of advertising; conceptualization & ideation; copywriting- role of copywriting; layouts- stages of layout & types of layout; components of print advertising; headlines- importance & types of headlines; writing style-typography, scripting & story board.

UNIT- V: Online advertising; objectives of online advertising; importance of online advertising; types of online advertising; challenges of online advertising; developments of online advertising; advertising media- print advertising- newspaper, magazine, directory advertising, yellow page advertising, direct mail advertising, outdoor advertising & transit advertising; television advertising; radio advertising.

Learning Assessment											
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course Code	UVC20202T	Course Name	Media, Culture and Society	Course Category	C	*Professional Core Course*	L	T	P	C
							4	1	0	5

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the knowledge of mass media culture and society																			
CLR-2:	To know the significance of media effect and public																			
CLR-3:	To acquire the knowledge popular culture and politics																			
CLR-4:	To make expertise in mass media cultural theories																			
CLR-5:	To learn challenges in audience analysis for professional media personnel		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																			
CLO-1:	Students would learn the mass media culture and society	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the influence of media on public	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would know popular culture and politics	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would expertise in mass media cultural theories	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would prepare to meet challenges in professional media field	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Mass Media- concept	Media Audiences- concept	Media & Popular Culture	Psychoanalysis- concept	Audience Analysis- concept
	SLO-2	Mass media basics	Media audience basics	Popular culture basics	Psychoanalysis basics	Audience analysis basics
S-2	SLO-1	Nature & Scopes of Mass Media	Media Audiences- Interpretation & Resistance	Commodities, Culture and Sub-Culture	Psychoanalytic techniques	Ratings in Advertising
	SLO-2	Functions of mass media	Audience interpretation	Different cultures	Psychoanalytic concepts	Advertising rating
S-3	SLO-1	Historical Development of Mass Media	Media Audiences Analysis	Popular texts- concept	Psychoanalytic process	Ratings in Programming
	SLO-2	Growth of mass media	Audience analysis	Popular text basics	Procedure of psychoanalysis	Encoding rating
S-4	SLO-1	Understanding Mass Media	Public & Public Opinion	Popular Discrimination	Feminism- concept	Ratings Services
	SLO-2	Considering mass media	Public opinion basics	Popular bias	Feminism basics	Rating agencies
S-5	SLO-1	Characteristics of Mass Media	Mass Media & Public Opinion	Politics & Popular Culture	Historical development of Feminism	Audience Rating- concept
	SLO-2	Uniqueness of mass media	Public opinion & media	Culture & politics	Development of feminism	Audience rating basics
S-6	SLO-1	Significance of Mass Media	Media in Society	Popular Culture Vs People's Culture	Characteristics of Feminism	Rating Points- GRPs & TRPs
	SLO-2	Meaning of mass media	Society and media	People's culture	Uniqueness of feminism	Different rating points- I
S-7	SLO-1	Impact of Mass Media on individual & Society	Effects of Mass Media	Acquisition & transformation of popular culture	Modernism- concept	Rating Points- Reach Vs GRP
	SLO-2	Impact on society	Impact of mass media	Change in popular culture	Modernism basics	Different rating points- II
S-8	SLO-1	Impact of Mass Media on Culture	Mass Media & Indian Family	Celebrity Culture- Film Industry	Modern & Modernity	Types of Audience Rating
	SLO-2	Impact on culture	Family & mass media	Celebrity culture basics	Modern basics	Different audience rating
S-9	SLO-1	Power of Mass Media	Media World Vs Native Culture	Personality & Brand Management	Historical of Modernism	Average Audience Rating
	SLO-2	Control of mass media	Media & Native culture	Personality management basics	Development of modernism	Standard audience rating
S-10	SLO-1	Functions of Mass Media	Mass Media & Women	Hero-worship	Characteristics of Modernism	Total Audience Rating
	SLO-2	Purpose of mass media	Women & media	Hero-worship basics	Uniqueness of modernism	Overall audience rating
S-11	SLO-1	Types of Mass Media- Traditional & Print	Violence in Media	Film, Television & Visual Culture	Modernism Vs Postmodernism	Cumulative Audience Rating
	SLO-2	Different mass media-I	Media violence basics	Visual culture basics	Differentiating modernism	Collective audience rating
S-12	SLO-1	Types of Mass Media- Electronic & New Media	Audience Making- Active Vs Passive	Advertising & Commercial Culture	Marxism- concept	CPM and CPP
	SLO-2	Different mass media-II	Active & Passive audience basics	Commercial culture	Marxism basics	Basics of CPM & CPP
S-13	SLO-1	Media and Social Institutions	Theories of audience	Literacy & Media Literacy	History of Marx's theory	Ratings Data Collection Methods
	SLO-2	Social institutions	Audience theory	Media literacy basics	Development of Marx's theory	Data collection method
S-14	SLO-1	Sociology of Mass Media- Cultural & Multiculturalism	Uses and Gratification Theory	Importance of Media Literacy	Criticisms of Marx's Theory	Audience & Marketing Trends
	SLO-2	Multicultural basics	Uses & gratification theory	Significant of media literacy	Issues of Marx's theory	Marketing trends
S-15	SLO-1	Sociology of Mass Media- Media Culture	Uses & Effects theory	Youth, Television & Socialization	Marx's Understanding of Globalization	Selling Space & Time

	SLO-2	*Media culture basics*	*Uses & effects theory*	*Socialization basics*	*Globalization basics*	*Space & time basics*

	Theory:
Learning Resources	1. *Ravi Sundaram (2012). Media Studies: No Limits, First Edition, Oxford University Press, UK* 2. *Dictionary of Media and Communication (2011). Oxford University Press, UK* 3. *Asa Berger (1998). Media Analysis Technique, Second Edition, Sage Publications, India* 4. *Lawrence Grossberg (1998). Media-Making: Mass Media in a popular culture, First Edition, Sage Publications, India* 5. *Richard Collins (1986). Media, Culture & Society- A Critical Reader, Second Edition, Sage Publications Ltd, India*

UNIT- I: Mass Media- Definition, Nature & Scopes; Historical Development of Mass Media; Understanding Mass Media; Characteristics of Mass Media; Significance of media Impact of Mass Media on individual, society and culture; Power of Mass Media; Functions of Mass Media; Types of Mass Media- Print, Electronic, Traditional & New Media; Media and Social Institutions; Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture.

UNIT- II: Media Audiences- Interpretation & Resistance; Media Audiences Analysis- Mass, Segmentation, Product & Social Uses; Public & Public Opinion; Mass Media & Public Opinion; Media in Society; Effects of Mass Media; Mass Media & Indian Family; Media World Vs Native Culture; Mass Media & Women; Violence in Media; Audience Making- Active Vs Passive audience; Theories of audience-Uses and Gratification Theory-Uses & Effects Theory.

UNIT- III: Media & Popular Culture- Commodities, Culture and Sub-Culture; Popular texts: Popular Discrimination; Politics & Popular Culture; Popular Culture Vs People's Culture; Acquisition & transformation of popular culture; Celebrity Culture- Film Industry; Personality & Brand Management; Hero-worship & etc.; Film, Television & Visual Culture; Advertising & Commercial Culture; Literacy & Media Literacy; Importance of Media Literacy; Youth, Television & Socialization.

UNIT- IV: Psychoanalysis- definition & concept; psychoanalytic techniques; Psychoanalytic process; Feminism- definition & concept; historical & Characteristics of Feminism; Modernism- definition & concept; Modern & Modernity; Historical & Characteristics of Modernism; Modernism Vs Postmodernism; Marxism- definition & concept; history of Marx's theory; Criticisms of Marx's Theory; Marx's Understanding of Globalization.

UNIT- V: Audience Analysis- Ratings in Advertising, Ratings in Programming & Ratings Services; Audience Rating- Rating Points- GRPs & TRPs; Reach Vs GRP; Types of Audience Rating- Average Audience Rating, Total Audience Rating & Cumulative Audience Rating; CPM and CPP; Ratings Data Collection Methods; Audience & Marketing Trends; Selling Space & Time.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course Code	UVC20203L	Course Name	Graphic Production	Course Category	C	*Professional Core Course*	L	T	P	C
							0	0	5	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*		

Course Learning	*The purpose of learning this course is to:*		Learning	Program Learning Outcomes (PLO)

Rationale (CLR):			

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the knowledge of fundamentals and concept of graphic production																		
CLR-2:	To capture the knowledge and practicing photo editing and adding effects																		
CLR-3:	To understand and practice to draw and to transform objects																		
CLR-4:	To afford the knowledge of coloring and shaping																		
CLR-5:	To understand and practicing poster design																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would gain knowledge of fundamentals and concept of graphic production	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would learn photo editing and special effects	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge to draw and to transform objects	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn coloring and shaping	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in designing posters for all kinds of events	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	
S-1 To S-6	SLO-1	Exploring Photoshop	
	SLO-2	Photoshop basics	
S-7 To S-12	SLO-1	Photo Effects	
	SLO-2	Effects tools	
S-13 To S-18	SLO-1	Drawing objects	
	SLO-2	Drawing tools	
S-19 To S-24	SLO-1	Transforming objects	
	SLO-2	Transforming tool	
S-25 To S-30	SLO-1	Managing Shapes	
	SLO-2	Shapes tool	
S-31 To S-36	SLO-1	Working with Color	
	SLO-2	Color tool	
S-37 To S-42	SLO-1	Creating Path	
	SLO-2	Path tool	
S-43 To S-48	SLO-1	Manipulating Path	
	SLO-2	Controlling path tool	
S-49 To S-54	SLO-1	Manipulating Objects	
	SLO-2	Controlling object tool	
S-55 To S-60	SLO-1	Posters design	
	SLO-2	Deigning various posters	

RECORD WORK

1. Design a 'logo' with monogram / pictorial / single colour / multi colour for an
   a) Advertising agency (minimum 3 excises)
   b) Commercial organization (minimum 3 excises)
2. Design 'Front Cover' for a Magazine/ Book (minimum 3 excises)
3. Design 'Poster' for a College Cultural (minimum 3 excises)
4. Design 'Danglers' & 'Paper Ads' with Column, ¼ Page, ½ Page & Full Page (minimum 3 excises each)

(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Keyes. J (2000). The Ultimate Multimedia Handbook, Second Edition, Mc Graw Hill, New York* 2. *Jennifer Alspach and Linda Richards (2000). Teach Yourself Photoshop, Second Edition, IDG Books, New Delhi* 3. *John Villamil and Louis Moloina (1998). Multimedia: An Introduction, Second Edition, Prentice Hall, New Delhi*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Ms. Aswini Chithra S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course Code	UVC20G02T	Course Name	History of World Cinema	Course Category	G	*Generic Elective Course*	L	T	P	C
							2	1	0	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the knowledge of world cinema																		
CLR-2:	To know the significance of birth of cinema and development																		
CLR-3:	To understand the purpose to learn the alternative concepts of world cinema	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-4:	To divulge the struggle of cinema development in pre, post and during World War																		
CLR-5:	To learn the cinema through pioneers of world cinema																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	Students would gain knowledge of world cinema	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would understand the value of birth of cinema and development	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would learn alternative concepts of world cinema	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would know the struggle of cinema development in pre, post and during World War	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-

CLO-5:	Students would learn cinema through pioneers of world cinema	2 80 70	- H - H - - - - - - - - - - - -

Duration (hour)		9	9	9	9	9
S-1	SLO-1	History & Pioneers of Cinema	Intro to World Cinema	French Cinema- The beginning	Introduction to Asian cinemas	Early Persian cinema
	SLO-2	Before cinema	World cinema basics	French basics	Asian cinema basics	Persian cinema basics
S-2	SLO-1	The Birth of Cinema	Different Schools of World Cinema	French New Wave Cinema	Japanese Cinema- Early Silent Era	Pre & Post- Revolutionary Cinema
	SLO-2	Origin of cinema	Various cinema schools	French new wave	Japanese basics	Revolutionary cinema
S-3	SLO-1	Edison, Lumiere Brothers & Georges Melies	German Expressionism- Style & Characteristics	Fall & Rise of French Cinema	Government and Japanese Cinema	Iranian Commercial & New Wave films
	SLO-2	Pioneers of cinema	Uniqueness of German expressionism	Growth of French cinema	Government contribution	Iranian cinema basics
S-4	SLO-1	Pre-Hollywood Cinema	Golden Age of German cinema	Age of Auteur	Wartime Movies	Iranian Women's Cinema
	SLO-2	Pre Hollywood	Peak of German cinema	Auteur basics	Japanese war cinema	Iranian women & cinema
S-5	SLO-1	D W Griffith & Charlie Chaplin	New German Cinema	Italian Neorealism	American Occupation Cinema	Iranian Children & Youth Cinema
	SLO-2	Pioneers of Hollywood	Innovative German cinema	Neorealism basics	Occupation Japanese cinema	Iranian youth & cinema
S-6	SLO-1	Motion Picture Patent Company (MPPC)	Cinema of the Russian Empire	Golden Era of Surrealism	Decline of Studios	Colonial & Post-independence African Cinemas
	SLO-2	Patent company	Cinema in Russia	Peak of surrealism	Downfall of Japanese studios	African cinema
S-7	SLO-1	Classical Hollywood Cinema	Cinema of the Soviet Union (1917-1953)	Italian Giallo & Rise of Dario Argento	Chinese & Hong Kong Cinema	Black African Cinemas
	SLO-2	Standard Hollywood cinema	Cinema in Soviet	Era of Giallo & Argento	Chinese & Hong Kong basics	Black cinema
S-8	SLO-1	Development of Cinema	Late Soviet cinema (1953-1991)	Post-modern Italian cinema	South Korea & Taiwan Cinema	Latin American Cinemas- Argentina, Brazil & Mexico
	SLO-2	Improvement of cinema	Recent soviet cinema	Later Italian cinema	South Korea basics	Latin American cinema basics
S-9	SLO-1	Digital & High Definition Era	New Russian Cinema	Rebirth of Giallo	Bangladeshi, Nepali & Pakistani Cinema	Oceanian Films- Australia, Fiji & New Zealand
	SLO-2	Digital cinema	Innovative Russian cinema	Renewal of Giallo	Indian neighbor cinema	Oceanian cinema basics

Learning Resources	*Theory:* 1. *Jarek Kupsc (2011). History of Cinema for Beginners, First Edition, Orient Blackswar, UK* 2. *Geoffrey Nowell-Smith (1999). The Oxford History of World Cinema, Third Edition, Oxford University Press, UK* 3. *Aristides Gazetas (2008). An Introduction to World Cinema, Second Edition, McFarland, New York* 4. *Steve Neale (1998). Contemporary Hollywood Cinema, Second Edition, Routledge, USA* 5. *Shekhar Deshpande and Meta Mazaj (2018). World Cinema: A Critical Introduction, First Edition, Routledge, USA*

UNIT I: History & Pioneers of Cinema- Eadweard Muybridge, Etienne- Jules Marey & George Eastman; 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- Origin & Golden age of Hollywood, Motion Picture Industry & Modern Hollywood; 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).

UNIT II: World Cinema- Different Schools of World Cinema; German Expressionism- Style & Characteristics, The Cabinet of Dr. Caligari, Metropolis, Golden Age of German Film, Third Reich Films, Post World War II Films, The New German Cinema, Fritz Lang; Soviet Cinema- Cinema of the Russian Empire; Cinema of the Soviet Union (1917-1953)- Soviet Montage, Lev Kuleshov, Vsevelod Pudovkin, Sergei Eisenstein; Late Soviet cinema (1953-1991)- Bard movement, Andrei Tarkovsky, Andrei Konchalovsky; New Russian Cinema.

UNIT III: French Cinema- The beginning, the age of Silence, the Age of Giants, Years of Darkness, A perfect shade of grey, the New Wave, Polars and Politics, Fall and rise of French Cinema, the Age of Auteur; Italian Neorealism: Rossellini, De Sica, Visconti; Golden Era of Surrealism- Fellini,

Loren, Mastroianni; The Dark Ages- Pier Paolo Pasolini- A Tortured Genius; Italian Giallo & Rise of Dario Argento; Post-modern Italian Film- Roberto Benigni; Worldly Influence; Rebirth of Giallo.

UNIT IV: Asian cinemas- Japanese Cinema- Early Silent Era; New Studios (1920s); Government and Japanese Cinema (1930s); Wartime Movies (1940s); American Occupation Cinema; Golden Age (1950s); B-movie (1960s); Spread of Television (1970s); Decline of Studios (1980s); Multiplex Era (1990); Second Golden Age (2000); Chinese Cinema; Hong Kong Cinema; South Korea Cinema; Taiwan Cinema; Bangladeshi Cinema; Nepali Cinema; Pakistani cinema.

UNIT V: Iranian Cinema- Early Persian cinema; Pre & Post-Revolutionary Cinema; Commercial Iranian Cinema; Iranian New Wave films; Iranian Women's Cinema; Iranian Children & Youth Cinema; African Cinemas- Colonial Era; Cinema in Post-independence; Black African Cinemas; Contemporary African Cinemas; Regional African Cinemas; Latin American Cinemas- Argentina Cinemas; Brazil and Mexico; Oceanian Films- Australia, Fiji & New Zealand.

Learning Assessment											
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course Code	UVC20S03T	Course Name	Media Marketing Communication	Course Category	S	Skill Enhancement Courses	L	T	P	C
							2	0	0	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)		

CLR-1:	To acquire knowledge about the strategic ideas of Media Marketing Communication
CLR-2:	To distinguish the course of Media marketing roles
CLR-3:	To comprehend the benefits of media marketing opportunities
CLR-4:	To enlighten the value of e-communication activities
CLR-5:	To learn the use of International Communication

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	1 Level of Thinking (Bloom)	2 Expected Proficiency (%)	3 Expected Attainment (%)	1 Fundamental Knowledge	2 Application of Concepts	3 Link with Related Disciplines	4 Procedural Knowledge	5 Skills in Specialization	6 Ability to Utilize Knowledge	7 Skills in Modeling	8 Analyze, Interpret Data	9 Investigative Skills	10 Problem Solving Skills	11 Communication Skills	12 Analytical Skills	13 PSO -1	14 PSO -2	15 PSO -3
CLO-1:	Students would learn about the strategic ideas of Media Marketing Communication	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the course of Media marketing roles	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about the media marketing opportunities	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the value of e-communication activities	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would gain knowledge about the International Communication	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

	Duration (hour)		6	6	6	6	6
S-1	SLO-1	Marketing Communication- Definition & Concept	Advertising Campaign- definition & concept	Product promotion	Marketing Research- definition & role	Marketing Communication- Radio, Television, Film & Internet
	SLO-2	Marketing Communication basics	Advertising Campaign basics	Product promotion basics	Marketing research basis	Marketing communication basics
S-2	SLO-1	Scope of Marketing Communication	Campaign Approach	Sales promotion techniques	Scope of Marketing Research	Product promotion & selling- Radio, Television, Film & Internet
	SLO-2	Reach of Marketing Communication	Advances of Campaign	Sales promotion methods	Possibilities of marketing research	Product promotion basics
S-3	SLO-1	Significance of Marketing Communication	Effective Campaign Elements	Direct marketing strategies	Process of Marketing Research	Media Buying- Radio & Television
	SLO-2	Importance of Marketing Communication	Essentials of Effective campaign	Direct marketing approach	Procedure of marketing research	Media buying basics
S-4	SLO-1	Limitations of Marketing Communication	Public Relations Campaign	Online Marketing- type	Research Methods & Design	Media Selling- Radio & Television
	SLO-2	Boundaries of Marketing Communication	Public Relations campaign basics	Various Online Marketing	Research methods & design basics	Media selling basics
S-5	SLO-1	Methods of Marketing Communication	Promotional Campaign	Challenges & future of Online Marketing	Data collection and Data Analysis	Promotion- Small screen to silver screen
	SLO-2	Techniques of Marketing Communication	Promotional Campaign basics	Outlook of Online marketing	Data collection & analysis basics	Screen promotion basics
S-6	SLO-1	Process of Marketing Communication	Successful Promotional Campaign	Developments Promotion mix	Report and Presentation	Budget- Small screen to Silver screen
	SLO-2	Procedures of Marketing Communication	Booming promotional campaign	Growth of promotional mix	Report & presentation basics	Screen budget basics

Learning Resources	Theory: 1. Patrick De Pelsmacker, Maggie Geuens, Joeri Van den Bergh (2007), Marketing Communication – A European Perspective, Pearson Education Limited, UK 2. Finola Kerrigan, Peter Fraser, Mustafa Özbilgin, Arts marketing (2004), Elsevier Butterworth-Heinemann, USA 3. Finola Kerrigan (2010), Film Marketing, Elsevier, USA

UNIT I: Marketing Communication- Definition & Concept; Scope of Marketing Research; Significance of Marketing Communication; Advantages of Marketing Communication; Limitations of Marketing Communication; Methods of Marketing Communication; process of Marketing Communication.

UNIT II: Advertising Campaign- definition & concept; Campaign Approach; Effective Campaign Elements; Public Relations Campaign; Promotional Campaign; Successful Promotional Campaign

UNIT III: Product promotion- Advertising, Public Relations & Publicity; Sales promotion techniques- Corporate & brand image building; Direct marketing strategies- telemarketing & online marketing; Types of Online Marketing; Challenges and future of Online Marketing; Developments Promotion mix in marketing.

UNIT IV: Marketing Research- definition & role; Scope of Marketing Research; Process of Marketing Research; Research Methods- Primary and Secondary; Research Design- Questionnaire, Focus Group; Data collection and Data Analysis; Report and Presentation.

UNIT V: Marketing Communication- Radio, Television, Film & Internet; Product promotion & selling- Radio, Television, Film & Internet; Media buying & Media Selling- Radio & Television; Promotion & Budget- Small screen to Silver screen.

Learning Assessment										
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-

	Create					
	Total	100 %	100 %	100 %	100 %	100 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Padmanabhan T, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course Code	UVC20S04T	Course Name	Introduction to Public Relations	Course Category	S	Skill Enhancement Courses	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To give knowledge of the key concepts of public relations, publicity, and propaganda																			
CLR-2:	To distinguish the dissimilarity of public relations and corporate communications, advertising, propaganda, publicity and propaganda and publicity																			
CLR-3:	To comprehend the primary tools of public relations																			
CLR-4:	To divulge the issues, crisis, FPR in management and importance of IMC																			
CLR-5:	To learn media and public relations																			

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO - 2	PSO - 3
CLO-1:	Students would learn the key concepts of public relations, publicity, and propaganda	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the differences of public relations with various related disciplines.	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge of primary tools of public relations.	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the issues, crisis, FPR in management and importance of IMC	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would gain knowledge of media and public relations	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Public Relations- Definition & concept	Public Relations process	Public Relation Tools	Corporate Communication- Definition & Concept	Crisis Communication- Definition & Concept
	SLO-2	Public relation basics	Procedure of public relations	Public relation tools	Corporate Communication basics	Crisis communication basics
S-2	SLO-1	History of Public Relations	Public Relations- Organizational structure	Public Relation Tools	Importance of Corporate Communication	Corporate Image management
	SLO-2	Development of public relations	Organization structure	Public relation tools	Significant of corporate communication	Corporate image basics
S-3	SLO-1	Public Relations- Scope & Principles	Functions of Public Relations department- In house department	Public Relations Models & Theories	Elements of Corporate Communication	Public Relation & Corporate Communication in Brand Building
	SLO-2	Values of public relations	Purpose of in-house department	Public Relations Models & Theories	Essentials of corporate communication	Brand building

S-4	SLO-1	Role of Public Relations- Public Sector & Private Sector	Functions of Public Relations department- Counseling firms	Public Relations Models & Theories	Types of Organizational Communication	Corporate Social Responsibility & Sustainable Development
	SLO-2	Functions of public relations	Purpose of counseling firms	Public Relations Models & Theories	Various organizational communications	Responsibilities & development
S-5	SLO-1	Differentiating Public Relations from Propaganda, Advertising & Publicity	Publication Relations- Advantages	Public Relations Models & Theories	Corporate Governance	Financial Markets & Communication
	SLO-2	PR, Propaganda, Advertising & Publicity difference	Success of public relation	Public Relations Models & Theories	Corporate governance basics	Financial market basics
S-6	SLO-1	Public Relations- Code of Conduct	Publication Relations- Limitations	Public Relations Models & Theories	Corporate Communication- Laws & Ethics	Investors Relations
	SLO-2	Rules of public relations	Barriers of public relations	Public Relations Models & Theories	Morals of corporate communication	Investors relations basics

Learning Resources	*Theory:* 1. *Ralph Tench, Liz Yeomans(2009),Exploring Public Relations (Second Edition), Pearson Education Limited, England* 2. *Sandra Oliver (2010), Public Relations Strategy (Third Edition), Kogan Page Limited, London and Philadelphia* 3. *Andy Green(2010), Creativity in Public Relations (Fourth Edition), Kogan Page Limited, London and Philadelphia*

UNIT I: Public Relations- Definition & concept; History of Public Relations; Public Relations- Nature & Scope; Principles of Public Relations; Role of Public Relations- Public Sector & Private Sector; Differentiating Public Relations from Propaganda, Advertising & Publicity; Public Relations- Code of Conduct.

UNIT II: Public Relations process- Defining the Problem, Why it is Problem, the Strategy, Media Selection, Feedback and Evaluation; Case Studies; Public Relations- Organizational structure; Functions of Public Relations department- In house department & Counseling firms; Publication Relations- Advantages & limitations.

UNIT III: Public Relation Tools- Press Conferences, Press Releases, In house journals, Print media, Electronic media, Social media; Public Relations Models & Theories- Grunig's Model of Symmetrical PR, Organizational Theories, Conflict Theory, Structural-Functional Theory.

UNIT IV: Corporate Communication- Definition & Concept; Importance of Corporate Communication; Elements of Corporate Communication; Types of Organizational Communication; Corporate Governance- Public Affairs, Government Relations, Advocacy, Lobbying; Corporate Communication- Laws & Ethics.

UNIT V: Crisis Communication- Definition & Concept; Corporate Image management; Corporate Identity; Corporate Advertising; Public Relation & Corporate Communication in Brand Building; Corporate Social Responsibility & Sustainable Development; Financial Markets & Communication; Investors Relations.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	**Theory**	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Padmanabhan T, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER II

Course	UCD20S02L	Course	Quantitative Aptitude and Reasoning	Course	S	Skill Enhancement Course	L	T	P	C

Code		Name		Category			0	0	2	1

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Career Development Centre	Data Book / Codes/Standards		-	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	Demonstrate various principles involved in solving mathematical concepts																			
CLR-2:	Develop interest and awareness in students regarding profit/ loss, interest calculations and average																			
CLR-3:	Critically evaluate basic mathematical concepts related to mixtures and alligations,permutation and combination, time and work																			
CLR-4:	Provide students with skills necessary to generate and interpret data and concepts related to time, speed and distance and blood relation.																			
CLR-5:	Enable students to understand reasoningskills																			
CLR-6:	Create awareness in students regarding the various concepts in quantitative aptitude and reasoning skills and also its importance in various competitive exams																			

Column headers (PLO): Level of Thinking (Bloom), Expected Proficiency (%), Expected Attainment (%), Fundamental Knowledge, Application of Concepts, Link with Related Disciplines, Procedural Knowledge, Skills in Specialization, Ability to Utilize Knowledge, Skills in Modeling, Analyze, Interpret Data, Investigative Skills, Problem Solving Skills, Communication Skills, Analytical Skills, PSO-1, PSO-2, PSO-3

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO-1	PSO-2	PSO-3
CLO-1:	Understand, analyze and solve questions based on numbers, logarithms.	3	80	70	H	H	M	H	L	M	-	H	-	H	-	H	M	-	H
CLO-2:	Create, solve, interpret and apply basic mathematical models which are applicable in our day to day life	3	80	75	M	H	M	H	-	M	-	H	-	H	-	H	M	-	H
CLO-3:	Understand the concepts of mixtures and alligations, permutation and combinations, probability, time and work and to approach questions in a simpler and innovative method	3	85	70	M	H	M	H	-	M	-	H	-	H	-	H	M	-	H
CLO-4:	Understand the concept in time ,speed and distance	3	85	80	M	H	M	H	-	M	-	H	-	H	-	H	M	-	H
CLO-5:	Ability to solve the problems on reasoning	3	85	75	M	H	M	H	-	M	-	H	-	H	-	H	M	-	H
CLO-6:	Able to face different competitive exams	3	80	70	M	H	M	H	-	M	-	H	-	M	-	H	M	-	H

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Classification of numbers	Profit and Loss-Introduction	Mixtures and Alligations-Introduction	Time, Speed and Distance-Problems onTrains	Direction Sense-Introduction
	SLO-2	Test of divisibility	Profit and Loss- Basic Problems	Mixtures and Alligations-Problems	Time, Speed and Distance-Boats&Streams	Direction Sense-Problems
S-2	SLO-1	Unit digit	Statistics-Introduction	Permutation – Introduction& Basics	Data Interpretation – Bar chart	Number Series
	SLO-2	Tailed zeroes	Statistics-Mean,Median,Mode	Combination-Introduction& Basics	Data Interpretation – Pie chart	Word Series
S-3	SLO-1	HCF, LCM	Simple Interest-Introduction,Formulas& Problems	Probability-Introduction & Basics	Data Interpretation – Table	Seating Arrangements - Linear
	SLO-2	HCF, LCM - Solving problems	Compound Interest-Introduction,Formulas& Problems	Probability-Problems	Data Interpretation – Line graph	Seating Arrangements - Circular
S-4	SLO-1	Logarithm – Introduction of log rules	Word problems on Line equations-Introduction	Time and work-Introduction	Data sufficiency-Introduction and Basics	Puzzles-Concepts
	SLO-2	Logarithm – Applications of log rules	Word problems on Line equations- Basic problems	Time and work-Men and Work	Data sufficiency-Problems	Puzzles-Problems
S-5	SLO-1	Percentage - Introduction	Averages-Introduction& Basics	Time and work-Pipes & Cisterns(Introduction)	Blood relation-Introduction	Clocks-Concepts Discussion
	SLO-2	Percentage- Basic problems	Averages-Tricky Problems	Time and work-Pipes & Cisterns(Problems)	Blood relation-Problems	Clocks-Problems

S-6	SLO-1	Percentage-Increasing & Decreasing functions	Ratio and Proportions-Introduction	Time, Speed and Distance-Introduction	Coding – Decoding-Introduction	Calendars-Introduction of basic concept
	SLO-2	Percentage-Miscellaneous problems	Ratio and Proportions-Basics & problems	Time, Speed and Distance-Basic problems	Coding – Decoding-Different types	Calendars-Problems

Learning Resources	1. AbhijitGuha, Quantitative Aptitude for Competitive Examinations, Tata McGraw Hill, 5th Edition 2. Dr.Agarwal.R.S, Quantitative Aptitude for Competitive Examinations, S. Chand and Company Limited, 2018 Edition 3. Archana Ram, PlaceMentor: Tests of Aptitude for Placement Readiness, Oxford University Press, Oxford, 2018	4. Edgar Thrope, Test Of Reasoning for Competitive Examinations, Tata McGraw Hill, 6th Edition 5. Dinesh Khattar, The Pearson Guide to Quantitative Aptitude for competitive examinations, Pearson, 3rd Edition 6. P A Anand, Quantitative Aptitude for competitive examinations, Wiley publications, e book, 2019

Learning Assessment

Level	Bloom'sLevel of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA-1 (20%)	CLA-2 (20%)	CLA-3 (30%) #	CLA-4 (30%) ##
		Practice	Practice	Practice	Practice
Level 1	Remember	10%	10%	30%	15%
	Understand				
Level 2	Apply	50%	50%	40%	50%
	Analyze				
Level 3	Evaluate	40%	40%	30%	35%
	Create				
	Total	100 %	100 %	100 %	100 %

\# CLA-1, CLA-2 and CLA-3 can be from any combination of these: Online Aptitude Tests, Classroom Activities, Case Studies, Poster Presentations, Power-point Presentations, Mini Talks, Group Discussions, Mock interviews, etc.

\#\# CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
1. Ajay Zener, Director, Career Launcher	-	1. Dr P Madhusoodhanan, HoD, CDC, E&T, SRMIST
		2. Dr M Snehalatha, Assistant. Professor, CDC, E&T, SRMIST

SEMESTER II

Course Code	UJK20201L	Course Name	Communication Skills	Course Category	JK	Life Skill Course	L	T	P	C
							0	0	4	2

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil			
Course Offering Department	English		Data Book / Codes/Standards		Nil			

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To make the students learn the native speakers' accent.																			
CLR-2:	To educate them about word stress of English																			
CLR-3:	The enable them to participate in group discussion and debates																			
CLR-4:	To improve their participation and participation skills																			
CLR-5:	To improve the listening and speaking abilities in English																			
CLR-6:	LSRW skills all together is developed in every student																			

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)		Fundamental Knowledge	Application of Concepts Link with Related Disciplines	Procedural Knowledge	Skills in Specialization Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills		PSO -1	PSO -2	PSO-3
CLO-1:	Understand the native speakers' exact pronunciation	2	75	60		H	H	H	H	-	-	-	H	H	H	H	H	-	-	-

CLO-2:	*Master the sound systems of English*	2	80	70
CLO-3:	*Have a better Word stress, Rhythm and Intonation*	2	70	65
CLO-4:	*Develop Neutral Accent*	2	70	70
CLO-5:	*Participate in any conversation with any native speaker*	2	80	70
CLO-6:	*Clear any standardized tests conducted to measure the English language ability like IELTS and TOEFL*	2	75	70

H	H	H	-	-	-	-	H	H	H	H	H	-	-	-
H	H	H	-	H	H	-	-	H	H	H	H	-	-	-
H	H	H	-	H	-	-	-	-	H	H	-	-	-
H	H	-	H	-	H	-	H	H	H	H	-	-	-
H	H	H	H	H	H	H	H	H	H	H	H	H	-

Duration (hour)		12	12	12	12	12
S-1	**SLO-1**	Introduction to Digital language lab - helps in the listening skills by providing an interactive environment to the students	Learners are enabled to record their speech and listen to it in order to correct their lacuna	Reading software is used to facilitate reading exercises for the students	To enable the students to familiarize with word processor blogging	Students are enabled to learn and pronounce stressed and unstressed words
	SLO- 2	The students will be able to converse fluently	One will know himself where he/ she has gone wrong	Flow in reading will be improved	online publishing. Will be learnt by the students	The practice will lead them to acquire neutral accent and understand foreign accent
S-2	**SLO-1**	Students are exposed to functionallanguage	Fluency and Pronunciation to be evaluated	The usage of phonetics will be mandated.	Enable the students in learning situational language	Common topics in IELTS speaking test and TOFEL will be provided to assess the students.
	SLO- 2	This exposurewill help thempick up fluency	Their standard will measured	reading will be done in the class	Create imaginary situations and students are allowed to engage in conversations	Assessments will be provided for self scrutiny
S-3 – S-4	**SLO-1**	Lab 1 In the wall of Pink Floyed to be played for the students	Lab 4 Students are given a situation, they need to write a respond for it by writing a letter requesting information or explaining the situation	Lab 7 Introduction to the conversation of a native speaker/ interview of a native speaker	Lab 10 learners are asked to describe some visual information(table/charts/nature) in their own word	Lab 13students will listen to a passage and they need to give a suitable title
	SLO- 2	The students will be able to understand the isolation of a wall. It helps them to enhance their pronunciation	This will lead to understand the English letter conventions	Learners will prove the fluency by listening	They need to have a well organized thought of it using language accurately in a academic style.	Assessment on their language competency and vocabulary
S-5	**SLO-1**	They get familiarized with pronunciation styles	Learners to record and repeat new wordsagain and again	New words are to be referred in the reading passages and checked with the help of dictionaries	Familiarize the students with e-journals , e-guidance, e-magazines, e-Books, e-Library	Listening topics in the IELTS listening test and TOFEL will be provided
	SLO- 2	American and British styles are differentiated	Untill right prononciation isaquiredis not allowed to go to the Next session	Those new words are to be used in different contexts and sentences	Help students to access them as much as possible	Assessment on their listening capacity is to be provided
S-6	**SLO-1**	Listening to news bulletins and songswillbeenabled to help them to understand use of vocabulary	Learnerscanspeak English and compare the notes and exchange ideas	Comprehensive skills are enhanced and checked the level	Enable the students to versatile writing	Reading topics in the IELTS reading test and TOFEL will be provided to assess the students.
	SLO- 2	Will beenabled ti imitae the exact accent and	From the exchangedideascompre hensive questions	The levels are informed to the students and lcuna is	Diffrence in writing and readingisexplained	Assesment on their capacity is explained

		prononciation	willbeasked by the otherstudents	explained		
S-7 – S-8	SLO-1	Lab 2TedX will be played for the student	Lab 5introduction to semi-formal/ neutral discursive essay will be taught.	Lab 8television news will be broadcasted to them	Lab 11learners are given with a set of images where they need to write a story from it	Lab 14 students will listen to the great monologues of the time
	SLO- 2	It will help them to improve their fluency	It will teach them to write coherently and cohesively.	It will help them to understand the usage of words and the fluency of speaker	It helps them to keen on observation as well as to know their creativity.	They will learn the importance of pronunciation, stress and pause in a speech
S-9	SLO-1	To enable to listen to authentic sounds of the target language	Give different topics to debate to enable them talk fluently	The right pronunciation is checked with an access to articles fiction verses and speeches	Focus on writing is done	writing topics in the IELTS writing test and TOFEL will be provided to assess the students.
	SLO- 2	To enable them imitate the different sounds and accents and make them repeat it	To check the pace of their speech	Minute details and differences are marked and rectified	Conversational skills are enhanced	Writing skills are assessed and tested
S-10	SLO-1	To enable to practice different accents focusing on intonation and voice modulation	Dialogue delivery be checked by asking them to prepare for their own e- learning materials	Read and repeat passages	Help in professionalwriting	Model IELTS and TOFEL test will be conducted for the students
	SLO- 2	The differences between intonation stress and modulations are explained	Make the students speak and record	Check the ability to repeat the exact pronounciation	Check and asses theirwritings	Assessment will be provided to the learners
S 11 - S 12	SLO-1	Lab3 After listening to TedX, students need to jot down set of question.	Lab 6 learners will be taught to write a review for a film after watching	Lab 9 conversation between two people in every day context will be played for the studetns	Lab 12 students will listen to the writers note on publishing a novel/ short story	Lab 15 they will listen to grammar usage in the form of visual image and song
	SLO- 2	This will help them to identify the key information in listening text.	Leaner will need to think for the apt word. Through this language competency will be evaluated	It Will help them to understand the targetlanguage	It willhelpsthem to enhancetheircreativity also the language compétence	They will the foreign language easily and it enhances their competency of it

Communication plays an important role in shaping an individual's life, personal as well as professional; also, it is the backbone of any organization/ institution. Success in life to a considerable extent depends on effective communication skills. In today's world of computers and digital media, a strong communication skill base is essential for learners and for smooth functioning of an organization.

Objectives:
This course has been developed with the following objective:
1. Identify common communication problems that may be holding learners back
2. Identify what their non-verbal messages are communicating to others
3. Understand role of communication in teaching learning process
4. Learning to communicate through the digital media
5. Understand the importance of empathetic learning
6. Explore communication beyond language

Expected outcome:
By the end of this program participants should have a clear understanding of what good communication skills are and what they can do to improve their abilities.
Credit: 02

UNIT I
Listening
- Techniques of effective listening
- Listening and comprehension
- Probing questions
- Barriers to listening

Speaking
- Pronunciation
- Enunciation
- Vocabulary
- Fluency
- Common Errors

UNIT II
Reading
- Techniques of effective reading
- Gathering ideas and information from a given text
  I. Identify the main claim of the text
  II. Identify the purpose of the text
  III.   Identify the context of the text
  IV.   Identify the concepts mentioned
- Evaluating these ideas and information
  I. Identify the arguments employed in the text
  II. Indentify the theories employed or assumed in the text
- Interpret the text
  I. To understand what a text says
  II. To understand what a text does
  III.   To understand what a text means

UNIT III
Writing and different modes of writing
- Clearly state the claims
- Avoid ambiguity, vagueness, unwanted generalizations and oversimplification of issues
- Provide background information
- Effectively argue the claim
- Provide evidence for the claim
- Use examples to explain concepts
- Follow convention
- Be properly sequenced
- Use proper signposting technique
- Be well structured
  I. Well-knit logical sequence
  II. Narrative sequence
  III.   Category groupings
- Different modes of writing
  I. E-mails
  II. Proposal writing for higher studies
  III.   Recording the proceedings of meeting
  IV.   Any other mode of writing relevant for learners

UNIT IV
Digital Literacy
- Role of digital literacy in professional life
- Trends and opportunities in using digital technology in workplace
- Internet basics
- Introduction to MS Office tools
  I. Paint
  II. Office
  III.   Excel
  IV.   Powerpoint

Effective use of social media
- Introduction to social media websites
- Advantages of social media
- Ethics and etiquettes of social media
- How to use Google search better
- Effective ways of using social media
- Introduction to Digital marketing

UNIT V
Non-verbal communication
- Meaning of non-verbal communication

- Introduction to modes of non-verbal communication
- Breaking the misbeliefs
- Open and closed body language
- Eye contact and facial expression
- Hand gestures
- Do's and don't
- Learning from experts
- Activities based learning

References for Pedagogy: Instructor– led training is expected and the pedagogy be supplemented by online platform like (SWAYAM) and other online learning facilities

Learning Resources	*Theory:* 1. *Horizon- English Text Book – Compiled and Edited by the faculty of English Departement, FSH, SRMIST, 2020* 2. *English Grammar in Use by Raymond Murphy* 3. *Raymond Murphy, Intermediate English Grammar, Cambridge University Press, 2007* 4. *R.P. Bhatnagar, English for Competitive Examinations, Trinity Press, 3rd Edition,2016* 5. *http://www.aptitudetests.org/verbal-reasoning-test* 6. *https://www.assessmentday.co.uk/aptitudetests_verbal.htm*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)							
		CLA – 1 (20%)		CLA – 2 (20%)		CLA – 3 (30%)		CLA – 4 (30%)#	
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%
	Understand								
Level 2	Apply	-	30%	-	30%	-	30%	-	30%
	Analyze								
Level 3	Evaluate	-	40%	-	40%	-	40%	-	40%
	Create								
	Total	100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Prof. Daniel David, Prof & Head, Department of English, MCC, Chennai	1. Dr. Shanthichitra, Associate Professor, & Head, Department of English, FSH,SRMIST
		2. Dr K B Geetha, Assistant Professor, Department of English, FSH, SRMIST

SEMESTER II

Course Code	UNS20201L/ UNC20201L UNO20201L / UYG20201L	Course Name	NSS/ NCC/ NSO/ YOGA	Course Category	EA	Extension Activity	L	T	P	C
							0	0	0	0

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	NSS/ NCC/ NSO/ YOGA	Data Book / Codes/Standards		Nil	

Assessment is Fully Internal

Learning Assessment

Assessment Tools	Marks
Continuous Learning Assessment –I (CLA-I)	20 Marks
Continuous Learning Assessment –II (CLA-II)	30 Marks
Continuous Learning Assessment –III (CLA-III)	30 Marks
Continuous Learning Assessment –IV (CLA-IV)	20 Marks
Total Marks	**100 Marks**

SEMESTER III

Course Code	UVC20301T	Course Name	Media Laws and Ethics	Course Category	C	Professional Core Course	L	T	P	C
							4	1	0	5

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To understand the ethics of media																		
CLR-2:	To prepare ethical media content																		
CLR-3:	To learn advertising standards																		
CLR-4:	To understand broadcasting codes of ethics																		
CLR-5:	To learn the media regulations																		
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn ethics of media	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would prepare ethical contents in media	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would learn advertising standards	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would understand broadcasting codes of ethics	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn the media regulations	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Constitution of India- Concept	Introduction to Media Laws- I	Regulating the Media Industry	Media Authorities- Objective & Functions	Media Ethics- Concept
	SLO-2	Constitution basics	Media laws basics- I	Controlling media industry	Media authorities basics	Media ethics basics
S-2	SLO-1	Constitution of India- Salient Features	Introduction to Media Laws- II	Cinematography Act 1952- I	Media Organization- Objective & Functions	Role of Press & Media Councils
	SLO-2	Importance of constitution	Media laws basics- II	Cinematography act- I	Media organization basics	Functions of Press council
S-3	SLO-1	Constitution of India- Preamble	Basic history of Media Laws in India- I	Cinematography Act 1952- II	Press Information Bureau (PIB)	Press Ombudsman
	SLO-2	Introduction to Indian constitution	Development of media laws- I	Cinematography act- II	PIB basics	Press ombudsman basics
S-4	SLO-1	Fundamental of Rights	Basic history of Media Laws in India- II	Cine-workers Act 1981- I	Directorate of Advertising & Visual Publicity (DAVP)	Accountability of Media
	SLO-2	Fundamental rights basics	Development of media laws- II	Cine-workers act- I	DAVP basics	Responsibilities of media
S-5	SLO-1	Fundamental of Duties	Press and Registration of Books Act 1867	Cine-workers Act 1981- II	Central Board of Film Certification (CBFC)	Independence of Media
	SLO-2	Fundamental duties basics	Books act basics	Cine-workers act- II	CBFC basics	Freedom of media
S-6	SLO-1	Freedom of Speech & Expression	Indian Press Act 1910	Prasar Bharati Act 1990- I	Film Division	Code of Ethics- Journalism
	SLO-2	Freedom of speech & expression basics	Press act basics	Prasar Bharati act- I	Film division basics	Journalism moral
S-7	SLO-1	Directive Principles of State Policy	Vernacular Press Act	Prasar Bharati Act 1990- II	All India Radio (AIR)	Code of Ethics- Journalistic
	SLO-2	Directive principles of state policy basics	Vernacular press act basics	Prasar Bharati act- II	AIR basics	Journalistic moral
S-8	SLO-1	Features of Article 19 (1) (a)	Working Journalists Act	Television Network (Regulation) Act 1995- I	Doordarshan (DD)	Code of Ethics- Advertising
	SLO-2	Characteristic of Article 19 (1) (a)	Working journalists act basics	Television network act- I	DD basics	Advertising moral
S-9	SLO-1	Features of Article 19 (2)	Copyright Act 1957	Television Network (Regulation) Act 1995- II	Press Council of India (PCI)	Code of Ethics- Films

	SLO-2	*Characteristics of Article 19 (2)*	*Copyright act basics*	*Television network act-II*	*PCI basics*	*Films moral*
S-10	SLO-1	*Provisions of Amending the Constitution*	*Press Council Act 1978*	*Cable Television Networks (Regulation) Act 1995*	*Guidelines for the Press*	*Ethical problems- Privacy*
	SLO-2	*Amendment in constitution*	*Press council act basics*	*Cable networks act*	*Press rules*	*Privacy moral*
S-11	SLO-1	*Parliamentary Privileges for Media*	*Copyright Act*	*Exemption from Licensing Requirements Act 1997*	*Codes suggested for the press by PCI*	*Ethical problems- Bias*
	SLO-2	*Parliamentary liberties for Media*	*Copyright act basics*	*Licensing requirement act*	*PCI regulations*	*Bias moral*
S-12	SLO-1	*Legislative Privileges for Media*	*Specified Press Laws-concept*	*The Information Technology Act 2000- I*	*Codes suggested for the press by Press Commissions*	*Ethical problems- Communal Writing*
	SLO-2	*Legislative liberties for Media*	*Specific laws basics*	*IT act- I*	*Press commission regulations*	*Communal writing moral*
S-13	SLO-1	*Press as Fourth Estate of the Democracy*	*Law of Defamation*	*The Information Technology Act 2000- II*	*Codes for Radio*	*Ethical problems- Sensational*
	SLO-2	*Press fourth estate*	*Defamation basics*	*IT act- II*	*Radio regulations*	*Sensational moral*
S-14	SLO-1	*Press Freedom- Concept*	*Contempt of Courts Act 1971*	*Basics of Cyber laws- I*	*Codes for Television*	*Ethical problems- Yellow Journalism*
	SLO-2	*Press freedom basics*	*Contempt of court basics*	*Fundamentals of cyber law- I*	*Television regulations*	*Yellow journalism moral*
S-15	SLO-1	*Emergence of Censorship*	*Right to Information Act 2005*	*Basics of Cyber laws- II*	*Codes for Information Technology*	*Ethical issues related with Ownership of Media*
	SLO-2	*Need for censorship*	*Information act basics*	*Fundamentals of cyber law- II*	*IT regulations*	*Media owner moral*

Learning Resources	*Theory:* 1. *Neelamalar. M (2010). Media Law and Ethics, First Edition, Prentice-Hall Of India Pvt Ltd, New Delhi* 2. *Kiran Prasad (2008). Media Law in India, First Edition, B.R. Publishing Corporation, New Delhi* 3. *Venkat Iyer (2000). Mass Media Laws And Regulations In India, First Edition, Bahri Sons, New Delhi* 4. *Kundra. S (1998). Media Laws & Indian Constitution, Second Edition, Anmol Publications Pvt. Ltd, New Delhi* 5. *Durga Das Basu (1986). Law of Press, Sixth Edition, Prentice-Hall Of India Pvt Ltd, New Delhi*

UNIT- I: Constitution of India- Salient Features & Preamble; Fundamental of Rights & Duties; Freedom of Speech & Expression and Limitations; Directive Principles of State Policy; Features of Article 19 (1) (a) & Article 19 (2) of Indian Constitution; Provisions of Amending the Constitution; Parliamentary & Legislative Privileges for Media; Press as Fourth Estate of the Democracy; Press Freedom- Definition & Concept; Emergence of Censorship.

UNIT- II: Media Laws- Introduction to Media Laws; Basic history of Media Laws in India; The Press and Registration of Books Act 1867, The Indian Press Act 1910, Vernacular Press Act, Working Journalists and other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act 1955, Copyright Act 1957, The Press Council Act 1978 & Copyright Act; Specified Press Laws- Law of Defamation, Contempt of Courts Act 1971 & Right to Information Act 2005.

UNIT- III: Regulating the Media Industry- Cinematography Act 1952, The Cine-workers and Cinema Theatre Workers (Regulation of Employment) Act 1981, The Prasar Bharati (Broadcasting Corporation of India) Act 1990, Television Network (Regulation) Act 1995, Cable Television Networks (Regulation) Act 1995, The Radio, Television and Video Cassette Recorder Sets (Exemption from Licensing Requirements) Rules 1997, The Information Technology Act 2000, Basics of Cyber laws.

UNIT- IV: Media Authorities & Organization- Objective & Functions- Press Information Bureau (PIB), Directorate of Advertising & Visual Publicity (DAVP), Central Board of Film Certification (CBFC), Film Division; All India Radio (AIR), Doordarshan, Press Council of India (PCI) & Guidelines for the Press, codes suggested for the press by PCI and Press Commissions- Codes for Radio, Television & Information Technology.

UNIT- V: Media Ethics- Definition & Concept; Role of Press & Media Councils; Press Ombudsman; Accountability & Independence of Media; Code of Ethics- Journalism & Journalistic Ethics, Code of Ethics- Advertising & Films; Ethical problems- Privacy, Bias, Communal writing, Sensational & Yellow Journalism; Ethical issues related with Ownership of Media.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**							**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-

	Understand									
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20302T	Course Name	Screenplay Writing	Course Category	C	Professional Core Course	L	T	P	C
							4	1	0	5

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To learn the screenplay writing techniques																		
CLR-2:	To know the visualization																		
CLR-3:	To understand the elements of script																		
CLR-4:	To gain knowledge on pace																		
CLR-5:	To learn the writing skills																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn screenplay writing techniques	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the visualization	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would understand the elements of script	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge on pace	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn writing skills	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Observation- Definition & Concept	Story- Definition & Concept	Script Breakdown- Definition & Concept	Scene- Definition & Concept	Dialogue- Definition & Concept
	SLO-2	Observation basics	Story basics	Script breakdown basics	Scene basics	Dialogue basics
S-2	SLO-1	Imagination- Definition & Concept	Types of story- Fiction & Non-fiction stories	Importance of a Script Breakdown	Scene Slug line	Types of dialogue- Inner Dialogue & Outer Dialogue
	SLO-2	Imagination basics	Categories of story	Significant of script breakdown	Slug line basics	Various dialogues
S-3	SLO-1	Idea- Definition & Concept	Importance of Story	Script Breakdown Sheet- Cast Members, Props, Costumes	How to create a scene	Function of Dialogue
	SLO-2	Idea basics	Significant of story	Script breakdown sheet-I	Creating scene	Purpose of dialogue
S-4	SLO-1	Generating Idea	Storytelling- Definition & Concept	Script Breakdown Sheet- Makeup, Special Equipment, Special Effects	How to write a scene	Dialogue Format
	SLO-2	Creating idea	Storytelling basics	Script breakdown sheet-II	Writing scene	Dialogue structure

S-5	**SLO-1**	Source for Idea	Nature of Storytelling	Three-act-structure- Beginning, Middle & End	Structure of Scene- Context & Content	Significance of Dialogue
	SLO-2	Resources for idea	Characteristic of storytelling	Three-act-structure basics	Formation of scene	Importance of dialogue
S-6	**SLO-1**	Visualization- Definition & Concept	Planning a Story	Plot- Definition & Concept	Sequence- Definition & Concept	Shooting script- Definition & Concept
	SLO-2	Visualization basics	Developing a story	Plot basics	Sequence basics	Shooting script basics
S-7	**SLO-1**	Language Skills	Identifying a Story	Elements in a plot- Exposition, Rising Action, Climax	Important of the sequence	Importance of Shooting Script
	SLO-2	Language skill basics	Recognize a story	Essentials of plot- I	Significant of sequence	Significant of shooting script
S-8	**SLO-1**	Unique Writing Style	Eight Basic Stories	Elements in a plot- Falling Action, Resolution	Creating a Sequence- beginning, middle & end	How to write Shooting script
	SLO-2	Writing style basics	Basic story types	Essentials of plot- II	Developing sequence	Writing shooting script
S-9	**SLO-1**	Creative writing- Definition & Concept	Elements of Story- Characters, Setting, Plot	Function of Plot	Character- Definition & Concept	Shooting Script template
	SLO-2	Creating writing basics	Essentials of story-I	Purpose of plot	Character basics	Shooting script pattern
S-10	**SLO-1**	Visual Writing- Character appearance, Character action	Elements of Story- Conflict & Resolution	Types of Plot- Main Plot & Sub Plot	Know the character- Interior & Exterior	Elements of Shooting Script- Camera Movements
	SLO-2	Visual writing- I	Essentials of story-II	Various plot	Knowing character	Essentials of shooting script-I
S-11	**SLO-1**	Visual writing- Location appearance, Scene action	Characteristics of Story	Screenplay- Definition & Concept	Character Categories- Main, Secondary & Minor	Elements of Shooting Script- Camera Techniques
	SLO-2	Visual writing- II	Uniqueness of story	Screenplay basics	Character types	Essentials of shooting script-II
S-12	**SLO-1**	Script Writing- Definition & Concept	Stages of Story Development	Types of Screenplay- Original & Adapted	Creating characters- Professional, Personal and Private	Fundamentals of Storyboard
	SLO-2	Script writing basics	Phases of story	Various screenplay	Developing characters	Storyboard basics
S-13	**SLO-1**	Principles of Script Writing- Explore & Resources	Theme, Concept, Tagline- Definition & Concept	Screenplay Format- Scene, Sequence	Character Biography	Speculating Script Vs Shooting Script
	SLO-2	Values of script writing	Theme, concept, tagline basics	Screenplay format- I	Character profile	Differentiating scripts
S-14	**SLO-1**	Different Script Format- I	Treatment- Title, Logline, Synopsis	Screenplay Format- Character, Dialogue, Parenthetical	Character Conflict- Definition & Concept	Screenplay Writing Software-I
	SLO-2	Various script format- I	Treatment basics	Screenplay format- II	Character conflict basics	Writing software-I
S-15	**SLO-1**	Different Script Format- II	Elements of Loglines	First Draft	Types of Conflict	Screenplay Writing Software-II
	SLO-2	Various script format- II	Essentials of loglines	First draft basics	Various conflicts	Writing software-II

Learning Resources	**Theory:** 1. Syd Field (2005). Screenplay: The Foundations of Screenwriting, Bantam Dell, New York. 2. Joan Denise Humphries (2018). The Ultimate Course Book on How to Write a Screenplay, JNR Publishing Group, New Delhi. 3. Trevor Meyer (2018). Screenwriting: A Screenwriter's Guide to Mastering Story Craft And Writing A Successful Screenpla, Routledge, New York. 4. Jennifer Chase (2009). How to Write a Screenplay - A Step By Step Process, JEC Press, USA. 5. Richard Walter (2010). Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing, Penguin Book, USA

UNIT- I: Observation- Definition & Concept; Imagination- Definition & Concept; Idea- Definition & Concept; Generating Idea; Source for Idea; Visualization- Definition & Concept; Language Skills; Unique Writing Style; Creative Writing- Definition & Concept; Visual Writing- Character Appearance, Character Action, Location Appearance, Scene Action; Script Writing- Definition & Concept; Principles of Script Writing- Explore & Resources; Different Script Format.

UNIT II: Story- Definition & Concept; Types of Story- Fiction & Non-fiction Stories; Importance of Story; Storytelling- Definition & Concept; Nature of Storytelling- Potential Donors & Target Audience; Planning a Story; Identifying a Story; Eight Basic Stories; Elements of Story- Characters, Setting, Plot, Conflict & Resolution; Characteristics of Story; Stages of Story Development- Inspiration, Development, Exposition; Theme, Concept & Tagline- Definition & Concept; Treatment- Title, Logline, Synopsis; Elements of Loglines- Protagonist, Antagonist & Goal.

UNIT III: Script Breakdown- Definition & Concept; Importance of a Script Breakdown; Script Breakdown Sheet- Cast Members, Props, Costumes, Makeup, Special Equipment; Special Effects; Three-act-structure- Beginning, Middle & End; Plot- Definition & Concept; Elements in a Plot- Exposition, Rising Action, Climax, Falling Action, Resolution; Function of Plot; Types of Plot- Main Plot & Sub Plot; Screenplay- Definition & Concept; Types of Screenplay- Original & Adapted; Screenplay Format- Scene, Sequence, Character, Dialogue, Parenthetical; First Draft.

UNIT IV: Scene- Definition & Concept; Scene Slug line; How to create a Scene; How to write a Scene; Structure of Scene- Context & Content; Sequence- Definition & Concept; Important of the Sequence; Creating a Sequence- Beginning, Middle & End; Character- Definition & Concept; Know the Character- Interior & Exterior; Character Categories- Main, Secondary & Minor; Creating Characters- Professional, Personal & Private; Character Biography; Character Conflict- Definition & Concept; Types of Conflict- Interior, Relationship, Situational, Social & Spiritual conflict.

UNIT V: Dialogue- Definition & Concept; Types of Dialogue- Inner Dialogue & Outer Dialogue; Function of Dialogue; Dialogue Format; Significance of Dialogue; Shooting Script- Definition & Concept; Importance of Shooting Script; How to write Shooting Script; Shooting Script Template; Elements of Shooting Script- Camera Movements & Camera Techniques; Fundamentals of Storyboard; Speculating Script Vs Shooting Script; Screenplay Writing Software- Final Draft, Celtx, WriterDuet, Movie Magic Screenwriter, Fade In, Highland, Scrivener, Screenplay Formatter.

Learning Assessment										
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20303L	Course Name	2D Animation	Course Category	C	Professional Core Course	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)

CLR-1:	To learn the animation skills	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	To know the visualization																		
CLR-3:	To understand the elements of animation																		
CLR-4:	To gain knowledge on tools																		
CLR-5:	To learn the process of animation																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concept	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn the animation skills	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students know the visualization	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

CLO-3:	Students would understand the elements of animation	2	70	65	H	-	-		-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge on tools	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	2
CLO-5:	Students would gain knowledge on animation	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			15
S-1 to S-5	**SLO-1**		*Exploring the Flash*
	SLO-2		*Flash Software basics*
S-5 to S-10	**SLO-1**		*Exploring the Drawing Tools*
	SLO-2		*Drawing Tools*
S-11 to S-15	**SLO-1**		*Exploring the Painting Tools*
	SLO-2		*Painting Tools*
S-16 to S-20	**SLO-1**		*Manipulating Objects*
	SLO-2		*Manipulating Tools*
S-21 to S-25	**SLO-1**		*Creating an Animation*
	SLO-2		*Animation Tools*
S-26 to S-30	**SLO-1**		*Basics of ActionScript- I*
	SLO-2		*ActionScript- I*
S-31 to S-35	**SLO-1**		*Basics of ActionScript- II*
	SLO-2		*ActionScript- II*
S-36 to S-40	**SLO-1**		*Creating a New Document in Dreamweaver- I*
	SLO-2		*Creating Document tool- I*
S-41 to S-45	**SLO-1**		*Creating a New Document in Dreamweaver- II*
	SLO-2		*Creating Document- II*
S-45 to S-50	**SLO-1**		*Understanding Objects*
	SLO-2		*Image Tool*
S-51 to S-55	**SLO-1**		*Creating a Table*
	SLO-2		*Table Tool*
S-56 to S-60	**SLO-1**		*Understanding Links- I*
	SLO-2		*Link Tool- I*
S-61 to S-65	**SLO-1**		*Understanding Links- II*
	SLO-2		*Link Tool- II*
S-66 to S-70	**SLO-1**		*Understanding Text Formatting Options- I*
	SLO-2		*Text Formatting Tool- I*
S-71 to S-75	**SLO-1**		*Understanding Text Formatting Options- II*
	SLO-2		*Text Formatting Tool- II*

RECORD WORK
1. Create 'Product Ad' for 10 seconds (minimum 2 exercises)
2. Create 'Logo Design' for 10 seconds (minimum 2 exercises)
3. Create 'Web Banners' with different formats (minimum 10 exercises)
4. Create Web Pages (Home page) with link buttons for a commercial Product and Organization (minimum 3 exercises).
5. Create Web Site for your own portfolio / commercial product with 5 links (minimum 3 exercises)
(The Students have to submit all two exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. Adobe Creative Team (2012). Adobe Flash Professional CS6 Classroom in a Book, First Edition, Adobe Systems Incorporation, USA 2. Paul Wells (2009). Basics Animation 03: Drawing for Animation, Second Edition, AVA Publishing, Switzerland 3. Tony White (2009). How to Make Animated Films, Second Edition, Focal Press, USA

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Ms. Aswini Chithra S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20D01L	Course Name	Fashion Photography	Course Category	E	Discipline Specific Elective Courses	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil	
Course Offering Department	Visual Communication		Data Book / Codes/Standards		Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To learn the fashion photography																		
CLR-2:	To know the lighting techniques																		
CLR-3:	To understand the characteristics of light																		
CLR-4:	To gain knowledge on camera																		
CLR-5:	To know the various types of photography	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the fashion photography	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students know the lighting techniques	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would understand the characteristics of light	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge on camera	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would know the various types of photography	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)	15

S-1 to S-5	**SLO-1**	*Choosing Perfect Camera for Fashion Photography*
	SLO-2	*Understanding camera*
S-5 to S-10	**SLO-1**	*Choosing Best Lenses for Fashion Photography*
	SLO-2	*Understanding lens*
S-11 to S-15	**SLO-1**	*Best Camera Settings for Fashion Photography*
	SLO-2	*Understanding camera settings*
S-16 to S-20	**SLO-1**	*Portrait Lighting Patterns*
	SLO-2	*Knowing lighting patterns*
S-21 to S-25	**SLO-1**	*Working with Low Key Lighting*
	SLO-2	*Understanding low key lighting*
S-26 to S-30	**SLO-1**	*Working with Photography Reflector*
	SLO-2	*Understanding photography reflector*
S-31 to S-35	**SLO-1**	*Choosing Right Fashion Models*
	SLO-2	*Understanding models*
S-36 to S-40	**SLO-1**	*Working with Best Poses*
	SLO-2	*Understanding fashion poses*
S-41 to S-45	**SLO-1**	*Working with High Fashion Photography*
	SLO-2	*Understanding high fashion photography*
S-45 to S-50	**SLO-1**	*Working with Street Fashion Photography*
	SLO-2	*Understanding street fashion photography*
S-51 to S-55	**SLO-1**	*Working with Catalog Photography*
	SLO-2	*Understanding catalog photography*
S-56 to S-60	**SLO-1**	*Picture Processing with Photoshop*
	SLO-2	*Understanding Photoshop*
S-61 to S-65	**SLO-1**	*Working with Smooth Skin in Photoshop*
	SLO-2	*Understanding Smooth skin in Photoshop*
S-66 to S-70	**SLO-1**	*Creating Best Fashion Photography Team*
	SLO-2	*Understanding Fashion Team*
S-71 to S-75	**SLO-1**	*Setting-Up Own Studio*
	SLO-2	*Understanding studio*

RECORD WORK

1.Profile Photography minimum ONE exercise (Indoor/ Outdoor) 2.High Fashion Photography minimum THREE exercises (Indoor / Outdoor) 3.Catalog Photography minimum THREE exercises (Indoor / Outdoor) 4.Street Fashion Photography minimum THREE exercises (Outdoor)	
(The Students have to submit all the exercises in Record Book format for Practical exam, which will be evaluated by the External Examiner)	

Learning Resources	*Practical:* 1. *Bruce Smith (2008). Fashion Photography: A Complete Guide to the Tools and Techniques of the Trade, AMPHOTO Books, New York.* 2. *Ben Long (2010). Complete Digital Photography, First Edition, Course Technology PTR, USA* 3. *Michael Langford (2000). Basic Photography, First Edition, Focal Press, UK*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20D02L	Course Name	Event Photography	Course Category	P	Discipline Specific Elective Courses	L	T	P	C
							0	0	6	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*				
Course Offering Department	*Visual Communication*		Data Book / Codes/Standards			*Nil*				

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning		Program Learning Outcomes (PLO)	

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To learn the Event photography																		
CLR-2:	To know the various lighting techniques																		
CLR-3:	To understand the characteristics of light																		
CLR-4:	To gain knowledge on camera and accessories																		
CLR-5:	To know the various types of events	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn the Event photography*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know the various lighting techniques*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would understand the characteristics of light*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would get knowledge on camera and accessories*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	*Students would know the various types of events*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	
S-1 to S-5	SLO-1	*Choosing Perfect Camera for Event Photography*	
	SLO-2	*Understanding camera*	

S-5 to S-10	SLO-1	Choosing Best Lenses for Event Photography
	SLO-2	Understanding lens
S-11 to S-15	SLO-1	Best Camera Settings for Event Photography
	SLO-2	Understanding camera settings
S-16 to S-20	SLO-1	Working with Camera ISO
	SLO-2	Understanding ISO
S-21 to S-25	SLO-1	Lighting Patterns for Event Photography
	SLO-2	Knowing lighting patterns
S-26 to S-30	SLO-1	Working with Flash light
	SLO-2	Understanding flash light
S-31 to S-35	SLO-1	Working with Framing & Composition
	SLO-2	Understanding framing & composition
S-36 to S-40	SLO-1	Identifying and Reading the Surroundings
	SLO-2	Understand surroundings
S-41 to S-45	SLO-1	Working with Human Expressions
	SLO-2	Understanding expressions
S-45 to S-50	SLO-1	Working with Candid Photography
	SLO-2	Understanding candid photography
S-51 to S-55	SLO-1	Working with Key Photos
	SLO-2	Understanding key photos
S-56 to S-60	SLO-1	Working with Posed Event Photography
	SLO-2	Understanding poses
S-61 to S-65	SLO-1	Working with Stiff Shots
	SLO-2	Understanding stiff shots
S-66 to S-70	SLO-1	Picture Processing with Photoshop
	SLO-2	Understanding Photoshop
S-71 to S-75	SLO-1	Creating Best Even Photography Team
	SLO-2	Understanding Event Team

RECORD WORK

1. **Candid Photography minimum ONE exercise (Indoor/ Outdoor)**
2. **Festival or Celebration Photography minimum THREE exercises (Indoor / Outdoor)**
3. **Rally or Public Gathering Photography minimum THREE exercises (Indoor / Outdoor)**
4. **Award or Graduation Photography minimum THREE exercises (Outdoor)**

(The Students have to submit all the exercises in Record Book format for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	Practical:
	1. John Berger and Geoff Dyer (2013). Understanding a Photograph, Penguin Books, New York.
	2. Ben Long (2010). Complete Digital Photography, First Edition, Course Technology PTR, USA
	3. Michael Langford (2000). Basic Photography, First Edition, Focal Press, UK

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20D03L	Course Name	Product Photography	Course Category	E	Discipline Specific Elective Courses	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To learn the Product photography																		
CLR-2:	To know the various lighting techniques																		
CLR-3:	To understand the characteristics of light																		
CLR-4:	To gain knowledge on camera and accessories																		
CLR-5:	To know the various types of product photography																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn the Product photography	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the various lighting techniques	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would understand the characteristics of light	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would get knowledge on camera and accessories	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would know the various types of product photography	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			15
S-1 to S-5	SLO-1	Choosing Perfect Camera for Product Photography	
	SLO-2	Understanding camera	
S-5 to S-10	SLO-1	Choosing Best Lenses for Product Photography	
	SLO-2	Understanding lens	

S-11 to S-15	SLO-1	*Best Camera Settings for Product Photography*	
	SLO-2	*Understanding camera settings*	
S-16 to S-20	SLO-1	*Working with Camera Exposure Settings*	
	SLO-2	*Understanding exposure*	
S-21 to S-25	SLO-1	*Lighting Patterns for Product Photography*	
	SLO-2	*Knowing lighting patterns*	
S-26 to S-30	SLO-1	*Working with Tripod & Grip*	
	SLO-2	*Understanding tripod*	
S-31 to S-35	SLO-1	*Working with Props & Materials for Product Photography*	
	SLO-2	*Understanding props*	
S-36 to S-40	SLO-1	*Working with Table Setting for Product Photography*	
	SLO-2	*Understanding table setting*	
S-41 to S-45	SLO-1	*Working with White & Plain Background*	
	SLO-2	*Understanding background*	
S-45 to S-50	SLO-1	*Working with Framing & Composition for Product Photography*	
	SLO-2	*Understanding framing & composition*	
S-51 to S-55	SLO-1	*Working with Multiple Shots from Different Angles of Product*	
	SLO-2	*Understanding multiple shots*	
S-56 to S-60	SLO-1	*Working with Different Products*	
	SLO-2	*Understanding Products*	
S-61 to S-65	SLO-1	*Working with Product Context*	
	SLO-2	*Understanding product context*	
S-66 to S-70	SLO-1	*Working with Touch up & Editing Software*	
	SLO-2	*Understanding Software*	
S-71 to S-75	SLO-1	*Creating Best Product Photography Team*	
	SLO-2	*Understanding Product Team*	

RECORD WORK
1. **Product Photography with Before & After Touchup minimum ONE exercise (Indoor / Outdoor)**
2. **Product Photography with Plain Background minimum THREE exercises (Indoor)**
3. **Product Photography with Props minimum THREE exercises (Indoor)**
4. **Product Photography with Model minimum THREE exercises (Indoor / Outdoor)**
(The Students have to submit all the exercises in Record Book format for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	**Practical:** 1. *John Berger and Geoff Dyer (2013). Understanding a Photograph, Penguin Books, New York.* 2. *Ben Long (2010). Complete Digital Photography, First Edition, Course Technology PTR, USA* 3. *Michael Langford (2000). Basic Photography, First Edition, Focal Press, UK*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UVC20G03T	Course Name	Basic Photography	Course Category	G	Generic Elective Course	L	T	P	C
							5	1	0	6

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards			*Nil*

| Course Learning Rationale (CLR): | The purpose of learning this course is to: | | Learning | | Program Learning Outcomes (PLO) |

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To learn the basics of photography																		
CLR-2:	To know the framing techniques																		
CLR-3:	To understand the characteristics of light																		
CLR-4:	To gain knowledge on camera																		
CLR-5:	To know the accessories																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concept	Link with Related Discipline	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn the basics of photography	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the framing techniques	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would understand the characteristics of light	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge on camera	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would know the accessories	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	18	18	18	18
S-1	SLO-1	Photography- Definition & Concept	Lens- Definition & Concept	Film to Digital- concept	Light- Definition & Concept	Aesthetics of Photography- I
	SLO-2	Photography basics	Lens basics	Film to digital basics	Light basics	Aesthetics- I
S-2	SLO-1	Nature of Photography	Characteristics of Lens	Film Speed- Definition & Concept	Importance of Light	Aesthetics of Photography- II
	SLO-2	Characteristics of photography	Nature of lens	Film speed basics	Value of light	Aesthetics- II
S-3	SLO-1	Scope of Photography	Types of Lens- Wide Angle	Types of Film	Characteristics of Light	Framing- Definition & Concept
	SLO-2	Reach of photography	Various lens- I	Various films	Uniqueness of light	Framing basics
S-4	SLO-1	Functions of photography	Types of Lens- Normal	Digital Storage- Definition & Concept	Advantage of Light	Characteristics of Framing
	SLO-2	Purpose of photography	Various lens- II	Digital storage basics	Benefit of Light	Uniqueness of framing

S-5	**SLO-1**	Historical development of photography	Types of Lens- Tele	Digital Storage process- I	Electromagnetic Spectrum- Definition & Concept	Composition- Definition & Concept
	SLO-2	Development of photography	Various lens- III	Procedure of digital storage- I	Electromagnetic spectrum basics	Composition basics
S-6	**SLO-1**	Camera- Definition & Concept	Special Lens- Zoom	Digital Storage process- II	Different Light sources	Characteristics of Compositions
	SLO-2	Camera basics	Special lens- I	Procedure of digital storage- II	Various Light sources	Uniqueness of compositions
S-7	**SLO-1**	Human eye- Definition & Concept	Special Lens- Fish Eye & Macro Lens	Types of Digital Storage- CompactFlash (CF)	Light Techniques- Natural Light	Types of Composition- Rule of Third
	SLO-2	Human eye basics	Special lens- II	Various digital storage- I	Light Techniques- I	Various composition- I
S-8	**SLO-1**	Visual Perception- Definition & concept	Focus- Definition & Concept	Types of Digital Storage- Secure Digital Card (SD)	Light Techniques- Artificial Light	Types of Composition- Frame within Frame
	SLO-2	Visual perception basics	Focus basics	Various digital storage- II	Light Techniques- II	Various composition- II
S-9	**SLO-1**	Types of camera- Box	Focal Length- Definition & Concept	Types of Digital Storage- MiniSD Card	Photo Lighting Equipments- I	Types of Photography- Photo Journalism
	SLO-2	Various camera- I	Focal length basics	Various digital storage- III	Photo lighting device- I	Various photography field- I
S-10	**SLO-1**	Types of camera- TLR	Types of Focal Length- Short Focal Length	Types of Digital Storage- MicroSD	Photo Lighting Equipments- II	Types of Photography- Ad Photography
	SLO-2	Various camera- II	Various focal length- I	Various digital storage- IV	Photo lighting device- II	Various photography field- II
S-11	**SLO-1**	Types of camera- SLR	Types of Focal Length- Long Focal Length	Film Developing Process- I	Photo Lighting Accessories- I	Types of Photography- Natural Photography- I
	SLO-2	Various camera- III	Various focal length- II	Film developing procedure- I	Photo lighting kits- I	Various photography field- III
S-12	**SLO-1**	Types of camera- Digital	Types of Focal Length- Variable Focal Length	Film Developing Process- II	Photo Lighting Accessories- II	Types of Photography- Natural Photography- II
	SLO-2	Various of camera- IV	Various focal length- III	Film developing procedure- II	Photo lighting kits- II	Various photography field- IV
S-13	**SLO-1**	Parts of Camera	Exposure- Definition & Concept	Film Printing Process- I	Flash Lighting- Definition & Concept	Types of Photography- Wild life Photography- I
	SLO-2	Components of camera	Exposure basics	Procedure of film printing- I	Flash lighting basics	Various photography field- V
S-14	**SLO-1**	Functions of Camera- Aperture	Depth of field- Aperture Priority	Film Printing Process- II	Functions of Flash Light	Types of Photography- Wild life Photography- II
	SLO-2	Purpose of aperture	Aperture priority basics	Procedure of film printing- II	Purpose of flash light	Various photography field- VI
S-15	**SLO-1**	Functions of Camera- Shutter	Depth of field- Shutter Priority	Digital Printing Process- I	Types of Flash Light	Types of Photography- Fashion Photography- I
	SLO-2	Purpose of shutter	Shutter priority basics	Procedure of digital printing- I	Various flash light	Various photography field- VII
S-16	**SLO-1**	Functions of Camera- Lens	Filter- Definition & Concept	Digital Printing Process- II	Continuous Vs Flash Lighting	Types of Photography- Fashion Photography- II
	SLO-2	Purpose of lens	Filter basics	Procedure of digital printing- II	Continuous Vs Flash Lighting difference	Various photography field- VIII
S-17	**SLO-1**	Functions of Camera- Film	Characteristics of Filters	Photo Editing- Concept	Functions of Light Meter	Types of Photography- Industrial Photography- I
	SLO-2	Purpose of film	Uniqueness of filters	Photo editing basics	Purpose of light meter	Various photography field- IX

S-18	SLO-1	*Camera accessories*	*Types of Filters*	*Photo Manipulation- Concept*	*Types of Light Meter*	*Types of Photography- Industrial Photography- I*
	SLO-2	*Camera components*	*Various filters*	*Photo manipulation basics*	*Various light meter*	*Various photography field- X*

Learning Resources	**Theory:** 1. *James Curran (2013). The Photography Handbook, First Edition, Routledge, USA* 2. *Ben Long (2010). Complete Digital Photography, First Edition, Course Technology PTR, USA* 3. *Linda Good (2009). Teaching and Learning With Digital Photography, First Edition, Sage Publications, New Delhi* 4. *Ian Jeffrey (2000). The Photography Book, First Edition, Focal Press, UK* 5. *Michael Langford (2000). Basic Photography, First Edition, Focal Press, UK*

UNIT- I: Photography- Definition & Concept; Nature of Photography; Scope of Photography; Functions of Photography; Historical Development of Photography; Camera- Definition & Concept; Human Eye- Definition & Concept; Visual Perception- Definition & Concept; Types of Camera- box, TLR, SLR & Digital; Parts of Camera; Functions of Camera- Aperture, Shutter, Lens & Film; Camera Accessories.

UNIT- II: Lens- Definition & Concept; Characteristics of Lens; Types of Lens- Wide Angle, Normal & Tele; Special Lens- Zoom, Fish Eye & Macro Lens; Focus- Definition & Concept; Focal Length- Definition & Concept; Types of Focal Length- Short, Long & Variable Focal Length; Exposure- Definition & Concept; Depth of Field- Definition & Concept; Depth of Filed Components- Aperture Priority & Shutter Priority; Filter- Definition & Concept; Characteristics of Filters; Types of Filters.

UNIT- III: Film to Digital- Digital Storage- Definition & Concept; Digital Storage Process; Types of Digital Storage- CompactFlash (CF), Secure Digital Card (SD), MiniSD Card, MicroSD; Film Developing Process; Film Printing Process; Digital Printing Process; Photo Editing- Definition & Concept; Photo Manipulation- Definition & Concept.

UNIT- IV: Light- Definition & Concept; Importance of Light; Characteristics of Light; Advantage of Light; Electromagnetic Spectrum- Definition & Concept; Different Light sources- Incandescent & Luminescent Sources; Light Techniques- Natural & Artificial Light; Photo Lighting Equipments- Softbox, Monolight, On-Camera LED, Color LED Panel, Daylight LED, Aputure Light Dome, Fluorescent Lights; Photo Lighting Accessories- Light Modifiers, Light Stands & Mounting; Flash Lighting- Definition & Concept; Functions of Flash Lighting; Types of Flash Lighting; Difference between Flash & Continuous Lighting; Light Meter- Definition & Concept; Functions of Light Meter; Types of Light Meter.

UNIT- V: Aesthetics of Photography; Framing- Definition & Concept; Characteristics of Framing; Composition- Definition & Concept; Characteristics of Compositions, Types of Composition- Rule of Third, Frame within Frame; Types of Photography Field- Photo Journalism, Ad Photography, Natural Photography, Wild life Photography, Fashion Photography & Industrial Photography.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

\# CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER III

Course Code	UMI20S01L	Course Name	My India Project	Course Category	S	*Generic Elective Course*	L	T	P	C
							0	0	0	1

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Assessment Method – Fully Internal

Assessment Tools	Marks
Review – I (Activities)	50
Review – II (Project report and Presentation)	50
Total	100

SEMESTER III

Course Code	UJK20301T	Course Name	Universal Human Values	Course Category	JK	Life Skill Course	L	T	P	C
							2	0	0	2

Pre-requisite Courses	Nil	Co-requisite Courses		Nil	Progressive Courses		Nil
Course Offering Department		English		Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning			Program Learning Outcomes (PLO)															

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To generate in students a sensitivity to current regional and national issues such as gender marginalization Eco sensitivity, vision for the Nation and general humanness																		
CLR-2:	An expanded consciousness with a mind to accommodate all is developed																		
CLR-3:	The ability to accept all and to co- exist is initiated																		
CLR-4:	To create community connectivity and interdependence																		
CLR-5:	To instill intrinsic link between freedom and responsibility for both individuals and communities																		
CLR-6:	Make them learn the basic nature of human beings																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Become sensitive toward every living life and be able to respect every religion recognizing the universal values	2	75	60	H	H	H	H	-	-	-	-	H	H	H	H	H	-	-	-
CLO-2:	Every way of life and culture will kindle the curiosity in them to know them and will be able appreciate the beauty in it	2	80	70	H	H	H	H	-	-	-	-	H	H	H	H	H	-	-	-
CLO-3:	The presumptuous or prejudiced mentality will be overcome by them	2	70	65	H	H	H	H		-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Critical thinking and accommodative nature will become so natural way of thinking for them	2	70	70	H	H	H	H	H	-	-	-	-	-	-	H	-	-	-	-
CLO-5:	They will become aware of the social inequalities and justice	2	80	70	H	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-6:	Will be able to explore their own emotions, hopes & fear and be able to describe them verbally	2	75	70	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H	H

Duration (hour)		06	06	06	06	06
S-1	SLO-1	What is love? Forms of love. For self, parents, family, friends, spouse, community, nation, humanity and other beings, both for living and non living	Love compassion empathy sympathy and non violence	Narratives and anecdotes from history, literature including local folklore	What will learners lose if they don't iipractice love and compassion?	Sharing learners' individual and/ or group experiences
	SLO-2	Love and Compassion inter relatedness	Individuals who are remembered in history for practicing compassion and love	Practicing Love and Compassion: what will they gain if they practice compassion?	Simulated situations	Case studies

S-2	**SLO-1**	What isTruth?	Universal truth, truth as value, as fact,	Veracity, sincerity, honesty among others	Individuals who are remembered in the history who have practiced these values	Practicing truths
	SLO-2	: what will they gain if they practice truth	What will learners lose if they don't practice truth?	Sharing learners' individual and/ or group experiences	Simulated situations	Case studies
S-3	**SLO-1**	What is non violence – its need, love compassion,	empathy sympathy for others as pre- requisites for non- violence	Ahimsa as non violence and non killing	Individuals and their organizations which are known for their commitment for non violence	Narratives and anecdotes about non violence from history and literature including local folklore
	SLO-2	Practicing non violence	What will they gain if they practice non violence	What will learners lose if they don't practice non violence?	Simulated situations	Case studies
S-4	**SLO-1**	Whatisrighteousness?	Righteousness and Dharma	Righteousness and priority	Individuals who are remembered in the history who have practicing righteousness.	Narratives and anecdotes about Righteousness from history and literature including local folklore
	SLO-2	Practicing Righteousness	: Sharing learners' individual and/ or group experiences	what will learners lose if they don't practice Righteousness	Simulated situations	Case studies
S-5	**SLO-1**	What is peace?	Need of peace in Relation with harmony and balance	Narratives and anecdotes about peace from history and literature including local folklore	Individuals who are remembered in the history who have practicing peace	Practicingpeace
	SLO-2	What will they gain if they practice peace	what will learners lose if they don't practice peace	Sharing learners' individual and/ or group experiences	Simulated situations	Case studies
S-6	**SLO-1**	What is service and renunciation	Forms of service , & renunciation Individuals who have recommended service in history	Practicing service and renunciation	Narratives and anecdotes about Service & renunciation from history and literature including local folklore	Individuals who are remembered in the history who have practicing renunciation
	SLO-2	Sharing learners' individual and/ or group experiences on renunciation	Sharing learners' individual and/ or group experiences on service	what will learners lose or gain if they do/don't practice Renunciation and service	Simulated situations	Case studies

Learning Resources	**Theory:** "Universal Human Values: Text Book"– Compiled and Edited by the Faculty of Science and Humanites, SRMIST, 2020.

This course aims at making learners conscious about universal human values in an integral manner, without ignoring other aspects that are needed for learner's personality development.

Objectives:
The present course deals with meaning, purpose and relevance of universal human values and how to inculcate and practice them consciously to be a good human being and realize one's potentials.

Learning Outcomes:
By the end of the course the learners will be able to:
1. Know about universal human values and understand the importance of values in individual, social circles, career path and national life.
2. Learn from case studies of lives of great and successful people who followed and practiced human values and achieved self-actualization.
3. Become conscious practitioners of human values.
4. Realise their potential as human beings and conduct themselves properly in the ways of the world.

Credit: 02

UNIT I
LOVE & COMPASSION
1. FORMS OF LOVE
2. DEFENITIONS FOR LOVE, COMPASSION, EMPATHY
3. DISCUSSION ON PERSONALITIES LIKE BEGAN, PAARI VENDHAR FROM SANGAM LITERATURE
4. LEE MOKOBE'S POEM 'ON BEING A TRANS'

TRUTH
1. THE VALUE OF TRUTH, UNIVERSAL TRUTH
2. MYTHOLOGY OF HARISHCHANDRAN
3. BACON'S ESSAY OF TRUTH
4. THE POWER OF TRUTH

The students will be introduced to Forms of love – for self, parents, family, friend, spouse, community, nation, humanity and other beings both for living and non-living. Definition for Love, compassion, empathy, sympathy and non-violence will be explained to the students through the texts. Universal truth, truth as value, truth as fact (veracity, sincerity, honesty among others will be introduced. Personalities and individuals from history for practicing compassion and love and truth and narratives and anecdotes from history, literature including local folklore will be discussed for the students to get better understanding of the concepts of Love and Compassion and Truth. What will one gain or lose by practicing or by not practicing these values will be instilled in the learners' mind through discussions. The learners will be allowed a space to express their experience as an individual and in a group. Situations will be simulated in the class room for the students to get better understanding of Love and Compassion and Truth. Case studies will be discussed in the class room for learners to have a deeper understanding.

UNIT II
NON- VIOLENCE
1. MAHATMA GANDHI'S NON-VIOLENCE
2. D.H LAWRENCE' POEM SNAKE
3. ASHOK MITHRAN'S SHORT STORY – RAT
4. ANECDOTE FROM ANNIE BESANT AND ALBERT CAMU'S LIFE

RIGHTEIUSNESS
1. DISCUSS RIGHTEOUSNESS
2. DHARMA AND ARAM – THE DIFFERENCE
3. RAMA, LAKSHAMAN, RAVANA AND SURPANAKA- A DISCUSSION
4. SIX BLINDMEN AND AN ELEPHANT

The students will be introduced to Non-violence. Its need. Love, compassion, empathy sympathy for others as pre-requisites for non-violence will be explained through the given text. Ahimsa as Non-Violence and Non killing as a virtue is to be instilled in a learner. Righteousness and Dharma and its prioritization is to be discussed through the given text. Personalities and individuals from history for practicing Nonviolence and Righteousness is to be introduced and narratives and anecdotes from history, literature including local folklore will be discussed for the students to get better understanding of the concepts of Nonviolence and Righteousness. What will one gain or lose by practicing or by not practicing these values will be instilled in the learners' mind through discussions. The learners will be allowed a space to express their experience as an individual and in a group. Situations will be simulated in the class room for the students to get better understanding of Non-Violence and Righteousness. Case studies will be discussed in the class room for learners to have a deeper understanding.

UNIT III
PEACE
1. DEFINITION OF PEACE
2. HARMONY AND BALANCE WITH ORGANISATION AND SELF
3. MARTIN LUTHER KING'S I HAVE A DREAM
4. PROMETHEUS UNBOUND BY SHELLEY
SERVICE
1. MOTHER THERESA AND HER DARK LETTERS
2. LEE KUAN YEW' S LIFE STORY & NATURE OF DIFFERENT PROFESSIONS
3. THEMES OF TAGORE'S WHERE THE MIND IS WITHOUT FEAR
4. THEMES OF IF POEM BY KIPLING

The students will be introduced to what is peace and service. The need of peace, relation with harmony and balance and Individuals and organizations that are known for their commitment to peace will be discussed through the texts. What is service? Forms of service, for self, parents, family, friend, spouse, community, nation, humanity and other beings- living and non-living, persons in distress or disaster will be discussed through the texts. Peace and service as a virtue is to be instilled in a learner. Personalities and individuals from history for practicing Peace and service is to be introduced and narratives and anecdotes from history, literature including local folklore will be discussed for the students to get better understanding of the concepts of Peace and service. What will one gain or lose by practicing or by not practicing these values will be instilled in the learners' mind through discussions. The learners will be allowed a space to express their experience as an individual and in a group. Situations will be simulated in the class room for the students to get better understanding of Peace and service. Case studies will be discussed in the class room for learners to have a deeper understanding.

UNIT IV

RENUNCIATION
1. SELF- RESTRAIN, WAYS TO OVERCOME GREED, THE ART OF LETTING GO
2. BUDHA'S LIFE STORY
3. THE SHORT STORY OF ANTON CHECKOV- THE BET
4. RAMA THE SON AND BARATHA THE BROTHER AS EPITOMES OF RENUNCIATION

GRATITUDE
1. THE IDEA OF UNIVERSE TO TEACH HUMILITY AND GRATITUDE
2. THANKFULLNESS TO THE GIFT OF LIFE AND THE ABILTY TO COUNT ONE'S BLESSINGS
3. GRATEFUL TO EVERY LIFE TO MAKE OTHERS' LIFE EASIER
4. THEME OF THE POEM THE CRUTCHES BY BERTOLD BRECHT

The students will be introduced to Renunciation and gratitude. Self-restrain and ways of overcoming greed. Renunciation and gratitude with action as true renunciation and practice of gratitude as a virtue will be discussed through the texts. Personalities and individuals from history for practicing renunciation and possessing gratitude is to be introduced and narratives and anecdotes from history, literature including local folklore will be discussed for the students to get better understanding of the concepts. What will one gain or lose by practicing or by not practicing these values will be instilled in the learners' mind through discussions. The learners will be allowed a space to express their experience as an individual and in a group. Situations will be simulated in the class room for the students to get better understanding of renunciation and gratitude. Case studies will be discussed in the class room for learners to have a deeper understanding.

UNIT V
SCREENING OF MOVIES - THE WATER BY DEEPA MEHTA
                            THE TWO POPES BY FERNANDO MEIRELLES
ASSIGNMENT AND SEMINAR TO CHECK THE PERSONALITY OF THE LEARNER AND TO HAVE AN UNDERSTANDING OF HIS/HER ACQUIRED COGNIZANCE PERTAINING TO HUMAN VALUES.

Learning Assessment									
Level	Bloom'sLevel of Thinking	Continuous Learning Assessment (100% weightage)							
		CLA – 1 (20%)		CLA – 2 (20%)		CLA – 3 (30%)		CLA – 4 (30%)#	
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	40%	-	40%	-	40%	-	40%	-
	Understand								
Level 2	Apply	40%	-	40%	-	40%	-	40%	-
	Analyze								
Level 3	Evaluate	20%	-	20%	-	20%	-	20%	-
	Create								
	Total	100 %		100 %		100 %		100 %	

 # CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	Experts from Higher Technical Institutions	Internal Experts
	1. Prof. Daniel David, Prof & Head, Department of English, MCC, Chennai	*1. Dr. Shanthichitra, Associate Professor, & Head, Department of English, FSH,SRMIST*
		2. Dr K B Geetha, Assistant Professor, Department of English, FSH, SRMIST

SEMESTER IV

Course Code	UVC20401T	Course Name	Film Studies		Course Category	C	Professional Core Course	L	T	P	C
								4	1	0	5

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*					
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards			*Nil*						

Course Learning Rationale (CLR):		*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

			1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To understand film*		Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	*To learn film theories*																			
CLR-3:	*To know the types of lens*																			
CLR-4:	*To understand the composition*																			
CLR-5:	*To learn film language*																			
Course Learning Outcomes (CLO):		*At the end of this course, learners will be able to:*																			
CLO-1:	*Students would understand film*		2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would learn film theories*		2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would know the types of lens*		2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would understand the composition*		2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-

CLO-5:	Students would learn film language	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Film studies- definition & Concept	Mise-en-scene- Definition & Concept	Montage- Definition & Concept	Narrative Cinema- Definition & Concept	Film Genre- Definition & Concept
	SLO-2	Film studies basics	Mise-en-scene basics	Montage basics	Narrative cinema basics	Film genre basics
S-2	SLO-1	Why Film Studies- Culture & Art	Why to study Mise-en-scene	Origin of Montage	History of Narrative Cinema	Types of Film Genres- Main Film Genres
	SLO-2	Need for film studies	Need for mise-en-scene	Development of montage	Development of narrative cinema	Main film genre basics
S-3	SLO-1	Characteristic of Film Studies	Four P's of Mise-en-scene- Point of View & Posture	Use of Montage	Structure of Narrative Cinema	Types of Film Genres- Sub Film Genres
	SLO-2	Uniqueness of Film Studies	Four P's of Mise-en-scene- I	Need for montage	Formation of narrative cinema	Sub film genre basics
S-4	SLO-1	Types of Films- Realism, Classical & Formalism	Four P's of Mise-en-scene- Props & Position	Importance of Montage	Non Narrative Cinema- Definition & Concept	Types of Film Genres- Hybrid Genres
	SLO-2	Various film basics	Four P's of Mise-en-scene- II	Significant of montage	Non-narrative cinema basics	Hybrid genre basics
S-5	SLO-1	Film Semiotics- Definition & Concept	Elements of Mise-en-scene- Set Design	Types of Montage	Types of Non Narrative Cinema	Woody Allen & Comedy- Concept
	SLO-2	Film semiotics basics	Essentials of mise-en-scene- I	Various montages	Various non-narrative cinemas	Thoughts of Woody Allen & comedy
S-6	SLO-1	Film & Psychoanalysis- Definition & Concept	Elements of Mise-en-scene- Lighting	Montage Film Techniques	Difference between Narrative & Non Narrative Cinema	Arthur Freed & Musical- Concept
	SLO-2	Film & psychoanalysis basics	Essentials of mise-en-scene- II	Montage film concept	Differentiate narrative & non-narrative	Thoughts of Arthur Freed & Musical
S-7	SLO-1	Film & Modernism- Definition & Concept	Elements of Mise-en-scene- Costume & Makeup	Soviet Montage Theory- Definition & Concept	Film Form- Definition & Concept	Alfred Hitchcock & Suspense- Concept
	SLO-2	Film & modernism basics	Essentials of mise-en-scene- III	Soviet montage theory basics	Film form basics	Thoughts of Alfred Hitchcock & Suspense
S-8	SLO-1	Film & Marxism- Definition & Concept	Elements of Mise-en-scene- Character Movement & Expression	Development of Soviet Montage	Principles of Film Form	John Ford & Westerns- Concept
	SLO-2	Film & Marxism basics	Essentials of mise-en-scene- IV	Growth of soviet montage	Values of film form	Thoughts of John Ford & Westerns
S-9	SLO-1	Film & Cultural Identity- Concept	Who Determines Mise en Scene	Types of Soviet Montage	Significance of Film Form	Emerging Trends of Digital Film
	SLO-2	Film & cultural identity basics	Essentials of mise-en-scene- V	Various soviet montages	Importance of film form	Rising digital film
S-10	SLO-1	Aesthetics & Film interpretation- Concept	Mise-en-shot- Definition & Concept	Film Editing- Definition & Concept	Elements of Film Form	International Film Festivals- Cannes International Film Festival
	SLO-2	Aesthetics & film interpretation basics	Mise-en-shot basics	Film editing basics	Essentials of film form	Introduction to Cannes international film festival
S-11	SLO-1	Film Theory- Definition & Concept	Aspects of Mise-en-Shot- I	History of Film Editing	Importance of Film Form- Form & Expectation	International Film Festivals- Berlin International Film Festival
	SLO-2	Film theory basics	Phase of mise-en-shot- I	Development of film editing	Form & Expectation- meaning	Introduction to Berlin international film festival
S-12	SLO-1	Different Film Theory- Apparatus Theory & Auteur Theory	Aspects of Mise-en-Shot- II	Continuity Editing- Definition & Concept	Importance of Film Form- Form & Convention	International Film Festivals- Venice Film Festival
	SLO-2	Various film theory- I	Phase of mise-en-shot- II	Continuity editing basics	Form & Convention- meaning	Introduction to Venice film festival
S-13	SLO-1	Different Film Theory- Feminist Film Theory &	Effect of Mise-en-shot Technique	Parallel Editing- Definition & Concept	Importance of Film Form- Form & Emotion	International Film Awards- Academy

		Queer Theory				Awards
	SLO-2	Various film theory- II	Outcome of mise-en-shot	Parallel editing basics	Form & Emotion- meaning	Introduction to academy awards
S-14	SLO-1	Different Film Theory- Structuralism Film Theory	Cinematographer Properties- I	Use of Parallel Editing	Importance of Film Form- Form & Meaning	International Film Awards- Golden Globe Awards
	SLO-2	Various film theory- III	Asserts of cinematographer- I	Need for parallel editing	Form & Meaning- meaning	Introduction to golden globe awards
S-15	SLO-1	Film Language- Definition & Concept	Cinematographer Properties- II	Montage Vs Parallel Editing	Importance of Film Form- Form & Evaluation	Contemporary Film Studies
	SLO-2	Film language basics	Asserts of cinematographer- II	Difference between montage & parallel editing	Form & Evaluation- meaning	Present film studies

Learning Resources	*Theory:* 1. *Jill Nelmes (2012). Introduction to Film Studies, First Edition, Routledge, USA* 2. *John Hill (2011). The Oxford Guide to Film Studies, First Edition, Oxford University Press, UK* 3. *Warren Buckland (2010). Film Studies: Teach Yourself, First Edition, McGraw-Hill, USA* 4. *Sarah Casey Benyahia (2008). As Film Studies, First Edition, Routledge, USA* 5. *Richard Dyer (2000). Film Studies: Critical Approaches, First Edition, Oxford University Press, UK*

UNIT- I: Film studies- definition & Concept; Why Film Studies- Culture & Art; Characteristic of Film Studies; Types of Films- Realism, Classical, Formalism; Film Semiotics- Definition & Concept; Film & Psychoanalysis- Definition & Concept; Film & Modernism- Definition & Concept; Film & Marxism- Definition & Concept; Film & Cultural Identity- Concept; Aesthetics & Film interpretation- Concept; Film Theory- Definition & Concept; Different Film Theory- Apparatus Theory, Auteur Theory, Feminist Film Theory, Queer Theory; Film Language- Definition & Concept.

UNIT- II: Mise-en-scene- Definition & Concept; Why to study Mise-en-scene; Four P's of Mise-en-scene- Point of View, Posture, Props & Position; Elements of Mise-en-scene- Set Design, Lighting, Costume, Makeup, Character Movement & Expression; Who Determines Mise en Scene; Mise-en-shot- Definition & Concept; Aspects of Mise-en-Shot- Camera Position, Camera Movement, Shot Size, Length of Shot & Pace of Editing; Effect of Mise-en-shot Technique; Cinematographer Properties- Photographic Image, Duration of Image & Framing.

UNIT- III: Montage- Definition & Concept; Origin of Montage; Use of Montage; Importance of Montage; Types of Montage- Musical, Narrated & Photo Montage; Montage Film Techniques- Quick cuts, No dialogue, Voiceover narration, Music, Superimpose; Soviet Montage Theory- Definition & Concept; Development of Soviet Montage; Types of Soviet Montage- Metric, Rhythmic, Tonal, Overtonal, Intellectual; Film Editing- Definition & Concept; History of Film Editing; Continuity Editing- Definition & Concept; Parallel Editing- Definition & Concept; Use of Parallel Editing; Montage Vs Parallel Editing.

UNIT- IV: Narrative Cinema- Definition & Concept; History of Narrative Cinema; Structure of Narrative Cinema- Content of Story (Story) & Form of Story (Plot); Non Narrative Cinema- Definition & Concept; Types of Non Narrative Cinema- Art film, Experimental film & Documentary film; Difference between Narrative & Non Narrative Cinema; Film Form- Definition & Concept; Principles of Film Form; Significance of Film Form; Elements of Film Form- Literary Design, Visual Design, Cinematography, Editing & Sound Design; Importance of Film Form- Form and Expectation, Form & Convention, Form & Emotion, Form & Meaning and Form & Evaluation.

UNIT- V: Film Genre- Definition & Concept; Types of Film Genres- Main Film Genres, Sub Film Genres & Hybrids Genres; Woody Allen & Comedy- Concept; Arthur Freed & Musical- Concept; Alfred Hitchcock & Suspense- Concept; John Ford & Westerns- Concept; Emerging Trends of Digital Film; International Film Festivals- Cannes International Film Festival, Toronto International Film Festival, Berlin International Film Festival, Venice Film Festival; International Film Awards- Academy Awards, British Academy Film Awards, Golden Globe Awards; Contemporary Film Studies.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#		
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**

1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20402T	Course Name	Media Management	Course Category	C	Professional Core Course	L	T	P	C
							4	1	0	5

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*			
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*				

| Course Learning Rationale (CLR): | The purpose of learning this course is to: | | Learning | | Program Learning Outcomes (PLO) | | |

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To give the knowledge of definitions and key concepts of media management																		
CLR-2:	To know the difference between managerial process and media management roles	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-3:	To understand the basics of media management positions																		
CLR-4:	To impart the fundamentals of group management roles																		
CLR-5:	To learn the ethics and laws of media management																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn about the definitions and key concepts of media management	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the difference between managerial process and media management roles	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about the resources of media management	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn achieve group goals	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would gain knowledge about the basic ethics and laws of media management	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	15	15	15	15
S-1	SLO-1	Management- Definition & Concept	Media management basics	Media Organization- Definition & Concept	Ownership- Definition & Concept	Media Economics- Definition & Concept
	SLO-2	Management basics	Nature of Media Management	Media organization basics	Ownership basics	Media economics basics
S-2	SLO-1	Nature of Management	Features of media management	Structure of Media Organization- I	Characteristics of Ownership	Economics of Print Media
	SLO-2	Features of management	Objectives of Media Management	Formation of Media organization- I	Uniqueness of ownership	Print media industry
S-3	SLO-1	Characteristics of Management	Purpose of media management	Structure of Media Organization- II	Licensing & Franchising- Concept	Economics of Electronic Media
	SLO-2	Uniqueness of management	Need for Media Management	Formation of Media organization- II	Licensing & Franchising basics	Electronic media industry
S-4	SLO-1	Scope of Management	Necessity of media management	Structure of Media Organization- III	Ownership Rules & Regulations- I	Media Business- Definition & Concept
	SLO-2	Reach of management	Scope of Media Management	Formation of Media organization- III	Ownership Rules & Regulations- I	Media business basics
S-5	SLO-1	Objective of Management	Reach of media management	Functions of Media Organization- I	Ownership Rules & Regulations- II	Legal Issues in Media Business
	SLO-2	Purpose of management	Structure of Media Management	Role of media organization- I	Ownership Rules & Regulations- II	Legal issues
S-6	SLO-1	Functions of Management- I	Formations of media management	Functions of Media Organization- II	Media Ownership- Definition & Concept	Financial Issues in Media Business
	SLO-2	Role of management- I	Functions of Media Departments- I	Role of media organization- II	Media ownership basics	Financial issues

S-7	**SLO-1**	Functions of Management- II	Role of media departments- I	Functions of Media Organization- III	Structures of Media Ownership- I	Media Revenues- Definition & Concept
	SLO-2	Role of management- II	Functions of Media Departments- II	Role of media organization- III	Formations of media ownership- I	Media revenues basics
S-8	**SLO-1**	Hierarchy of Management	Role of media departments- II	Organizational Behavior- Definition & Concept	Structures of Media Ownership- II	Types of Media Revenues- I
	SLO-2	Level of management	Media as an Industry	Organizational behavior basics	Formations of media ownership- II	Various media revenues- I
S-9	**SLO-1**	Structure of Management- Flat, Functional Structure	Media industry	Nature of Organizational Behavior	Structures of Media Ownership- III	Types of Media Revenues- II
	SLO-2	Formation of management- I	Media as a Profession	Features of organizational behavior	Formations of media ownership- III	Various media revenues- II
S-10	**SLO-1**	Structure of Management- Organizational Structure	Media profession	Elements of Organizational Behavior- I	Types of Media Ownership- I	Sponsorship- Definition & Concept
	SLO-2	Formations of management- II	Theories of Media Management- Concept	Essentials of organizational behavior- I	Various media ownership- I	Sponsorship basics
S-11	**SLO-1**	Principles of Management	Media management theories basics	Elements of Organizational Behavior- II	Types of Media Ownership- II	Principles of Sponsorship
	SLO-2	Values of management	Historical Theories- Trail & Error theory	Essentials of organizational behavior- II	Various media ownership- II	Values of sponsorship
S-12	**SLO-1**	Types of Management- Strategic, Sales	Media management theories- I	Theories of Organizational Behavior- I	Leadership- Definition & Concepts	Need for Sponsor
	SLO-2	Various management- I	Historical Theories- Conventional theory	Organizational behavior theories- I	Leadership basics	Necessity of sponsor
S-13	**SLO-1**	Types of Management- Marketing, Operations	Media management theories- II	Theories of Organizational Behavior- II	Leadership Qualities- I	Elements of Sponsorship
	SLO-2	Various management- II	Classical Theories- Scientific Theory	Organizational behavior theories- II	Leadership characters- I	Essentials of sponsorship
S-14	**SLO-1**	Types of Management- Financial & Accounting	Media management theories- III	Theories of Organizational Behavior- III	Leadership Qualities- II	Identifying Appropriate Sponsors
	SLO-2	Various of management- III	Classical Theories- II	Organizational behavior theories- III	Leadership characters- II	Identifying sponsors
S-15	**SLO-1**	Basics of Management Theories	Media management theories- IV	Theories of Organizational Behavior- IV	Leadership Qualities- III	Managing Sponsorship Relationships
	SLO-2	Management theories	Media management basics	Organizational behavior theories- IV	Leadership characters- III	Managing sponsorship

Learning Resources	**Theory:** 1. Alan B. Albarran (2010). Management of Electronic Media, First Edition. Wadsworth, USA. 2. George Sylvie (2009). Media Management: A Casebook Approach, First Edition. Lawrence Erlbaum Associates. USA. 3. Jerrold Greenberg(2008), Comprehensive Stress Management (10thEdition), McGraw-Hill, New York 4. Lucy Keung (2008). Strategic Management in the Media, First Edition. Sage Publications. New Delhi. 5. Peter K. Pringle, Michael F. Starr (2006). Electronic Media Management, Fifth Edition. Elsevier.

UNIT- I: Management- Definition & Concept; Nature of Management; Characteristics of Management; Scope of Management; Objectives of Management; Functions of Management- Planning, Organizing, Staffing, Directing, Communication, Controlling; Hierarchy of Management- Top, Middle, Supervisory Level Management; Structure of Management- Flat, Functional & Product Organizational Structure; Principles of Management; Types of Management- Strategic, Sales, Marketing, Operations, Financial & Accounting Management; Basics of Management Theories.

UNIT- II: Media Management- Definition & Concept; Nature of Media Management; Objectives of Media Management; Need for Media Management; Scope of Media Management; Structure of Media Management- Pyramid Structures, 'Hub-and-spokes' structure, Matrix Management; Functions of Media Departments- Administration, Finance, Circulation, Marketing, Personnel, Production Department; Media as an Industry; Media as a Profession; Theories of Media Management- Concept; Historical Theories- Trail & Error theory, Conventional theory; Classical Theories- Scientific, Bureaucratic & Administrative Theory.

UNIT III: Media Organization- Definition & Concept; Structure of Media Organization- Advertising, Sales, Assignment Desk, Audience Research, Editorial, News Collection & Reporting, News Production, Online Community Development, Web Content; Functions of Media Organization- Organizing, Leading, Communicating, Coordinating, Controlling, Planning, Scheduling, Budgeting, Production, Monitoring, Distribution, Documentation; Organizational Behavior- Definition & Concept; Nature of Organizational Behavior; Elements of Organizational Behavior- People, Structure, Technology, External Environment; Theories of Organizational Behavior- Classical Organization Theory, Neoclassical Organization Theory, Contingency Theory, Systems Theory.

UNIT- IV: Ownership- Definition & Concept; Characteristics of Ownership; Licensing & Franchising- Concept; Ownership Rules & Regulations- Monopolies, Oligopolies, Conglomerates, Mergers, & Acquisitions; Media Ownership- Definition & Concept; Structures of Media Ownership- Sole Proprietorship, Partnership, Private Limited Company, Public Limited Companies, Trusts, Cooperatives; Types of Media Ownership- Chain Ownership, Cross Media Ownership, Conglomerate Ownership, Vertical Integration; Leadership- Definition & Concepts; Leadership Qualities- Empathy, Consistency, Honesty, Direction, Communication, Flexibility, Conviction.

UNIT- V: Media Economics- Definition & Concept; Economics of Print Media- Industry Projections, Demographic Dividend, Value-creation, Strategic Importance; Economics of Electronic Media- Radio, Television, Cinema; Media Business- Definition & Concept; Legal Issues in Media Business- Dissatisfied Employees, Discrimination Cases, Harassment Cases, Copyright and Patent Issues, Dissatisfied Customers, Other Legal Issues; Financial Issues in Media Business- Cash Flow, Legal Challenges, Growing Pains, Economic Cycles, Over-Expansion; Media Revenues- Definition & Concept; Types of Media Revenues- Advertising, Subscription, Pay-per-item, Merchandizing; Sponsorship- Definition & Concept; Principles of Sponsorship, Need for Sponsor; Elements of Sponsorship; Identifying Appropriate Sponsors; Managing Sponsorship Relationships.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Padmanabhan T, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20403L	Course Name	3D Animation	Course Category	C	Professional Core Course	L	T	P	C
							0	0	4	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*		
Course Offering Department	*Visual Communication*		Data Book / Codes/Standards			*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To acquire the knowledge of basics of 3D animation concepts*																		
CLR-2:	*To capture the knowledge and practicing modeling and creating special effects*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-3:	*To understand and practicing camera and lighting techniques in software*																		
CLR-4:	*To afford the knowledge of rendering*																		
CLR-5:	*To understand and practicing subject and object animation*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn basics of 3D animation concepts*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-

CLO-2:	*Students would be proficient in modeling and creating special effects*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3 :	*Students would learn camera and lighting techniques in software*	2	70	65	H	-	-		-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would gain knowledge of rendering*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	*Students would be capable to make subject and object animation*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		12
S-1 to S-5	SLO-1	Standard & Extended Primitives- Household Objects- Sofa, Clock & Dining Table
	SLO-2	Standard tool
S-5 to S-10	SLO-1	Editable Poly- Creating an Object & Adjusting the Segment, Logo, Architecture & Titling
	SLO-2	Creating tool
S-11 to S-15	SLO-1	Material Editor- Applying on Objects & Giving Effects
	SLO-2	Editing tool
S-16 to S-20	SLO-1	Modifier- Bend, Smooth, Special Feature
	SLO-2	Bend tool
S-21 to S-25	SLO-1	UV Map & Effects
	SLO-2	Effects tool
S-26 to S-30	SLO-1	Modeling- Logo, Architecture & Titling
	SLO-2	Modeling tool
S-31 to S-35	SLO-1	Special Effect- Bomb & Particles
	SLO-2	Special tool
S-36 to S-40	SLO-1	Video Posting- Special Effects in Video, Photo, Object
	SLO-2	Video tool- I
S-41 to S-45	SLO-1	Lighting- Photometric
	SLO-2	Lighting tool- I
S-45 to S-50	SLO-1	Lighting- Standard Lighting
	SLO-2	Lighting tool- II
S-51 to S-55	SLO-1	Camera- Target & Free
	SLO-2	Camera tool
S-56 to S-60	SLO-1	Animation- Rendering in Photocopy & Rendering Setup
	SLO-2	Rendering tools

RECORD WORK
1. **Title Animation (one exercise)**
2. **Architecture (Walk through) (one exercise)**
3. **Consumer Product Animation (one exercises)**
4. **Toy Animation (one exercises)**
5. **House Exterior (Snap shots from different angles) (one exercise)**
(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External

Examiner)	

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Ms. Aswini Chithra S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20404L	Course Name	Art Direction	Course Category	C	Professional Core Course	L	T	P	C
							0	0	4	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*	
Course Offering Department		*Visual Communication*	Data Book / Codes/Standards			*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning		Program Learning Outcomes (PLO)		

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the knowledge of perspectives in art direction																		
CLR-2:	To capture the knowledge and practicing interior and exterior plans																		
CLR-3:	To comprehend and practicing visual texture & tactile texture																		
CLR-4:	To afford the knowledge of miniature book making																		
CLR-5:	To understand and practicing set design																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn perspectives in art direction	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would be proficient in making interior and exterior plans	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would learn to work visual texture & tactile texture	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge of miniature book making	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be skilled in making set design	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			12
S-1 to S-5	SLO-1	One-point perspective	
	SLO-2	Perspective- I	

S-5 to S-10	SLO-1	Two-point perspective
	SLO-2	Perspective- II
S-11 to S-15	SLO-1	Three-point perspective
	SLO-2	Perspective- IIII
S-16 to S-20	SLO-1	Ground Planning for villa
	SLO-2	Ground Planning- I
S-21 to S-25	SLO-1	Ground planning for Beach house
	SLO-2	Ground Planning- II
S-26 to S-30	SLO-1	Ground planning for School
	SLO-2	Ground Planning- III
S-31 to S-35	SLO-1	Visual texture & Tactile texture
	SLO-2	Texture basics
S-36 to S-40	SLO-1	Furniture model making
	SLO-2	Model making- I
S-41 to S-45	SLO-1	Tool model making
	SLO-2	Model making- II
S-45 to S-50	SLO-1	Miniature book making
	SLO-2	Model making- III
S-51 to S-55	SLO-1	Clay modeling
	SLO-2	Model making- IV
S-56 to S-60	SLO-1	Interior set design for TV shows
	SLO-2	Set Design

RECORD WORK
1.   **Students have to create ONE Interior Set Design or Exterior Set Design**
(The Students have to submit all the exercises as MINIATURE SET for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:*
	1. *Michael Rizzo (2014). The Art Direction Handbook for Film & Television, Routledge, New York.*
	2. *Steven Heller (2009). Art Direction Explained, At Last! Laurence King Publishing, USA.*
	3. *Ernest R Norling (1999). Perspective Made Easy, Dover Publications, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										

| | Total | 100 % | 100 % | 100 % | 100 % | 100 % |

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20D04L	Course Name	Writing for Film	Course Category	E	Discipline Specific Elective Course	L	T	P	C
							0	0	5	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil		
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil			

Course Learning Rationale (CLR):	The purpose of learning this course is to:	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the knowledge of film writing																		
CLR-2:	To capture the knowledge and practicing premise, synopsis and outline																		
CLR-3:	To comprehend and practicing character note, pitch and scene breakdowns																		
CLR-4:	To afford the knowledge of screenplay formation																		
CLR-5:	To understand and practicing bounded script for short films																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn film writing process	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know to write premise, synopsis and outline	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would learn to write character note, pitch and scene breakdowns	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge of screenplay formation	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in bounded script formation for films	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	
S-1 to S-5	SLO-1	Basic steps involved in writing a feature screenplay	
	SLO-2	Basic writing for film	
S-5 to S-10	SLO-1	Theme/ Concept- simple statement of the concept (One to Three sentences)	
	SLO-2	Theme/ Concept basics	
S-11 to S-15	SLO-1	Synopsis- Reflects the beginning, middle & end of the story- I (Three paragraphs)	
	SLO-2	Synopsis basics- I	
S-16 to S-20	SLO-1	Synopsis- Reflects the beginning, middle & end of the story- II (Three paragraphs)	
	SLO-2	Synopsis basics- II	
S-21 to S-25	SLO-1	Story Outline- Describing the story & sketching the details of the characters- I (One or Three pages)	
	SLO-2	Story outline basics- I	

S-26 to S-30	SLO-1	Story Outline- Describing the story & sketching the details of the characters- II (One or Three pages)
	SLO-2	Story outline basics- II
S-31 to S-35	SLO-1	Character Notes- Outlines the different characters and their Back stories (One paragraph to one page)
	SLO-2	Character basics
S-36 to S-40	SLO-1	`Pitch' Document- Contains all of the above documents
	SLO-2	'Pitch' document basics
S-41 to S-45	SLO-1	Scene Breakdown- List of points, outlining the key event's of each scene
	SLO-2	Scene breakdown basics
S-45 to S-50	SLO-1	Treatment- I
	SLO-2	Treatment basics- I
S-51 to S-55	SLO-1	Treatment- II
	SLO-2	Treatment basics- II
S-56 to S-60	SLO-1	Dialog- Basic dialog writing
	SLO-2	Dialog- I
S-61 to S-65	SLO-1	Dialog- Fine tuning the dialogs
	SLO-2	Dialog- II
S-66 to S-70	SLO-1	Screenplay- Scene headings, stage directions and dialog- I
	SLO-2	Screenplay- I
S-71 to S-75	SLO-1	Screenplay- Scene headings, stage directions and dialog- II
	SLO-2	Screenplay- II

RECORD WORK

1. **Students have to prepare screenplay for any FIVE genre of their choice**

(The Students have to submit all the exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. **Syd Field (2005). Screenplay: The Foundations of Screenwriting, Second Edition, Dell Publishing, USA** 2. **Clifford Thurlow (2008). The Complete Guide from Script to Screen, First Edition, Oxford University Press, UK.** 3. **Charlie Moritz (2001). Scriptwriting for the Screen, Second Edition, Routledge, USA**

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20D05L	Course Name	Writing for Radio	Course Category	E	Discipline Specific Elective Course	L	T	P	C
							0	0	5	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	**Visual Communication**	**Data Book / Codes/Standards**		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning					**Program Learning Outcomes (PLO)**										

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To acquire the knowledge of radio characteristics*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-2:	*To capture the knowledge and practicing radio programs*																		
CLR-3:	*To comprehend and practicing writing from radio*																		
CLR-4:	*To afford the knowledge of community radio*																		
CLR-5:	*To understand and practicing broadcast techniques*																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn broadcasting and characteristics*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know radio programs setup*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would learn radio documentaries*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would gain knowledge of community radio*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	*Students would be proficient in broadcast techniques*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15	
S-1 to S-5	SLO-1	*Getting Started to Writing for Radio*	
	SLO-2	*Writing basics*	
S-5 to S-10	SLO-1	*Choosing the Acts*	
	SLO-2	*Acts basics*	
S-11 to S-15	SLO-1	*Telling a Story*	
	SLO-2	*Story format*	
S-16 to S-20	SLO-1	*Mixing Things Up*	
	SLO-2	*Aligning Script*	
S-21 to S-25	SLO-1	*Choosing the Correct Script*	
	SLO-2	*Script choosing*	
S-26 to S-30	SLO-1	*Writing the Script- Music Show*	
	SLO-2	*Writing script- I*	
S-31 to S-35	SLO-1	*Writing the Script- News and Weather*	
	SLO-2	*Writing script- II*	
S-36 to S-40	SLO-1	*Writing the Script- Radio Dramas*	

	SLO-2	Writing script- III
S-41 to S-45	SLO-1	Writing the Script- Radio Features
	SLO-2	Writing script- IV
S-45 to S-50	SLO-1	Writing the Script- Radio Documentaries
	SLO-2	Writing script- V
S-51 to S-55	SLO-1	Writing the Script- Specialty Shows
	SLO-2	Writing script- VI
S-56 to S-60	SLO-1	Writing the Script- Vox Pop
	SLO-2	Writing script- VII
S-61 to S-65	SLO-1	Writing the Script- Radio Talk Shows
	SLO-2	Writing script- VIII
S-66 to S-70	SLO-1	Writing the Script- Request or Call-In Shows
	SLO-2	Writing script- IX
S-71 to S-75	SLO-1	Writing the Script- Live Shows
	SLO-2	Writing script- X

RECORD WORK
1.   Students have to write ONE News script for Radio of their choice
2.   Student have to write ONE Documentary script for Radio of their choice
3.   Student have to write ONE Drama script for Radio of their choice
(The Students have to submit all the exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Harris. M (2001). Writing for Radio, Manchester University Press, UK* 2. *Stewart. P (2010). Essential Radio Skills: How to present Radio show-, A&C black, New Delhi.* 3. *Shaun MA Cloughlin (2001). Writing for Radio, How to books, New Delhi*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

 # CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course	UVC20D06L	Course	Writing for Television	Course	E	Discipline Specific Elective Course	L	T	P	C

Code		Name		Category		0	0	5	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*		
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*			

Course Learning Rationale (CLR):		The purpose of learning this course is to:			Learning		Program Learning Outcomes (PLO)														

CLR-1:	To acquire the knowledge of television and language	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	To capture the knowledge and practicing television programming																		
CLR-3:	To comprehend and practicing writing from visual																		
CLR-4:	To afford the knowledge of news writing																		
CLR-5:	To understand and practicing language for TVwriting																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn television and language	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know fictional and non-fictional television programming	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge of writing from visual	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn news writing	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in language for TV writing	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15
S-1 to S-5	SLO-1	Understanding Television Script Writing
	SLO-2	Script Writing basics
S-5 to S-10	SLO-1	Characteristics of Television Script
	SLO-2	Uniqueness of Television Script
S-11 to S-15	SLO-1	"Spec Episode & Spec Pilot"- Existing show & Original show
	SLO-2	Episode details
S-16 to S-20	SLO-1	TV Script Treatments- Idea/ Concept
	SLO-2	Script Treatment- I
S-21 to S-25	SLO-1	TV Script Treatments- Research & Target audience
	SLO-2	Script Treatment- II
S-26 to S-30	SLO-1	TV Script Treatments- Style of Production
	SLO-2	Script Treatment- III
S-31 to S-35	SLO-1	TV Script Treatments- Creative Approach
	SLO-2	Script Treatment- IV
S-36 to S-40	SLO-1	TV Script Treatments- Structure and Content (Running Order)- I
	SLO-2	Script Treatment- V
S-41 to S-45	SLO-1	TV Script Treatments- Structure and Content (Running Order)- II
	SLO-2	Script Treatment- VI
S-45 to S-50	SLO-1	TV Script Treatments- Set Design / Story Board

	SLO-2	Script Treatment- VII
S-51 to S-55	SLO-1	TV Script Treatments- Technical & Budget
	SLO-2	Script Treatment- VIII
S-56 to S-60	SLO-1	Television Program Script Format- News Story
	SLO-2	Television script format- I
S-61 to S-65	SLO-1	Television Program Script Format- Talk Show
	SLO-2	Television script format- II
S-66 to S-70	SLO-1	Television Program Script Format- Chat Show
	SLO-2	Television script format- III
S-71 to S-75	SLO-1	Television Program Script Format- Reality Show
	SLO-2	Television script format- IV

RECORD WORK
1. Students have to write Television Script for ONE News Documentary of their choice
2. Students have to write Television Script for ONE Chat Show of their choice
3. Students have to write Television Script for ONE Reality Show of their choice

(The Students have to submit all the exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:*
	1. Syd Field (2005). Screenplay: The Foundations of Screenwriting, Second Edition, Dell Publishing, USA.
	2. Clifford Thurlow (2008). The Complete Guide from Script to Screen, First Edition, Oxford University Press, UK.
	3. Charlie Moritz (2001). Scriptwriting for the Screen, Second Edition, Routledge, USA

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20D07L	Course Name	Television Production	Course Category	E	Discipline Specific Elective Course	L	T	P	C
							0	0	5	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*		

Course Learning	*The purpose of learning this course is to:*		Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the knowledge of camera parts and lens	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To capture the knowledge and practicing composition techniques																		
CLR-3:	To comprehend and practicing camera movements																		
CLR-4:	To afford the knowledge of multi-camera setup																		
CLR-5:	To understand and practicing lighting techniques																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	Students would learn camera parts and lens	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know composition techniques	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about camera movements	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the multi-camera setup	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in lighting techniques	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			15
S-1 to S-5	SLO-1	Practicing with Camera parts & Tripod	
	SLO-2	Understanding Camera & Tripod	
S-5 to S-10	SLO-1	Working with Lens	
	SLO-2	Understanding lens	
S-11 to S-15	SLO-1	Working with Visual Mixer	
	SLO-2	Understanding visual mixer	
S-16 to S-20	SLO-1	Working with Framing- I	
	SLO-2	Understanding framing- I	
S-21 to S-25	SLO-1	Working with Framing- II	
	SLO-2	Understanding framing- II	
S-26 to S-30	SLO-1	Working with Composition- I	
	SLO-2	Understanding composition- I	
S-31 to S-35	SLO-1	Working with Composition- II	
	SLO-2	Understanding composition- II	
S-36 to S-40	SLO-1	Working with Different Shots & Camera Angles	
	SLO-2	Understanding Camera shot & angles	
S-41 to S-45	SLO-1	Working with Camera Movements- I	
	SLO-2	Understanding camera movements- I	
S-45 to S-50	SLO-1	Working with Camera Movements- II	
	SLO-2	Understanding camera movements- II	
S-51 to S-55	SLO-1	Working with Single Camera Setup	
	SLO-2	Understanding Single Camera Setup	
S-56 to S-60	SLO-1	Working with Multi Camera Setup	

	SLO-2	*Understanding Multi Camera Setup*
S-61 to S-65	SLO-1	*Working with Lighting Equipments*
	SLO-2	*Understanding Lighting Equipments*
S-66 to S-70	SLO-1	*Practicing Lighting Techniques- I*
	SLO-2	*Understanding Lighting techniques- I*
S-71 to S-75	SLO-1	*Practicing Lighting Techniques- II*
	SLO-2	*Understanding Lighting techniques- II*

RECORD WORK

1. Students have to make **ONE Ad Film** of their choice (Maximum 1 min)
2. Students have to make **ONE Talk**/ Chat/ Reality Show of their choice (Maximum one segment **not exceeding 5 min**)

(The Students have to submit any One exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Jim Owens (2012). Television Production, First Edition, Focal Press, UK* 2. *Herbert Zettl (2012). Television Production Handbook, First Edition, Wadsworth Learning, UK* 3. *Gerald Millerson (2009). Television Production, First Edition, Focal Press, UK*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
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SEMESTER IV

Course Code	UVC20D08L	Course Name	Sound Designing	Course Category	E	Discipline Specific Elective Course	L	T	P	C
							0	0	5	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning					Program Learning Outcomes (PLO)													
			1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
CLR-1:	*To acquire the knowledge of sound design*																				
CLR-2:	*To understand the significance and practicing audio recording works*		Thinking	Expected Proficiency (%)	Attainment	Fundamental Knowledge	Application of Concepts	Related Procedural Knowledge	Skills in Specialization	Utilize	Skills in Modeling	Analyze, Internet Data	Investigative	Problem Solving Skills	Communication	Analytical Skills		PSO -1	PSO -2	PSO -3	
CLR-3:	*To comprehend and practicing Acoustics*																				
CLR-4:	*To afford the knowledge of dubbing & live recording process through equipment*																				

CLR-5:	To be proficient in pro tools and audio formats																				

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																				
CLO-1:	Students would learn the key concepts of sound design	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know audio recording works	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about Acoustics	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the dubbing & live recording process through equipment	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be ready for the position of sound engineering	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			**15**
S-1 to S-5	**SLO-1**	Introduction to Recording Theatre- Studio Set up & Equipments Back Panel
	SLO-2	Recording theatre basics
S-5 to S-10	**SLO-1**	Audio Recording Theory- Nature of sound, Frequency, Wavelength & Amplitude- I
	SLO-2	Understanding audio recording theory- I
S-11 to S-15	**SLO-1**	Audio Recording Theory- Nature of sound, Frequency, Wavelength & Amplitude- II
	SLO-2	Understanding audio recording theory- II
S-16 to S-20	**SLO-1**	Acoustics- Acoustics Materials, Echo, Reverberation & Controlling the noise- I
	SLO-2	Understanding acoustics- I
S-21 to S-25	**SLO-1**	Acoustics- Acoustics Materials, Echo, Reverberation & Controlling the noise- II
	SLO-2	Understanding acoustics- II
S-26 to S-30	**SLO-1**	Audio Equipment used in Recording- Cables and connections & Mixing console
	SLO-2	Understanding audio equipments
S-31 to S-35	**SLO-1**	Microphones- types of MIC's, Polar Pattern, Frequency Response & Dynamic Range- I
	SLO-2	Understanding microphones- I
S-36 to S-40	**SLO-1**	Microphones- types of MIC's, Polar Pattern, Frequency Response & Dynamic Range- II
	SLO-2	Understanding microphones- II
S-41 to S-45	**SLO-1**	Dubbing- Lip Sync, Sibilance, Over Dub, Blow, Clipping, Pilot Track, Proximity effect, Peak, White noise, Pink Noise, I K Tone
	SLO-2	Understanding dubbing
S-45 to S-50	**SLO-1**	Live Recording- Live Recorders, Mic needed in live recording & Controlling noise while recording
	SLO-2	Understanding live recording
S-51 to S-55	**SLO-1**	Working with Equalizer & Audio Effects- I
	SLO-2	Understanding equalizer & audio effects- I
S-56 to S-60	**SLO-1**	Working with Equalizer & Audio Effects- II
	SLO-2	Understanding equalizer & audio effects- II
S-61 to S-65	**SLO-1**	Protools Software- Handing Software's, Shortcut Keys & Practicing with Software- I
	SLO-2	Understanding protools software- I

	SLO-1	Protools Software- Handing Software's, Shortcut Keys & Practicing with Software- II
S-66 to S-70	SLO-2	Understanding protocols software- II
S-71 to S-75	SLO-1	Audio Formats- Photography Disc, Magnetic Tape, Reel to Reel Tape, Beta Hi Band Tapes, DAF, Software Recording (Multi Tracks)
	SLO-2	Understanding audio formats

RECORD WORK

1. Students have to make ONE PSA of their choice (Maximum 30 sec)
2. Students have to make ONE Ad for Radio (commercial) of their choice (Maximum 20 sec)

(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	**Practical:** 1. **Mike Senior (2011). Mixing Secrets for the Small Studio, First Edition, Focal Press, UK** 2. Tomlinson Holman (2010). Sound for Film and Television, First Edition, Focal Press, UK 3. Ric Viers (2008). The Sound Effects Bible, First Edition, Michael Wiese Productions, USA

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#		Theory	Practice
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice		
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
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SEMESTER IV

Course Code	UVC20D09L	Course Name	Editing Techniques	Course Category	E	Discipline Specific Elective Course	L	T	P	C
							0	0	5	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil	
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil		

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To give the knowledge about key concepts of editing techniques																		
CLR-2:	To know the importance of learning Avid and FCP																		
CLR-3:	To understand and practicing Avid and FCP	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-4:	To practicing the basics of videos in Avid & FCP – capturing, transition, inserting & Multi Camera editing																		
CLR-5:	To acquire the complete knowledge of basic editing techniques																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the key concepts of editing	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-

	techniques																			
CLO-2:	Students would know Logging videos, transition and inserting effects in Avid	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about Capturing video, insert & replace and transition in FCP	2	70	65	H	-	-		-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the concept of multi camera editing in FCP	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be ready for editing field	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		15
S-1 to S-5	**SLO-1**	*Working with Batch Capturing Video in Avid*
	SLO-2	*Understanding batch capture*
S-5 to S-10	**SLO-1**	*Working with Logging videos in Avid- I*
	SLO-2	*Understanding with logging videos- I*
S-11 to S-15	**SLO-1**	*Working with Logging videos in Avid- I*
	SLO-2	*Understanding with logging videos- II*
S-16 to S-20	**SLO-1**	*Creation of bin and working in a bin*
	SLO-2	*Understanding bin*
S-21 to S-25	**SLO-1**	*Working with Transitions and effects in Avid- I*
	SLO-2	*Understanding transitions & effects- I*
S-26 to S-30	**SLO-1**	*Working with Transitions and effects in Avid- II*
	SLO-2	*Understanding transitions & effects- II*
S-31 to S-35	**SLO-1**	*Working with Audio recording & syncing in AVID*
	SLO-2	*Understanding audio recording & syncing*
S-36 to S-40	**SLO-1**	*Working with Capturing video in FCP- I*
	SLO-2	*Understanding capturing video- I*
S-41 to S-45	**SLO-1**	*Working with Capturing video in FCP- II*
	SLO-2	*Understanding capturing video- II*
S-45 to S-50	**SLO-1**	*Working with Logging of video in FCP- I*
	SLO-2	*Understanding logging video- I*
S-51 to S-55	**SLO-1**	*Working with Logging of video in FCP- II*
	SLO-2	*Understanding logging video- II*
S-56 to S-60	**SLO-1**	*Working with Insert & Replace editing FCP*
	SLO-2	*Understanding insert & replace editing*
S-61 to S-65	**SLO-1**	*Working with Transitions and effects FCP- I*
	SLO-2	*Understanding transitions & effects- I*
S-66 to S-70	**SLO-1**	*Working with Transitions and effects FCP- II*

	SLO-2	*Understanding transitions & effects- II*
S-71 to S-75	SLO-1	*Working with Multi camera Editing with FCP*
	SLO-2	*Understanding multi camera editing*

RECORD WORK

1. Students have to make ONE News Bytes on Current issues of their choice (Maximum 2 min)
2. Students have to make ONE Human Interest Stories of their choice (Maximum 2 min)

(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Gael Chandler (2012). Cut by Cut: Editing Your Film or Video, Second Edition, Michael Wiese, USA* 2. *Diana Weynand (2010). Apple Pro Training Series: Final Cut Pro 7, First Edition, Peachpit Press, USA* 3. *Jaime Fowler (2005). Avid Made Easy, Second Edition, Wiley Publishing, USA*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember Understand	-	30%	-	30%	-	30%	-	30%	-	30%
Level 2	Apply Analyze	-	40%	-	40%	-	40%	-	40%	-	40%
Level 3	Evaluate Create	-	30%	-	30%	-	30%	-	30%	-	30%
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
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<div align="center">SEMESTER IV</div>

Course Code	UVC20S05T	Course Name	Camera Techniques	Course Category	S	Skill Enhancement Course	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards	*Nil*		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*				Learning		Program Learning Outcomes (PLO)														

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To acquire the knowledge of camera techniques*																		
CLR-2:	*To know the significance of camera features*																		
CLR-3:	*To understand the use of lens and camera movements*																		
CLR-4:	*To know the importance of camera handling during production*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-5:	*To learn camera and lighting*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would gain knowledge of camera techniques*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know the significance of camera features*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would learn the use of lens and camera*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-

		movements																						
CLO-4:		Students would know the importance of camera handling during production	2	70	70		H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-5:		Students would learn camera and lighting purpose for field practice	2	80	70		-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Shooting People- Concept	Framing- Definition & Concept	Standard Shot Size- Concept	Short Framing- Concept	Camera Movements- Concept
	SLO-2	Shooting people basics	Framing basics	Standard shot size basics	Short framing basics	Camera movement basics
S-2	SLO-1	Shooting People Pattern	Basic Framing Space	Types of Standard Shot Size- I	Types of Short Framing- I	Types of Camera Movements- I
	SLO-2	Shooting people model	Framing space	Various standard shot size- I	Various short framing- I	Various camera movement- I
S-3	SLO-1	Shooting Interviews- Concept	Different Framing Techniques	Types of Standard Shot Size- II	Types of Short Framing- II	Types of Camera Movements- II
	SLO-2	Shooting interview basics	Various framing techniques	Various standard shot size- II	Various short framing- II	Various camera movement- II
S-4	SLO-1	Arranging for Interviews	Composition Techniques- concept	Camera Focus- Concept	Camera Angle- Concept	Camera Mechanism Shot- Concept
	SLO-2	Setting up interviews	Composition techniques basics	Camera focus basics	Camera angle basics	Camera mechanism shot basics
S-5	SLO-1	Shooting locations- Indoor & Outdoor	Different Composition Techniques- I	Types of Camera Focus- I	Types of Camera Angles- I	Type of Camera Mechanisms- I
	SLO-2	Shooting place	Various composition techniques- I	Various camera focus- I	Various camera angles- I	Various camera mechanism- I
S-6	SLO-1	Shooting Interview Patterns-I	Different Composition Techniques- II	Types of Camera Focus- II	Types of Camera Angles- II	Type of Camera Mechanisms- II
	SLO-2	Shooting interview models- I	Various composition techniques- II	Various camera focus- II	Various camera angles- II	Various camera mechanism- II

Learning Resources	Theory: 1. David Landau (2020). Lighting for Cinematography- A Practical Guide to the Art and craft of Lighting for the movie image, Bloomsbury Publication, USA. 2. Blain Brown (2018). Cinematography- Theory and Practice: Image making for cinematographers and Directors, Focal press, USA. 3. Todd Mccarthy and John Bailey (2018). Painting with light, University of California Press, USA.

UNIT- I: Shooting People- Concept; Shooting People Pattern- Single, Group & Public; Shooting Interviews- Concept; Arranging for Interviews; Shooting locations- Indoor & Outdoor; Shooting Interview Patterns- Talking Head, Conversational, Walking, Phone Interviews.

UNIT- II: Framing- Definition & Concept; Basic Framing Spaces- Head Room, Breathing Space, Walking Space; Different Framing Techniques--Nature, Architecture, Light and Shadow, Environmental Objects, Props; Composition Techniques- concept; Different Composition Techniques-Simplicity, Symmetrical Balance, Rule of Thirds, Leading Lines, Golden Ratio, Juxtaposition, Golden Triangles, Negative Space.

UNIT- III: Standard Shot Size- Concept; Standard Shot Size- Full Shot, Medium Shot, Close-up shot, Establishing shot, Extreme close shot; Camera Focus- Concept; Types of Camera Focus; Focus Pull, Shallow Focus, Deep Focus, Tilt-Shift.

UNIT- IV: Short Framing- Concept; Types of Short Framing- Single Shot, Two Shot, Over the Shoulder Shot (OTS), Point of View Shot (POV), Dutch Angle Shot; Camera Angle- Concept; Types of Camera Angles- Eye Level Shot, Low Angle Shot, High Angle Shot, Bird's-Eye-View Shot, Aerial Shot.

UNIT- V: Camera Movements- Concept; Types of Camera Movements- Static Shot, Pan Shot, Tilt Shot, Crane shot, Tracking shot, Dolly Shot, Crab Shot, Arc Shot; Camera Mechanism Shot- Concept; Type of Camera Mechanisms- Tripod Shot, Handheld Shot, Steadicam Shot, Drone Shot, Wire Shot.

Learning Assessment										
Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										

Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UVC20S06T	Course Name	Lighting Techniques	Course Category	S	Skill Enhancement Course	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*		
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*			

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To understand the importance of lighting techniques	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To know the purpose and difference of nature and artificial lightings																		
CLR-3:	To acquire knowledge to the use of different lights																		
CLR-4:	To gain the knowledge of safety and studio design																		
CLR-5:	To learn the lighting specification in production																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	Students would learn lighting techniques	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would gain the knowledge to use artificial lights	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would learn the techniques of light in studio setup	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would aware the safety measures and different studio setups	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn lighting specification in production	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Lighting- Definition & Concept	Cinematic Lighting- Definition & Concept	Three-Point-Lighting- Concept	Lighting Technique- Definition & Concept	Lighting Equipments- I
	SLO-2	Lighting basics	Cinematic lighting basics	Three-Point-Lighting basics	Lighting techniques basics	Lighting devices- I
S-2	SLO-1	Characteristics of Lighting	Characteristics of Cinematic Lighting	Three-Point-Lighting Setup- I	Lighting Technique- Lighting Flat Surface & Object	Lighting Equipments- II
	SLO-2	Uniqueness of lighting	Uniqueness of cinematic lighting	Three-Point-Lighting system- I	Flat surface & object lighting basics	Lighting devices- II
S-3	SLO-1	Functions of Lighting	Importance of Cinematic Lighting	Three-Point-Lighting Setup- II	Lighting Technique- Lighting People & Areas	Lighting Accessories- I
	SLO-2	Purpose of lighting	Necessity of cinematic lighting	Three-Point-Lighting system- II	People & area lighting basics	Lighting kits- I
S-4	SLO-1	Indoor Lighting- Definition & Concept	Understanding Cinematic Lighting	Shadow- Definition & Concept	Basic Lighting Approach- Subject	Lighting Accessories- II
	SLO-2	Indoor lighting basics	Accepting cinematic lighting	Shadow basics	Lighting approach- I	Lighting kits- II
S-5	SLO-1	Outdoor Lighting- Definition & Concept	Natural Lighting- Definition & Concept	Types of Shadows	Basic Lighting Approach-	Basic Facility checks

					Surrounding	
	SLO-2	*Outdoor lighting basics*	*Natural lighting basics*	*Various shadows*	*Lighting approach- II*	*Verifying lightings*
S-6	**SLO-1**	*Hard & Soft Lighting- Definition & Concept*	*Artificial Lighting- Definition & Concept*	*Falloff- Definition & Concept*	*Basic Lighting Approach- Atmosphere*	*Lighting Safety Hazards*
	SLO-2	*Hard & Soft lighting basics*	*Artificial lighting basics*	*Falloff basics*	*Lighting approach- III*	*Lighting safety*

Learning Resources	*Theory:* 1. *Blain Brown (2018). Cinematography- Theory and Practice: Image making for cinematographers and Directors, Focal press, USA.* 2. Joseph V. Mascelli (2005). The five C's of Cinematography, Silman James Press, USA. 3. Robert Bresson (2016). Notes on the Cinematography, NYRB Classics, USA.

UNIT- I: Lighting- Definition & Concept; Characteristics of Lighting; Functions of Lighting; Indoor Lighting- Definition & Concept; Outdoor Lighting- Definition & Concept; Hard & Soft Lighting- Definition & Concept.

UNIT- II: Cinematic Lighting- Definition & Concept; Characteristics of Cinematic Lighting; Importance of Cinematic Lighting; Understanding Cinematic Lighting; Soft Lighting- Definition & Concept; Hard Lighting- Definition & Concept.

UNIT- III: Three-Point-Lighting- Concept; Three-Point-Lighting Setup- Key, Fill, Back, Background Light; Shadow- Definition & Concept; Types of Shadows- Attached & Cast Shadows; Falloff- Definition & Concept.

UNIT- IV: Lighting Technique- Definition & Concept; Different Lighting Techniques- Lighting Flat Surface, Lighting Object, Lighting People, Lighting Areas; Basic Lighting Approach- Subject, Camera, Surroundings, Atmosphere.

UNIT- V: Lighting Equipments- Regular Tungsten Lights, Halogen Lights, Gas Discharge Lights, Fluorescent Tubes, LED Panels; Lighting Accessories- Barn Doors, Gel Paper, Diffuser, Flag, Umbrella, Reflector; Different Lighting Stand; Basic Facility Checks; Lighting Safety Hazards.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Saravanakumar T K, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER IV

Course Code	UJK20401T	Course Name	Professional Skills	Course Category	JK	*Life Skill Courses*	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	**Co-requisite Courses**	*Nil*	**Progressive Courses**	*Nil*	
Course Offering Department	**Career Development Centre**	**Data Book / Codes/Standards**		*Nil*		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	**Learning**	**Program Learning Outcomes (PLO)**

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Expose students to the requirements of job market*																		
CLR-2:	*Develop resume building practice*																		

CLR-3:	Increase efficiency in speaking during group discussions																		
CLR-4:	Prepare students for job interviews																		
CLR-5:	Instill confidence in students and develop skills necessary to face audience																		
CLR-6:	Develop speaking and presentation skills in students																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Understand the importance of resume preparation and build resume	3	80	70	-	-	M	-	H	M	H	-	-	-	H	-	-	M	H
CLO-2:	Acquire group discussion skills	3	85	75	-	-	-	H	M	M	H	M	M	H	H	M	-	-	-
CLO-3:	Face interviews confidently	3	85	80	H	-	-	-	-	H	-	-	M	L	-	H	H	L	-
CLO-4:	Ask appropriate questions during an interview	3	85	80	H	M	-	M	-	M	M	-	-	-	-	H	H	-	H
CLO-5:	Understand various types of presentation and use presentation skills in projects	3	85	80	-	-	-	-	-	-	-	H	H	H	-	H	H	-	-
CLO-6:	Build confidence during any presentation	3	85	80	H	H	-	H	L	-	-	-	M	M	-	H	H	-	M

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Introduction of resume and its importance	Meaning and methods of group discussion	Meaning and types of interview (face to face, telephonic, video)	Types - Informative, Instructional, Arousing, Persuasive, Decision-making	PowerPoint presentation–body language and stage etiquettes
	SLO-2	Difference between a CV, Resume and Bio Data	Procedure of group discussion	Dress code, background research	Structure of a presentation – Introduction of the event, Introducing the speaker, vote of thanks	PowerPoint presentation–body language and stage etiquettes
S-2	SLO-1	Essential components of a good resume, common errors people make while preparing a resume	Group discussion – simulation	STAR Technique (situation, task, approach and response) for facing an interview	Working with audience – ice-breaking, Creating a 'Plan B',	PowerPoint presentation–practice session
	SLO-2	Resume building format	Group discussion – common errors	Interview procedure (opening, listening skills, closure, asking questions)	Getting the audience in the mood, working with emotions,	PowerPoint presentation– practice session
S-3	SLO-1	Resume building using templates	Group discussion – types – Topic based	Important questions generally asked in an interview	Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique	PowerPoint presentation–practice session
	SLO-2	Resume building using templates	Group discussion – types – Case study based	Important questions generally asked in an interview	Improvisation and unprepared presentations, man-woman view, feedback – appreciation and critique	PowerPoint presentation– practice session
S-4	SLO-1	Resume building activity	Group discussion – practice session- Topic based	Mock interview – face to face	Power point presentation, skit, drama, dance, mime, short films and documentary – Dos and Don'ts	PowerPoint presentation–practice session
	SLO-2	Resume building activity - Feedback	Group discussion - Feedback	Mock interview-Feedback	Power point presentation, skit, drama, dance, mime, short films and documentary – Dos and Don'ts	PowerPoint presentation– practice session
S-5	SLO-1	Video resume – Tips and tricks	Group discussion – practice session- Topic based	Mock interview - face to face	PowerPoint presentation – content preparation	PowerPoint presentation–practice session

	SLO-2	Video resume – Do's and Don'ts	Group discussion - Feedback	Mock interview - Feedback	PowerPoint presentation–logical arrangement of content	PowerPoint presentation– practice session
S-6	SLO-1	Video resume – Templates	Group discussion – practice session- Case study based	Mock interview - face to face	PowerPoint presentation–using internet source, citations, bibliography	PowerPoint presentation–practice session
	SLO-2	Video resume – Templates	Group discussion - Feedback	Mock interview- Feedback	PowerPoint presentation–using internet source, citations, bibliography	PowerPoint presentation– practice session

Learning Resources	1. Scott Bennett, The Elements of Resume Style: Essential Rules for Writing Resumes and Cover Letters That Work, AMACOM, 2014 2. David John, Tricks and Techniques of Group Discussions, Arihant, 2012 3. Singh O.P., Art of Effective Communication in Group Discussion and Interview, S Chand & Company, 2014	4. Paul Newton, How to deliver a presentation ; e-book 5. Eric Garner, A-Z of Presentation, Eric Garner and Ventus Publishing ApS, 2012, bookboon.com

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA-1 (20%)	CLA-2 (20%)	CLA-3 (30%)#	CLA-4 (30%)##
		Theory	Theory	Theory	Theory
Level 1	Remember	10%	10%	30%	15%
	Understand				
Level 2	Apply	50%	50%	40%	50%
	Analyze				
Level 3	Evaluate	40%	40%	30%	35%
	Create				
	Total	100 %	100 %	100 %	100 %

CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Internal Experts
1. Ajay Zener, Director, Career Launcher	1. Mr Priyanand, Assistant Professor, CDC, E&T, SRMIST
	2. Ms Sindhu Thomas, Head in charge, CDC, FSH, SRMIST
	3. Ms Mahalakshmi, Assistant Professor, CDC, FSH, SRMIST

SEMESTER V

Course Code	UVC20501T	Course Name	Digital Film Making	Course Category	C	Professional Core Course	L	T	P	C
							5	1	0	6

Pre-requisite Courses	Nil	Co-requisite Courses	Nil		Progressive Courses	Nil			
Course Offering Department		Visual Communication	Data Book / Codes/Standards			Nil			

Course Learning Rationale (CLR):	The purpose of learning this course is to:				Learning		Program Learning Outcomes (PLO)													

CLR-1:	To give the knowledge of definitions and key concepts of Digital Film Making	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	To know the digital film making process																		
CLR-3:	To understand the camera, lighting and formats																		
CLR-4:	To impart the fundamentals of editing and sound.																		
CLR-5:	To learn the sound effects and complete production																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn about the definitions and key concepts of Digital Film Making	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the digital film making process	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about the camera, lighting and formats	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn fundamentals of editing and sound	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-

CLO-5:	Students would gain knowledge of sound effects and complete production	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	18	18	18	18
S-1	SLO-1	Digital Filmmaking- Definition & Concept	Digital Camera- Definition & Concept	Tripod- Definition & Concept	Film Editing- Definition & Concept	Sound & Noise- Definition & Concept
	SLO-2	Digital filmmaking basics	Digital Camera basics	Tripod basics	Film editing basics	Sound & Noise basics
S-2	SLO-1	Film Production- Definition & Concept	Types of Digital Camera	Types of Tripod- Regular, MonoPod & Mini Tripod	Purpose & Stages of Film Editing	Sound & Human Ear
	SLO-2	Film production basics	Various digital camera	Various tripod	Function & phases of film editing	Human ear basics
S-3	SLO-1	Stages Film Production	Parts of Digital Camcorde	Tripod Heads- Definition & Concept	Techniques of Film Editing	Sound Wave & Types- Definition & Concept
	SLO-2	Phases of film production	Components of digital camcorder	Tripod head basics	Methods of film editing	Sound wave basics
S-4	SLO-1	Film Pre Production- Definition & Concept	Camera Image Sensor- Definition & Concept	Types of Tripod Heads	Linear Video Editing- Definition & Concept	Characteristics & Properties of Sound Wave
	SLO-2	Film pre production basics	Camera image sensor	Various tripod heads	Linear video editing basics	Uniqueness of sound wave
S-5	SLO-1	Importance of Film Pre-Production	Types of Camera Image Sensor- CCD & CMOS Sensor	Tripod Accessories- Definition & Concept	Principles of Linear Video Editing- Assemble & Insert Edit	Cinema Sound & Elements- Definition & Concept
	SLO-2	Significant of film pre production	Various camera image sensor	Tripod accessories basics	Values of linear video editing	Cinema sound basics
S-6	SLO-1	Stages of Film Pre Production	CCD Sensor- Definition & Concept	Different Tripod Accessories	Non-Linear Editing- Definition & Concept	Sound Recording & Types- Definition & Concept
	SLO-2	Phases of film pre production	CCD Sensor basics	Various tripod accessories	Non-linear editing basics	Sound recording basics
S-7	SLO-1	Film Scripting- Definition & Concept	CMOS Sensor- Definition & Concept	Jib Crane- Definition & Concept	Principles of Non-Linear Editing- Capture, Editing, Rendering, Output	Storage of Sound Technology
	SLO-2	Film scripting basics	CMOS sensor basics	Jib crane basics	Values of non-linear editing	Storing sound concept
S-8	SLO-1	Film Production Team- Definition & Concept	Image Resolution- Definition & Concept	Types of Jib Cranes	Film Splicing Editing- Definition & Concept	Monaural Sound- Definition & Concept
	SLO-2	Film production team basics	Image resolution basics	Various jib cranes	Film splicing editing basics	Monaural sound basics
S-9	SLO-1	Types of Film Production Team- I	Types of Image Resolution- UHD, SD, HD	Dolly Device- Definition & Concept	Principles of Film Splicing Editing- Tape Splicer, Cement Splicer	Stereo Sound- Definition & Concept
	SLO-2	Various of film production team- I	Various image resolution	Dolly device basics	Values of film splicing editing	Stereo sound basics
S-10	SLO-1	Types of Film Production Team- II	Digital Video File Formats- Definition & Concept	Types of Dolly Device	Color Correction- Definition & Concept	Dolby Digital Surround- Definition & Concept
	SLO-2	Various of film production team- II	Digital video film format basics	Various dolly device	Color correction basics	Dolby digital surround basics
S-11	SLO-1	Film Location Scouting- Definition & Concept	Codec- Definition & Concept	Non-Traditional Dolly Device	Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast	Digital Theatre Systems (DTS)- Definition & Concept
	SLO-2	Film location scouting basics	Codec basics	Unusual dolly device	Procedure of color correction	Digital theatre system basics
S-12	SLO-1	Importance of Location Scouting	Types of Codec- H.264/AVC, Apple ProRes	Camera Stabilizer- Definition & Concept	Color Grading- Definition & Concept	Sony Dynamic Digital Sound- Definition & Concept
	SLO-2	Significant of location scouting	Various codec	Camera stabilizer basics	Color grading basics	Sony dynamic digital sound basics
S-13	SLO-1	Process of Film Location Scouting	Video Compression- Definition & Concept	Steadicam- Definition & Concept	Process of Color Grading- Shot	Audio File & Types- Definition & Concept

					Matching, Removing Objects, Shape Masks, Cinematic Looks	
	SLO-2	Procedure of film location scouting	Video compression basics	Steadicam basics	Procedure of color grading	Audio file basics
S14	SLO-1	Film Budgeting- Definition & Concept	Types of Video Compression- Lossy Files, Lossless Files	Drone Camera- Definition & Concept	Computer Animation & Types	Studio Acoustic- Definition & Concept
	SLO-2	Film budgeting basics	Various video compression	Drone camera basics	Computer animation basics	Studio acoustic basics
S-15	SLO-1	Importance of Film Budgeting	Aspect Ratio- Definition & Concept	Types of Drone Cameras	Computer-Generated Imagery (CGI)- Definition & Concept;	Microphones & Types- Definition & Concept
	SLO-2	Significant of film budgeting	Aspect ratio basics	Various drone cameras	CGI basics	Microphones basics
S-16	SLO-1	Post Production- Definition & Concept	Understanding Aspect Ratio	Impact of Drone Camera	Special Effects (SFX)- Definition & Concept;	Types of On-Screen Sound
	SLO-2	Post production basics	Considering aspect ratio	Effects of drone camera	SFX basics	Various on-screen sound
S-17	SLO-1	Film Distribution- Definition & Concept	Types of Aspect Ratio	Spidercam- Definition & Concept	Compositing - Definition & Concept	Dubbing- Definition & Concept
	SLO-2	Film distribution basics	Various aspect ratio	Spidercam basics	Compositing basics	Dubbing basics
S-18	SLO-1	Film Exhibition- Definition & Concept	Camera Accessories- Definition & Concept	Technical Aspects of Spidercam	Rotoscoping- Definition & Concept	Sound Editing & Mixing
	SLO-2	Film exhibition basics	Camera accessories basics	Mechanical features of spidercam	Rotoscoping basics	Sound editing & mixing basics

Learning Resources	Theory: 1. Herbert Zettl (2012). Television Production Handbook, First Edition, Wadsworth Learning, UK 2. Gerald Millerson (2009). Television Production, First Edition, Focal Press, UK 3. Jim Owens (2012). Television Production, First Edition, Focal Press, UK 4. Andrew Utterback (2007). Studio Television Production and Directing, First Edition, Focal Press, UK

UNIT- I: Digital Filmmaking- Definition & Concept; Film Production- Definition & Concept; Stages Film Production- Pre-Production, Production, Post-Production; Film Pre Production- Definition & Concept; Importance of Film Pre-Production; Stages of Film Pre Production- Scripting, Production Team & Budgeting; Film Scripting- Definition & Concept; Film Production Team- Definition & Concept; Types of Film Production Team- Talent, Technician, Production & Administrative; Film Location Scouting- Definition & Concept; Importance of Location Scouting; Process of Film Location Scouting; Film Budgeting- Definition & Concept; Importance of Film Budgeting; Post Production- Definition & Concept; Film Distribution- Definition & Concept; Film Exhibition- Definition & Concept.

UNIT- II: Digital Camera- Definition & Concept; Types of Digital Camera- Mini-DV Camcorders, DVD Camcorders, Hard Disk Drive (HDD) Camcorders, Flash Memory Camcorders, Combo Models; Parts of Digital Camcorder- Camera Body, Camera Lens, Camera Lens Aperture, Camera Shutter, Image Sensor, Image Processor, Viewfinder, LCD Screen, Microphone Port, Menu Controls, Flash, Memory Card, Tripod Mount; Camera Image Sensor- Definition & Concept; Types of Camera Image Sensor- CCD & CMOS Sensor; CCD Sensor- Definition & Concept; CMOS Sensor- Definition & Concept; Image Resolution- Definition & Concept; Types of Image Resolution- UHD, SD, HD; Digital Video File Formats- Definition & Concept; Codec- Definition & Concept; Types of Codec- H.264/AVC, Apple ProRes; Video Compression- Definition & Concept; Types of Video Compression- Lossy Files, Lossless Files; Aspect Ratio- Definition & Concept; Understanding Aspect Ratio; Types of Aspect Ratio; Camera Accessories- Definition & Concept; Different Camera Accessories; Camera Cleaning Accessories Kit.

UNIT- III: Tripod- Definition & Concept; Types of Tripod- Regular, MonoPod & Mini Tripod; Tripod Heads- Definition & Concept; Types of Tripod Heads- Pistol Grip, Pan & Tilt, Ball and Gimbal Tripod Heads; Tripod Accessories- Definition & Concept; Different Tripod Accessories; Jib Crane- Definition & Concept; Types of Jib Cranes- Simple Action Rectangular Jibs, Remote Head Cranes, Cable Assist Cranes; Dolly Device- Definition & Concept; Types of Dolly Device- Cinema Platform Dolly, Doorway Dolly, Slider, Tripod Dolly, Table Top Dolly; Non-Traditional Dolly Device- Wheelchair, Vehicle, Roller Skates, Onewheel, PVC Pipe Dolly, Butt/Pedestal Dolly, Tennis Ball Dolly; Camera stabilizer- Definition & Concept; Types of Camera Stabilizers- Handheld Stabilizers, 3-Axis Gimbal, Vest Stabilizer System; Choosing Camera Stabilizer; Steadicam- Definition & Concept; Operation of Steadicam; Drone Camera- Definition & Concept; Types of Drone Cameras- Multi Rotor Drones, Fixed Wing Drones, Single Rotor Helicopter, Fixed Wing Hybrid VTOL; Impact of Drone Camera; Spidercam- Definition & Concept; Technical Aspects of Spidercam- Flying area, Winches, Pulleys, Control Station, Camera; Working Process of Spidercam.

UNIT- IV: Film Editing- Definition & Concept; Purpose of Film Editing; Stages of Film Editing- Logging, First Assembly, Rough Cut, First Cut, Fine Cut, Final Cut; Techniques of Film Editing- Continuity, Relational, Analytic, Montage; Types of Film Editing- Linear Video Editing, Non-Linear Video Editing, Film Splicing Editing; Linear Video Editing- Definition & Concept; Principles of Linear Video Editing- Assemble & Insert Edit; Non-Linear Editing- Definition & Concept; Principles of Non-Linear Editing- Capture, Editing, Rendering, Output; Film Splicing Editing- Definition & Concept; Principles of Film Splicing Editing- Tape Splicer, Cement Splicer; Color Correction- Definition & Concept; Process of Color Correction- Exposure, White Balance, ISO Noise, Contrast; Color Grading- Definition & Concept; Process of Color Grading- Shot Matching, Removing Objects, Shape Masks, Cinematic Looks; Computer Animation- Definition & Concept; Types of Animation- Traditional, 2D & 3D Animation;

Computer-Generated Imagery (CGI)- Definition & Concept; Special Effects (SFX)- Definition & Concept; Compositing - Definition & Concept; Rotoscoping- Definition & Concept.

UNIT- V: Sound- Definition & Concept; Noise- Definition & Concept; Sound & Human Ear; How sound travels; Sound Wave- Definition & Concept; Types of Sound Wave- Transverse and Longitudinal Wave; Characteristics of Sound Wave- Wavelength, Amplitude, Time-Period, Frequency and Velocity or Speed; Properties of Sound Wave- Pitch, Loudness, Tone; Cinema Sound- Definition & Concept; Elements of Cinema Sound- Music, Dialogue, Sound Effects, Ambient Noise, Soundtrack; Sound Recording- Definition & Concept; Types of Sound Recording- Mechanical, Magnetic, Optical System; Storage of Sound Technology- Analogue & Digital Signals; Evolution of Cinema Sound; Monaural Sound- Definition & Concept; Stereo Sound- Definition & Concept; Dolby Digital Surround- Definition & Concept; Digital Theater Systems (DTS)- Definition & Concept; Sony Dynamic Digital Sound (SDDS)- Definition & Concept; Audio File- Definition & Concept; Types of Audio File- M4A Audio File Type, FLAC, MP3, MP4, WAV, WMA, AAC; Studio Acoustic- Definition & Concept; Microphones- Definition & Concept; Types of Microphones- Dynamic, Condenser, Ribbon microphones; Patterns of Microphones- Cardioid, Bi-directional, Omni-directional; Types of On-Screen Sound- Human Voice, Music & Sound Effects; Dubbing- Definition & Concept; Sound Editing & Mixing.

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

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Experts from Industry	Experts from Academic	Internal Experts
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		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER V

Course Code	UVC20502T	Course Name	Event Management	Course Category	C	Professional Core Course	L	T	P	C
							5	1	0	6

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

CLR-1:	*To give the knowledge of definitions and key concepts of Event management*	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	*To know the process of event management roles*																			
CLR-3:	*To understand the benefits of event management positions*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-4:	*To impart the fundamentals of events and economic development.*																		
CLR-5:	*To learn the legal issues, risk issues and trend issues in event management*																		

Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn about the definitions and key concepts of Event management*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know the process of event management roles*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would gain knowledge about the event management positions*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	*Students would learn fundamentals of events and*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-

	economic development																			
CLO-5:	*Students would emphasis legal issues, risk issues and trend issues in event management*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		**18**	**18**	**18**	**18**	**18**
S-1	**SLO-1**	Event- Definition & Concept	Event Marketing- Definition & Concept	Event Communication- Definition & Concept	Event Logistic- Definition & Concept	Event Security- Definition & Concept
	SLO-2	Event basics	Event marketing basics	Event communication basics	Event logistic basics	Event security basics
S-2	**SLO-1**	Objective of Event	Characteristics of Event Marketing	Importance of Event Communication	Importance of Event Logistics	Importance of Event Security
	SLO-2	Purpose of event	Uniqueness of event marketing	Significant of event communication	Significant of event logistics	Significant of event security
S-3	**SLO-1**	Process of Event	Importance of Event Marketing	Event Communication Tools	Elements of Event Logistics- I	Planning Event Security- I
	SLO-2	Procedure of event	Significant of event marketing	Event communication device	Essentials of event logistics- I	Preparing event security- I
S-4	**SLO-1**	Types of Event- Private, Corporate & Charity Event	Need for Event Marketing	Planning Event Communication	Elements of Event Logistics- II	Planning Event Security- II
	SLO-2	Various events	Event marketing requirement	Preparing event communication	Essentials of event logistics- II	Preparing event security- II
S-5	**SLO-1**	Planning an Event	Functions of Event Marketing	Phases of Event Communication- I	Elements of Event Logistics- III	Planning Event Security- III
	SLO-2	Event arrangement	Purpose of event marketing	Stages of event communication- I	Essentials of event logistics- III	Preparing event security- III
S-6	**SLO-1**	Importance of Event Planning	Process of Event Marketing	Phases of Event Communication- II	Elements of Event Logistics- IV	Event Safety- Definition & Concept
	SLO-2	Significant of event planning	Procedure of event marketing	Stages of event communication- II	Essentials of event logistics- IV	Event safety basics
S-7	**SLO-1**	Five C's of Event Planning	Types of Event Marketing	Communicating with Team	Planning Event Logistics- I	Difference between Security & Safety
	SLO-2	C's of event planning	Various event marketing	Communicating with members	Preparing event logistics- I	Security & safety variation
S-8	**SLO-1**	Preparing Event Proposal	Advantage of Event Marketing	Event Venues- Definition & Concept	Planning Event Logistics- II	Event Risk Assessment- Definition & Concept
	SLO-2	Arranging event proposal	Benefits of event marketing	Event venues basics	Preparing event logistics- II	Event risk assessment basics
S-9	**SLO-1**	Event Planning Checklist	Planning Event Marketing	Characteristics of Event Venue	Planning Event Logistics- III	Planning to Avoid Event Risk
	SLO-2	Event checklist	Preparing event marketing	Uniqueness of event venue	Preparing event logistics- III	Avoiding event risk
S-10	**SLO-1**	Event Management- Definition & Concept	Event Sponsorship- Definition & Concept	Identifying Event Venues	Event Legal Issues- Definition & Concept	Event Guest- Definition & Concept
	SLO-2	Event management basics	Event sponsorship basics	Choosing event venues	Event Legal issues basics	Event guest basics
S-11	**SLO-1**	Characteristic of Event Management	Need for Event Sponsorship	Types of Event Venues- I	Types of Event Legal Issue- I	Preparing Event Guest List
	SLO-2	Features of event management	Necessity of event sponsorship	Various event venues- I	Various event legal issue- I	Arranging event guest list
S-12	**SLO-1**	Principles of Event Management	Advantage of Event Sponsorship	Types of Event Venues- II	Types of Event Legal Issue- II	Types of Event Guest- Normal, Elite & Star Guest
	SLO-2	Values of event management	Benefits of event sponsorship	Various event venues- II	Various event legal issue- II	Various event guest
S-13	**SLO-1**	Advantages of Event Management	Identifying & Types of Event Sponsors	Event Venue Pricing- Definition & Concept	Types of Event Legal Issue- III	Managing & Handling Event Guest
	SLO-2	Benefits of event management	Various event sponsors	Event venue pricing basics	Various event legal issue- III	Organizing event guest
S-14	**SLO-1**	Phases of Event Management	Event Manager- Definition & Concept	Types of Event Venue Pricing	Event Maintenance- Definition & Concept	Tracking Event attendance
	SLO-2	Stages of event management	Event manager basics	Various event venue pricing	Event maintenance basics	Following event attendance

S-15	SLO-1	*Promoting the Event*	*Functions, Qualities & Responsibilities of Event Manager*	*Event Venue Pricing strategies*	*Need for Event Maintenance*	*Event Transportation & Shuttle- Definition & Concept*
	SLO-2	*Encouraging event*	*Purpose & duties of event manager*	*Event venue pricing approach*	*Necessity of event maintenance*	*Event transportation basics*
S-16	SLO-1	*Event Agency- Definition & Concept*	*Event Team- Definition & Concept*	*Event Vendor- Definition & Concept*	*Elements of Maintenance- I*	*Challenges of Event Transportation*
	SLO-2	*Event agency basics*	*Event team basics*	*Event vendor basics*	*Essentials of maintenance- I*	*Handling event transportation*
S-17	SLO-1	*Need for Event Agency*	*Need & Functions of Event Team*	*Identifying Vendors for Event*	*Elements of Maintenance- II*	*Types of Event Transportation and Shuttle- I*
	SLO-2	*Requirement of event agency*	*Purpose of event team*	*Choosing event vendors*	*Essentials of maintenance- II*	*Various event transportation- I*
S-18	SLO-1	*Selecting Perfect Event Agency*	*Staffing & Managing Event Team*	*Types of Event Vendors*	*Elements of Maintenance- III*	*Types of Event Transportation and Shuttle- II*
	SLO-2	*Choosing event agency*	*Handling event team*	*Various event vendors*	*Essentials of maintenance- III*	*Various event transportation- I*

Learning Resources	*Theory:* 1. *Devesh Kishore (2012). Event Management: A Blooming Industry and an Eventful Career, Har-Anand Publications Pvt. Ltd., New Delhi* 2. *Lynn Van Der Wagen (2008). Event Management: For Tourism, Cultural, Business and Sporting Events, Prentice Hall, UK* 3. *Glenn A J Bowdin (2006). Events Management, Routledge, New York*

UNIT- I: Event- Definition & Concept; Objectives of Event; Process of Event; Types of Event- Private, Corporate & Charity Event; Planning an Event; Importance of Event Planning; Five C's of Event Planning- Concept, Coordination, Control, Culmination, Closeout; Preparing Event Proposal; Event Planning Checklist; Event Management- Definition & Concept; Characteristic of Event Management; Principles of Event Management; Advantages of Event Management; Phases of Event Management- Initiation, Planning, Implementation, Event, Closure; Promoting the Event; Event Agency- Definition & Concept; Need for Event Agency; Selecting Perfect Event Agency.

UNIT- II: Event Marketing- Definition & Concept; Characteristics of Event Marketing; Importance of Event Marketing; Need for Event Marketing; Functions of Event Marketing; Process of Event Marketing; Types of Event Marketing; Advantage of Event Marketing; Planning Event Marketing; Event Sponsorship- Definition & Concept; Need for Event Sponsorship; Advantage of Event Sponsorship; Identifying Event Sponsors; Types of Event Sponsors; Event Manager- Definition & Concept; Functions of Event Manager; Qualities of Event Manager; Responsibilities of Event Manager; Event Team- Definition & Concept; Need for Event Team; Functions of Event Team; Managing Event Team; Staffing Event Team.

UNIT- III: Event Communication- Definition & Concept; Importance of Event Communication; Event Communication Tools; Planning Event Communication; Phases of Event Communication- Before, During & After the Event; Communicating with Team; Event Venues- Definition & Concept; Characteristics of Event Venue; Identifying Event Venues; Types of Event Venues; Event Venue Pricing- Definition & Concept; Types of Event Venue Pricing; Event Venue Pricing strategies; Event Vendor- Definition & Concept; Identifying Vendors for Event; Types of Event Vendors.

UNIT- IV: Event Logistics- Definition & Concept; Importance of Event Logistics; Elements of Event Logistics- Venue Logistics, Warehousing & Distribution, Delivery Management, Cargo Forwarding & Customs Clearance, Asset Tracking & Reverse Logistics, Operational Processes; Planning Event Logistics- Event Set-Up, Food & Beverages, Transportation, Safety; Event Legal Issues- Definition & Concept; Types of Event Legal Issue- Written Contracts, Licenses and Permits, name disputes, Liability Insurance; Event Maintenance- Definition & Concept; Need for Event Maintenance; Elements of Maintenance- Maintenance Prevention, Inspect, Prioritize, Plan work, Schedule work, Execute work.

UNIT- V: Event Security- Definition & Concept; Importance of Event Security; Planning Event Security- Acquiring Security Workforce, Crowd Control, Transportation & Traffic, Surveillance and Observation, Fire & Medical Emergency, Explosive Threats, Severe Weather; Event Safety- Definition & Concept; Difference between Security & Safety; Event Risk Assessment- Definition & Concept; Planning to Avoid Event Risk; Event Guest- Definition & Concept; Preparing Event Guest List; Types of Event Guest- Normal, Elite & Star Guest; Managing & Handling Event Guest; Tracking Event attendance; Event Transportation & Shuttle- Definition & Concept; Challenges of Event Transportation; Types of Event Transportation and Shuttle- Corporate Affairs, Wedding, School Field Trip, Sports Charter Bus, Family Reunions, Group Event; Process of Event Transportation.

Learning Assessment										
Level	**Bloom's Level of Thinking**	**Continuous Learning Assessment (50% weightage)**								**Final Examination (50% weightage)**	
		CLA – 1 (10%)		**CLA – 2 (10%)**		**CLA – 3 (20%)**		**CLA – 4 (10%)#**			
		Theory	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**	**Theory**	**Practice**
Level 1	Remember	30%	-	30%	-	30%	-	30%	-	30%	-
	Understand										
Level 2	Apply	40%	-	40%	-	40%	-	40%	-	40%	-
	Analyze										

Level 3	Evaluate / Create	30%	-	30%	-	30%	-	30%	-	30%	-
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Padmanabhan T, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER V

Course Code	UVC20503L	Course Name	Short Film Making	Course Category	C	Professional Core Course	L	T	P	C
							0	0	7	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)	

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the knowledge of short film making	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
CLR-2:	To understand the importance and practicing pre-production works																		
CLR-3:	To comprehend and practicing the production works																		
CLR-4:	To afford the knowledge of post-production works through practicing software																		
CLR-5:	To be proficient in film making process																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn short film making process	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know pre-production works	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge of production works	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn post-production works	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in all the stages of short film making process	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			18
S-1 to S-5	SLO-1	Writing Original Theme/ Concept for Short Film	
	SLO-2	Understanding original theme/ concept	
S-5 to S-10	SLO-1	Writing Original Synopsis for Short Film	
	SLO-2	Understanding original synopsis	
S-11 to S-15	SLO-1	Writing Original Story for Short film- I	
	SLO-2	Understanding original story- I	
S-16 to S-20	SLO-1	Writing Original Story for Short film- II	
	SLO-2	Understanding original story- II	
S-21 to S-25	SLO-1	Writing Original Screenplay or Short film- I	
	SLO-2	Understanding original screenplay- I	
S-26 to S-30	SLO-1	Writing Original Screenplay or Short film- II	

	SLO-2	Understanding original screenplay- II
S-31 to S-35	SLO-1	Writing Scene for Short Film
	SLO-2	Understanding scene
S-36 to S-40	SLO-1	Writing Original Sequence for Short Film
	SLO-2	Understanding sequence
S-41 to S-45	SLO-1	Writing Original Dialogue for Short Film
	SLO-2	Understanding dialogue
S-45 to S-50	SLO-1	Working with Production Team
	SLO-2	Understanding production team
S-51 to S-55	SLO-1	Preparing with Final Budget for Short Film
	SLO-2	Understanding final budget
S-56 to S-60	SLO-1	Writing Original Shooting Script
	SLO-2	Understanding shooting script
S-61 to S-65	SLO-1	Working with Shooting for Short Film- I
	SLO-2	Understanding shooting- I
S-66 to S-70	SLO-1	Working with Shooting for Short Film- II
	SLO-2	Understanding shooting- II
S-71 to S-75	SLO-1	Working with Non-linear Video Editing- Rough Cut
	SLO-2	Understanding rough cut
S-76 to S-80	SLO-1	Working with Non-linear Video Editing- Final Cut
	SLO-2	Understanding final cut
S-81 to S-85	SLO-1	Working with Dubbing, Sound Effects & Mixing- I
	SLO-2	Understanding dubbing & sound effects- I
S-86 to S-90	SLO-1	Working with Dubbing, Sound Effects & Mixing- II
	SLO-2	Understanding dubbing & sound effects- II

RECORD WORK
1. **Students have to make ONE Short Film on any concept (Maximum 5 min)**
(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. **Nicholas George (2010). Film Crew: Fundamentals of Professional Film and Video Production, First Edition, Platinum Eagle Publishing, USA** 2. **Clifford Thurlow (2008). Making Short Films: The Complete Guide from Script to Screen, First Edition, Berg, USA** 3. **Patricia Aufderheide (2007). Documentary Film: A Very Short Introduction, First Edition, Oxford University Press, UK**

Learning Assessment				
Level	**Bloom's Level**	**Continuous Learning Assessment (50% weightage)**		**Final Examination (50%**

	of Thinking	CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#		weightage)	
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Ms. Aswini Chithra S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER V

Course Code	UVC20D10L	Course Name	Visual Effects	Course Category	E	Discipline Specific Electives Course	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil		
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil			

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)																

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the basic knowledge of visual effects																		
CLR-2:	To understand the prominence and practicing Animating Composition																		
CLR-3:	To comprehend and practicing the editing effects																		
CLR-4:	To provide the basics and practicing basic transitions and Polygon Modeling																		
CLR-5:	To acquire the basic knowledge of visual effects for professions																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn the basics of visual effects	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know Animating Composition	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about editing effects	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the concept of basic transitions and Polygon Modeling	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn visual effects for professions	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18
S-1 to S-5	SLO-1	Introduction to Composition
	SLO-2	Understanding composition
S-5 to S-10	SLO-1	Introduction to Animating Composition
	SLO-2	Understanding animating composition
S-11 to S-15	SLO-1	Working with Tools & Other Working Windows
	SLO-2	Understanding tools
S-16 to S-20	SLO-1	Working with Scaling & Rotating Layer

	SLO-2	*Understanding scaling & rotating*	
S-21 to S-25	**SLO-1**	*Working with Duplicate Layer*	
	SLO-2	*Understanding duplicate layer*	
S-26 to S-30	**SLO-1**	*Working with Adjustment Layer*	
	SLO-2	*Understanding adjustment layer*	
S-31 to S-35	**SLO-1**	*Working with Motion Path*	
	SLO-2	*Understanding motion path*	
S-36 to S-40	**SLO-1**	*Working with Masking Tools*	
	SLO-2	*Understanding masking*	
S-41 to S-45	**SLO-1**	*Working with Transparency Tools*	
	SLO-2	*Understanding transparency*	
S-45 to S-50	**SLO-1**	*Working with Composition Window*	
	SLO-2	*Understanding composition window*	
S-51 to S-55	**SLO-1**	*Working with Editing Effects*	
	SLO-2	*Understanding editing effects*	
S-56 to S-60	**SLO-1**	*Working with Basic transitions: Cut, Dissolve, wipe, Fade*	
	SLO-2	*Understanding basic transitions*	
S-61 to S-65	**SLO-1**	*Working with Video Filter: Blur, Border, Distort - I*	
	SLO-2	*Understanding video filter- I*	
S-66 to S-70	**SLO-1**	*Working with Video Filter: Image Control, Key- II*	
	SLO-2	*Understanding video filter- II*	
S-71 to S-75	**SLO-1**	*Working with Polygon Modeling*	
	SLO-2	*Understanding polygon modeling*	
S-76 to S-80	**SLO-1**	*Working with Shading & Texturing*	
	SLO-2	*Understanding shading & texture*	
S-81 to S-85	**SLO-1**	*Working with Lighting & Animation- I*	
	SLO-2	*Understanding lighting & animation- I*	
S-86 to S-90	**SLO-1**	*Working with Lighting & Animation- II*	
	SLO-2	*Understanding lighting & animation- II*	

RECORD WORK

1. **Students have to Shoot Live Action Footage and make a complete Story using Visual Effects (Minimum THREE Visual Effects) (Maximum 3 min)**

(The Students have to submit above exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

	Practical:
Learning Resources	1. Susan Zwerman and Jeffrey A. Okun (2015). *The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures, Focal Press, UK.* 2. Jeff Foster (2010). *The Green Screen Handbook: Real–World Production Techniques, Sybex, USA.* 3. Ron Brinkmann (2008). *The Art and Science of Digital Compositing: Techniques for Visual Effects, Animation and Motion, Morgan Kaufmann, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER V

Course Code	UVC20D11L	Course Name	Compositing Techniques	Course Category	E	Discipline Specific Electives Course	L	T	P	C
							0	0	6	3

Pre-requisite Courses	Nil	Co-requisite Courses	Nil	Progressive Courses	Nil
Course Offering Department	Visual Communication	Data Book / Codes/Standards		Nil	

Course Learning Rationale (CLR):	The purpose of learning this course is to:		Learning		Program Learning Outcomes (PLO)	

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To provide the basic knowledge of compositing Techniques																		
CLR-2:	To know the importance and practicinglayer editing																		
CLR-3:	To understand and practicing the concept of keying	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLR-4:	To provide the basics and practicing 1&4 pint tracking																		
CLR-5:	To acquire the knowledge of compositing Techniques for professional jobs																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																		
CLO-1:	Students would learn the basics compositing Techniques	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would know the layer editing	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would gain knowledge about keying	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would learn the concept of 1&4 pint tracking	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would learn compositing Techniques for professional jobs	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	
S-1 to S-5	SLO-1	Working with Key frames and Transform properties	
	SLO-2	Understanding key frames	
S-5 to S-10	SLO-1	Working with Anchor Point- Key Frame Types	

	SLO-2	*Understanding anchor point- I*
S-11 to S-15	SLO-1	*Working with Anchor Point- Motion Sketch*
	SLO-2	*Understanding anchor point- II*
S-16 to S-20	SLO-1	*Working with Anchor Point- Smoother*
	SLO-2	*Understanding anchor point- III*
S-21 to S-25	SLO-1	*Working with Anchor Point- Project Settings & Parameters*
	SLO-2	*Understanding anchor point- IV*
S-26 to S-30	SLO-1	*Working with Layer Control & Blending: Layer Editing*
	SLO-2	*Understanding layer- I*
S-31 to S-35	SLO-1	*Working with Layer Control & Blending: Stacking*
	SLO-2	*Understanding layer- II*
S-36 to S-40	SLO-1	*Working with Layer Control & Blending: Work Area*
	SLO-2	*Understanding layer- III*
S-41 to S-45	SLO-1	*Working with Layer Control & Blending: Effects & Presets*
	SLO-2	*Understanding layer- IV*
S-45 to S-50	SLO-1	*Working with Transparency: Mask & Pen Tool*
	SLO-2	*Understanding transparency- I*
S-51 to S-55	SLO-1	*Working with Transparency: Bezier Curves*
	SLO-2	*Understanding transparency- II*
S-56 to S-60	SLO-1	*Working with Track Matte, Luma Matte, Stencils*
	SLO-2	*Understanding Matte*
S-61 to S-65	SLO-1	*Working with Keying: Import Issues & Footage Interpretation*
	SLO-2	*Understanding key- I*
S-66 to S-70	SLO-1	*Working with Keying: Key Light*
	SLO-2	*Understanding key- II*
S-71 to S-75	SLO-1	*Working with Tracking: Stabilization*
	SLO-2	*Understanding tracking- I*
S-76 to S-80	SLO-1	*Working with Tracking: One-Point Tracking & Four-Point Tracking*
	SLO-2	*Understanding tracking- II*
S-81 to S-85	SLO-1	*Working with Tracking: Color Correction & Additional Keying*
	SLO-2	*Understanding tracking- III*
S-86 to S-90	SLO-1	*Working with Alpha Painting & Mocha Demo*

	SLO-2	*Understanding alpha painting*

RECORD WORK

1. **Students have to Shoot Live Action Footage and create ONE Cloning (1 exercise)**
2. **Students have to Shoot Live Action Footage and create ONE Fake Depth (1 exercise)**
3. **Students have to Shoot Live Action Footage and create ONE Removing Objects (1 exercise)**

(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *David East (2012). Media Composer 6: Professional Effects and Compositing, Avid Learning Series, USA.* 2. *Mark Christiansen (2018). Adobe After Effects CC Visual Effects and Compositing Studio Techniques, Adobe Press, USA.* 3. *Steve Wright (2011). Compositing Visual Effects: Essentials for the Aspiring Artist, Focal Press, USA*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

<div align="center">SEMESTER V</div>

Course Code	UVC20D12L	Course Name	Title Animation	Course Category	E	Discipline Specific Electives Course	L	T	P	C
							0	0	6	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*		Progressive Courses	*Nil*	
Course Offering Department		*Visual Communication*	Data Book / Codes/Standards			*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning		Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To give the knowledge about key concepts of title animation*																		
CLR-2:	*To know the importance of text formatting and practicing*																		
CLR-3:	*To understand and practicing the font selection and special effects*																		
CLR-4:	*To convey the basics and practicing the character formatting*																		
CLR-5:	*To acquire the complete knowledge of title animation for professional jobs*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO-3
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*																		
CLO-1:	*Students would learn key concepts of title animation*	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	*Students would know the text formatting and practicing*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	*Students would gain knowledge about font selection and special effects*	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-

CLO-4:	*Students would learn character formatting*	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	*Students would learn title animation for professional jobs*	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		18	
S-1 to S-5	**SLO-1**	*Working with Creating & Formatting Point Text*
	SLO-2	*Understanding text- I*
S-5 to S-10	**SLO-1**	*Working with Text Tool*
	SLO-2	*Understanding text- II*
S-11 to S-15	**SLO-1**	*Working with Artistic and Paragraph text*
	SLO-2	*Understanding text- III*
S-16 to S-20	**SLO-1**	*Working with Formatting Text*
	SLO-2	*Understanding text- IV*
S-21 to S-25	**SLO-1**	*Working with Wrapping text*
	SLO-2	*Understanding text- V*
S-26 to S-30	**SLO-1**	*Working with Fir text to Path*
	SLO-2	*Understanding- VI*
S-31 to S-35	**SLO-1**	*Working with Converting Text to Curves*
	SLO-2	*Understanding text- VII*
S-36 to S-40	**SLO-1**	*Working with Linking Text to Objects*
	SLO-2	*Understanding text- IX*
S-41 to S-45	**SLO-1**	*Working with Aligning & Spacing Text*
	SLO-2	*Understanding text- X*
S-45 to S-50	**SLO-1**	*Working with Font Identification*
	SLO-2	*Understanding font*
S-51 to S-55	**SLO-1**	*Working with Special Effects*
	SLO-2	*Understanding special effects*
S-56 to S-60	**SLO-1**	*Working with Animating & Scale Key Frames*
	SLO-2	*Understanding scale*
S-61 to S-65	**SLO-1**	*Working with Threading Text*
	SLO-2	*Understanding threading text*
S-66 to S-70	**SLO-1**	*Working with Modifying Text Frames*
	SLO-2	*Understanding modifying text*
S-71 to S-75	**SLO-1**	*Working with Formatting Character*
	SLO-2	*Understanding character- I*

S-76 to S-80	SLO-1	Working with Character Panel Menu
	SLO-2	Understanding character- II
S-81 to S-85	SLO-1	Working with Paragraph Formatting
	SLO-2	Understanding paragraph formatting
S-86 to S-90	SLO-1	Working with Alignments & Indents
	SLO-2	Understanding alignments

RECORD WORK

1. **Students have to create ONE Titling Animation for a Production Company (Maximum 30 sec)**
2. **Students have to create ONE Titling Animation for a Movie (Maximum 30 sec)**
3. **Students have to create ONE Titling Animation for Crew Members (Maximum 1 min)**

(The Students have to submit all the exercises as Record Work in Digital form for Practical exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *Richard Williams (2009). The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators, Faber, USA.* 2. *Yael Braha& Bill Byrne (2010). Creative Motion Graphic Titling for Film, Video, and the Web: Dynamic Motion Graphic Title Design, Routledge, USA.* 3. *Gemma Solana (2013). Uncredited: Graphic Design & Opening Titles, Gingko Pr Inc, USA.*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Nelsonmandela S, Assistant Professor, Viscom, FSH, SRM IST
		2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

SEMESTER V

Course Code	UES20AE1T	Course Name	Environmental Studies	Course Category	A	Ability Enhancement Courses	L	T	P	C
							3	0	0	3

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*		Learning							Program Learning Outcomes (PLO)										

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*To teach the importance of environment*																		
CLR-2:	*To impart the knowledge about ecosystem*																		
CLR-3:	*To teach about Biodiversity*	Thinking	Proficiency	Attainment	al	of	Related	Procedural Knowledge	Specializati	Utilize	Skills in Modeling	Interpret	Investigativ e Skills	Solving	Communica tion Skills	Analytical Skill	PSO -1	PSO -2	PSO -3
CLR-4:	*To create awareness about environmental pollution*																		
CLR-5:	*To understand about Environment Protection*																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																			
CLO-1:	To gain knowledge on the importance of natural resources and energy	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	To understand the structure and function of an ecosystem	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	To imbibe an aesthetic value with respect to biodiversity, understand the threats and its conservation and appreciate the concept of interdependence	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	To understand the causes of types of pollution and disaster management	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-	-
CLO-5:	To observe and discover the surrounding environment through field work	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		9	9	9	9	9
S-1	SLO-1	Environmental Studies- Concept	Concept of an ecosystem	Biodiversity at Global, National And Local Levels	Causes, Effects and Control Measures of Nuclear hazards	Need for equitable utilization
	SLO-2	Scope and Importance of Environmental Studies	Ecosystem degradation and Resource utilization	India as a Mega Diversity Nation		Equity – Disparity
S-2	SLO-1	Need for public awareness.	Structure and Functions of an ecosystem	Threats to biodiversity: habitat loss, poaching of wildlife	Solid Waste Management Causes, Effects and Control Measures of Urban and Industrial Waste	Urban – rural equity issues
	SLO-2	Institutions in Environment	Producers, consumers and decomposers	man-wildlife conflicts		The need for Gender Equity
S-3	SLO-1	People in Environment	Energy flow in the ecosystem	Endangered species of India	Role of Individuals In Pollution Prevention	Preserving resources for future generations
	SLO-2	Awareness about Environmental Studies	The water cycle , The Carbon cycle , The Oxygen cycle , The Nitrogen cycle , The energy cycle and, Integration of cycles in nature	Endemic species of India		The rights of animals
S-4	SLO-1	Introduction to natural resources- Associated Problems	Ecological succession	Environmental Pollution- Definition	Disaster management- Nature Floods, Earthquakes	The ethical basis of environment education and awareness
	SLO-2	Renewable and Nonrenewable resources	Food chains, Food webs and Ecological pyramids			
S-5	SLO-1	Forest resources	Ecosystem, Introduction, Types, Characteristic features, Structure and functions	Causes, Effects and Control Measures of Air Pollution	Cyclones Landslides	The conservation ethic and traditional value systems of India
	SLO-2	Water Resources	Forest ecosystem			
S-6	SLO-1	Mineral Resources	Grassland ecosystem	Causes, Effects and Control Measures of Water Pollution	Social Issues and the Environment From Unsustainable to Sustainable Development	Wasteland Reclamation
	SLO-2	Food Resources	Desert ecosystem			
S-7	SLO-1	Energy Resources	Aquatic ecosystems (ponds, lakes, streams)	Causes, Effects and Control Measures of Soil Pollution	Water Conservation	Climate change & Global warming
	SLO-2	Land Resources	Aquatic ecosystems (rivers, estuaries, oceans)			
S-8	SLO-1	Renewable and non-renewable resources- Wind	Value Of Biodiversity	Causes, Effects and Control Measures of Marine pollution	Rain Water Harvesting Watershed	Acid rain & Ozone layer depletion
	SLO-2	Renewable and non-renewable resources- geothermal	Consumptive Value And Productive Value			

S-9	**SLO-1**	*Renewable and non-renewable resources-Solar*	*Social Value and Ethical Value*	*Causes, Effects and Control Measures of Noise Pollution*	*Environmental Ethics: Issues and Possible Solutions*	*Nuclear Accidents and Nuclear Holocaust*	
	SLO-2	*Renewable and non-renewable resources-Biomass*	*Aesthetic Value and Option Value*	*Causes, Effects and Control Measures of Thermal Pollution*	*Resource consumption patterns*		

Learning Resources	*Theory:* 1. *Bharucha Erach, (2013), Textbook of Environmental Studies for Undergraduate Courses (Second edition). Telangana, India: Orient BlackSwan.* 2. *Basu Mahua, Savarimuthu Xavier, (2017), SJ Fundamentals of Environmental Studies. Cambridge, United Kingdom: Cambridge University Press* 3. *Bharucha Erach, The Biodiversity of India, Mapin Publishing Pvt. Ltd., Ahmedabad – 380013, India, Email:mapin@icenet.net (R)*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	40%	-	40%	-	40%	-	40%	-	40%	-
	Understand										
Level 2	Apply	30%	-	30%	-	30%	-	30%	-	30%	-
	Analyze										
Level 3	Evaluate	30%	-	30%	-	30%	-	30%	-	30%	-
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Experts from Academic	Internal Experts
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Dr. Rajesh R, Head, Viscom, FSH, SRM IST 2. Dr.S.Albert Antony Raj, Associate Professor and Head, SRMIST

SEMESTER V

Course Code	UJK20501T	Course Name	Leadership and Management Skills	Course Category	JK	Life Skill Courses	L	T	P	C
							2	0	0	2

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	Visual Communication	Data Book / Codes/Standards		*Nil*		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*				Learning		Program Learning Outcomes (PLO)													
		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	*Help students to develop essential skills to influence and motivate others*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	ICT Skills	Professional Behavior	Life Long Learning
CLR-2:	*Inculcate emotional and social intelligence and integrative thinking for effective leadership*																		
CLR-3:	*Create and maintain an effective and motivated team to work for the society*																		
CLR-4:	*Nurture a creative and entrepreneurial mindset*																		
CLR-5:	*Make students understand the personal values and apply ethical principles in professional and social contexts*																		
CLR-6:	*Manage competency-mix at all levels for achieving excellence with ethics*																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:																	
CLO-1:	Examine various leadership models and understand / assess their skills, strengths and abilities that affect their own leadership style and can create their leadership vision	3	80	75	L	M	H	-	M	M	-	-	-	M	H	L	-	H	H
CLO-2:	Learn and demonstrate a set of practical skills such as time management, self-management, handling conflicts, team leadership, etc	3	80	75	L	M	H	-	M	M	-	-	-	M	H	L	-	H	H
CLO-3:	Understand the basics of entrepreneurship and develop business plan	3	75	70	L	M	H	-	M	M	-	-	-	M	H	L	-	H	H
CLO-4:	Apply the design thinking approach for leadership	3	75	70	L	M	H	-	M	M	-	-	-	M	H	L	-	H	H
CLO-5:	Appreciate the importance of ethics and moral values for making of a balanced personality	3	75	70	L	H	H	-	M	M	-	-	-	M	H	L	-	H	H
CLO-6:	Be an integral human being	3	75	70	L	H	H	-	M	M	-	-	-	M	H	L	-	H	H

Duration (hour)		6	6	6	6	6
S-1	SLO-1	Leadership - definition	Team building	Management – definition	Women in management	Entrepreneurship
	SLO-2	Leadership – qualities	Team dynamics	Manager – traits	Global gender perspective in business. Do women make good managers? - discussion	Entrepreneurship
S-2	SLO-1	Leadership – styles	Work delegation	Scheduling work	Confronting problems faced by women managers – case study	Successful Indian entrepreneurs – case study
	SLO-2	Leadership – styles	Work delegation – activity	Scheduling work – activity	Confronting problems faced by women managers – case study	Successful Indian entrepreneurs – case study
S-3	SLO-1	Difference between leader and boss	Decision making	Strategic planning	Successful women managers – documentary screening	Successful women entrepreneurs – case study
	SLO-2	Case study (based on leadership styles)	Decision making - activity	Strategic planning	Successful women managers – documentary screening	Successful women entrepreneurs – case study
S-4	SLO-1	Case study (based on leadership styles)	Motivation	Change management	Women labour force in work place	Ethics – definition
	SLO-2	Case study (based on leadership styles)	Motivating for results	Change management – activity	Problems faced by women labour force in work place - case study	Corporate ethics
S-5	SLO-1	Leadership in diverse organizational structures, cultures and communications	Argumentation, Persuasion	Energy management	Sexual harassment of women at workplace (prevention, prohibition, and redressal) Act, 2013	Essential elements of business ethics
	SLO-2	Leadership in diverse organizational structures, cultures and communications	Negotiation , Networking	Novel ways to manage energy in work place – activity	Documentary screening - Sexual harassment of women at workplace	Activity (students formulate ethical code of their business organization)
S-6	SLO-1	Leading the organisation through stability and turbulence	Budget planning	Work force management	Transgender persons protection of rights act, 2019	Ethical dilemma
	SLO-2	Case study	Taking risk	Grievance redressal policy in organisations	Documentary screening –based on inclusiveness of the third gender in workplace	Ethical dilemma - case study

Learning Resources	1. Craig E Johnson, Meeting the ethical challenges of leadership, Sage publications, 2018 2. Allan R Cohen, David L Bradford, Influence without authority, Wiley, 2018 3. T V Rao, Managers who make a difference: Sharpening your	4. Alexander Osterwalder, Business Model Generation, Wiley, 2013 5. Deborah Tannen, Talking from nine to five: Women and men in the workplace, Harper Collins publishers, 2010 6. Amish Tandon, Law of sexual harassment at workplace: Practice and procedure, Niyogi books, 2017

		management skill, Random house India, 2016	7.Rashmi Bansal, Connect the dots, Westland books, 2012

Learning Assessment

Level	Bloom'sLevel of Thinking	Continuous Learning Assessment (100% weightage)			
		CLA – 1 (20%)	CLA – 2 (20%)	CLA – 3 (30%)	CLA – 4 (30%)
		Theory	Theory	Theory	Theory
Level 1	Remember	10%	10%	30%	15%
	Understand				
Level 2	Apply	50%	50%	40%	50%
	Analyze				
Level 3	Evaluate	40%	40%	30%	35%
	Create				
	Total	100 %	100 %	100 %	100 %

 # CLA – 4 can be from any combination of these: Assignments, Seminars, Short Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers

Experts from Industry	Internal Experts
1. Ajay Zener, Director, Career Launcher	1. Ms. Sindhu Thomas B, AssistantProfessor& Head in Charge, CDC, FSH, SRMIST
	2. Mr. Rajsekar, Assistant Professor, CDC, FOM, SRMIST

SEMESTER VI

Course Code	UVC20601L	Course Name	Film Appreciation	Course Category	C	Professional Core Courses	L	T	P	C
							0	0	0	6

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*	

Course Learning Rationale (CLR):	The purpose of learning this course is to:						Learning		Program Learning Outcomes (PLO)												

CLR-1:	To acquire the knowledge of film theories & aesthetics	1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-2:	To understand film nuances																		
CLR-3:	To know and practice to appreciate a film with the concept of film analysis methods																		
CLR-4:	To practice in mise-en-scene concept and comparison with society																		
CLR-5 :	To get the mastery skills of film language to appreciate a film																		

Course Learning Outcomes (CLO):	At the end of this course, learners will be able to:	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn film theories & aesthetics	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would gain knowledge of film nuances	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would know to appreciate a film with the concept of film analysis methods	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge of mise-en-scene concept and comparison with society	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be expert in appreciate a film	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)		
S-1	SLO-1	Watching & Appreciating National & International Award Winning Movies
	SLO-2	Screening & Understanding National & International award winning movies

RECORD WORK

1. Students have to write Review for selected Indian Movies listed by Subject Coordinator (Maximum 5 Movies)
2. Students have to write Review for Selected International Movies listed by Subject Coordinator (Maximum 5 Movies)

(The Students have to submit the exercise in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Resources	*Practical:* 1. *James Monaco (2009). How to Read a Film: Movies, Media and Beyond, First Edition, Oxford University Press, UK* 2. *Terry Bolas (2009). Screen Education: From Film Appreciation to Media Studies, First Edition, Intellect Books, UK* 3. *V. F. Perkins (1993). Film As Film: Understanding And Judging Movies, Third Edition, Da Capo Press, USA*

Learning Assessment

Level	Bloom's Level of Thinking	Continuous Learning Assessment (50% weightage)								Final Examination (50% weightage)	
		CLA – 1 (10%)		CLA – 2 (10%)		CLA – 3 (20%)		CLA – 4 (10%)#			
		Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice	Theory	Practice
Level 1	Remember	-	30%	-	30%	-	30%	-	30%	-	30%
	Understand										
Level 2	Apply	-	40%	-	40%	-	40%	-	40%	-	40%
	Analyze										
Level 3	Evaluate	-	30%	-	30%	-	30%	-	30%	-	30%
	Create										
	Total	100 %		100 %		100 %		100 %		100 %	

CLA – 4 can be from any combination of these: Assignments, Seminars, Tech Talks, Mini-Projects, Case-Studies, Self-Study, MOOCs, Certifications, Conf. Paper etc.

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai.	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST

SEMESTER VI

Course Code	UVC20D13L	Course Name	Industrial Project	Course Category	E	Discipline Specific Elective Courses	L	T	P	C
							0	0	0	12

Pre-requisite Courses	*Nil*	Co-requisite Courses	*Nil*	Progressive Courses	*Nil*	
Course Offering Department	*Visual Communication*	Data Book / Codes/Standards		*Nil*		

Course Learning Rationale (CLR):	*The purpose of learning this course is to:*	Learning	Program Learning Outcomes (PLO)

		1	2	3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CLR-1:	To acquire the basic knowledge of media industry																		
CLR-2:	To understand the working atmosphere of media industry																		
CLR-3:	To know and practice field works in various designations of various media setup																		
CLR-4:	To train in the film& TV industry as an intern in various field																		
CLR-5:	To get the mastery skills from the media field through intern training																		
Course Learning Outcomes (CLO):	*At the end of this course, learners will be able to:*	Level of Thinking (Bloom)	Expected Proficiency (%)	Expected Attainment (%)	Fundamental Knowledge	Application of Concepts	Link with Related Disciplines	Procedural Knowledge	Skills in Specialization	Ability to Utilize Knowledge	Skills in Modeling	Analyze, Interpret Data	Investigative Skills	Problem Solving Skills	Communication Skills	Analytical Skills	PSO -1	PSO -2	PSO -3
CLO-1:	Students would learn the media industry practically	2	75	60	H	H	H	-	-	-	-	-	-	-	-	-	-	-	-
CLO-2:	Students would gain knowledge of media field circumstances	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-
CLO-3:	Students would know various designations and various media setup	2	70	65	H	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CLO-4:	Students would gain knowledge about film & TV industry	2	70	70	H	-	H	H	H	-	-	-	-	-	-	-	-	-	-
CLO-5:	Students would be proficient in the media field	2	80	70	-	H	-	H	-	-	-	-	-	-	-	-	-	-	-

Duration (hour)			
S-1	SLO-1	*Undergo Industrial Training in any one of the Media Organization (Media House/ Print Media/ Advertising Agency/ Media Professional/ Film Industry/ Television Channel/ FM Radio Station (Maximum THREE Months)*
	SLO-2	*Students are expected to do a project of professional nature within the stipulated time at reputed Media Organization.*

RECORD WORK

1. **Students have to prepare the Day to Day activities of their training as Project monitored by Projector Coordinator**

(The Students have to submit the Project in the Record form for Practical Exam, which will be evaluated by the External Examiner)

Learning Assessment				
	Continuous Learning Assessment (50% weightage)		Final Evaluation (50% weightage)	
	Review – 1	Review – 2	Project Report	Viva-Voce
Project Work / Internship	20%	30 %	30 %	20 %

Course Designers		
Experts from Industry	**Experts from Academic**	**Internal Experts**
1. Mr. Suresh S, Program Head, Hello FM, Chennai. Email: suresh@hellofm.in	1. Dr. G Balasubramania Raja, Prof & Head, Manonmaniam Sundranar University Email: gbs_raja@yahoo.com	1. Mr. Prabakaran V, Assistant Professor, Viscom, FSH, SRM IST 2. Dr. Rajesh R, Head, Viscom, FSH, SRM IST

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