



VELS

INSTITUTE OF SCIENCE, TECHNOLOGY
& ADVANCED STUDIES (VISTAS)



(DEEMED TO BE UNIVERSITY Estd. u/s 3 OF THE UGC ACT, 1956)

NAAC ACCREDITED

PALLAVARAM - CHENNAI - INDIA

School of Mass Communication

Department of Visual Communication

M.Sc.

Visual Communication

Programme Outcomes for School of Mass Communication:

The Mass Communication Programme prepares students to be able to do the following:

- PO1:** To demonstrate effective speaking, effective writing and listening skills for communication in personal, public, and media areas.
- PO2:** To demonstrate the ability to observe events, gather information, write news reports and news releases, report on events, and edit other people's writings.
- PO3:** To demonstrate the ability to understand the media critically and recognize how media shapes and is shaped by politics, society, culture, economics and daily lives.
- PO4:** To demonstrate the ability to recognize the power of persuasion and ethical responsibilities of communicators in communication at all levels.
- PO5:** To demonstrate an understanding of the roles of communication in fostering interaction and interdependence across gender, race, and culture.
- PO6:** To demonstrate the ability to apply communication theories to analyze contemporary problems.
- PO7:** To demonstrate an understanding of the history, development, and practice of the print media, electronic media, and the new media.

Programme Specific Outcomes (PSO) for M.Sc. Visual Communication:

Students who graduate with a Master of Visual Communication will:

PSO1: Obtain a significant knowledge on fundamental and advanced aspects of Visual Communication.

PSO2: Gain in-depth knowledge on pre-production, production and post-production process in Film Making.

PSO3: Gain proficiency in studio techniques such as photography, audiography and videography.

PSO4: Grasp the fundamental concepts of Documentary Film Making.

PSO5: Gain insight into the various aspects of script writing, direction and editing.

PSO6: Assimilate technical skills on photography, cinematography, audio editing and video Editing, 2D &3D Animation and Dubbing.



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NAAC ACCREDITED
PALLAVARAM - CHENNAI - INDIA

M.Sc. Visual Communication

Curriculum and Syllabus
(Based on Choice Based Credit System)
Effective from the Academic year
2017 – 2018

SCHOOL OF MASS COMMUNICATION
DEPARTMENT OF VISUAL COMMUNICATION

M.Sc. Visual Communication

Board of Studies Members

SL. No.	Name & Address	Designation
1	Mr. R. Raghuram, Head, School of Mass Communication. VELS University.	Chairperson
2	Mr. P. Natarajan, Head, Dept. of Visual Communication, SRM Arts & Science College, Kattankulathur.	Member (Academics)
3	Kalaimamani. Mr. M.M Rengasamy, Renowned Filmmaker. No 5 karikalan Apartment Paari Nagar ,Ashok Nagar Chennai-600083	External Member (Industry)
4	Mr.S.Kalaiselvan, Asst. Professor, School of Mass Communication. VELS University.	Internal Member
5	Mr. A. Niaz Ahmed, Asst. Professor, School of Mass Communication. VELS University.	Internal Member
6	Mr..R. DhinaeshRajan, Graphic Designer, Pixelboy Media, AdyarChennai	Alumni

M.Sc. Visual Communication
Curriculum

Total number of credits: 90

Semester: I

Course Code	Course	Hours/week			Credits
		Lecture	Tutorial	Practical	
17CMVC11	Approaches to Human Communication	4	0	0	4
17CMVC12	Theories of Visual Analysis	4	0	0	4
17CMVC13	Understanding Film Semiotics	2	4	0	4
17PMVC11	Graphical Arts – I	0	0	4	2
17PMVC12	Creative Illustration	0	0	4	2
17PMVC13	Discipline Specific Elective - I	0	0	4	2
17PMVC14	Discipline Specific Elective - II	0	0	4	2
	Total	10	4	16	20

Semester: II

Code	Course	Hours/week			Credits
		Lecture	Tutorial	Practical	
---	Television Production (Theory)	4	0	0	4
	Contemporary Trends in Social Media	4	0	0	4
	Advertising Management	4	0	0	4
	Graphical Arts – II	0	0	4	2
	Television Production – I (PSA & Commercial Ad)	0	0	4	2
	Discipline Specific Elective - III	0	0	4	2
	Discipline Specific Elective - IV	0	0	4	2
	Generic Elective – I	2	0	0	2
	SEC – I (NSS/NCC/YRC/NSO)	0	0	0	2
	Total	14	0	16	24

Semester: III

Code	Course	Hours/week			Credits
		Lecture	Tutorial	Practical	
----	Media Laws & Ethics	4	0	0	4

	Writing for Media	4	0	0	4
	Graphical Arts – III	0	0	4	2
	Image making & Representation	0	0	4	2
	Project: A Television Production (Fiction)	0	0	6	5
	Media Internship – I	0	0	0	2
	Discipline Specific Elective -V	0	0	3	2
	Discipline Specific Elective – VI	0	0	3	2
	Generic Elective – II	2	0	0	2
	Total	10	0	20	25

Semester: IV

Code	Course	Hours/week			Credits
		Lecture	Tutorial	Practical	
---	3D Visual Effects	0	0	4	2
	Project: B Television Production (Non-Fiction)	0	0	6	5
	Project: C Campaign Strategies	0	0	10	6
	Discipline Specific Elective -VII	0	0	4	2
	Discipline Specific Elective – VIII	0	0	4	2
	Media Internship-II	0	0	0	2
	Generic Elective – III	2	0	0	2
	Total	2	0	28	21

List of Discipline Specific Elective Courses:

S. No.	Course
1.	Animation Art Direction
2.	Art of Story Boarding
3.	Directing the Actor
4.	Applied Photography
5.	Anchoring & Presentation
6.	Audiography
7.	Color Grading
8.	Screen Writing
9.	Colour Theory

List of Generic Elective Courses:

S.No.	Course
1.	E-Commerce
2.	Internet Basics
3.	Office Automation tools
4.	Advanced Excel
5.	Tourism Management

Unit: V **PERSONAL IDENTITIES** **15**

Communication and Personal identity: Communication with others, family members, peers and with society. Communication in Groups, teams and in public, Defining groups & teams and its features, Strengths and limitations of groups, Public speaking in everyday life, Types & Goals of public speeches, Planning and Presenting Public speeches, Challenges in communication with groups, teams and public.

Total: 75 Hrs

REFERENCE BOOKS:

Wood, Julia T. (2014), 7th Edition. Communication Mosaics: An Introduction to the Field of Communication. USA: Thomson-Wadsworth. ISBN-13: 978-0-8400-2818-1

17CMVC12 **THEORIES OF VISUAL ANALYSIS** **4004**

Course Objective:

This subject discusses a range of literature which explores the importance of the visual to contemporary societies and offers a broad analytical framework for understanding how images have social effects. Suggest some criteria for a critical approach to visual materials.

Course Outcome

At the end of the course, learners will be able to:

CO1: Respond verbally and in writing to questions regarding history, design and significance.

CO2: Interpret motivation and societal forces behind the process of meaning making.

CO3: Visually recognize the psychology of human characteristics in terms of social subjectivity.

CO3: Apply critical thinking in visual media in connection with feminism and its approach in the medium.

CO4: Understanding the post modern and post colonial visual text approaches.

CO5: Knowing the visual texts approach made in terms with Marxists ideologies.

Unit: I Theory of semiotics and visuality **15**

The sign and the meaning making processes. The semiotic and structurist approach to visuals.

Unit: II Psychology of human characteristics in terms of social subjectivity	15
Psychoanalysis and visuality: Subjectivity and the unconscious. Voyeuristic gaze to the Laconian gaze.	
Unit: III Feminism and its approach to visual medium	15
Feminist approach to visual media.	
Unit: IV Postmodern and Postcolonial visual texts	15
Postmodern and Postcolonial approach to visuals.	
Unit: V Marxist Approach	15
Marxist approach to visual texts.	

Total: 75 Hrs

REFERENCE BOOKS:

1. Gillan Rose, Visual Methodologies, Sage Publications, London 2001
2. Berger Asa, Media Analyzing Techniques, Sage Publications, New York 1998
3. Berger J., Ways of Seeing, B B C, London 1972
4. Butler J., Gender Trouble, Rutledge, London 1990

17CMVC13	UNDERSTANDING FILM SEMIOTICS	2404
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Objective:

Understanding Film Semiotics is designed to initiate you in the scholarly analysis of motion pictures as it has developed historically, philosophically and methodologically. Specifically, it will, acquaint you with the basic vocabulary of film studies and film theory and help you use that language to articulate your observations about motion pictures. Develop your abilities to discuss and write critically about philosophy. Deepen your enjoyment and appreciation of film and video as art forms and experiences.

Course Outcome

At the end of the course, learners will be able to:

CO1: understand the importance of Semiotics and Representation.

CO2: acquire the significant knowledge about Cinema and its structures.

CO3: acquire an in-depth knowledge about the Denotation, Connotation and Film Semiotics.

CO4: acquire basic understandings about the Film theory, Film form and Film function.

CO5: understand the Film Semiotic Analysis.

Unit: I **INTRODUCTION TO SEMIOTICS** **15**

Semiotics: Definition, Nature & Scope, The Object of Semiotics, Defining the Sign, Structural Properties, Semiosis and Representation, Types of Signs, Nonverbal Communication. General Features of Signs, Six Species of Signs, Signal. The Study of the Verbal Sign, Verbal and Nonverbal Signing.

Unit: II **INTRODUCTION TO CINEMA** **20**

What is cinema? History of Cinema, early cinema and film form, Cinema and society, film as language. Screenplay, Rule of ABDCE, story, plot, screen duration, structure, beginning - middle - end, characterization, character functions, restricted and unrestricted narration, open and closed narrative, voice over, objective and subjective narration alternative narratives, structuralist approaches to narrative, narrative codes, new forms of spectatorship.

Unit: III **SEMIOTICS OF FILMS** **15**

Films use signs, Denotation and Connotation: The enigma code, the connotative code, the action code, the symbolic code, the cultural code. Filmic semantics, Symbolicity and film, Cinematographic connotation and denotation, Semiotics of filmic perception, Semiotics of filmic montage, Semiotics of moving camera, Semiotics of filmic sound, Semiotics of filmic movement, time and space.

Unit: IV **FILM THEORIES** **15**

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

Unit: V**FILM SEMIOTIC ANALYSIS****15**

Deleuzian filmic semiotics, Metzian filmic semiotics, Semiotics of the postmodern cinema, Semiotics of Hyper-Reality, Semiotics of Filmic psychology. Films for viewing: The Birth of a Nation (1915), Vertigo (1958), Psycho (1960), Breathless (1960), Grease (1978), The Dollar Trilogy, Face/Off (1997), No Country for Old Men (2007). Semiotics of the film *Seven* (David Fincher; 1995)

Total: 75 Hrs**REFERENCE BOOKS:**

1. Dyer, Richard. *Seven*. London: BFI, 1999.
2. Metz, Christian "Some Points in the Semiotics of the Cinema." In *Film Theory and Criticism*. 5th ed. Leo Brady and Marshall Cohen (eds). NY & Oxford: Oxford University Press, 1999.
3. Metz, Christian. *Film Language: A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1990.
4. Mitry, Jean and Christopher King. *The Semiotics and the Analysis of Film*. Indiana University Press, 2000.
5. Wollen, Peter. *Signs and Meanings in the Cinema*. Indiana University Press, 1973.
6. Andrew, Dudley. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
7. Bazin, Andre. *What is Cinema?* Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.
8. Boggs, Joseph M. & Petrie, Dennis W. *The Art of Watching Films*. 7th ed. NY: McGraw-Hill, 2008.
9. Etherington-Wright, Christine & Doughty, Ruth. *Understanding Film Theory*. London: Palgrave, 2011.

Objective:

The objective of this course is to learn the techniques of graphical arts through multimedia tools and effective utilization of them. Students will know the process of using the multimedia tools for various digital outputs like logo designs, posters, web pages, web Ads and digital art.

Course Outcome

At the end of the course, learners will be able to:

- CO1:** Have a better understanding of the Designing software and feel more confident with approaching the programmes and building up further knowledge.
- CO2:** Create print ads, digital art, matte painting, web design, pattern design and photo. Manipulation.
- CO3:** Understanding the elements of design, principles of design and Aesthetics of design.
- CO4:** Understand the dynamics of composition and colour and the technical issues surrounding print and web distribution.
- CO5:** Understanding the range of image file formats.

Unit: I **INTERFACE OF GRAPHIC DESIGN SOFTWARES** **12**
Introduction of Graphics design software, Interface of software, Dynamic Design Tools, Digital Designing works, Front, page design, Making Clipart, Tracing techniques.

Unit: II **CREATING DYNAMIC OUTPUTS** **12**
Logo Making, Business cards, Banners and posters. Using shapes and lines to complete digital works, Digital Painting and Vector Design

Unit: III **DESIGN PRINCIPLES AND TEXT** **12**
Vector Art Design principles , Flier Design, Working with Text, Colour and Graphics and Layout, Handling Page Elements, Multiple Pages, Typography for any digital work like brochures, Pamphlets etc...

Unit: IV **TITLE DESIGN, ANIMATION CHARACTER DESIGN** **12**
Creating cartoonic characters with colour and shades, character preparation to animate, Image compositing , print ads making , Title Design, Graphic Filters.

Unit: V **BOOKLET MAKING** **12**
Creating booklets, magazine, catalog and prospectus by using photo placing and page alignment, page setting and wrapper design. page setting for printing . color processing and printing process.

Total: 60 Hrs

REFERENCE BOOKS:

1. Philip B. Meggs, Alston W. Purvis, Meggs' "History of Graphic Design", 5th Edition November 2011.
2. James D. Foley, Andries van Dam, "Computer Graphics: Principles and Practice in C" Publisher: Addison, Wesley Professional (2nd Edition) 2nd Edition 1982.
3. Kelly McCathran and video2brain, "Learn by Video": Core Training in Visual Communication by (Jun 18, 2012)
4. Peter Lourekas and Elaine Weinmann, "Visual QuickStart " A Guide, Aug 18, 2012

17PMVC12

CREATIVE ILLUSTRATION

0042

Objective:

The students to gain a creative art and drawing skills, and to understand and manipulate the proportional relationships from actual objects, Manipulating the formal elements and principles to achieve better art solutions, Importance and control of good craftsmanship and painting skills.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understand the basics of drawing like lines, shapes and shading styles.

CO2: Create perspective drawings and vanishing point

CO3: Draw various concept art like buildings, creating a fantasy world and various things related to science fiction themes.

CO4: Learn line drawing techniques and do wireframe drawings.

CO5: Do abstract art works and to create an artwork with the objects in hand.

Unit: I DRAWING BASICS

12

Drawing basics- material handling and understanding- teaching variety of lines- vertical-horizontal-diagonal- curved lines-dotted lines- and basic shapes- forms-geometrical shapes and non geometrical shapes-paper balance-Tonal values-Light and Dark- different shading technique-understanding lightings with different objects- Fine shading - academic style shading.

Unit: II PERSPECTIVE DRAWINGS

12

Perspective drawings - eyelevel line- vanishing line and vanishing point- teaching types of perspectives- one point perspective- two point perspective- and three point perspectives- study of perspective in buildings cape- learning intercross measuring meatheds- applying all three perspective in basic geometrical shape- seascape- cityscape.

Unit: III **CONCEPT ART** **12**

Historical landscapes- buildings- creating fantasy world- landscapes- creating architecture- landscapes- Weapons and props- Creating architecture- landscapes- Weapons- and props for science fiction- creative characters designs- creative portrait – making posters for concept-art for different themes

Unit: IV **LINE DRAWINGS** **12**

Understanding lines- converting photos to line drawing- spot study drawing- monument study- historical spot study- Gesture Drawing- Movement Drawing- Continuous Line Drawing- Continuous Line Drawing Exercises- drawing from life- Drawing Exercises- Cross Contour Drawing Exercises- *wireframe drawing*

Unit: V **ABSTRACT ART WORKS** **12**

Introduction to Abstract Art- definitions-impressions-artists – WhAbstract Art-Studio Activity- Create an abstract painting- Surrealism – Dali and Dreamscapes- Color Field Painting- Use found objects to create a readymade art piece- Presentation on Abstract Artist- Critique of student made abstract art work.

Total: 60 Hrs

REFERENCE BOOKS

1. Rolina Van Vliet “The Art of Abstract Painting: A Guide to Creativity and Free Expression,” Paperback – November 1, 2009
2. John Lowry “Painting and Understanding Abstract Art ,” Paperback – Import, 27 Jul 2010
3. Dean Nimmer “Creating Abstract Art: Ideas and Inspirations for Passionate Art-Making”, Paperback – October 3, 2014
4. Kees Van Aalst, “Realistic Abstracts: Painting Abstracts Based on What You See, Paperback – March 1, 2011.

Course Objective:

Students will acquire a theoretical, historical, conceptual and critical understanding of television production. They will learn the basic terminology and concepts of television production and will understand the theory of television production as it applies to the interplay of visual and auditory elements within the television studio.

Course Outcome

At the end of the course, learners will be able to:

CO1: Know about the difference between the TV medium and Film medium.

CO2: Acquire the significant knowledge about the various types of video formats and television production methods.

CO3: Understand the grammar of studio production and the key roles of production team.

CO4: Understand the Production & Post production process in detail.

CO5: Acquire an in-depth knowledge about the techniques to handle and manage the problems in each phase of production.

Unit: I Learning technical information in production 15

Understanding TV medium and its difference from film medium. Various types of formats and the approach of TV and video production in studio and outdoor. Television production methods using single camera and multiple camera set-up.

Unit: II Pre-Production methods and various genres in Television concepts 15

Learning the grammar of studio production set design and the difference types of camera movements with the importance of production team. Different genre in studio production like television interviews, Educational shows, Drama, Public service Advertisement, Game shows etc and the role of anchor and news reader in these studio productions. And learning the grammar of outdoor location production and the method of natural lighting.

Unit: III Production methods 15

The techniques of natural and artificial lighting in terms with dramatic effect and special effect. Key lighting methods like three point, high key and low key lighting and the basis of sound recording using microphones and sound manipulation.

Unit: IV Editing Techniques 15

Editing techniques with the grammar of editing in cutting techniques like match cut, flash cut, subliminal cut, cross cut and its style like discontinuity editing, elliptical editing, jump cut, invisible editing, overlapping editing , line cut, split cutting and its transitions. Editing synchronization with the visual and sound track.

Unit: V Production Process**15**

Facing production problems and the three phases of production. The problems in each phase of production and their solution in scheduling, budgeting, breakdown of scripts, contracts and legal issues. The importance of team work and ethics.

Total: 75 Hrs**REFERENCE BOOKS:**

1. Herbert zettl, "The television production handbook", Cencage publisher, edition 2011.
2. Patricia Holland, "The television handbook", Routledge publisher, edition 1997.
3. G.H. Millerson, "Effective TV Production", Focal Press publisher, Edition 1993.
4. P. Javis, "Shooting on location", BBC Television Training, Borchamwood, Edition 1986.

CONTEMPORARY TRENDS IN SOCIAL MEDIA**4004**

Course objective: Students will understand the importance of social media such as blog, twitter, facebook and watsup and their influence to society. And also students will grasp need for social media.

Course Outcome

At the end of the course, learners will be able to

- CO1:** Understand the essential relationship media shares with educational system in India.
- CO2:** Acquire a significant knowledge of various types of Educational programmes produced by media and its role and usage in education system.
- CO3:** Bring out the various nuances of web media and technologies and their use in Education.
- CO4:** Have an in-depth knowledge about the technical aspects of television and satellites.
- CO5:** Able to understand the use of television and satellite for providing education through Projects like SITE, Gyandarshaan, Vyas, and Ekalvya.
- CO6:** A thorough knowledge of communication through mobile, by understanding the mobile Communication pattern, various technologies in mobile and mobile applications.
- CO7:** Have a clear understanding of the elements of Broadcasting technology along with its process and other emerging technologies.

Unit: II **3D ANIMATION & DYNAMICS** **10**
Basics of character animation, Title animation, Experiment on Principle of animation- Logo Formation- Concept of key frames - Particle of animation in dynamics and Cloth Stimulations.

Unit: III **LIGHTING AND RENDERING** **10**
3D Lights:- Ambient, spot , Point , direction and sky light in Photometric and Standard systems- shadow pass and reflection pass - 3d Rendering -Adding a Camera-Using Multiple Viewports to Position the Camera -Rendering Still Images- Animating the Camera Movement.

Unit: IV **2D COMPOSITING** **10**
Rotoscopy – green matte removal – matte extraction- 2d tracking – 2d Title animation, video manipulation, colour correction, colour grading and wire removal and image composition.

Unit: V **3D COMPOSITING** **10**
Importing 3D Rendered Footage placing – Adding multiple pass – Depth map - Working 3D camera in compositing – 3D Tracking - Adding filter to the text and logo animation- particle and emitter in compositing software- colour matching – Exporting video output formats.

Total: 60 Hrs

REFERENCE BOOKS:

1. Kelly L. Murdock – “Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide”, Perfect Paperback – 8 Oct 2014.
2. Kelly L. Murdock – “Autodesk Maya Basics Guide 2015”, 21 November 2014
3. Randi L. Derakhshani (Author), Dariush Derakhshani (Author) “Autodesk 3ds Max 2015 Essentials” Autodesk Official Press 1st Edition – 2015.
4. Matt Chandler “3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting Paperback” – Import, 1 Mar 2014.
5. Dariush Derakhshani “Introducing Autodesk Maya 2016” , Autodesk Official Press Jul 27, 2015.
6. Todd Palamar “Mastering Autodesk Maya 2016” , Autodesk Official Press 1st Edition.

TELEVISION PRODUCTION – I (PSA & COMMERCIAL AD) 0042

Objective:

Students will learn how to create a quality audio & video work using current and evolving technologies while learning the production process for television, film and online content. To describe and analyze elements in the production process and apply the fundamental concepts of production in television and film to complete a media project.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Knowing the importance of choosing a social issue for public service advertisement and a concept planning for a commercial brand and the creative planning for the marketing execution.

CO2: The importance of field research in collecting the proper information about the selected social issue and the plan of awareness creation method.

CO3: Gain In-depth knowledge in Pre production methods through script writing, Storyboard and Art direction.

CO4: Training the skill in recording the raw elements in shooting and knowing the technological advancement in recording instruments.

CO5: Knowing the art of visual design and sound design and their synchronization.

CO5: Knowing the trends and methods of marketing and distribution through advertising our final product

Unit: I **PLANNING AND DEVELOPMENT** **15**

The first stage in which the ideas for the PSA & Commercial Ad are created, rights to books/plays are bought etc., and the screenplay is written. The method of how the financing of a project has to be sought. Producing a step outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure.

Unit: II **PRE-PRODUCTION METHODS** **20**

Preparations for shoot, in which cast and film crew are hired, locations are selected, and sets are built. In pre-production, every step of actually creating for the short film is carefully designed and planned with the large team of Storyboard artist, Director, assistant Director, Unit production manager, Location Manager, Production designer, Art Director, Costume Designer, Casting Director, Choreographer, director of Photography, Production Sound Mixer, Sound Designer and Composer. And a story and storyboard preparation will be done by the student for his short film project.

Unit: III **PRODUCTION METHODS** **15**

Recording of raw elements during the shoot and how a video production of a short film is been created and shot. Knowing the Major role of Art director, Costume designer, Cinematographer and Director in the sets of Short film Production. And the role of a Director in all aspects of video production, which will be practically studied in dealt with his short film making project.

Unit: IV POST-PRODUCTION 10

This unit is done practically by the students in terms of editing the images, sound, and visual effects of the recorded film of his short film video footage, where the video/film is assembled by the video/film editor. The shot film materials edited. The production sound (dialogue) is also edited; music tracks and songs are composed and recorded if a film is sought to have a score; sound effects are designed and recorded. Any computer-graphic visual effects are digitally added. Finally, all sound elements are mixed into "stems", which are then married to picture, and the film is fully completed ("locked").

Unit: V SCREENING AND THE METHODS OF DISTRIBUTION 10

Assemble a portfolio of professional-quality video work, including a statement of purpose for a career in television production. The screening of his finished Short film by the students and knowing the distribution and screening of finished film in the theatre. And the method of how film is duplicated as required (either onto reels or hard disk drives) and distributed to cinemas for exhibition (screening). Press kits, posters, and other advertising materials are published, and the film is advertised and promoted.

Total: 60 Hrs

REFERENCE BOOKS:

1. Herbert Zettl, "The Television Production Handbook", Cengage Publisher, Edition 2011.
2. Patricia Holland, "The Television Handbook", Routledge publisher, Edition 1997.
3. Millerson, G. H, "Effective TV Production, Focal Press Publisher, Edition 1993.
4. P. Javis, "Shooting on Location", BBC Television Training, Borchamwood, 1986.

MEDIA LAWS & ETHICS 4004

Objective:

Students will learn about freedom of the Press and restrictions thereupon, the right to publish and the right to privacy.

Course Outcome

At the end of the course, learners will be able to:

CO1 : Understand the fundamentals of the freedom of the press.

CO2 : Gain knowledge about the history of Indian Press.

CO3 : Have complete knowledge about reporting based on civil and criminal laws.

CO4: Know the Broadcasting and Advertising codes.

CO5: Understand the functions of Media Council.

Unit: I **FREEDOM OF THE PRESS** **15**

Freedom of the Press and restrictions thereupon, the right to publish and the right to privacy. Overview of the Constitution of India: Fundamental rights, The Directive principles of State policy, Provisions for declaring National emergency, Legislature reporting, Parliamentary privileges, Centre-State relations.

Unit: II **HISTORY OF PRESS LAWS IN INDIA** **15**

Contempt of the Court Act 1971, Press Code & Ethics, Main Recommendations of the Press Commission I & II. Press Council's guide to Journalistic Ethics, Censorship and Control of the Press, Media Laws, Press ownership and Monopolies, The Mac Bride Report.

Unit: III **CIVIL AND CRIMINAL LAWS** **15**

Civil and Criminal Law of Defamation, Relevant provisions of the Indian Penal Code with reference to sedition, obscenity, crime against women, children etc., Laws dealing with obscenity.

Unit: IV **CODE OF ETHICS** **15**

Official Secrets Act 1923, Cinematography Act 1953, GATT, IPR – Intellectual Property Rights including the Copy Right Act, Trade Mark Act and Patent Act, Broadcasting Policy, Ethics of Broadcasting, Various committees on broadcasting, Broadcast Autonomy, Prasar Bharati Act, Ethics of Telecasting, Codes of Radio & TV, Guidelines for advertising on Radio and T5.

Unit: V **INTERNET** **15**

Internet – Information Super Highway, Convergence of Media, Cyber Laws, Information Technology legislation – The Information Bill (Right to Information – Transparency of working of Government) Ethics – Media Council and Media Ombudsmen in the world.

Total: 75 Hrs

REFERENCE BOOKS:

1. Basu, Laws of the Press in India, Prentice Hall of India, 2003.
2. Basu, Introduction to Indian Constitution, Prentice Hall of India, 2003.
3. Hameling, Cess (2001). Ethics of Cyber-space, Sage Publications, 2001.
4. Leslie, 'Mass Communication Ethics, Thomson Learning, 2000'.

Objective:

Writing for media is a creative and hard work. It needs a mental space to know the words that want to be written. And life has a habit of crowding that space. The creation of an article itself usually comes out of an idea to write, and the approach should be depicting an activity, story and event. These knowledge, idea and forms of media writing techniques will be dealt in this subject.

Course Outcome

At the end of the course, learners will be able to:

Co1: learn perspective writing techniques and its history.

Co2: understand conventional writing techniques.

Co3: gain knowledge on writing for various programmes on TV and radio.

Co4: write different types of stories and which includes news.

Co5: create multimedia and html scripts

Unit: I Introduction to media writing 15

History and processes of word making and change of meaning, perspective writing.

Unit: II Different types of writing approaches 15

Conventional writing- telling the story, writing for a mass audience.

Unit: III Various kinds of genre in media writing 15

Writing for Radio and Television – advertisements, documentary, game show, variety programmes, information programmes, children, women and minority programmes.

Unit: IV writing methods for journalism 15

News writing- news angle, multi-angled stories, feature openers, development of story, news formula, sign posting, accuracy and fieldwork.

Unit: V New media writing 15

Writing for Multimedia- Script formatting and HTML, interactive script format, writing narrative multimedia.

Total: 75 Hrs

REFERENCE BOOKS:

1. Robert Hilliard, Writing for Television and Radio, Hasting House, New York, 1982.
2. Timothy Gerard, Writing for Multimedia: Entertainment Education, Training, Advertising and World Wide Web, Focal Press, Oxford, 1997.
3. Rosemary Horstmann, Writing for Radio, A and C Black, London, 1991.
4. Gerald Kelsey, Writing for Television, A and C Black, London, 1990.
5. J. Michael Stracynski, The Complete Book of Script writing: Television, Radio, Motion Pictures, The stage Play, Writers' Digest Books, 1982.
6. David Keith Cohler, Broadcast Journalism: A Guide for the Presentation of Radio and Television News, Prentice-Hall, 1985.
7. Jill Dick, Writing for Magazines, A and C Black, London, 1996.

GRAPHICAL ARTS – III (EDITING & COMPOSITING)

0042

Objective:

Editing is the art, technique, and practice of assembling shots into a coherent sequence. The job of an editor is not simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. Compositing is combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understand the concepts of layer management in live footage.

CO2: Providing exposure on editing and developing new story/concept.

CO3: Understanding the importance of rotoscope and keying concepts in compositing work.

CO4: Understanding the camera concept and providing the same angle to the CG work

CO5: Providing the complete knowledge of stereo concept and technology involved in this.

Unit: I

Importing Media, Organizing Clips, First Edit

10

Define the clip, event, and library containers, Understand the differences between managed and external media files, Create a camera archive, Import files using Media Import and the Finder, Apply keywords to clip and clip ranges, Search and filter clips by keywords, Add notes and ratings to a clip, Create Smart Collections, Detect people and composition within clips, Understand and assign roles, Create a project, Add and rearrange clips within a primary storyline, Ripple, Roll, and Slip trim clips, Blade, replaces with gap, ripple delete, and join

through edit, Perform connect edits, Create and edit in a connected storyline, Adjust audio levels, Share the project to a media file

Unit: II Revising – Enhancing - Final the Edit & Managing Libraries 10

Define and distinguish the two types of project duplication, Understand the replace edit options, Use markers for clip synchronization and task notes, Create and edit with an audition clip
Refine project using trim to play head and trim to selection, Vary the playback speed of clips, Modify the look of clips with effects, Utilize transitions, Adjust transform and compositing controls, Create compound clips, Add and modify a lower third, Add and modify a 3D title, Split edit audio and video, Key frame audio, Color correct a clip, Export to a media file, Post media to an online host, Create a bundle for multiple platforms, Understand the XML workflow, Integrate Compressor export options - Import media as referenced and managed, Move and copy clips within and between libraries, Consolidate media files to one location, Identify manual options for new projects, Synchronize dual system recordings, Create a chroma key, Understand the multi-cam workflow.

Unit: III Rotoscopy & Keying 10

In this unit, Students explore the rotoscoping involves creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. This method of creating selections allows to perform specific operations like color correction, adding additional layers, dynamic effects etc. Rotoscopy is the first step in the process of digital compositing. Students explore keyer techniques which involve Luma key and Chroma key. This topic covers a wide knowledge about the RGB channels and its uses. It's a unique technique teaches the fastest and most accurate way to extract an object.

Unit: IV 2D& 3D Tracking, Live Action Compositing 20

In this unit, student will explore the tracking the footage. This concept teaches the how to track the live footage in 2D and 3D, it also teaches the techniques involved in this process. This method teaches the student how to track the camera in 2D and 3D layers for compositing. We teach origins of 3D tracking technologies lie in the science of photogrammetric. It covers how to composite various different layers into single image. In this students will learn at three general areas where CGI elements are composited. First is straightforward CGI compositing where a CGI object has been created and needs to be composited into the scene. Second, we will take a look at set extension, a rapidly expanding technique in filmmaking. Thirds, we will look at the match move, where separate programs are used to analyze the live action and provide terrain and camera data for the CGI programs

Unit: V Stereoscopy pipeline and its process, rendering and Output formats 10

Student will explore the pipeline of stereoscopy. In this session we cover the workflow of stereoscopy which follow the four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process. This is the stage where we teach about the bit depth of colors and various output formats with aspect ratio. In this session we teach how to put render for broad casting and filming (size differs).

Total: 60 Hrs

Unit: III CREATIVE IDEATION**15**

Explain creative thinking – methods of idea development -getting ideas from ordinary objects – filtering concept – mind mapping- thumbnail sketches- absorbing color emotion –line –shape- texture-importance of the questions-picture association- beneficial observations-value of observations- getting ideas from nature – sounds.

Unit: IV IMPLEMENTATION OF IDEAS**10**

Idea selection – planning - Thumbnail sketches- choosing drawings –modifying –adding art elements – beautification of art- size and material choosing – possibility- duration- necessary resources- material understanding- handling- methods of making art objects-creating 2D designs –fine art objects.

Unit: V PRODUCT DISPLAYING SKILLS**10**

Framing – mounting- display area – pedestals- creativity and imagination - design skills to create product displays-technical requirements- attention to detail of display area-understanding the audience- designing displays and floor plans - using space and lighting creatively- sourcing materials - models, props, signs- catalogue-broture

Total: 60 Hrs**REFERENCE BOOKS:**

1. Smagula “Creative Drawing,” Paperback – Import, 27 Jun 2002
2. Arjen mulder “From image to interaction ,” Eendrachtstraat 10 Rotterdam, NL, 2010
3. Betty Edwards “The New Drawing on the Right Side of the Brain (Paperback)”, published 1979
4. Wolf Rachel, “Basic Drawing Techniques”, North Light Books, Sept. 15 1991.

PROJECT: A**TELEVISION PRODUCTION (Fiction Film Making)****0065****Objective:**

In this project, student has to produce individually a short film by adapting a short story (fiction) for a minimum duration of 20 minutes. Student under the guidance of a supervisor would develop a screenplay, shooting script, shoot and edit the film. Student will gain an understanding of techniques and aesthetics involved in making a short film.

Objective:

To help student get exposed to actual situations and functioning of the media industry and experience reality.

Methodology:

The student will be attached to the media industry for a period of 30 days during the second semester vacation on an internship basis. The intern will be exposed to a particular area of specialization. The department in coordination with the industry will closely monitor the progress of the intern. He / she should submit the Report along with the certificate in bounded form. Report Evaluation and Viva-voce in the third semester will complete the process.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Giving an opportunity to explore various career possibilities in Visual communication.

CO2: opportunity to learn those disciplines, skills and attitudes which can best or only be learned on the job, especially self-discipline, teamwork, responsibility, and initiative.

CO3: Further develops practical skills in a real-world context.

CO4: Providing an opportunity to strengthen your portfolio or resume tape with practical experience and projects.

CO5: Providing a learning experience for the student, and can lead to entry level job opportunities within the company.

Visual Effects addition. Creation of Portfolios and Show reel production. Introduction to Paint Effects, Paint Effects Tools and Windows. Brush Node, Basics Brush Shading. Tube Growth Parameters, Forces and Flow Animation. The Paint Effects Menu , The Stroke Shape Node , Wrap-up

Unit: IV Tracking Functions 10

Screen Interfaces of Match moving and Camera Tracking, Principle of Match moving camera and Tracking. Calibration and Point, cloud projection. Ground, plane determination. Reconstruction, 2D vs. 3D, Automatic vs. interactive tracking, Tracking mattes.

Unit: V Dynamic and Visual Effects 10

Introduction to dynamics and explaining how it uses the rule of physics to simulate natural forces, overview of particles such as dots, streaks, spheres, blobby surfaces and other item, Animating particle by using different types of fields, using different types of emitters to create effects such as steam, rain, fire, snow, cloud, smoke and explosion

Introduction to Fluid Effects, Coloring the fluids, Designing Clouds Back ground , Designing Fog Effects , Explosion Effects and Fire Effects with flames, Space Effects and designs, Designing Thick Smoke.

Total: 60 Hrs

REFERENCE BOOKS:

1. 3DS Max bible 2017.
2. Maya Bible 2017

PROJECT: B
TELEVISION PRODUCTION (Non-Fiction Film Making)

0065

Objective:

This course introduces practical, technical and theoretical issues in non-fiction filmmaking. Students will be exposed to different modes of documentary representation and the appropriate usage for each style. Students will learn to produce documentary films on any socially relevant topic. They will also learn the dynamics of documentary film production such as identifying topics, doing research, writing proposal, scripts, film shooting and editing. Student is expected to make a documentary film for duration of about 15 minutes.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Knowing the importance of story planning for serials and a concept planning for TV shows, buying copyrights for a Television series and reality shows.

CO2: Gain In-depth knowledge in Pre production methods through script writing, Storyboard and Art direction.

CO3: Training the skill in recording the raw elements in shooting and knowing the technological advancement in recording instruments.

CO4: Knowing the art of visual design and sound design and their synchronization.

CO5: Knowing the trends and methods of marketing and distribution through advertising our final product.

Unit: I Documentary as a Genre 20

This unit begins with defining the documentary and discusses the various characteristics of a documentary. It exposes students to the domain of documentaries.

Unit: II Documentary Modes of Representation 20

It looks at four modes of representation used in documentary: expository, observational, interactive and reflexive modes of representation.

Unit: III Structuring a Documentary 20

It is about how to structure a documentary film. This unit deals with identifying a topic, researching the topic, writing a documentary proposal and script.

Unit: IV Directing a Documentary 15

It covers the elements of directing the sequences for a documentary film such as planning the sequences and interviews during the field recording in terms of various shots and audio recording.

Unit: V **Editing the Documentary film** **15**

The process of editing a documentary film such as logging the footage, rewriting the script, writing the narration, offline/ online editing and audio mixing are covered in the unit.

Total: 90 Hrs

REFERENCE BOOKS:

1. Rabiger, Michael (2004). Directing the Documentary (4th Edition). United kingdom: Focal Press.
2. Rosenthal, Alan (2002). Writing, Directing, and Producing Documentary Films and Video (3rd Edition). United States of America: Southern Illinois University Press.
3. Barnouw, Erik (1993). Documentary: A history of the non-fiction Film (2nd edition) United Kingdom: Oxford University Press.
4. Aufderheide, Patricia (2007) Documentary Film: A Very Short Introduction. Oxford Press.

PROJECT: C

CAMPAIGN STRATEGIES

00106

Objective:

To help student to work individually and in a group in planning and executing a campaign.

Course Outcome

At the end of the course, learners will be able to:

Understanding the process of campaign and its strategies. Helping students to analyse and carry on specific functionalities by using their knowledge and skills. knowing how to perform certain strategies and coming up with ideas for effective campaign. Getting ideas from others also helps in improvising the events and also creating interactive sessions. Interactive sessions with N G O s, Event Managers, and Exhibition Designers will be organized. Students get involved to know how event goes and designers work. thus students are benefited and they are able to perform there own functions and also interact with various people in the industry to know day to day activities.

Methodology

150

After a few initial input sessions on what a campaign is and its strategies, the student will begin planning a campaign on some socially relevant theme. Using their knowledge and skills

regarding main stream media and group media, they will come up with an effective campaign targeted towards a group of their choice – either in the city or in the surrounding area. Interactive sessions with N G O s, Event Managers, and Exhibition Designers will be organized.

MEDIA INTERSHIP – II

0002

Objective:

To help student get exposed to actual situations and functioning of the media industry and experience reality.

Methodology:

The student will be attached to the media industry for a period of 30 days during the third semester vacation on an internship basis. The intern will be exposed to a particular area of specialization. The department in coordination with the industry will closely monitor the progress of the intern. He / she should submit the Report along with the certificate in bounded form. Report Evaluation and Viva-voce in the fourth semester will complete the process.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Giving an opportunity to explore various career possibilities in visual communication.

CO2: Opportunity to learn those disciplines, skills and attitudes which can best or only be learned on the job, especially self-discipline, teamwork, responsibility, and initiative.

CO3: Further develops practical skills in a real-world context.

CO4: Providing an opportunity to strengthen your portfolio or resume tape with practical experience and projects.

CO5: Providing a learning experience for the student, and can lead to entry level job Opportunities within the company.

CO6: Further develops practical skills in television, radio and print media.

Syllabus

Discipline Specific Elective Courses

ANIMATION ART DIRECTION

0042

Objective:

This course focuses on the skills required of an animation art direction, concentrating on basic drawing, as well as work in digital media, interactive design and perspective drawing. Students learn anatomy study, environment study and cartoon character study. It emphasizes on creativity, execution, teamwork and project management skills.

Course Outcome

At the end of the course, learners will be able to:

CO1: Gain knowledge about production design - its history and evolution along with its technology.

CO2: Have a very good knowledge of Ground Plan Drawing.

CO3: Have detailed understanding of model making.

CO4: Have a thorough knowledge of Creating Set Design.

CO5: Acquire knowledge of the technique and procedure in Story Board.

Unit: I BASIC DRAWING PRACTICES 20

Free hand practice, lines, ovals, rounds, curves, forms & shapes, geometrical forms, non-geometrical forms, shading, shading levels, shading techniques, types of shading, light & shadow, , direction of light & shadow , geometrical forms with Shading , Still Life , introduction arrangement, composing, sketching, still Life with shading , Still life final drawing. (Geometrical shapes) Creating texture, wood, rusted leaf, skin, cloth, stone, sand, tactile texture

Unit: II PERSPECTIVE 10

Introduction of Perspective , Importance of Perspective , Perspective terminology , Horizon line / eye level, Vanishing point, View point, Orthogonal line, Ground line, Picture plane, Types of perspective views, Aerial perspective vs. Linear perspectives, Types of linear perspective, One point perspective, Two point perspective, Three point perspective, Bird's view, Worm's view

Unit: III ANATOMY STUDY 10

Line of Action, Balance (different possess), Stick figure male & female with measurement, stick figure with cylindrical form /volume sketch, Front vs. side with measurement, Quick sketches, Study form live, Foreshortening, Overlapping, Balance – Hand study, Feet study.

Unit: IV CARTOON CHARACTER STUDY 10

Cartooning, Head types, Cartoon eyes, Cartoon noses, Cartoon mouths, Cartoon ears, Hands and feet, Body types and proportions, Developing a cartoon character out of an object, Various action poses of a cartoon character.

Unit: V ENVIRONMENT STUDY**10**

2D background design, Landscape, cityscape and seascape, Colorful Background design – Layer alignment – Creating shots for scene, Storyboard

Total: 60 Hrs**REFERENCE BOOKS:**

1. Bert Dodson, “Keys to drawing”, Published by North Light Books Fw Media, Reprint edition 2013
2. Ron Tiner, “Drawing from Your Imagination”, David & Charles Publications, 2008.
3. Bob Godfery and Anna Jackson The Do It, Yourself Film Animation Book, , BBC Publications, Edition I, 1974
4. Thomas, Frank and Johnston, “Disney Animation: The Illusion of Life”, Ollie Abbeville Publications, 1997

ART OF STORY BOARDING**0042****Objective:**

This subject will explore the basic concepts of Storyboarding and allow students to create and review storyboards of their own. Concepts addressed will include: tools, methods and techniques, visual storytelling and narrative structure, shot composition, “acting,” and character development, among others. Following this course, students will have the basic skills necessary to produce their own workable storyboards and/or animatics and will have a strong foundation in the fundamentals of sequential visual narrative.

At the end of the course, learners will be able to:

CO1: Have a very good knowledge of planning processes of visual storytelling.

CO2: Gain knowledge about Types of lay outs, concept and story developing idea, Types and concepts.

CO3: Have detailed understanding of, posing, staging and camera move, Shot and camera angle

CO4: Create cartoon work, graphic novel style.

CO5: Create book illustration in different style and technique.

Unit: I THE STORYBOARDS BEGINNINGS**20**

Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one line order, types of story board technique, Thumbnail story boards, and the planning processes of visual storytelling. shot types, continuity, pacing, transitions and sequence, cinematic ,storyboard.

Unit: II BASIC OF THE STORYBOARD 10

Types of lay outs, concept and story developing, idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Shot, Angles, Building the Storyboard, study of Classic Film Examples.

Unit: III SHOT ANGLES 10

Shot types, angles cuts, posing, staging and camera move, Shot and every camera angle, tilt, pan close-up extreme close up, Extreme Close-Up Establishing Shot, Long Shot background, Medium Shot, low angle, high angle, different perspectives.

Unit: IV STORY BOARD FOR COMIC 10

Cartoon story boards, Color story board, black and white story board, fantasy story board, storyboard samples, graphic novel storyboard, staging figures, dialogue and captions, manga storyboards. comic, book, like story sketches.

Unit: V STORY BOARD FOR BOOKS 10

Introduction to book illustration story boards, front page story boards, picture book storyboard, scenes for chapters of the stories, story boards for poems, and advertising story board.

Total: 60 Hrs

REFERENCE BOOKS:

1. Wendy tumminello, “Exploring Storyboarding (Design Exploration Series)”, Delmar Cengage Learning, 1st Edition, 2004
2. John Hart, “The Art of the Storyboard A Filmmaker’s Introduction”, Focal Press; 2 edition 2013
3. Giuseppe Cristiano “ Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising” Michael Wiese Productions, 2012

DIRECTING THE ACTOR 0042

Objective:

This course introduces the students into the craft of handling and directing actor by classical acting principles, Hollywood paradigms, and cutting edge concepts so that the student can begin directing an actor or directing any given characterization of the story. Students are trained to develop the skills of critical analysis and collaborative work treatment towards the character direction.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Have developed and will demonstrate a supple, strong, enlivened and expressive body fully capable of transformation that freely, imaginatively and artistically expresses the demands of the character in any style and dramatic medium.

CO2: Will demonstrate an understanding of the professional landscape and an ability to meet the expectations and criteria of a professional actor in the casting, rehearsal and production process.

CO3: Have knowledge on mime acting, method Acting, The Chekhov Technique, Meisner Technique, Practical Aesthetics, Neurosthetic Acting, Shake Acting and Voice Characterization.

Unit: I Aesthetics of Direction 20

This unit discovers the methods, technologies, thought processes, and judgments that a director must use throughout the fascinating process of making a film. The core of the book is the human, psychological, and technical knowledge that every director needs, the enduring elements of the craft that remain vital.

Unit: II Directors Resource and Training 10

The Students Learns the vast directorial principles and levels like Memory, Observation, Imagination, Immediate Experience, Sensory life, Feelings, Emotions, expressions, Directing a Stage Character, Directing a Character for Feature film, Directing a Character for Television production and also gathering external inputs which feeds the actor to portray the character more lively.

Unit: III Exclusive Characterization for an Actor 10

Actor impersonated characterization, Personality induced character behaviors (e.g Adapting the Style and Mannerism), Actor Self vs. Character Self, briefing of Body-Language to the actors. Treatment of Emotions and Expressions according to the plot. On-screen Handling of the treatment of Stardom.

Unit: IV Character Analysis of an Actor 10

In this task the students will view and analyze a particular character of a tele film, drama and a feature-length film outside of the class. They will also distinguish between formal elements of the Characterization and do a psycho analysis study of the character (e.g. inciting psychology of both the character and the actor who performs the character), and must do judge their effectiveness within the context of thelarger work.

Unit: V Active Participation 10

Active participation of the student is vital to success in this class. During the end part of the semester, students will be working on developing their own character which implies an actor to perform. And the directorial part of that particular character must be carried out by the student and produce it in a video form as part of the workshop requirement. Students will be expected to critically respond to classmates work and if prompted they explain and defend their own.

Total: 60 Hrs

REFERENCE BOOKS:

1. Judith Weston “Directing Actor”, Published by Michael Wiese Productions - April 2014
2. Leonre Dekoven, “Changing Direction - A Practical Approach to Directing Actors in Film and Theater” Published by Focal Press – 2006
3. D. Tucker, ”A Procedure for Directing the Actor Singer by Lois”,Published Published by Virginia Commonwealth University, Department of Theatre (1984), Reprint 2013.
4. Charlton Heston, “Directing the Actor”, Published by American Film Institute (1976).

APPLIED PHOTOGRAPHY

0042

Objective:

To make students to experience the art of photography. Photography record should contain at least 3 Photographs under each exercise. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test student’s knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography).

Course Outcomes

At the end of the course, learners will be able to:

CO1: Gain knowledge about handle the camera to shoot Landscape, Monimental Photography and Seascape photography.

CO2: Gain knowledge about handle the camera to shoot photo Journalism, Photo Feature like any social issues.

CO3: Gain knowledge about handle the camera to shoot Fashion Photography, Product photography, Industrial photography, Event Photography.

CO4: Gain knowledge about handle the camera to shoot Portray Humans and Movements.

CO5: Gain knowledge about handle the camera to shoot Silhouette Photography, Special Effects, Freezing Movement Photography, Panorama.

Unit: I	Landscape	20
This unit provides the students to explore various (i) Landscape (ii) Monumental Photography and (iii) Seascape.		
Unit: II	Photo journalism	10
This unit makes the students to take photo based on (iv) Photo journalism. (v) Photo Feature / Any social Issues like Environmental, National Integration, Road Safety Etc...		
Unit: III	Commercial Photography	10
This unit allows the students to perform (vi) Fashion photography (vii) Product Photography and (Viii) Industrial Photography (ix) Event Photography.		
Unit: IV	Portrait	10
This unit encourages the student to (x) portray humans and monuments etc effectively.		
Unit: V	Effects	10
This entity presents the students to do (xi) Silhouette, (xii) Special effects, (xiii) Freezing Movement and (xiv) Panorama.		
		Total: 60 Hrs

REFERENCE BOOKS:

1. James Folts, Ronald P. Lovell, Jr. Fred Zwahlen “Hand Book of Photography” Thompson Delmar Learning; 6 edition, 2005.
2. Tom Aung, “Fundamentals of Photography: The Essential Handbook for Both Digital and Film Cameras”, Knopf (November 25, 2008)
3. Richard Zakia, Leatie Stroebel, “The encyclopedia of photography” , Focal Press – London, 3rd edition -1993.
4. Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, “The Manual of Photography”, Focal Press, 9th Edition (2000).

ANCHORING AND PRESENTATION

0042

Objective:

The course will focus on the psychological determinants of effective communication, basic pronunciation and diction, voice modulation, camera friendliness and script writing. Students will get grounding in Communications theory, after which they will learn to face the camera with confidence. Students will be taught different anchoring techniques. They will be taught to cover/conduct events in a variety of situations and environments such as political news coverage, celebrity events, sports, crime and entertainment events. Students will be taught to write scripts, use teleprompter, and take confidence building exercises.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Learning the vernacular language communication skill

CO2: Importance of social factors in related to human communication and understanding the audience psychology.

CO3: Managing the shooting floor and knowing the 180 degree camera perspective position.

CO4: Learning the various types of programmes and their genres.

CO5: Executing the show effectively in terms of Language, communication, attitude and Body Gestures.

Unit: I Rise of an Anchor 20

Communication: concepts, processes and functions, Interpersonal, Group and Mass-communication, Verbal, non verbal and visual communication, Models of communication and the latest trend in the development of the theory of human communication, Society, culture and communication media, Origin and growth of mass media Mass communication and individual Information needs, patterns of human behavior impact, motivation and action.

Unit: II Communication 10

The importance of Language and communication and learning the Language and mass communication and society, Speech Communication, Communication dynamics, Public Speaking, Interpersonal communication and Video as a medium of communication.

Unit: III Workshop 10

Communicating with your viewer/listener: presentation workshop, The importance of research in building up a story / programme and the visible and invisible factors that one may face in producing a wholesome and balanced programme.

Unit: IV Interviews and Discussions 10

Editorial Meetings: How to take part in and conduct them, Conducting Interviews for radio, Anchoring Panel Discussion, Preparing a Project Proposal, Production Costing, Electronic News Gathering Camera - What it is, how it works, how to handle it and how to take care of it, various types of shots and how to take them.

Unit: V Project Work 10

TV News Bulletin Unit and Preparing and Processing a Magazine programme, Presentation of a TV Show Preparation where a student performance is recorded, edited and presented as a project work.

Total: 60 Hrs

REFERENCE BOOKS:

1. Earl R. Hinz, "The Complete Book of Anchoring and Mooring", Cornell Maritime Pr/Tidewater Publication; 2 revised edition, June 2001.
2. Kimberley Meltzer, "TV News Anchors and Journalistic Tradition: How Journalists Adapt to Technology", Peter Lang Publishing Inc.; First printing edition March 1, 2010.
3. Nina Blackwood & Alan Hunter, "VJ: The Unplugged Adventures of MTV's First Wave", Atria Books; First Edition edition, May 7, 2013.

Objective:

The course imparts the basics of sound recording, critical listening and reproduction, It is the art of giving the video its sonic identity, which enriches its language and overall feel advanced skills in all aspects of sound and music, recording, editing, mixing techniques, including tracks and mastering, dubbing, sound editing in a studio recording environment by record and edit single and multiple audio tracks. Finally, processing the edited material and made ready for the final mixed audio.

Course Outcome

At the end of the course, learners will be able to:

CO1: Fundamentals of analog and Digital sounding Systems, Basic acoustics, sounding levels, knowledge of Digital Audio Workstations (Eg.Protools) and concepts of DAW for Multitrack recording and editing, audio workflow, audio facilities in post-production.

CO2: Demonstrating Multitrack applications for sound by importing Audio files, Adding audio tracks, BUS routing ,recording , editing, audio with Effects and mixing audio, Principles Audio transitions.

CO3:Understand the audio processing and dynamic controls, compressors, Noise-Gate, Compressor/Limiter –Gate, Expander -Filters, Signal routing Advantages/Disadvantages – and routing for listening, mute and solo functions

CO4: Understand the Audio tone processing paragraphic, parametric, Graphic, Equalizers – HPF, LPF, BPF, Automatic Gain controller, FBS, program limiting–reflector, wind shield. Other mastering Plug-ins and Mixing Tools and Audio Techniques

CO5: Knowledge about the final mixing process and process involved for Mixing and Bouncing Final Audio with DAW, Introduction to Digital Theater Systems & Dolby, DTS

Unit: I Concepts of DAW**20**

Describing the creative and functional application analog and Digital System of sound and basic audio terminology and concepts of DAW for recording and editing, Microphones and Monitor speaker placement, Introduction Basic acoustics, sounding levels for recording and mixing, audio workflow, audio facilities in post-production industry in creating mono& stereo, multichannel outputs Fundamental principles of variable multi track recording techniques, monitoring tracks recording using auto and quick punch, fade effects, Reverb – Delay effects.

Unit: II Functions in DAW

10

Demonstrating creative and functional application of sound by importing files into audio software Adding audio tracks, recording audio voice over, editing, audio mixing. Music track composing, audio special Effects, Principles Audio transitions, audio processing and dynamic controls, mute and solo functions, BUS routing for listening, mixing and exporting project to take the final audio for multi channel systems, DTS & Dolby systems.

Unit: III Audio Processing & Dynamics

10

Studying the characteristics of compressors, Noise-Gate, Dynamics, Filters To find the overload clipping points, Recording and Editing, Effects, plug -ins Multi track software, Sound cards, Signal routing - Inputs - Outputs - Bus assignments - Monitoring Advantages/Disadvantages - Recording Chain.

Unit: IV Detailed Study of Dynamics & Plugins

10

Compressor/Limiter - Gate - Expander - parametric, Graphic, Equalizers – low frequency equalization, HPF, LPF, BPF, shelving parameters equalization, composite equalization, Band filter – Notch filters. Gain riding Compressors and limiter – attack level, variable thresholds, compression, Release time, Attack time, Automatic Gain controller, FBS, program limiting– stereo program limiting – The De-esser, The Noise gate – Multiband compressor, pop filters, spider suspender, parabolic reflector, wind shield. Other mastering Plug-ins.

Unit: V Mixing and Mastering Multichannel Output

10

Creating a knowledge about the final mixing process and the methods involved in processing for delivery required for each industry music soundtrack -the role of the sound designer and sound engineer. The role of the music editor and SFX Temp Tracks Foley and ADR Final Mixing and Dub Delivery Working with the video editor Common file types - mixing tool Exporting and audio with Pro Mixing -interface with DAW software, Introduction to Digital Theater Systems & Dolby.DTS & Dolby recording & playback principles.

Total: 60 Hrs

REFERENCE BOOKS:

1. Ken Dancyger, “The Technique of Film and Video Editing” Focal Press, 2010
2. Roy Thompson, Christopher J. Bowen “Grammar of the Edit” Focal Press, 2013
3. Bobbie O’Steen , “The Invisible Cut: How Editors Make Movie Magic” Michael Wiese Productions; 1st edition 2009
4. Gael Chandler, “Film Editing: Great Cuts Every Filmmaker Should Know”, Michael Wiese Productions 2009.
5. Howard M. Traminen, “The Audio Encyclopedia”, Howard W. Sams & Co. 2nd edition 1969.
6. Don Davis and Carolyn Davis, “Sound System Engineering”, Focal Press; 3 editions 2006

Objective:

Digital Intermediate (DI) is one of today's most exciting and fastest growing technologies in digital post production of motion picture films.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understanding the various types of projection and its technology used in theatres

CO2: Students explore how the Primary and Secondary color correction affects the whole image Intensities of film

CO3: Explore the color of Bit Depth with Look Up Table (LUT).

CO4: Explore other techniques like rotoscopy and keying methods to enhance the color grading in films.

CO5: Understanding the complete methodology of post-production and color grading process.

Unit: I Telecine Coloring Works 10

In this unit we teach about Cathode, ray tube (CRT) system, an electron beam is projected at a phosphor, coated envelope, producing a spot of light the size of a single pixel.

Unit: II Primary and Secondary Color Corrections 20

In this unit, Students explore how the Primary and Secondary color correction affects the whole image intensities of RGB and highlights of the entire frame, with these we teach the advanced techniques of color correction and well established digital painting techniques in the era of digital cinematography.

Unit: III Mask, Matte, Track 10

In this unit, student will learn the evolution of digital color correction tools with advanced technique of using point shapes to isolate color adjustment in the specific area of the image. We also teach color keying to isolate the colors in the image. We teach special training for automation on tracking the image in term of color to save the time in the production process.

Unit: IV Di – Process 20

In this unit, student will explore the color of Bit Depth with Look Up Table (LUT). We teach about the Color grading is the process of altering and enhancing the color of a motion picture, video image, or still images either electronically, photo, chemically or digitally.

Unit: V Preserving the Quality of the Image 10

In spite of all, after this program students will gain knowledge about the DI importance and the scope of work.

Total: 60 Hrs

REFERENCE BOOKS:

1. Steve Hullfish, "The Art and Technique of Digital Color Correction", Focal Press, Second Edition, 2012
2. Sarah Cunningham, "New Cutting Edge Digital Intermediate", Pearson Longman, First Edition, 2007.
3. Jack James; "Digital Intermediates for Film and Video", Focal Press, 2005
4. Alexis Van Hurkman; "Color Correction", Peachpit Press; First Edition, 2013

SCREENWRITING

0042

Objective:

This course introduces the students into the craft and art of screenwriting and cutting edge concepts so that the student can begin writing a full length screenplay. The students are trained to develop the skills of critical analysis, oral and extemporaneous skills needed to pitch a treatment and work collaboratively and most importantly the skills that awaken imagination, originality and inventiveness in the dramatic medium to help them to write a screenplay.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Learns the purpose about film and television screenplay structure.

CO2: Analyzing the dramatic strategies in film and television.

CO3: Learning and applying correct script form.

CO4: Creatively engaging in the various stages of original scriptwriting.

CO5: Understanding the elements of screenplay with well developed plot, characters and setting.

Unit: I Writing a Dramatic / Comedy Scene 20

Students are given a task to write Dramatic/Comedic Scene Using action, dialogue, narrative instruction, and parenthetical and asides to write a 2-3 page dramatic/comedic scene. The scene should involve at least two characters, and demonstrate conflict at either an interpersonal or extra-personal level.

Unit: II Analysis 10

In this task the students will view and analyze a half-hour sit-com, a one-hour drama, and a feature-length film outside of the class. They will also distinguish between formal elements (e.g. inciting incident and obligatory scene), and must do judge their effectiveness within the context of the larger work.

Unit: III Knowledge Assessment 10

A Shot term exam is conducted to assess the knowledge of critical vocabulary, oral, extemporaneous skills of the student and also to ask a series of open questions about the form and content of screenplays read in class the classroom.

Unit: IV Writing a Screenplay 10

The Students must work in groups of three to conceive and construct a 5-10 page short film screenplay. They must write a plot synopsis, character history, treatment, polished script, Blurb, and tag-line of the story and all of which will be submitted in a portfolio at the end of the semester.

Unit: V Critical Response/Class Participation 10

Critical response and Class participation of the student is vital to success in this class. During the second half of the semester, students will be working on their short film screenplays. As part of the workshop requirement, students will be expected to critically respond to classmates work and if prompted they explain and defend their own.

Total: 60 Hrs

REFERENCE BOOKS:

1. Field, Syd. "Screenplay: The Foundations of Screenwriting", Random House New York(1979), Revised Edition December 2007.
2. David Trottier "The Screenwriter's Bible, 6th Edition: A Complete Guide to Writing, Formatting, and Selling Your Script (Expanded & Updated) Paperback" Silman-James Press, 6th Edition 2014.
3. Robert McKee "Story: Substance, Structure, Style and the Principles of Screenwriting Hardcover" Harper Collins November 25 1997, 6th Edition 2014.
4. J. Michael Straczynski, "The Complete Book of Script writing" Writers Digest Books (1982), Reprint 2014.

Objective:

To develop a working understanding of the essential traits of color. Establish and demonstrate practicable strategies for selecting color palettes and concept-driven color harmonies using principles, theories and systems of color design and experience, Establish and demonstrate skill in color mixing and color-discernment contemporary color specification systems such as Pantone (PMS), RGB, CMYK, CIE. Become familiar with the history of human exploration of and use of color.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Have a very good knowledge of color and history of color and primary color theory.

CO2: Gain knowledge about color characteristic and its play in daily life

CO3: Understand of colors Relationships, Harmonies, Monochromatic, and Analogous.

CO4: Understand the color psychology subjective use of color.

CO5: Have a thorough knowledge of color unity and creating art object using these practices.

Unit: I History of Colors 20

Brief History of colors, Color fundamentals, What is colour, Primary Colours, Secondary Colours, Tertiary Colors, Properties of colour, Hue Value, Tints and Shades, Saturation, Tones, neutral Colours, Theories of Colors.

Unit: II Color Characteristics 10

Physics of Colour, Colour Temperature: Warm Colors, Cool Colors, Theory, Color Systems Color Wheel, Munsell, Goethe theory, Runge theory Itten theory, color mixing and color-discernment, color effects: Subtractive Color and Additive Color.

Unit: III Color Harmonies 10

Relationships / Harmonies, Monochromatic, Analogous, Diad Triad Tetrad Complementary, Split Complementary, Achromatic and Polychromatic, chemistry of color, Contrast of hue/dark contrast Cold, warm contrast, Complementary contrast, Simultaneous contrast Contrast of saturation, Contrast of extension.

Unit: IV Color Psychology 10

Color Symbolism, Color Psychology, Historical & Contemporary use of Color, Local color and subjective use of color, Emotional effects of colours Personal Colour preferences, Harmony and Contrast colours.

Unit: V Colors Unity 10

Theories of Successive and Simultaneous Contrast, Additive and Subtractive colours, Expressive Perceptual Colour, Colour Unity, Disunity, Twelve steps gray and do only primaries, red, yellow, blue, Additive and subtractive principles of color theory.

Total: 60 Hrs

REFERENCE BOOKS:

1. Albers, Joseph, "The Interaction of Color", Yale University Press, Revised edition Sep'1975.
2. Eiseman, Leatrice, "Messages and Meanings, A Pantone Color Resource", Han Books Press, 2006.
3. Itten, Johannes, "The Elements of Color", New York, John Wiley & Sons, Inc, 1970.
4. Koenig Becky, "Color Workbook", Upper Saddle River, NJ: Prentice Hall, 2003.

Syllabus

Generic Elective Courses

E- COMMERCE

Objective: On successful completion of the course the students should have:

1. Learnt to analyze the business model of firm, and determine the role that the internet(and related technologies) can play to support or even enable this model
2. Understand the key issues involved in managing electronic commerce initiatives
3. Utilize the internet to collect information to conduct research.

Unit: I Telecommunication Networks

Introduction- LAN-WAN- internet- what is electronic commerce- brief history of electronic commerce- advantages and limitations of electronic commerce- types of electronic commerce- integrating electronic commerce key questions for management.

Unit: II The Internet and The World Wide Web

The internet today- history of the web- unique benefits of the internet- internet architecture – world wide web concepts and technology- creating web pages- launching a business on the internet.

Unit: III Electronic Payment Systems

Overview of the electronic payment technology- requirements for internet based payments – electronic payment medias- electronic commerce and banking.

Unit: IV E-Security

Security in the cyberspace- designing for security- virus- security protection and recovery encryption- the basin algorithm system- authentication and trust- key management internet security protocols and standard- other encryption issues.

Unit: V Web Based Business

Business-to-business electronic commerce- intranets and extranets- intranets and supply chain management- legal and ethical issues- case studies.

REFERENCE BOOKS:

1. Elias.m. Awad, "Electronic Commerce" prentice- hall of India Pvt Ltd, 2002.
2. Ravi kalakota, andrew b. Whinston, "Electronic Commerce – a managers guid", addison-wesley, 2000.

INTERNET BASICS**Objective:**

- To make the student understands the overall view of internet.
- To inculcate the students about the various facilities available in internet.
- To gain practical knowledge about internet.

Unit: I INTRODUCTION

Internet and its history, defining and describing the Internet, Brief history, discussing the future of the Internet, Internet Resources. Describe the important features of the Web and Web browser software, Evaluate e-mail software and Web-based e-mail services

Unit: II EMAIL

Email , Parts of email ,Email software , Web based email , Email address , List servers , Newsgroups , News groups names , Newsgroups readers ,Chat rooms , Conferencing .

Unit: III INTERNET RESOURCES

Internet Resources, Games, File transfer protocol, Telnet, World Wide Web, Behavior on the Internet , Accessing the Internet , Types of access , Online services , Internet services providers , How and where to look for the service Browsing the Web , Browsing the Web.

Unit: IV FTP

Use FTP and other services to transfer and store data, Demonstrate the use of real-time chat and briefly describe the history of the wireless Internet. Use mailing lists, newsgroups, and newsfeeds, Create HTML documents and enhance them with browser extensions

Unit: V APPLICATIONS

Applications of Internet- education, business, government, Communication , Job searches, Health and medicine, Travel, Entertainment, Shopping, Stock market updates, Research.

REFERENCE BOOKS:

1. Rohit Khurana , "COMPUTER FUNDAMENTALS and INTERNET BASICS", Aph Publishing Corporation,2010

2. Margaret Levine young, douglas Muder ,David C.Kay,Alison Barrows and Kathy warfel, “Internet” : The Complete Reference, 2nd Edition 1999.
3. Jasson Whittaker, “The Internet: The Basics”, Routledge, 2002.
4. Schneider and Evans,”New Perspectives on the Internet”, Comprehensive, Sixth Edition, 2007

OFFICE AUTOMATION TOOLS

Objective:

- To know the common applications available for office work.
- To learn how to work in MS-OFFICE.
- To learn how to work in MS-EXCEL and POWERPOINT.

Unit: I MSWORD

Text Manipulations- font size, style, color. Alignment- left, right and justiy, paragraph alignment, Usage of Numbering, Bullets, Footer and Headers, Usage of Spell check, and Find & Replace, Text Formatting, Picture insertion and alignment.

Unit: II MSWORD

Insertion – Table, chart, clip art, shapes, borders. Creation of documents, saving of documents, using templates, Creation templates, Mail Merge Concepts, Copying Text & Pictures from Excel.

Unit: III MS – EXCEL

Creating of Excel sheet, Cell Editing, Usage of Formulae and Built-in Functions, File Manipulations, Data Sorting (both number and alphabets), Worksheet Preparation, Drawing Graphs, Usage of Auto Formatting.

Unit: IV POWER POINT

Start power point , Create blank presentation , Selecting slide layout , Insert new slide , Editing presentation , Designing and formatting presentation , Change font, font color, size, style of text , Bullet and numbering, Slide design, layout, change background , preparing slide show presentation.

Unit: V POWER POINT

Inserting Clip arts and Pictures, Frame movements of the above, Insertion of new slides. Preparation of Organization Charts, Presentation using Wizards, Usage of design templates, working with tables, graphics and animation, working with graphs and organization charts.

REFERENCE BOOK:

1. Joyce Cox, Joan Lambert and Curtis Fryc, “Step by Step Microsoft Office Professional 2010”, Microsoft press,2011 edition.

ADVANCED EXCEL

Objective:

- To make the student understand the special concepts in MS EXCEL.
- To practice the students how to work in list, data forms and records.
- To understand the concepts of filtering data.

UNIT: I **ADVANCED EXCEL FORMULAS**

Uses of Advance Excel Formulas -VLOOKUP, HLOOKUP, SUMIF, SUMIFS, SUMPRODUCT, DSUM, COUNTIF, COUNTIFS, IF, IFERROR, ISERROR, ISNA, ISNUMBER, ISNONTEXT, OR, AND, SEARCH, INDEX, MATCH etc

Unit: II **IF CONDITIONS**

Various Methods and Uses of IF Conditions, When should use the "IF" Conditions? , Creation of Multiple IF Conditions in One Cell, Use the IF Conditions with the Other Advance Functions , How to use nested IF statements in Excel with AND, OR Functions. Sorting, Data Forms, Adding Data Using the Data Form, Finding Records Using Criteria

Unit: III **FILTERING AND SORTING**

Filtering Data, AutoFilter, Totals and Subtotals Total, Row, Various Methods of Filter and Advance Filter options, Creating and Updating Subtotals, Various Method of Sorting Data, Creating, Formatting and Modifying Chart.

Unit: IV **DATA VALIDATION AND GOAL SEEK**

Uses of Goal Seek and Scenarios Manager , Data Validation, Creating drop down lists ,using different data sources , Linking Workbooks and Uses of Edit Link options ,Excel Options, Customizing the Quick Access Tool Bar , Managing Windows, Multiple Windows , Splitting Windows.

Unit: V **PIVOT TABLES**

Various Methods and Options of Pivot Table, Using the Pivot Table Wizard, Changing the Pivot Table Layout, Subtotal and Grand total Options, Formatting, and Grouping items Inserting calculated fields, Pivot Table Options, Display and hide data in fields Select, Move & Clear Pivot data, Creating and Modifying a PivotChart

REFERENCE BOOK:

1. Jordan Goldmeler, "Advanced Excel Essentials", A Press, 2015 edition.

TOURISM MANAGEMENT

Objective:

To understand its constituents, forms and types, purpose of tourism and travel motivators and tourism infrastructure. Types and functions of travel agent and tour operators, Tourism organizations, International and National. Tourism regulation and impacts of tourism, economics, socio cultural, environmental and political impacts.

Unit: I Introduction to Travel and Tourism

Tourism- meaning and definition, Significance of tourism, Tourism Industry-constituents, five 'A' of tourism, forms and types, purpose of tourism and travel motivators Definition- Accommodation, food and beverage, Attractions, Telecommunications, Essential services, Transport –air-road-rail- water, air transport in India, Security of aircraft and passengers, International Air Travel Classes, Transport as a attraction

Unit: II The Travel Agents, Tour Operators And Tourist Organizations

The Travel Agent, Travel Agencies-Types-Functions-source of income, setting -up a Travel Agency. The Tour operator-Types, Package Tours-Types Guides and Escorts Tourist Organization-Need for Tourism Organizations, International Organization, Government Organizations in India, Private Organizations, Non-Governmental Organizations

Unit: III Tourism-Regulations and Impact of Tourism

Passport, VISA, Health Regulations for International Travel, Special Permits for Restricted Areas Customs Regulations, Emigrations and Immigrations, Taxes Paid by Travellers, Travel Insurances. Economic Impacts, the Multiplier Effect, Environmental Impact, Socio-cultural Impact, Demonstration Effect, Political Impact of tourism.

REFERENCE BOOKS:

1. Tourism operations and management-oxford higher education-sunetra roday, archana biwal, vandana joshi
2. Tourism management - steven page - el sevier