



POSTGRADUATE DEGREE PROGRAMME

M.Sc., Visual Communication

Two Years

CURRICULUM & SYLLABUS

REGULATION 2024

Choice Based Credit System (CBCS)

&

Learning Outcomes Based Curriculum Framework (LOCF)

Effective from the Academic Year

2024 -2025

**Department of Visual Communication
School of Mass Communication**

DEPARTMENT OF COMPUTER SCIENCE

VISION OF THE DEPARTMENT

Aims to provide quality education in the field of Artificial Intelligence with state of art facilities and handle quality research in association with industry and other Universities to produce well trained IT professionals in Machine Learning domain.

MISSION OF THE DEPARTMENT

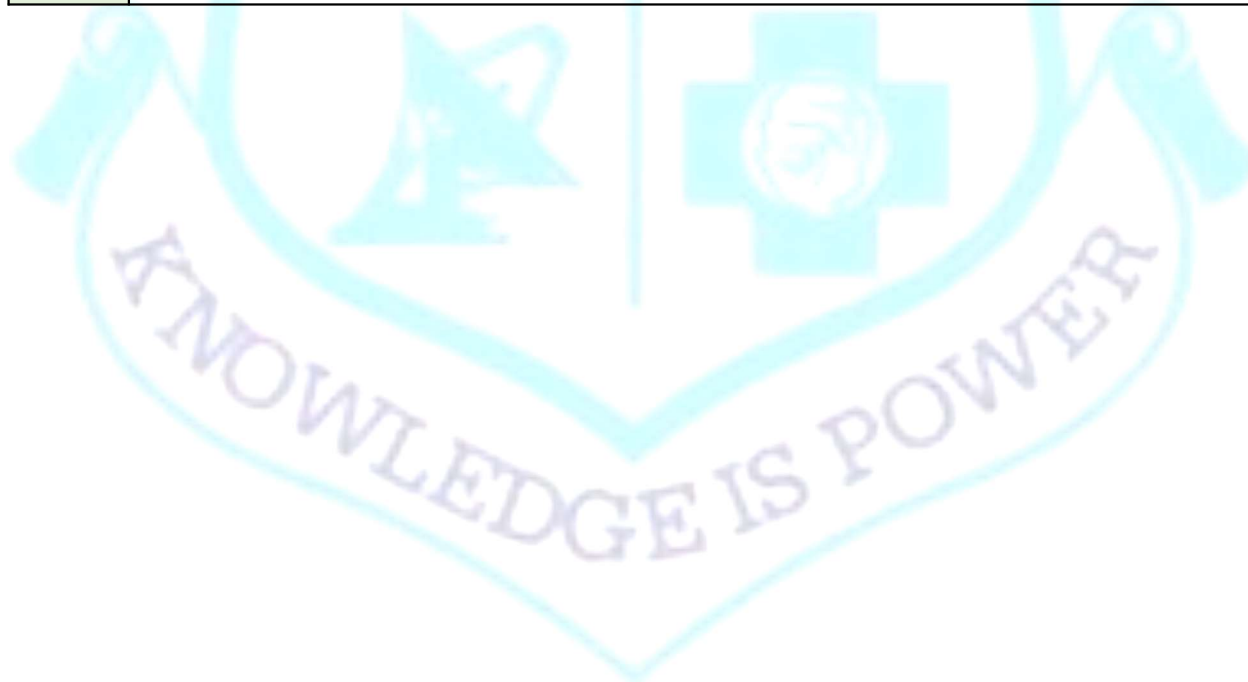
M1	To Provide knowledge through teaching and training in the field of Computer Science and Cyber Security.
M2	To concentrate on teaching-learning, research, project and consultancy help to increase the growth of IT and IT Enabled Services.
M3	To train students to get best opportunities and tackle challenges in IT industry.
M4	To equip students with communication skill, Leadership quality, ability to work with team help to improve the society.
M5	To provide value based and technical oriented related students help to build the nation.

PROGRAMME EDUCATIONAL OUTCOMES (PEO)	
PEO1	Graduates are prepared to be employed in IT industries by providing expected Domain Knowledge.
PEO2	Graduates are provided with practical training, hands-on and project experience to meet the industrial needs.
PEO3	Graduates are motivated in career and entrepreneurial skill development to become global leaders.
PEO4	Graduates are trained to demonstrate creativity, develop innovative ideas and to work in teams to accomplish a common goal.
PEO5	Graduates are addressed with social issues and guided to operate problems with Solution.

PROGRAMME OUTCOMES (PO)	
PO1	Critical Thinking: Apply knowledge of Cyber Security to identify, analyses problems and to provide effective solution in the area of Computing.
PO2	Computing Skills and Ethics: Analyze a problem, and identify and define the Computing requirements appropriate to its solution.
PO3	Analytical skill: Ability to design, develop algorithms and provide software solutions to cater the industrial needs.
PO4	Modern Tool Usage: Use current techniques, skills, and tools necessary for computing practices.
PO5	Employability Skills: Inculcate skills to excel in the fields of Information Technology and its Enabled services, Government and Private sectors, Teaching and Research.
PO6	Ethics: Insists ethical responsibilities, human and professional values and make their contribution to the society.
PO7	Self-Directed and Life-long Learning: Engaged in lifelong learning to equip them to the changing environment and be prepared to take-up mastering programmes.
PO8	Individual and Team Work: Function effectively as an individual, and as a member or a leader in diverse team and multidisciplinary settings.

PO9	Project Management: Demonstrate knowledge and understanding of the problem and management principles and apply these to one's own work.
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PROGRAMME SPECIFIC OUTCOMES (PSO)	
PSO1	Proficient Visual Communication Skills: Students will demonstrate mastery in various visual communication techniques, including graphic design, illustration, photography, video production, and interactive media. They will be able to effectively translate complex ideas into visually compelling and persuasive messages.
PSO2	Critical Thinking and Problem-Solving: Students will develop the ability to analyze communication challenges, conduct research, and apply critical thinking skills to develop innovative visual solutions. They will be able to adapt their communication strategies to diverse audiences and contexts
PSO3	Professional and Ethical Practice: Students will understand the professional standards and ethical considerations within the field of visual communication. They will be able to work collaboratively, manage projects effectively, and adhere to copyright and intellectual property guidelines.

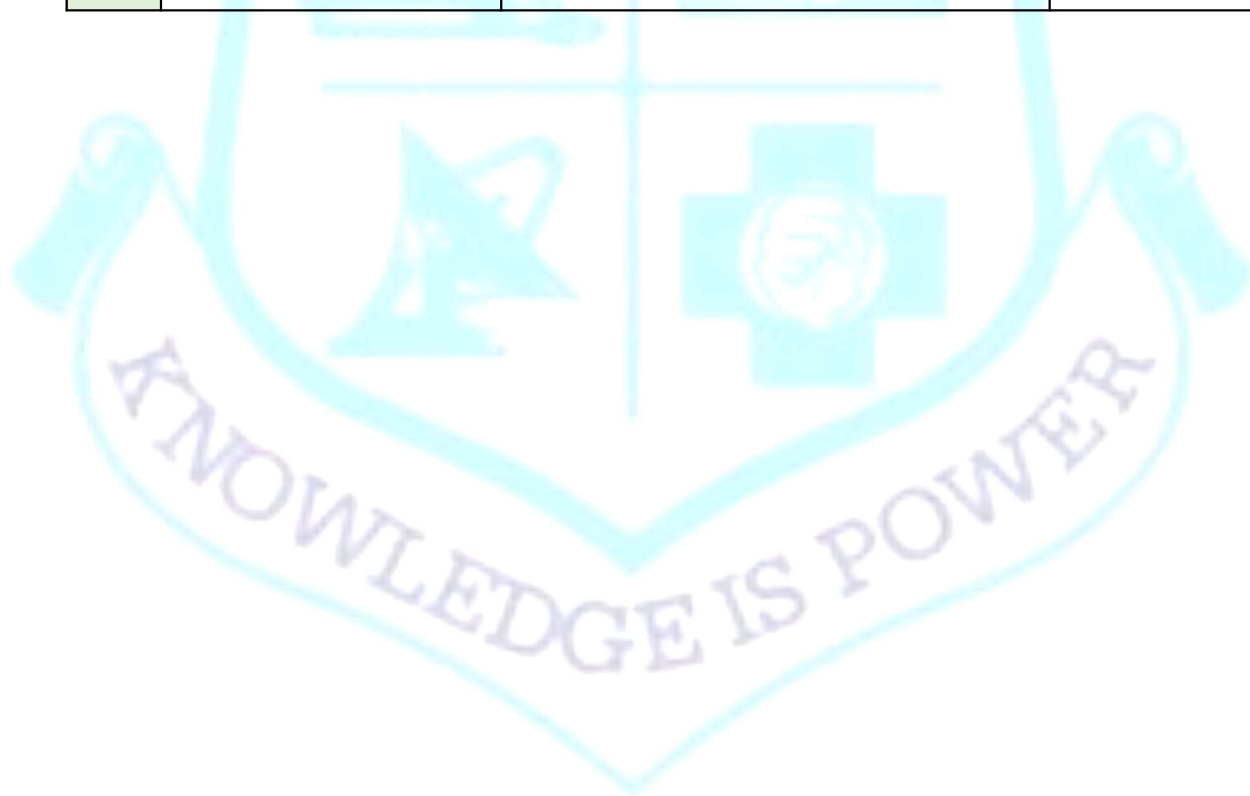


BOARD OF STUDIES

List of Members

Department of Visual Communication

S. No	Name & Designation	Address	Role
1.	Dr. Valarmathi S	Associate Professor and Head, Department of Visual Communication	Internal Member (Chair Person)
2.	Mr.Badri Venkatesh	Director, Tamil Film Industry	Industrial Expert (External Member)
3.	Dr.Arulchelvam	Director, EMMRC and Associate Professor, Department of Media Studies, Anna University	Academic Expert (External Member)
4.	Mr.Karthikeyan	Associate Executive Producer, Lyca Productions	Alumni Member (External Member)
5.	Mr.Kalimuthu	Assistant Professor and Head, Department of Visual Communication	Internal Member
6.	Dr.Senthil Kumar	Associate Professor and Head, Department of Visual Communication	Internal Member



CREDIT DISTRIBUTION

M.Sc., in Visual Communication
Minimum credits to be earned: 90

Component	I Sem	II Sem	III Sem	IV Sem	4 Yrs Total Credits
Core Courses (DSC)	16	16	16	18	66
Discipline Specific Elective (DSE)	8	8	8	0	24
Total Credits	24	24	24	18	90

ABBREVIATIONS



DSC	Disciplinary Specific Core
DSE	Disciplinary Specific Elective

CURRICULUM STRUCTURE

M.Sc., Visual Communication (Two Years)

Total number of Credits: 90

	M.Sc., Visual Communication Minimum Credits to be earned :90	
	Hours/Week	Maximum Marks

SEMESTER 1										
Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 1	24CMVC11	Communication Theories and Research Methods	3	1	0	0	4	40	60	100
DSC 2	24PMVC11	Literature Review (AVGC Content Exploration / Story Reading / Research Article Reading)	0	3	6	2	6	40	60	100
DSC 3	24PMVC12	Project I (AVGCXR, Fiction Film, Research)	0	4	8	4	8	40	60	100
DSE 1	24PMVC13	Acting and Body Language	0	3	6	4	6	40	60	100
DSE 2	24PMVC14	Screenplay Writing								
DSE 3	24PMVC15	Digital Story Boarding								
			6	11	20	16	24	-	-	-

CIA - Continuous Internal Assessment

SEE - Semester End Examination

*L – Lecture, *T- Tutorial, *P- Practical, *O - Outside the class effort / self-study

SEMESTER II										
Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 4	24CMVC21	Media Strategies and Digital Promotion	3	1	0	0	4	40	60	100
DSC 5	24PMVC21	UI and UX Design	0	3	6	2	6	40	60	100
DSC 6	24PMVC22	Project II	0	4	8	4	8	40	60	100
DSE 4	24PMVC23	VFX I	0	3	6	4	6	40	60	100
DSE 5	24PMVC24	3D Modeling								
DSE 6	24PMVC25	Science Fiction Short Film								
			3	11	20	10	24	-	-	-

SEMESTER III										
Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 7	24CMVC31	Advertising Management	4	0	0	0	4	40	60	100
DSC 8	24PMVC31	New Media Content Creation	0	3	6	2	6	40	60	100
DSC 9	24PMVC32	Project III	0	4	8	4	8	40	60	100
DSE 7	24PMVC33	VFX II	0	3	6	4	6	40	60	100

DSE 8	24PMVC34	3D Rigging								
DSE 9	24PMVC35	Music Production								
			4	12	20	10	24	-	-	-

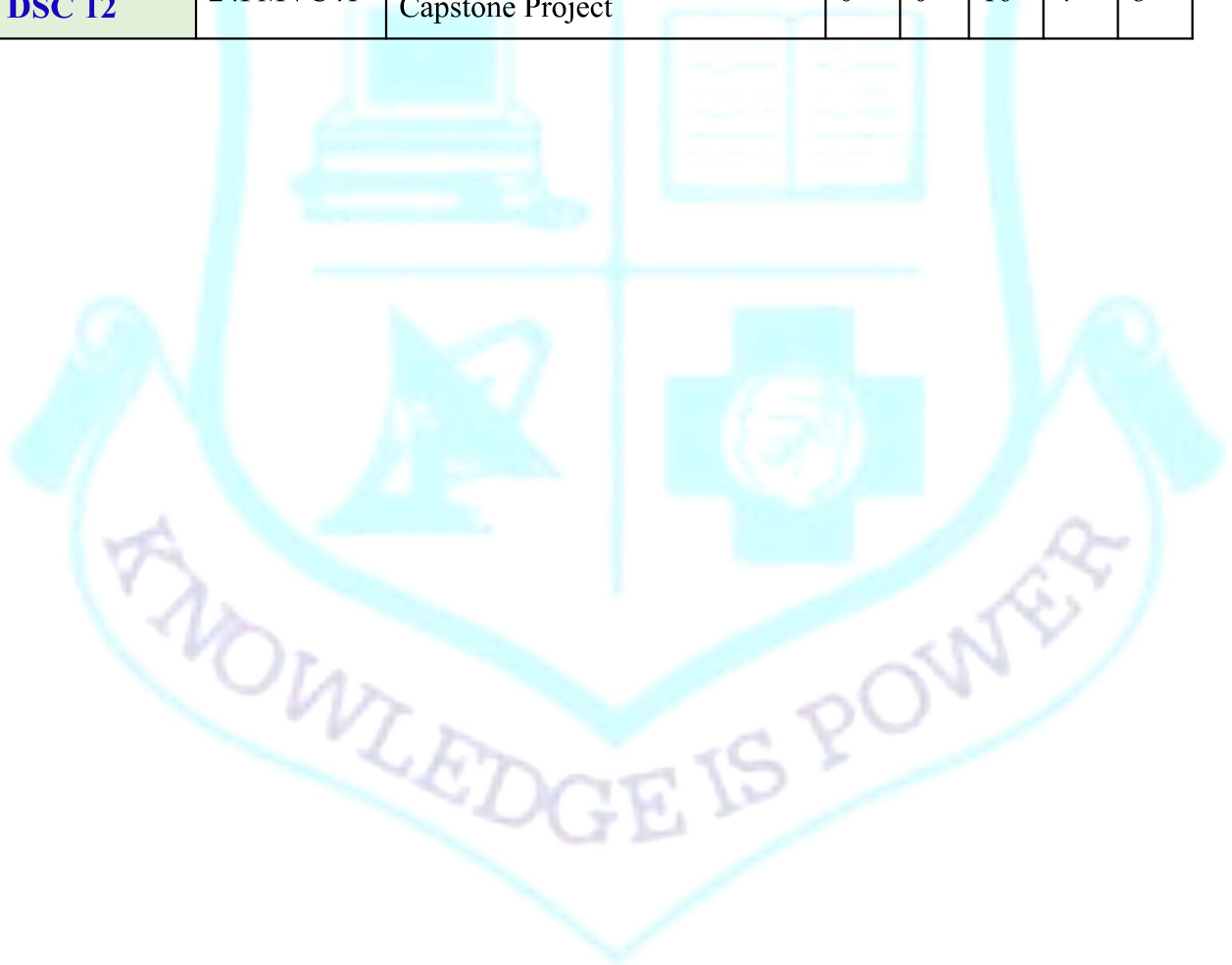
SEMESTER IV

Category	Code	Course	L	T	P	O	C	CIA	SEE	Total
DSC 10	24CMVC41	Public Relations	5	0	0	0	5	40	60	100
DSC 11	24CMVC42	Development Communication	5	0	0	0	5	40	60	100
DSC 12	24PMVC41	Capstone Project	0	0	16	4	8	40	60	100
			10	0	16	4	18	-	-	-

DISCIPLINE SPECIFIC CORE COURSES

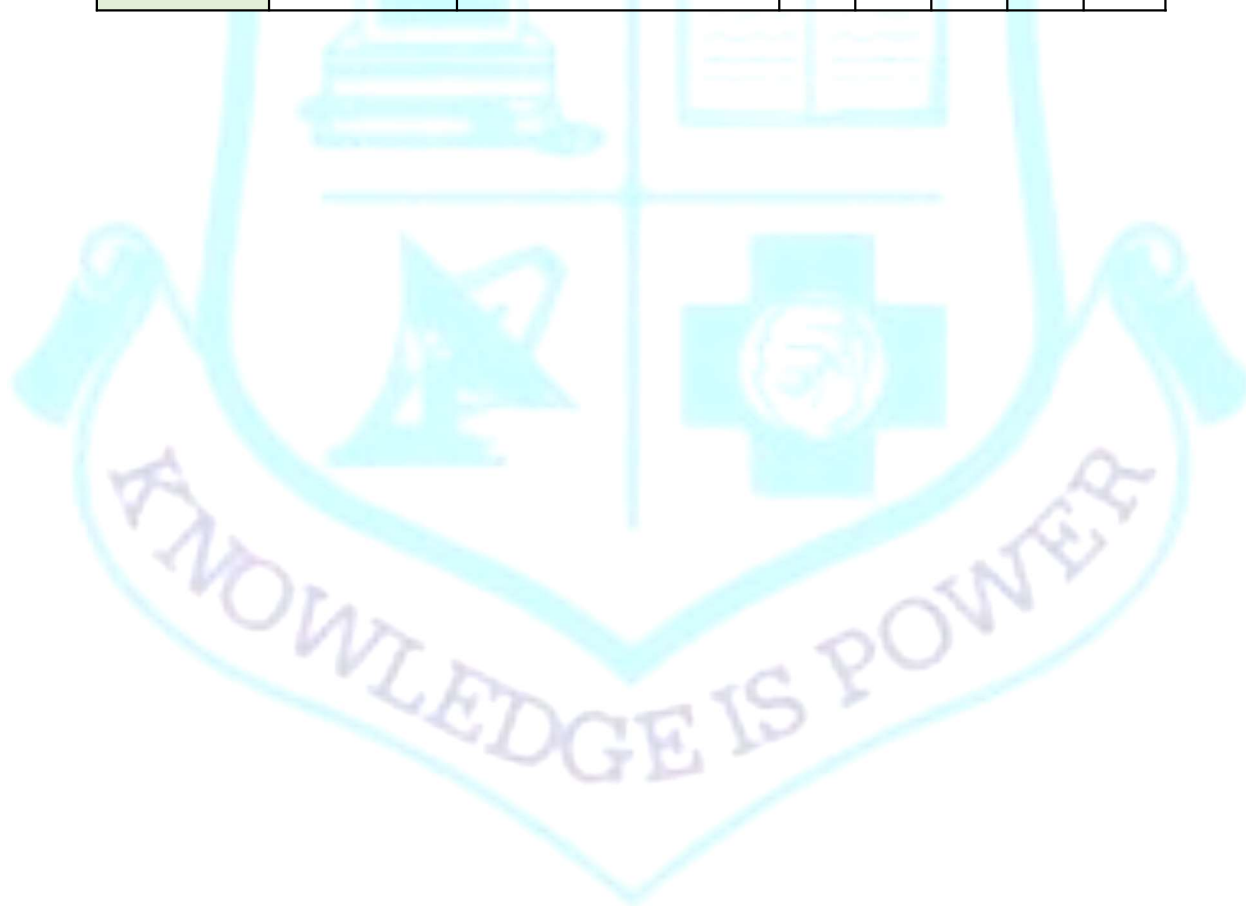
Category	Code	Course	L	T	P	O	C
DSC 1	24CMVC11	Communication Theories and Research Methods	3	1	0	0	4
DSC 2	24PMVC11	Literature Review (AVGC Content Exploration / Story Reading / Research Article Reading)	0	5	6	2	6
DSC 3	24PMVC12	Project I (AVGCXR, Fiction Film, Research)	0	4	8	4	8

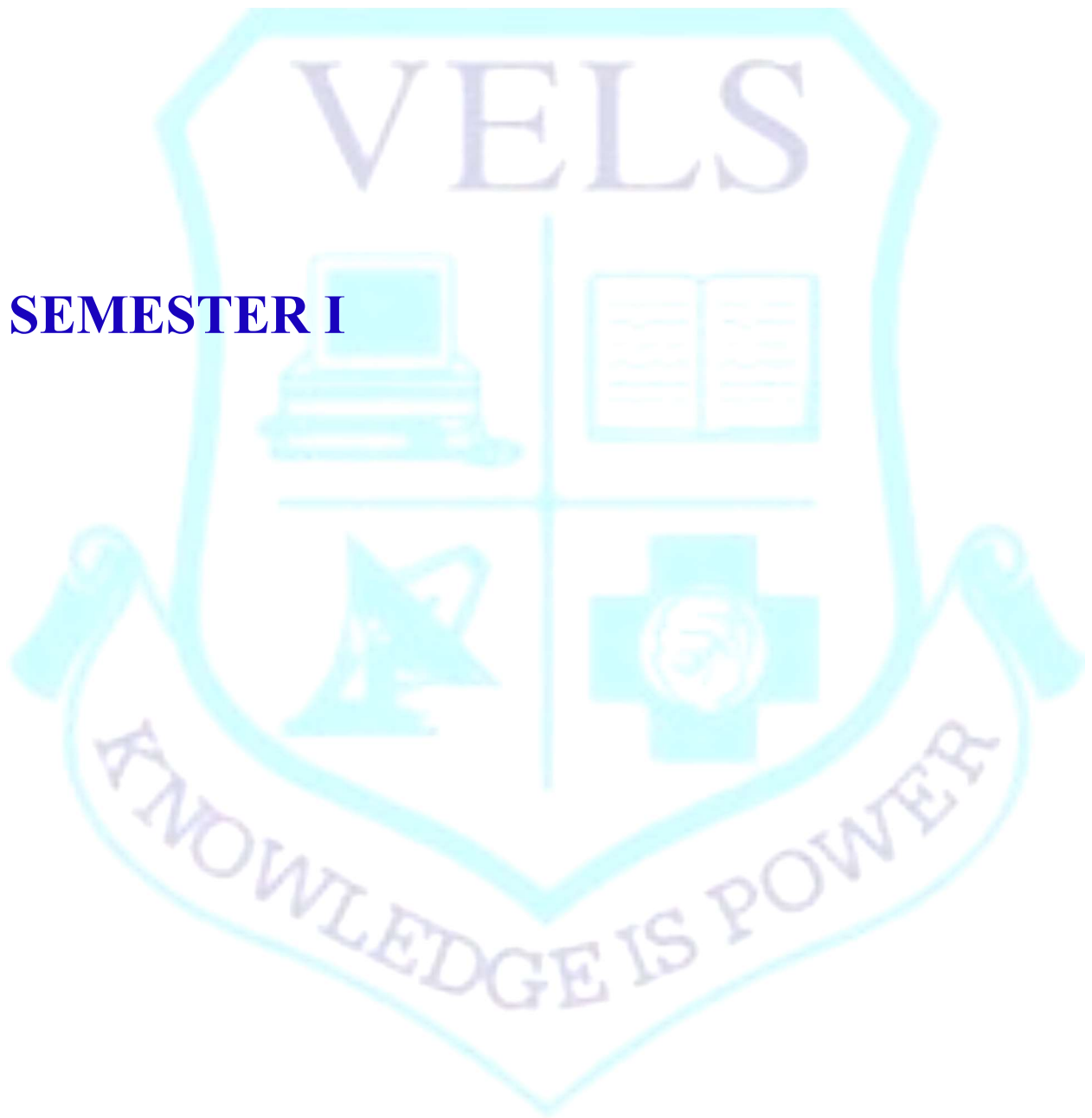
DSC 4	24CMVC21	Media Strategies and Digital Promotion	3	1	0	0	4
DSC 5	24PMVC21	UI and UX Design	0	3	6	2	6
DSC 6	24PMVC22	Project II	0	4	8	4	8
DSC 7	24CMVC31	Advertising Management	4	0	0	0	4
DSC 8	24PMVC31	New Media Content Creation	0	3	6	2	6
DSC 9	24PMVC32	Project III	0	4	8	4	8
DSC 10	24CMVC41	Public Relations	5	0	0	0	5
DSC 11	24CMVC42	Development Communication	5	0	0	0	5
DSC 12	24PMVC41	Capstone Project	0	0	16	4	8



DISCIPLINE SPECIFIC ELECTIVE COURSES

Category	Code	Course	L	T	P	O	C
DSE 1	24PMVC13	Acting and Body Language	0	3	6	4	6
DSE 2	24PMVC14	Screenplay Writing	0	3	6	4	6
DSE 3	24PMVC15	Digital Story Boarding	0	3	6	4	6
DSE 4	24PMVC23	VFX I	0	3	6	4	6
DSE 5	24PMVC24	3D Modeling	0	3	6	4	6
DSE 6	24PMVC25	Science Fiction Short Film	0	3	6	4	6
DSE 7	24PMVC33	VFX II	0	3	6	4	6
DSE 8	24PMVC34	3D Rigging	0	3	6	4	6
DSE 9	24PMVC35	Music Production	0	3	6	4	6





SEMESTER I

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24CMVC11	COMMUNICATION THEORIES AND RESEARCH METHODS	L	T	P	O	Credit
		3	1	0	0	4

Course Objective

1. To acquire critical thinking and analytical skills.
2. To explore the various perspectives and approaches to communication models.
3. To understand the theoretical foundations and their applications in media and society.
4. To explain the concepts and procedures of sampling, data collection, analysis, and reporting.
5. To explain carrying out a literature search, its review, developing theoretical and conceptual frameworks, and writing a review.

Unit-I - Concept of Communication

9

- 1.1 Basics of communication - Definition and importance of communication, channels of communication, Types of communication: Intrapersonal, interpersonal, group, and mass communication.
- 1.2 Communication process, role of context in communication (cultural, social and mass media context).
- 1.3 Verbal communication - words, tone, pitch, volume, speed, clarity and pace.
- 1.4 Non-verbal communication - kinesics, haptics, proxemics, chronemics, Facial expressions, Gestures, Paralanguage, Personal appearance, Emotional expression and regulation; non-verbal communication in specific context (relationship, public speaking, business).
- 1.5 Communication Theories and models – definition, scope and importance of communication theory and models, Basic components of communication models: sender, message, channel, receiver, encoding, decoding, and feedback.

EXERCISE: The students will enhance practical skills in personal and professional interactions through non-verbal communication to become more effective communicator

Unit-II – Models of Communication

9

- 2.1 Linear Models – Aristotle model, Lasswell’s model, Shannon-Weaver Model, Berlo’s SMCR Model, Wilbur Schramm’s Model
- 2.2 Interactive Models - Osgood-Schramm Model, **The Westley & Maclean Model**, white’s model, Gerbner’s model, new combe’s model,
- 2.3 Transactional Model - Barnlund’s transactional model, **Dance’s Helical Model**, Wood model
- 2.4 Communication Flow Models – one-step flow, two-step flow, multi-step flow
- 2.5 Other Models – gate keeping model, convergence model

EXERCISE: Take any one of the model of your choice and frame a conceptual frame work of the model.

Unit-III – Theories of Communication

9

- 3.1 Normative Media Theories - Authoritarian theory, Libertarian theory, social responsibility theory, Soviet Media Theory, framing theory and priming theory.

- 3.2 sociological theories – cultivation theory, agenda setting theory, uses and gratification theory, dependency theory
- 3.3 audience theories – hypodermic needle theory, Reception theory, active audience theory, spiral of silence; Personal Influence Theory – one step flow theory, two step flow theory, multi step flow theory.
- 3.4 Psychological theories – attitudinal change theory: selective exposure, selective perception, selective retention; reinforcement theory, persuasion and attitude, theory of social learning.
- 3.5 Film Theories - Authorship in Films, Auteurs film theory, structuralism film theory, Marxist Film Theories, Feminist Film Theories, Genre Theory, Psychoanalytical film theory, Formalist film theory.

EXERCISE: Any two case study analysis

Unit-IV – Research Methods

9

- 4.1. Fundamentals of research - Meaning, Objectives, Research process, Methods and Methodology, Criteria of good research
- 4.2. Types of Research - Pure research, applied research, Exploratory Research, Descriptive research, Diagnostic research, Quantitative and Qualitative research etc.
- 4.3 Research Design - Types of research design, components of research design and features of good research design.
- 4.4 Data Collection - Types of data, Methods of data collection- Interview Method, Mailing Method, Observation Method, Survey Method etc.; Primary and secondary sources of data.
- 4.5 Hypothesis- types, significance level; review of literature.

EXERCISE: List out different types of data collection methods

Unit-V – Data Analysis

9

- 5.1. Sampling Methods – probability and non probability methods.
- 5.2 Analysis of data - Descriptive statistics, Inferential Statistics, Statistical Graphics, Histograms, Frequency Polygon, Ogive, Bar Graphs, Pareto Charts, Pie Charts, Scatterplots, Boxplots Descriptive Analysis, Frequency Distributions, Measures of Central Tendency, Measures of Variation/Dispersion, Skewness and Kurtosis, Coefficient of variation, Correlation and Regression Analysis, Chi square test, F test, t test, z test, ANOVA one way and two way, normal distribution, non-parametric statistical techniques, binomial test, discriminate analysis, factor analysis, cluster analysis, content analysis.
- 5.3 Presentation of Research - Citation Styles- APA, MLA etc., Research ethics and Plagiarism, Report writing steps in report writing, layout of report writing, reference and bibliography.

EXERCISE: List out the references of Review of literature in APA Style

Total: 45 Hrs

EVALUATION METHODS

- **Quiz** to test recall capacity of students on concept of communication skills.
- **Assignment** would be given on the writing an article on any topic of their choice.
- **Seminar** to be delivered by students based on the analysis of their research work.
- **Project** to prepare an article to and publish in an UGC-CARE Journal

Course Outcomes

CO 1	Students will have a critical thinking and analytical skills in delivering their communication
CO 2	Students will have an in-depth understanding of the models of communication would be acquired
CO 3	Students will learn the responsibility of media theories in the society
CO 4	Students will be able to explain the concepts and procedures of sampling, data collection, analysis, and reporting.
CO 5	Students will be able to explain the functions of the literature review in research, carrying out a literature search, developing theoretical and conceptual frameworks, and writing a review.

TEXT BOOKS

1. Black Thomas (2001), Understanding Social Science Research, Sage Publication, India Ltd, New Delhi
2. Michael V.P., 'Research Methodology in Management', Himalaya Publishing House, New Delhi.
3. William Philip at. Al (1973), Evaluation and Assessment of educational Studies: A third level course methods of educational enquiry, The Open University Press, Walton Hall Blethaley Buckinghamshire

REFERENCE BOOKS

Baran, S. J., McDonald, E., and Engberg, J. (2004). Introduction to Mass Communication: Media Literacy and Culture. New York, McGraw-Hill.

Mc Quail, Denis. (1987). Mass Communication Theory: An Introduction. Delhi, Sage Publications Inc

WEBSITE

1. <https://mfs.mkcl.org/images/ebook/Fundamental%20of%20Research%20Methodology%20and%20Statistics%20by%20Yogesh%20Kumar%20Singh.pdf>
2. <https://managementstudyguide.com/communication-models.htm>
3. <https://nibmehub.com/opac-service/pdf/read/McQuail's%20Mass%20communication%20theory.pdf>

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PMVC11	LITERATURE REVIEW	0	3	6	2	6

Course Objective

1. To determine the problem/issue from the society from the literature.
2. Gather information on the identified social issue.
3. Analyze, Synthesize, and Evaluate the information from diverse courses
4. Apply appropriate reference styles
5. Write a structured and persuasive literature review

Unit-I	Types of Literature Review	10
	1.1 Narrative Literature Review 1.2 Systematic Literature Review 1.3 Scoping Literature Review 1.4 Integrated Literature Review, and Meta-Synthesis	
Unit-II	Choosing Literature	20
	2.1 Review a social issue 2.2 Identify literature on the chosen subject 2.3 Selecting and Studying Literature 2.4 Extracting the information from the selected literature	
Unit-III	Summary Writing	20
	3.1 Writing outline of the literature studied 3.2 Summarising the literature 3.3 Draft the content 3.4 Identifying the uniqueness of the literature	
Unit-IV	Review Writing	30
	4.1 Identifying important points discussed in the literature 4.2 Discussion on the literature 4.3 Comparative anal of literature 4.4 Evaluating literature and review writing	
Unit-V	Reference and Presentation	40
	a. Annotated Bibliography b. Draft Review with Citation c. Finalizing the Review d. Presentations and Participation	

Total: 120 Hrs

EVALUATION METHODS

- **Review Writing** for an article to and publish in a Journal
Or

Synopsis Writing for a Novel and publish in a blog

Course Outcomes

CO 1	Students will define the purpose and function of types of literature review
CO 2	Students will go through key stages involved in conducting a literature review
CO 3	Students will understand the ethical considerations in review writing and integrate information from diverse sources
CO 4	Students can organize arguments logically in the literature review
CO 5	Communicate strengths and weaknesses of existing literature and effectively present the review and presentations

TEXTBOOKS

According to the selected area of review, the books/dissertation/novel would be identified

REFERENCE BOOKS

Efron, Sara Efrat_ Ravid, Ruth - Writing the literature review _ a practical guide-The Guilford Press (2019)

Rebecca M. L. Curnalia, Amber L. Ferris - CSI_ A Step-By-Step Guide To Writing Your Literature Review In Communication Studies-Kendall Hunt Publishing (2014).pdf

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PMVC12	Project	0	4	8	4	8

Course Objectives

1. To get hands-on learning experience on Drawing, Graphic design, Photography, Cinematography, Sound engineering Video editing, Direction, Animation, Visual Effects and more.
2. To make the students observe and get real time exposure in media Industry
3. To give the students exposure of practical problems in handling their technical knowledge
4. To understand the media industry structure in producing different programs.

Project regulation

1. The choice of the place of training shall be Film Industry or Television channel or Television production house or Radio or Ad film Agency or Animation studios or VFX etc.
2. Project can be for 6 months duration during Third year with 8 Credits.
3. The project work primarily involves learning in the studio or fieldwork.
4. The choice of the organization / a person shall be approved by the Head of the Department
5. Can be an individual or teamwork with a maximum of 4 members.
6. Carried out inside the university or in any relevant industry.
7. Will be guided by an Internal guide and External guide from the respective industry.

A report containing the following features

1. Studio Production – details, role, and presentation / Field Production– details, role and presentation.
2. Critical study of projects done during the training period in which the student is involved.
3. Study of the office management system.
4. Pictures of the students of their workplace

Mode of Evaluation

1. Periodic reviews with presentations, final Viva-Voce with Project reports submission.
2. Submission and regular monitoring of Attendance.
3. Submission of certificate on successful implementation of the project

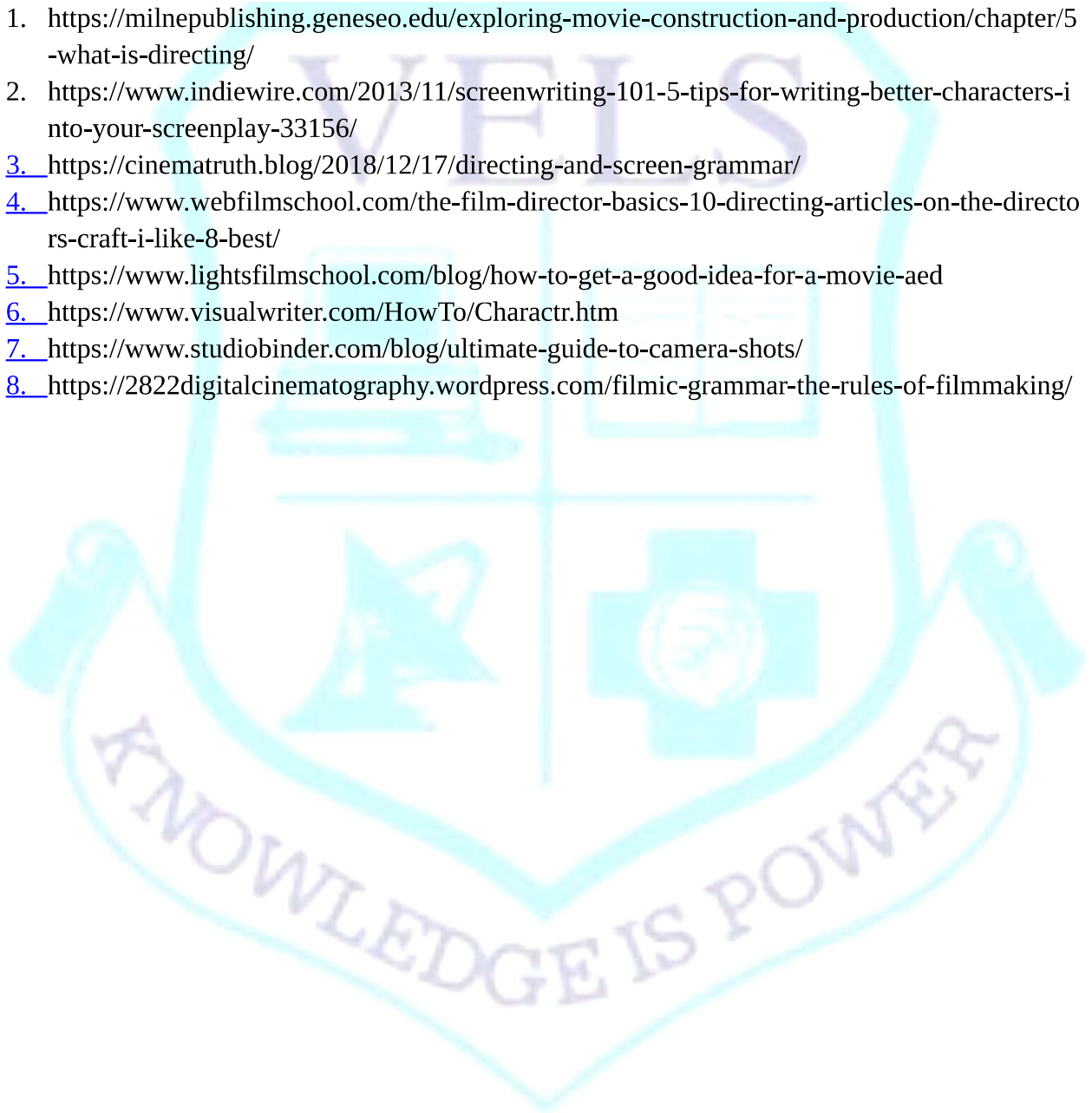
The Project will be evaluated for 100 marks, comprising of 30 marks for continuous internal reviews and 70 marks for the project report and viva-voce.

Course Outcome

1. Prepare problem statements with reasonable assumptions and constraints.
2. Carry out literature survey for acquiring in-depth domain knowledge.
3. Develop a suitable solution methodology for the problem.
4. Perform analysis, design and develop solution by iterations and document the results in the form of technical report / presentation.
5. Work in a team, collaborate with teammates and acquire cross-cultural competency

References

1. <https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/5-what-is-directing/>
2. <https://www.indiewire.com/2013/11/screenwriting-101-5-tips-for-writing-better-characters-into-your-screenplay-33156/>
3. <https://cinematruth.blog/2018/12/17/directing-and-screen-grammar/>
4. <https://www.webfilmschool.com/the-film-director-basics-10-directing-articles-on-the-directors-craft-i-like-8-best/>
5. <https://www.lightsfilmschool.com/blog/how-to-get-a-good-idea-for-a-movie-aed>
6. <https://www.visualwriter.com/HowTo/Charactr.htm>
7. <https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>
8. <https://2822digitalcinematography.wordpress.com/filmic-grammar-the-rules-of-filmmaking/>



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PMVC13	Acting and Body Language	L	T	P	O	Credit
		0	3	6	4	6

Course Objectives:

1. To provide a comprehensive understanding of the fundamental principles of acting.
2. To emphasize the critical role of body language in effective performance.
3. To enhance body awareness and control for authentic acting with vocal and emotional expression.
4. To provide practical experience through scene study and performance.
5. To explore advanced audience engagement and conveying the narrative effectively.

Unit 1: Introduction to Acting
20

- 1.1 Overview of acting techniques.
- 1.2 Importance of body language in acting
- 1.3 Basic principles of acting
- 1.4 Historical context Acting
- 1.5 Evolution of acting techniques

Exercise: Walk around the room. Call out different emotions (e.g., happy, sad, angry, excited). Must change their walk to reflect the emotion.

Unit 2: Fundamentals of Body Language
20

- 1.1 Types of body language: Facial expressions, gestures, posture.
- 1.2 The role of body language in communication.
- 1.3 Exercises to enhance body awareness.
- 1.4 Identifying personal habits and improving body control.
- 1.5 Techniques for expressive body language.

Exercise: Spend time in a public place observing people's body language. Take notes on their facial expressions, gestures, and postures. Try to infer their emotions or intentions based on these observations.

Unit 3: Character Development and Integrating Voice
25

- 1.1 Using body language to develop a character.
- 1.2 Creating a physicality for different characters.
- 1.3 Research and observation for character development.
- 1.4 Synchronizing body language with vocal expression.
- 1.5 Balancing dialogue, emotional expression and physical actions.
- 1.6 Using breath as a tool to support both vocal expression.

Exercise: Select an animal that represents the character's traits (e.g., a lion for a powerful character, a rabbit for a timid one).

Unit 4: Performance Techniques for Different Mediums
30

- 1.1 Differences in acting style use for stage vs. screen rehearsals
- 1.2 Techniques for maintaining body language under different conditions.
- 1.3 Analyzing recorded performances to identify strengths.
- 1.4 Adapting acting for various genres and styles.
- 1.5 Rehearsal for stage and screen performances in Dynamics.

Exercise: Perform the same scene twice, once as if for stage and once as if for screen. Focus on the differences in Body language, Projection, and Movement.

Unit 5: Advanced Techniques and Final Project

40

- 1.1 Advanced Understanding and utilizing subtle facial expressions to convey complex emotions and thoughts.
- 1.2 Using space creatively to enhance the narrative, including proxemics (the study of personal space) and spatial relationships between characters.
- 1.3 Techniques for modulating energy levels to match the scene's intensity and character's emotional state.
- 1.4 Techniques for maintaining audience engagement and conveying the narrative effectively.
- 1.5 Final project presentations and critique.

Exercises: Pair up students for an improvisation game. One student makes a statement (e.g., "I just won the lottery!"), and the other must respond with "Yes, and..." followed by an addition that builds on the first statement (e.g., "Yes, and now we can buy a new car!"). Continue the scene for a few minutes.

Total: 75 Hrs

Evaluation Components

- **Quiz** to check recall memory of students on principles of Acting and Body Language.
- **Video Assignment** –Five minutes of Mock Shoot – specific walk that embodies their personality, age, physical condition, and emotional state. Practice walking around the space, paying attention to posture, speed, and weight distribution.
- Engaging in **group discussion** on evaluating 9 Navarasas: Shringara (Love), Hasya (Laughter), Karuna (Compassion), Raudra (Anger), Veera (Courage), Bhayanaka (Fear), Bibhatsa (Disgust), Adbhuta (Wonder), Shanta (Peace).
- **Seminar** on any interested topic or **Interactive Discussion** from an expert of any industry.
- Submit a record of work that contains, Five minutes silent film – Perform a short scene with a partner without using any spoken dialogue. (Rely entirely on body language, facial expressions, and gestures to convey the narrative and emotions).

Course Outcomes:

CO 1	Identify the Demonstrate a comprehensive understanding of acting principles.
CO 2	The Operating Skills include the ability to Interpret and utilize body language effectively in performances.
CO 3	To Students will Gain Create and sustain compelling characters using with vocal and emotional expression.
CO 4	To Students to gain scene study and rehearsals , different performance mediums.
CO 5	Students would able to audience engagement and conveying the narrative effectively.

Textbook:

- "The Actor's Art and Craft: William Esper Teaches the Meisner Technique" by William Esper and Damon DiMarco
- "The Body Speaks: Performance and Physical Expression" by Lorna Marshall

Reference Books:

- "The Power of Body Language: How to Succeed in Every Business and Social Encounter" by Tonya Reiman.
- "Acting: The First Six Lessons" by Richard Boleslavsky.
- "The Art of Acting" by Stella Adler.
- "Impro: Improvisation and the Theatre" by Keith Johnstone.
- "The Expressive Body in Life, Art, and Therapy: Working with Movement, Metaphor and Meaning" by Daria Halprin.

Websites:

- [StageMilk - Acting Resources](#)
- [The Acting Studio](#)
- Backstage - Acting Tips and Advice
- [Drama Resource](#)
- [The Drama Teacher](#)

WEB SOURCES

<https://BBC Bitesize - Drama>

<http://actorsaccess.com>

<https://thedramateacher.com>

REFERENCE BOOK LINK



COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
		L	T	P	O	Credit
24PMVC14	SCREENPLAY WRITING	0	3	6	4	6

Course Objectives:

1. To equip students with the fundamental principles and techniques of screenplay writing.
2. To enable students to develop their creative storytelling abilities and translate them into effective screenplays.
3. To familiarize students with industry standards and expectations in screenplay writing.
4. To encourage students to explore diverse genres and styles of screenplay writing.
5. To provide students with opportunities to workshop their screenplays and receive constructive feedback.

Unit 1: Fundamentals of Screenwriting

- 1.1 Short Stories – Review short stories and find the scope for visualization, Novel – Identifying novels that can be adopted for screenwriting, Events – Converting news, articles social events to fictional tales.
- 1.2 Character development and arc. Background study - Social background, Economic background, and Cultural Background
- 1.3 Conflict Development – Interconnectivity of characters, Character contrast, Character’s ideology and interest, developing conflict
- 1.4 Dialogue writing and subtext

Unit 2: The Three-Act Structure

- Scene construction and pacing, Theme and Conflict
- Introduction to screenplay format and structure
- The Setup: Introducing characters, world, and conflict
- The Confrontation: Rising action, obstacles, and turning points
- The Resolution: Climax, resolution, and denouement

Unit 3: Genre and Style

- Exploration of different genres (drama, comedy, action, thriller, etc.)
- Genre conventions and expectations
- Adaptation of existing works into screenplays
- Developing a unique voice and style

Unit 4: Visual Storytelling

- The screenplay as a blueprint for film
- Camera shots and angles
- Editing and transitions
- Sound design and music

Unit 5: The Business of Screenwriting

- Pitching and marketing your screenplay
- Agents, managers, and producers
- Contracts and legal considerations
- Networking and building relationships

Assessment:

- Screenplay assignments (short scenes, treatments, full-length screenplay)

- Class participation and peer feedback
- Final screenplay project and presentation

Evaluation Components

- **Scene Development Assignment**
- **Story Narration using visual alone without dialogue**
- **Setting up One-line scene order for story**
- **Screenplay Analysis using plot-graph method**
- **Arriving with a Screenplay**

Course Outcomes:

CO 1	Understanding fundamentals of screenplay writing.
CO 2	Identifying three-act-structure and developing a story by applying the three-act-structure
CO 3	Differentiating genre and styles
CO 4	Understanding film language
CO 5	Gaining knowledge on film business

TEXT BOOKS

1. .David K.Irung and Peter W. Rea , “Producing & Directing the Short film & video, Fourth edition, Focal Press, 2010.
2. Roy Thompson & Chistopher J.Bower, “Grammar of the Shot” Focal Press, third edition, 2013

REFERENCES

1. Robert L.Hilliard , “Writing for Television, Radio and New Media” Wadsworth Publishing Co Inc, 10th edition, 2010.
2. David Mamet, “On Directing Film” Penguin, Reprint edition, 1992.
3. Akira Kurosawa and Audie Bock (Translator), “Something Like an Autobiography” Vintage Books, English Edition, 1983.

COURSE CODE	COURSE NAME	COURSE CREDIT STRUCTURE				
24PMVC15	DIGITAL STORYBOARDING	L	T	P	O	Credit
		0	3	6	4	6

Learning Objectives:

- 1 Students will be able to define and apply key storyboarding concepts such as frame composition, shot types, and sequencing to create coherent and effective visual narratives.
- 2 Students will be able to analyze and interpret scripts, translating written content into visual storyboards
- 3 Students will create polished, professional-quality storyboards using digital tools.

- 4 Students will apply advanced visual storytelling techniques, including composition, camera angles, and visual continuity.
- 5 Students will compile and present a comprehensive portfolio of their storyboard work, adhering to industry standards.

Unit-I – Introduction to Storyboarding 15

- 1.1 Overview of Storyboarding
- 1.2 Storyboarding Process
- 1.3 Basic Concepts
- 1.4 Tools and Software

Unit-II – Narrative and Script Development 20

- 1.1 Understanding Narrative Structure
- 1.2 Script to Storyboard
- 1.3 Creating a Story Outline
- 1.4 Dialogue and Action

Unit-III – Visual Storytelling Techniques 20

- 1.1 Composition and Framing
- 1.2 Camera Angles and Movement
- 1.3 Character and Scene Design
- 1.4 Visual Continuity

Unit-IV – Digital Tools and Techniques 45

- 1.1 Digital Storyboarding Tools
- 1.2 Layering and Animatics
- 1.3 Editing and Refining
- 1.4 Integration with Other Media

Unit-V Industry Practices and Portfolio Development 35

- 1.1 Professional Standards
- 1.2 Feedback and Revisions
- 1.3 Building a Portfolio
- 1.4 Career Pathways

Practical / Assignments / Exercises

- Hands-On Exercises to Digital Storyboard Skills
- Mock test , digital portfolio presentation
- Individual And Group Projects
- Practical exam and Viva

Total: 135 Hrs.

Course Outcomes

CO 1	Proficiency in Digital Storyboard Creation and development
CO 2	Understanding Principles of narrative script development
CO 3	Application of Visual Storytelling methods
CO 4	Mastering in Digital Tools and Techniques
CO 5	Collaborative Skills and Professionalism

TEXT BOOKS:

- 1 1, " Framed Ink: Drawing and Composition for Visual Storytellers Paperback – Illustrated, 31 August 2010"
- 2 2, Framed Ink 2 Paperback – 1 March 2021 by Marcos Mateu-Mestre (Author

- 3 FRAMED PERSPECTIVE VOL 2 Paperback – 30 November 2016 by Marcos Mateu-Mestre

REFERENCE BOOKS:

1. "The Complete Printmaker: Techniques, Traditions, Innovations" by John Ross and Clare Romano (2009)
2. "Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels" by Scott McCloud (2006)
3. "The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising" by Giuseppe Cristiano (2013)

WEBSITE

<https://www.studiobinder.com/blog/storyboard-classes-online/>
<https://www.acmi.net.au/education/school-program-and-resources/film-it-storyboards/>

WEB SOURCES

<https://boords.com/how-to-storyboard/elearning>

REFERENCE BOOK LINK

https://docs.google.com/spreadsheets/d/1UgvnfaQrTtHi36WkWUxkaAI3-cHf_hdWRqXm4Jm5nkc/edit#gid=660206608

