

Semester	Course Code	Course Category	Hours/ Week	Credits	Marks for Evaluation		
					CIA	ESE	Total
III	23UENVAC1	Value Added Course	30				
Course Title		ENGLISH FOR ADVERTISEMENT					

SYLLABUS		
Unit	Contents	Hours
I	Basics of Advertising Effectiveness of Advertising	6
II	Economics of Aspects of Advertising Creativity in Advertising	6
III	Objectives of Advertising Consumer Behaviour in Advertising	6
IV	Uses and Abuses of Advertising Advertising Media	6
V	The Advertising Agency Work of Advertising Agency	6

Text Book(s):
1. Sharma Sandeep, Kumar Deepak, “Advertising, Planning, Implementation & Control, Mangal Deep Publications, Jaipur (India)
Reference Book(s):
1. Bly, Robert W “The Copywriter’s Handbook” , 3 rd Edition, An Owl Book, Henry Halt & amp;Company, Newyork. 2. Arens, Bovee ,“Advertising Excellence” 3. Yeshin Tony, “ Advertising”, Thomson (2006) , CTPS ,China. 4. Green, Jen “ Advertising”, Ethical Debates , 2012, Rosen Central, Newyork.
Web Resource(s):
1. https://tangkinhgac.files.wordpress.com/2011/08/english-for-marketing-and-advertising.pdf 2. file:///C:/Users/staff/Downloads/0A057720-86DB-4EEA-ABC3-1B384A2E872D.pdf

Course Outcomes		
Upon successful completion of this course, the student will be able to:		
CO No.	CO Statement	Cognitive Level (K-Level)
CO1	Analyse the role of creative team and the copywriter in the advertising agency	K1
CO2	Integrate emerging technology with advertising strategies	K2
CO3	Outline the creative side of the advertising industry	K3
CO4	Compose skilful headlines, layout design, copy, and scripts for specific media.	K4
CO5	Develop an advertising strategy and plan	K5

Course Coordinator : Prof. S. Sheik Ismail

Semester	Course Code	Course Category	Hours/ Week	Credits	Marks for Evaluation		
					CIA	ESE	Total
V	23UENVAC2	Value Added Course	30				
Course Title		GREAT SPEECHES FROM SHAKESPEARE'S PLAYS					

SYLLABUS		
Unit	Contents	Hours
I	Richard II (Act II, scene I) – The speech of John of Gaunt “This Royal throne of kings, this Sceptred Isle”	6
II	Hamlet (Act III, Scene I) – The Speech of Hamlet “To be or not to be”	6
III	Macbeth (Act V, Scene V) – The Speech of Macbeth “Tomorrow, tomorrow and tomorrow”	6
IV	Julius Caesar (Act III, Scene II) – The speech of Mark Antony “Friends, Romans, Countrymen”	6
V	As You Like It (Act II, Scene VII) – The speech of Jaques “Seven Ages of Man”	6

Text Book(s):
1. Shakespeare, William. The Oxford Shakespeare: The Complete Works 2nd Edition Hardcover– August 1, 2005
Reference Book(s):
1. Muir, Kenneth, Shakespeare's Tragic Sequence, 1972. 2. Brown, John Russell: Shakespeare and His Comedies, London, Methuen, 1957. 3. Charlton, H.B.: Shakespearean Comedy, London, Methuen, 1957. 4. Knights, L.C.: Shakespeare: The Histories, London, The British Council, 1962. (Writers and Their Work Series)
Web Resource(s):
1. https://dctheatrescene.com/2010/03/02/shakespeares-greatest-speech-vote-your-favorite/

Course Outcomes		
Upon successful completion of this course, the student will be able to:		
CO No.	CO Statement	Cognitive Level (K-Level)
CO1	Critically evaluate the striking images presented by Shakespeare	K1
CO2	Develop the creativity in using the language	K2
CO3	Examine the influential phrases of Shakespeare's Plays	K3
CO4	Evaluate the important moments in life with progressive thoughts	K4
CO5	Compose skills to lead a meaningful life	K5

Course coordinator : Dr. Y. Parvas Sherif

Semester	Course Code	Course Category	Hours/ Week	Credits	Marks for Evaluation		
					CIA	ESE	Total
III	23PENVAC1	Value Added Course	30				
Course Title		FILM ART APPRECIATION					

SYLLABUS		
Unit	Contents	Hours
I	Development of Cinema Need of appreciating films with academic point of view - The importance of Cinema - Contribution of Lumiere Brothers, Cinema to Modern Art form - Contribution of pioneer directors like Griffith, Porter Pndovkin in shaping Cinema as Modern Art Form.	6
II	Language of films Film and other forms of expressive arts Fundamentals of film appreciation Visuals and dialogue as distinguishing elements	6
III	Techniques of Production Production Design, Lighting and Actors' Performance, The Shot: Camera Movements, Camera-Angles and Framing, Framing and Composition: The Rule of Thirds, Open/Close Framing, Context and Symmetry/Balance in a Frame. Mise-en-scene analysis	6
IV	New trends in World Cinema New trends in the Films after second world war - Italian New-realism - The French New Wave - East European Cinema - Iranian Cinema - African-Russian and Latin American Cinema	6
V	Film Theory Auteur Theory, Structuralist Theory, Formalist Theory, Apparatus Theory, Marxist Film Theory, Feminist Film Theory, Queer Film Theory, Genre Studies,	6

Text Book(s):
1. Film as an art and appreciation, Maric Setton, NCERT, New Delhi 2. Film-A Critical Introduction By Maria Pramaggiore, Tom Wallis · 2008
Reference Book(s):
1. Cinematography Censorship rules, Govt. of India Press, Nasik, 1969 2. Introduction To Film Criticism: Major Critical Approaches To Narrative Film By Tim Bywater 2009
Web Resource(s):
1. https://www.cs.ubc.ca/~udls/slides/udls-sampoorna-biswas-film-appreciation-1.pdf 2. https://nibmehub.com/opac-service/pdf/read/The%20Film%20Appreciation%20Book%20_%20the%20film%20course%20you%20always%20wanted%20to%20take.pdf

Course Outcomes		
Upon successful completion of this course, the student will be able to:		
CO No.	CO Statement	Cognitive Level (K-Level)
CO1	Introducing the topics like parallel cinema, World cinema, literature and cinema, editing, sound, direction	K1
CO2	Sensitized towards literary, creative and aesthetic skills incorporated in films	K2
CO3	Understand the way that content, form, and contexts work together to create meaning in film	K3
CO4	Critically explore how film is a dynamic, multi-faceted medium, and how a work is created and received from a cultural, ideological and theoretical perspective	K4
CO5	Gain a basic understanding of film theory and global film history, to be able to identify significant movements and articulate key concepts	K5

Course coordinator : Dr. M. Shajahan Sait