
2019-2020

NAZARETH COLLEGE OF ARTS & SCIENCE

Affiliated to the University of Madras

Re-accredited by NAAC with B Grade

DEPARTMENT OF BUSINESS ADMINISTRATION

EVEN SEMESTER-2019-2020

I BBA

The Department of Business Administration has conducted the Add on course with Teach Sub for the first year BBA students for the academic year 2019-2020. The duration of the course was 20 hrs.

About the Trainer: Mr. Madhan Gopalan, Director (Academics) with Fineminds Consulting (OPC) Pvt. Ltd. is a M. Sc., MBA graduate, with over 3 decades of experience both in HR & Digital Marketing fields. He has been delivering Digital Marketing training classes in various Universities/Colleges for science/commerce/management students.

About the course:

Digital Marketing is the marketing of products or services using digital media, mainly on the internet. In other words, it refers to advertising delivered through digital channels such as search engines, websites, social media, e-mail, and mobile apps.

Digital Marketing is also often referred to as 'online marketing', 'internet marketing' and 'web marketing'.

Uses of Digital Marketing

- Search Engines – Google, Yahoo, Bing
- Social Media – Facebook, Twitter, Instagram, WhatsApp etc.
- Display sites (example) – thehindu.com, behindwoods.com etc.
- Video sites – YouTube, Vimeo
- E-mail – Gmail, Yahoo mail etc.
- Mobile App – Dinamalar app, Jaya TV app, NDTV app etc.




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DEPARTMENT OF BUSINESS ADMINISTRATION

EVEN SEMESTER-2019-2020

EVENT MANAGEMENT

The Department of Business Administration has conducted the Add on course with Art lab for the final year BBA students for the academic year 2019-2020. The duration of the course was 60 hours.


About the Trainer: Trainer for the session is Mr.Sunny Natarajan. He has done his education in Madras Christian College and done his Management degree in Public administration in Madras Christian College. He has got excellent written and oral communication skills, Excellent Interpersonal skills, NLP Practitioner and Life Coach.

Duration: [23.1.2020, 24.1.2020, 25.1.2020]

About the course: The course gives the student an opportunity to tie together their knowledge and skills into a single project: The Management of an Event.

This course will take the student through the entire event management process, from the need for the event to its execution. The course will involve the student with studying the brand, identifying the target audience, devising the event concept, planning the logistics, and coordinating the technical aspects before actually launching the event. The student apart from understanding the theoretical aspects of Event Management will also get a practical understanding via application/project execution.




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DEPARTMENT OF BUSINESS ADMINISTRATION

EVEN SEMESTER-2019-2020

II BBA

The Department of Business Administration has conducted the Add on course with Fin Mark for the second year BBA students for the academic year 2019-2020. The duration of the course was 20 hrs.

About the Trainer: **MURALI RAJAGOPALAN**

He has got more than 23 years of entrepreneurial management experience in financial services.

Corporate Member – National Stock Exchange

Areas of expertise

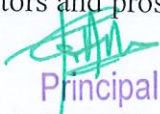
1. ANALYSIS OF GLOBAL MACRO-ECONOMIC FUNDAMENTALS
2. FOREIGN EXCHANGE MARKETS & CURRENCY DERIVATIVES
3. EQUITIES & EQUITY DERIVATIVES
4. FIXED INCOME SECURITIES
5. INTEREST RATE DERIVATIVES
6. COMPLIANCE IN CAPITAL MARKETS
7. TREASURY & RISK MANAGEMENT
8. SECURITIES OPERATIONS & RISK MANAGEMENT
9. INVESTMENT BANKING
10. STATUTORY COMPLIANCES

About the course:

About Mutual Fund Distributors Certification:

By completing NISM Mutual Fund Distributors module, the person gets the knowledge of how the mutual funds are distributed in the market-place, how schemes are to be evaluated, and how suitable products and services can be recommended to investors and prospective investors in the market.




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ANDROID APPLICATION DEVELOPMENT

Syllabus

Day 1

- 01 Java Concepts - A Recap
- 02 AI & ML Concepts - Interesting Facts & Real-time Demos - A Showcase
- 03 Quick Start - Android Basics - Part 1
- 04 [01, 03] Practical Implementations

Day 2

- 01 Quick Start - Android Basics - Part 2
- 02 XML - A walkthrough
- 03 GUI Components
- 04 SQLite - Database
- 05 [01, 02, 03, 04] Practical Implementations

Day 3, 4

- 01 Building a basic app powered by AI & ML [PRACTICAL]

Day 5

- 01 Building a basic app powered by AI & ML [PRACTICAL]
- 02 Review of student demos & knowledge depth - External Examiner from NCAS



A handwritten signature in green ink, appearing to be "J. S. J.", written over the printed name of the Principal.

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100% TRANSFORMATION™

South India's 1st Professional School for Acting & Modelling

CERTIFICATE COURSE IN RADIO JOCKEY

Objective:

Introduce & initiate learners to the basic concepts of Radio Jockeying from preparation to presentation. Learners will have insight into the various nuances of Radio Jockeying and the different process involved in airing a show.

Learning Outcome:

Learners will be able to

1. Put up a mock radio show conceived and prepared by them with multi-tasking activity of playing music, jingle / punch lines & commercials
2. Apply their learning of presentation concepts through their mock show
3. Appreciate professional radio shows by identifying their unique nuances
4. Research and develop content suitable for airing as a show

Course Content:

1. Principles of Radio Jockeying - Research & Development
2. Script Writing for Radio
3. How to identify & understand the pulse of audience
4. Voice & Speech
5. Thinking out of the Box - Exploring Creativity
6. Appreciation - Spectrum of Radio Jockeying

Alchemy Academy of Performing Arts Pvt. Ltd

8/69, 2nd Floor, Teachers Colony, Kasturibai Nagar, Adyar, Chennai - 600020
www.alchemyindiaonline.com | alchemytheatres@gmail.com | 9841327673/044-24450387

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Alchemy

100% TRANSFORMATION™

South India's 1st Professional School for Acting & Modelling

CERTIFICATE COURSE IN THEATRE PERFORMANCE & PRODUCTION



Objective:

Introduce & initiate learners to the basic concepts of Theatre Performance & Production. Learners will have insight into the various nuances of performance and the different stages that come together to put up a theatre production

Learning Outcome:

Learners will be able to

1. Put up a short skit by the end of the course
2. Apply their learning of performance concepts through their play presentation
3. Appreciate professional theatre performances
4. Plan the various stages of a theatre production and also implement the same through their final presentation

Course Content:

1. Body Language, Expressions & Voice skills
2. Method Acting & Characterization
3. History of Theatre
4. Back Stage Sound & Light
5. Theatre Production - Planning Stages & Business
6. Direction - Rehearsal & progression to staging

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Koviloor, Madhav Road, Kumbakonam,
Vellore District, Tamil Nadu, Chennai-600029

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**GRAPHIC DESIGN NOTES
FOR ADD ON COURSES**

At

NAZARETH COLLEGE OF ARTS & SCIENCES

from

ARTLAB MADRAS



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LOGO DESIGN PROCESS

Steps for logo design process

Design Brief:

Get to know the client's business.

Nearly all designers agree that the initial accumulation of information from the client is the most important step while in the logo design process.

In general, the three basic questions are:

1. What distinguishes your company from peers in your field?
2. What are your business and marketing goals?
3. Where are you going in the future?

Research:

Conduct research focused on the industry, its history, and competitors.

After the proposal is accepted now it's time for start with the research.

You must further research the industry, it's history, and the competitors before embarking on any logo design project.

Brainstorming:

Conceptualize ideas and make decisions on the possible design directions.

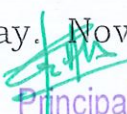
In this based on the brief and research done, start brainstorm and generate Ideas. And organizing the information found so far into conceivable pieces.

Sketching:

Develop the logo design concepts around the brief and research.

Sketching logos is where creativity comes into play. Now start design sketches against the brief and research.




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Design Execution:

Select promising logo design concepts and execute them digitally.

After sketching tons of ideas you need to judge them against the Brief and research and select the most promising ones. Select the best Ideas and then translate them into digital artwork.

Presentation:

Present logo designs concepts in context of applications relevant to the client.

Present logo design concepts in context relevant to the client.

Revisions / Approval:

Make changes if necessary.

Together with the client arrive on the best solution.

Delivery:

Deliver the final logo artwork identity guidelines.

With original file, color path, Fonts and images.

BUSINESS CARD PROCESS:

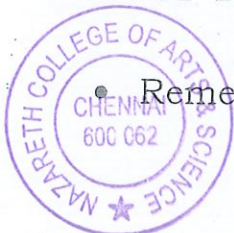
Keep all your key copy at least 8mm from the trim edge.

Work at 300dpi for best image reproduction

Ensure you maintain a minimum size for your typography to maintain legibility.

Design in CMYK unless you're working exclusively with spot colors

SIZE OF BUSINESS CARD - 90mm/54mm



• Remember basic design principles

A handwritten signature in green ink, appearing to read "S. Anand".

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- Get creative within the constraints
- Avoid common pitfalls
- Use special finishes
- Cut into your card
- Try out unusual materials
- Make it useful
- Make your own creative letter press kits
- Recycle old cards ,postcards or packaging
- Double check your artwork

LETTERHEAD DESIGN PROCESS:

Creating a letterhead is simple, you still need do some planning. It helps to take a blank sheet of paper and sketch data elements.

Some items you might consider include:

- Logo
- Slogan
- Name
- Address
- Phone numbers(voice and fax)
- Web address
- Email address
- Professional license numbers
- Memberships
- Established

Size of Letterhead - A4

ENVELOPE DESIGN PROCESS:

Creating an Envelope is simple; you still need do some planning. It helps to take a blank sheet of paper and sketch data elements.

Some items you might consider include:




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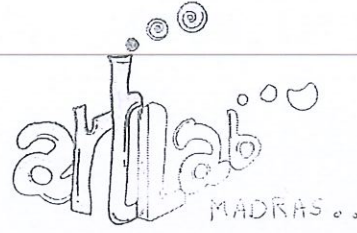
- Logo
- Slogan
- Name

- Address
- Phone numbers(voice and fax)
- Web address
- Email address
- Professional license numbers
- Memberships
- Established

Size of Envelope- 9inch/4inch



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EXPERIMENTAL ANIMATION NOTES

FOR ADD ON COURSES

At

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from

ARTLAB MADRAS




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EXPERIMENTAL ANIMATION

Experimental Animation encompasses various mediums and techniques that allow the Animator to not be bound by the tools but rather be freed to express or create their story.

The most popular method or technique is STOP MOTION Animation.

What is Stop Motion Animation?

Stop motion animation (also called stop frame animation) is animation that is captured one frame at a time, with physical objects that are moved between frames. When you play back the sequence of images rapidly, it creates the illusion of movement. If you understand how 2D drawn animation (early Disney) works, stop motion is similar, except using physical objects instead of drawings.

The basic process of animation involves taking a photograph of your objects or characters, moving them slightly, and taking another photograph. When you play back the images consecutively, the objects or characters appear to move on their own.

You see stop motion animation all the time—in commercials, music videos, television shows and feature films—even if you don't realize it. While it is common for people to think of stop motion as just one specific style, such as clay animation, the reality is that stop motion techniques can be used to create a wide range of film styles:

Capturing Stop Motion Animation

Early stop motion was captured with film cameras. Animators could not see how their work looked until they got their film processed. They used surface gages to keep track of where their characters were, and how far to move them. If the animation was not fluid, if the set had been bumped, or if the lighting was bad, the work was lost and the animator had to start all over again.


Later, special video machines allowed the animator to view the last one or two frames, and compare those to the live video from the camera. This allowed them to get a sense of how their animation was progressing.

Using DSLRs for Stop Motion Animation

In 2005, *Corpse Bride* was shot with the Canon EOS-1D Mark II, making it the first stop motion feature film captured with a digital still camera. Early DSLRs did not have live view, a feature where the camera can provide a video stream of the image through the lens. So, the studio had to use a secondary video camera to provide the video assist.

In 2007, Canon and Nikon introduced DSLRs with live view. Since then, DSLRs have been used to capture most of the professional quality stop motion that you see, from feature films to music videos to broadcast television series and commercials.




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What Hardware Do I Need for Stop Motion Animation?

Once you've determined what you want to shoot for your animation, the next step is choosing the right equipment, both software and hardware, to make it all come to life. In terms of hardware, there are many items to consider:

- Armature, or skeleton of your character
- Lighting
- Backdrops, platforms and scenery
- Model making materials
- Digital still camera or video recording device

HOW TO MAKE A STOP MOTION ANIMATION FILM

What you will need

Camera (digital camera, or even a phone)

Tripod (or something to hold your camera in the same position)

Computer

Animating program, such as MonkeyJam, SAM Animation, Dragon Animation or even iMovie, or Windows Movie Maker

Materials needed to create your scenes and characters (this can be paper, clay, paints, etc.) Writing Paper

And, of course, your IMAGINATION!

Write your Story

Think of an idea for your animation. Make sure it is feasible with the resources you have, and let your mind loose! It doesn't have to be complicated, or it could be a movie. Just have a brainstorm, and see what you come up with.

Create the Storyboard

The next step is to make a storyboard. A storyboard has the main ideas of the story, visually, so it's easier to make the animation. Add the main ideas in each box, and write a short description underneath. This will help you make the animation.

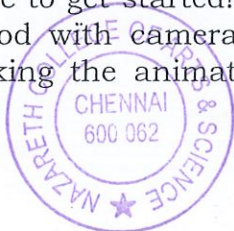
Create the Scenes and Figures

Now it is time to create your scenes and figures. They can be made from anything, or they can be real life. Mine are made from paper, but clay is very popular, and easy to use and work with. Put the scenes together, and work out where your figure is going to be.

TIP: if you are making the figures out of paper, then make each joint separately, the head, body, upper and lower arms, and legs, so you can move them in the animation, to give a real life effect.

Start Animating

Time to get started! Put your figure in the first position in your scene. Set up a tripod with camera/phone on it, to make sure it doesn't move while you're making the animation (you don't have to use a tripod, just put the camera



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somewhere where it won't move. You could Blu Tack the camera onto a table, etc.)

Using your storyboard to help you, take a picture of your figure in the first position. Then, move the figure a little bit, and take the next picture. Move it again, and take another picture. Make sure you don't move the camera AT ANY TIME, and only make SUBTLE MOVEMENTS to your scene and figures each time. Carry on moving the figure, taking a picture every time you do. TIP: if you want a certain point in your animation longer, just take lots of pictures of the same moment! If the scene moves a bit, DON'T WORRY, this will give the animation a bit of character and quirkiness!

You can change the scenes, add more characters, and once you get the hang of it, you'll be having fun, and be great at it! The only thing you need is PATIENCE. Stop-motion can require hundreds, if not thousands of pictures. The one at the start needed 700 photos! So, have fun, practice and be patient.

Editing (Putting it all together)

Once you have all your photos, upload them onto your computer. Make sure you have an animating program, many of which are free (unless you want to be professional), and great for beginners. Here are some examples:

- MonkeyJam
- SAM Animation
- Dragon Animation (professional)
- iMovie
- Windows Movie Maker

There are loads of programs out there, so just put one onto your computer! Most programs come with tutorials on how to use them, so go ahead and put the photos onto the program, run the photos together, and play it!

Many programs allow you to add sound, voice overs, credits, a title sequence, and lots more, so just play around until you're happy.

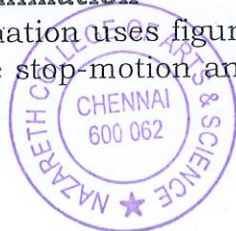
Types of Stop Motion Animation

1. Puppet Animation

Puppet animation typically involves stop-motion puppet figures interacting in a constructed environment, in contrast to real-world interaction in model animation. The puppets have an armature inside of them to keep them still and steady to constrain their motion to particular joints. **Puppet Animated** films which typically use a different version of a puppet for various frames, rather than just manipulating one existing puppet.

2. Clay Animation

Clay animation uses figures made up of clay or a similar malleable material to create the stop-motion animation. The figures have an armature or wire frame



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inside, similar to the related puppet animation, which can be manipulated to pose the figures.

A **strata-cut animation** is commonly a form of clay animation. In which a long bread-like "loaf" of clay, internally packed tight and loaded with the varying imagery, is sliced into thin sheets, with the animation camera taking the frame of the end of the loaf for each cut, ultimately revealing the movement of the internal images within.

3. Cutout Animation

Cutout Animation is a kind of stop-motion animation produced by moving two-dimensional pieces of material cloth or paper.

Silhouette Animation is a variant of the cutout animation in which the characters are backlit and just visible as silhouettes.

4. Model Animation

Model animation created to interact with and exist as a part of a live-action world. Matte effects and split screens are often used to blend stop-motion characters or objects with live actors and settings.

Go motion is a variant of model animation. They use various techniques to create motion blur between frames of film, which is not present in traditional stop-motion.

5. Object Animation

Object animation applies to the use of regular inanimate objects in stop-motion animation, as opposed to specially created items.

Graphic Animation

The graphic animation uses the non-drawn flat visual graphic material like photographs, magazines, newspaper clippings, etc. which are sometimes managed frame-by-frame to create movement. At other times, the graphics stop stationary, while the stop-motion camera is moved to create on-screen action.


Brickfilm

Brickfilm are a subgenre of object animation including using Lego and other similar brick toys to make an animation. These have had a recent boost in popularity with the arrival of video sharing sites, YouTube and the availability of affordable cameras and animation software.

6. Pixilation

Pixilation involves the use of real humans as stop motion characters. It allows for some surreal effects, including disappearances and reappearances, enabling people to appear to slide across the ground, and other effects.




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**PHOTOGRAPHY NOTES
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At

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PHOTOGRAPHY

Basic Controls in Cameras

Three Pillars of Photography

APERTURE

Aperture is essentially an opening of a lens's diaphragm through which light passes. It works much like the iris and pupil of an eye, by controlling the amount of light which reaches the retina.

The **aperture** stop of a photographic lens can be adjusted to control the amount of light reaching the film or image sensor. In combination with variation of shutter speed, the **aperture** size will regulate the film's or image sensor's degree of exposure to light.

APERTURE SCALE



Large aperture ←-----→ Small aperture

More light strikes image sensor ←-----→ Less light strikes image sensor

Shallow Depth of Field (Focus) ←-----→ Deep Depth of Field (Focus)

The lens aperture is usually specified as an f---number. It ranges from:
f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22.

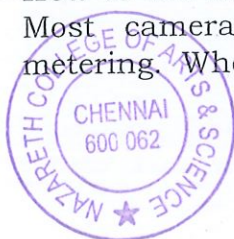
Smaller the f---number, bigger the opening (more light passes thru).

SHUTTER SPEED

Shutter speed is where the other side of the magic happens – it is responsible for creating dramatic effects by either freezing action or blurring motion.

How to set shutter speed

Most cameras handle shutter speeds automatically through in-camera metering. When the camera is set to "Auto" mode, both shutter speed and



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aperture are automatically selected by the camera. When you shoot in "Aperture Priority" mode, you set the lens aperture, while the camera automatically sets the shutter speed.

There are two ways to manually set the shutter speed:

- a) By setting the camera to "Shutter Priority" mode, where you set the shutter speed and the camera automatically selects the aperture.
- b) By setting the camera to "Manual" mode, where you set both shutter speed and aperture manually.

It is recommended to let the camera select the correct shutter speed for you. Shooting in "Aperture Priority" mode lets the camera calculate the shutter speed.

ISO or ASA (SENSITIVITY OF FILMS & SENSORS)

Sensitivity (ISO/ASA/DIN) The ISO (International Standards Organization) number is the value of sensitivity. A low ISO setting or value of a film needs more light to be effective, while a high ISO needs less light.

What is meant by ISO speed?

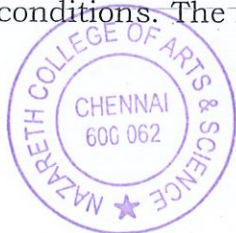
The ISO speed determines how sensitive the camera is to incoming light. Similar to shutter speed, it also correlates 1:1 with how much the exposure increases or decreases. However, unlike aperture and shutter speed, a lower ISO speed is almost always desirable, since higher ISO speeds dramatically increase image noise.

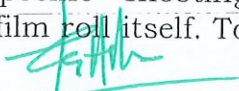
ISO in Digital Photography

Digital cameras use ISO settings, too, but instead of indicating film speed, they reflect and control the light sensitivity of camera's image sensor. Because the ISA standard replaced ASA before 1991, when Kodak released the first consumer digital camera, you're unlikely to find ASA ratings on digital equipment. If you're familiar with the behavior of varying film speeds, or you study the appearance of images shot on varying speeds of film, you'll see similar performance from digital cameras at equivalent ISO settings

ISO in Film photography

You don't need a conversion chart to translate between ASA and ISO numbers. ASA 100 equals ISO 100. To convert between DIN and ISO/ASA, however, you'll find a conversion chart helpful because of the complex math that underlies the translation. In film photography, ASA or ISO ratings help photographers select the appropriate type of film for specific shooting conditions. The rating appears on the product box and on the film roll itself. To




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adjust camera equipment to film speed, set the camera's controls to match the ASA or ISO rating.

COMPOSITION

It's defined as arranging all the visual elements in the frame in a way that takes the image a satisfactory and a complete.

General Definition of the Term

The term "composition" applies not only to visual arts, but to music, dance, literature and virtually any other kind of art. In certain contexts, such as writing, this term may not be as widely used, but is just as valid nonetheless.

First and foremost, "composition" describes placement of relative objects and elements in a work of art. Consequently, composition is a key aspect of a good work of art. There is hardly a way to overemphasize the importance of composition. Any aspiring artist ought to give composition of his work a lot of attention.

A good composition is one that has just enough detail

- too few elements is bad because it robs the work of art of necessary detail that makes correct interpretation possible. It also ruins the balance of an image.
- too many elements can be very distracting as well. Good composition requires good balance. It is best to make sure all the elements present are necessary for the idea or story you are trying to pass on.

What is Composition in Photography?

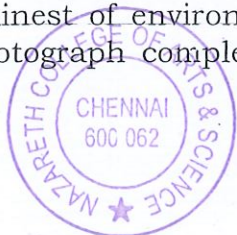
Now that we know the general definition of the term "composition", it is not too hard to figure out its meaning in photography. Simply put, composing an image means arranging elements within it in a way that suits the core idea or goal of your work best.

Arranging elements can be done by actually moving the objects or subjects. A good example for this case is portrait or still life photography.

Street photography involves anticipation, since the photographer doesn't usually have the choice of moving his subjects himself, but has to wait for them to take the most suitable position within the frame.

Another way of arranging elements is by changing your own position. Such a way is appropriate in circumstances that do not allow the photographer to physically move anything, like landscape photography.

Composition is a way of guiding the viewer's eye towards the most important elements of your work, sometimes – in a very specific order. A good composition can help make a masterpiece even out of the dulllest objects and subjects in the plainest of environments. On the other hand, a bad composition can ruin a photograph completely, despite how interesting the subject may be. A poorly



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Vellanoor Post, Avadi, Chennai-600062.

judged composition is also not something you can usually fix in post-processing, unlike simple and common exposure or white balance errors.

Focal length, aperture, angle at which you choose to position your camera relative to your subject also greatly affects composition. For example, choosing a wider aperture will blur the background and foreground, effectively lessening the importance of objects placed in there. It will also more often than not result in more noticeable corner shading (vignetting), which will help keep viewer's eye inside the frame for longer.

On the other hand, closing down the aperture will bring more objects into focus which, in turn, *may* result in better image balance. How so? Well, "sharper", more in-focus objects *may* attract more attention than a blurry shape, but not always (see image sample below).

An experienced photographer will use all the available means to achieve the desired result. It is worth noting that de-focusing objects in the foreground or background does not negate their contribution to overall composition of the image. Simple shapes, tones, shadows, highlights, colors are all strong elements of composition.

The Goal of Composition

One may assume that a good composition is one that is most pleasing to the eye. Consequently, the goal of good composition ought to be showing your subject or object in a flattering, aesthetically pleasing manner.

But not every work of art is supposed to be pleasing or beautiful to the viewer. Some artists try to express different, stronger ideas and their subject, as well as composition choices help achieve that. For example, if an artist wants the viewer to feel uncomfortable or nervous, he will choose a composition that is least "natural" and come up with something unexpected and shocking.

A good example of such work is war photography, where photographers often try to help the viewer feel how terrifying and destructive war is. On the other hand, an artist may portray war victims in a very flattering and disturbingly beautiful way. By doing so, he would emphasize war's ugly nature in a grotesque and sarcastic manner. So, in the end, the goal of a good composition is to help express the idea of the artist by necessary means.



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**FILM MAKING NOTES
FOR ADD ON COURSES**

At

NAZARETH COLLEGE OF ARTS & SCIENCES

from

ARTLAB MADRAS




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FILM

Planning your film

In this stage you work out your filmmaking idea and how you will tell your story. You must have an idea or story, however simple, and you need to make sure it's clear. Try writing it down in 50 words or one tweet: if you can't, you need to rethink it or simplify it.

You could write a **treatment**. This is a detailed description of the story and how it will look and sound on film.

If your film has actors and dialogue, you should write a script.

If your scenes are complex, you can make **storyboards** to help work out how you're going to film them. Working out the shots in advance will help you make sure you get everything you need on the day. These are a good way to make sure that the shots make sense together.

Do a **recce**: visit the settings where you're going to film. Check that you can get permission to film there, if you need it. Check the light. Check that there won't be any interruptions or distracting sounds. Check there's space to get all the camera positions you need.

You could draw plans of the location to help you work out where to put the actors and cameras.

Planning factual films

If it's a news or documentary item – where you don't know exactly what's going to be there – you still need to plan. Find out as much as possible about the place or story and make a list of the kinds of shots you're going to film.

If you're going to interview people, make sure they're available and draft some questions to ask them.

In some situations, you can't visit the location in advance. You might be covering a news story in a different part of the country or abroad. But you can still plan. Find out as much as possible about what the place looks like; get in touch with someone local if you can. You can even storyboard the whole thing before you get there. That will give you a basic list of shots to work with; you can then shoot extra shots and things that you see when you get there.




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Filming your movie

The filming stage will be a lot easier if you've followed the **planning** guidelines first.

Shooting simple films

If you're just shooting a record of a place or event you might not need to follow a storyboard or script. But you must have an idea of what you're going to film, even if it's just a simple shot list. Make sure you get a variety of shot sizes: extreme long shots to show the place, long shots and mid shots of people, and plenty of close-ups of people and things.

Are you ready to start filming?

You need to set up each shot carefully. You may need to move the camera to a different position to get the framing, the light and the background right.

- Check the **framing**. Make sure you don't cut out anything important, and that you don't include anything distracting or confusing.
- Check the **light**. Look at the shot in your viewfinder or on the screen. Does it look right? If it looks too bright or too dark, can you change the exposure? (set it manually or use exposure compensation).
- Check the **focus**. Is the shot sharp? If it's a shallow focus shot, is the right part of the scene in focus?
- Check the **sound**. Get everyone to be quiet, then listen for half a minute. Can you hear anything that will come out on your film? Is there anything you can do about it? If you can, check the sound on headphones.
- Check that **everyone's ready**. Say 'Standby' or just tell people that you're about to start filming.

Getting everything you need

Coverage means making sure you've got all the shots you need for your scene, so there won't be any awkward jumps or gaps when you try and edit it together.

For short factual items, you can follow a rule of thumb: if you're showing a person doing something, film a couple of **long shots** or **very long shots** to introduce the setting, then make sure you get shots of the *person*, the *thing*, and the *person with the thing*. Always film a couple more shots than you think you need.

One way to make sure you've got coverage is to film a **master shot**: a long shot or very long shot of all the action. You should also shoot **cutaways** – details of other parts of the setting. You can then cut back to these shots to cover any problems or gaps when you edit.

If you've only got one camera and you're shooting a drama scene, set up the camera for a master shot in a position that will cover the whole action, then




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film the actors doing the whole scene, before you film the mid shots and closeups.

If it's a live event or performance, you'll need a second camera for this. Set it up on a tripod where it can cover the whole action, start it and leave it running. Remember that SLR cameras can't record very long clips, so if the event lasts longer than the maximum clip length you'll need to use a camcorder instead.

If you're cutting between closeups of two actors talking to each other, film the whole scene with the camera on actor 1, then move the camera round to face actor 2 and film the whole scene again. You can then cut between these two shots, and the cutaways and master shots, when you edit. You can use exactly the same technique for interviews. Remember to follow the **rules of continuity** so that the shots will work together

Rehearsing

With actors or presenters, you'll need to rehearse the scene a couple of times before you film it. Get them to run through the scene a couple of times, making any changes to their positions and performances. Then start to work out where to put the camera for each shot. This process is called **blocking**.

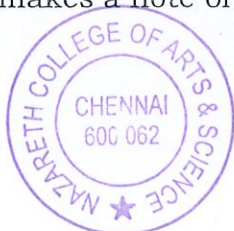
How much to film


For things that don't move, or general shots of scenes or people, shoot at least ten seconds of each shot.

For scenes with people talking or acting, you need to 'top and tail' your shots. Start the camera a few seconds before the action starts, and leave it running for a few seconds after it ends. If you're working on your own, the best thing to do is to start the camera and check it's recording, count slowly to five, and then give the actors a hand signal or shout 'Action'. Then when they've finished, count another five seconds before you stop.

If you're working as a team, you can follow some version of this drill:

- Get your shot set up and your actors in place.
- The camera operator says 'Camera set' when they're ready.
- Then the director says 'Quiet please'.
- Once everyone's quiet, they say 'Standby' and then 'Turn over'.
- The camera operator starts the camera and checks that it's recording, then they say 'Camera rolling'.
- The director counts to five and then says 'Action' (or they can count the actors in with a hand signal).
- The actors or presenters do their thing, and then the director counts to five again and says 'Cut'.
- The camera operator stops the camera and the production assistant makes a note of the shot and take on the shot list.




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Get the location sound


You should always record some sound from the location, without dialogue. With any scene, leave the camera or audio recorder running to get half a minute or so of atmos or wild track, also none as room tone. It can help cover up audio problems when you edit. If you're filming at a location with interesting or distinctive sounds, record them separately.

Don't forget to record atmos/wildtrack, also know as room tone. This is the background sound of the room or location. You need at least half a minute of this: just leave your camera or audio recorder running with nothing happening. This can be really useful when you edit.

Before you leave

Check what you've filmed before you leave the setting or location, if you can. Otherwise, at least check that you've filmed everything on your storyboard or shot list.




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INNOVATION NEST

#43/502 Awaishanmugam st, Rajaji Puram,
Thiruvallur-602001
Mob: +91 9789534992
Email: innovationnest2016@gmail.com

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NEST

Proposal for Front Office Management Certificate Programme

Certificate Course - Front Office Management Training Certificate Programme

Syllabus Covered in the Certificate Course (No. of Hours – 15)

Topics Covered

- Introduction to Business Structure
- Introduction to Administration
- Workplace Communication Structures, Systems and Processes
- Culture in the Workplace Reception
- Customer Service Skills:
 - Telephone call handling
 - Keyboard techniques
 - Administrative skills
- IT applications: (Including the below)
 - Word processing
 - Spreadsheets
 - Databases
 - The internet
- Organising meetings: (Including the below)
 - Preparing an agenda
 - Recording
 - Generating minutes
- Personal Skills: (including time management; project management)
- Overview of related activities including facilities, security and safety.

Cost and Payment Terms

Cost Head	Particulars	Cost Per Student
Conducting the Training Programme	The Cost Includes, Training, Course Materials and Assessment	Rs.800/-




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Vellanoor Post, Avadi, Chennai-600062.

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#43/502 Avvaishanmugam st, Rajaji Puram ,
Thiruvallur-602001
Mob: +91 9789534992
Email: innovationnest2016@gmail.com

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NEST

Proposal for Media & Journalism Certificate Programme

Certificate Course - Media and Journalism Certificate Programme

Syllabus Covered in the Certificate Course (No. of Hours – 15)

Topics Covered

- Introduction to journalism
- Explain the different types of journalist
- Define the main criteria for a news story
- Develop a system for fact checking and research
- Use note taking skills effectively
- Organize the layout of a news story or article
- Explain the digital challenges facing journalists
- Define the classification of a journalist
- Explain the different types of online attacks
- List the main types of surveillance technologies
- Elements of Journalism
- Feature Writing and Editorials
- Ethics and Media Management
- Digital Safety and Practices
- Digital Safety and Practices
- Digital Resources and Production
- Media and Culture
- Media Effects
- Follow-up

Cost and Payment Terms

Cost Head	Particulars	Cost Per Student
Conducting the Training Programme	The Cost Includes, Training, Course Materials and Assessment	Rs.800/-




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Vellanoor Post, Avadi, Chennai-600062.

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#43/S02 Avvaishanmugam st, Rajaji Puram,
Thiruvallur-602001
Mob: +91 9789534992
Email: innovationnest2016@gmail.com

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Proposal To Conduct Training Programme on Spoken English

Objectives

1. To improve the English language skills of the students, in terms of listening, speaking and reading.
2. To develop both verbal and non-verbal communication skills of the students.

Training Details

S No	Subject	Highlights
1	Effective English	Grammar – Vocabulary – Pronunciation – Phonetics
2	Innovative Speaking skills	Innovative Speaking Methods – Avoiding Mother Tongue Impact
3	Effective Communication	Public Speaking – Speak with Clarity – Presentation Skills
4	Leadership Skills	Leadership Types - Team Management

Expected Impact

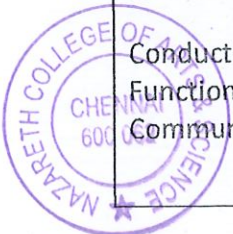
At the end of the training programme, most of the students would:


- Know the basic language required for the college, home and society.
- Engage with textbooks and written material.
- Interact with peers and professors in college.
- Ask and responded to questions.
- Use proper expressions.
- Describe them correctly.

Besides, there will be a steady growth in students' confidence in the college environment as the learning is applied constantly.

Cost and Payment Terms

Cost Head	Particulars	Cost Per Unit
Conduct Training Programme on Functional English & Effective Communication	The Cost Includes, Training, Course Materials and Assessment	Rs.800/-




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Invoice

Add on Course

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BILL FROM

Innovationnest

#43/502 Avvaishanmugam st, Rajaji Puram

Thiruvallur-602001

Mob: +91 9789534992

Email: innovationnest2016@gmail.com

India

9789534992

innovationnest2016@gmail.com

BILL TO

Nazareth College of Arts and Science

Kovilpathagai main road Kannadapalayam, Chennai, Tamil Nadu, 600062

India

044 2638 0203

Invoice #: 1134

Date Issued: 03/03/2020

Due Date: 06/03/2020

Invoice Total

₹82,400.00

ITEM	COST	QTY	PRICE
1st year - Spoken English	₹800.00	37	₹29,600.00
2nd Year - Media and Journalism	₹800.00	22	₹17,600.00
3rd year - Front Office Management	₹800.00	44	₹35,200.00

NOTES:

Payment mode can be through IMPS / NEFT / Cheque / Cash also
can be made through mobile UPI such as G-PAY, Phonepe, Paytm.

TERMS:

Cheque in favour of GNANARAJ S

Account Details

Name : Gnanaraj .S

A/c No : 000101232016

Bank : ICICI Bank

Branch : Cenotoph Road, Teynampet

IFSC Code : ICIC0000001



Subtotal ₹82,400.00

Invoice Total ₹82,400.00

Paid to date ₹0.00

Balance (INR) ₹82,400.00

[Signature]
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Python Syllabus

1: Introduction To Python

Installation and Working with Python
Understanding Python variables
Python basic Operators
Understanding python blocks

2: Python Data Types

Declaring and using Numeric data types: int, float, complex
Using string data type and string operations
Defining list and list slicing
Use of Tuple data type

3: Python Program Flow Control

Conditional blocks using if, else and elif
Simple for loops in python
For loop using ranges, string, list and dictionaries
Use of while loops in python
Loop manipulation using pass, continue, break and else
Programming using Python conditional and loops block

4: Python Functions, Modules And Packages

Organizing python codes using functions
Organizing python projects into modules
Importing own module as well as external modules
Understanding Packages
Powerful Lamda function in python
Programming using functions, modules and external packages

5: Python String, List And Dictionary Manipulations

Building blocks of python programs
Understanding string in build methods
List manipulation using in build methods
Dictionary manipulation
Programming using string, list and dictionary in build functions

6: Python File Operation

Reading config files in python
Writing log files in python




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Understanding read functions, read(), readline() and readlines()
Understanding write functions, write() and writelines()
Manipulating file pointer using seek
Programming using file operations

7: Python Object Oriented Programming – OOps

Concept of class, object and instances
Constructor, class attributes and destructors
Real time use of class in live projects
Inheritance , overlapping and overloading operators
Adding and retrieving dynamic attributes of classes
Programming using OOps support

8: Python Regular Expression

Powerful pattern matching and searching
Power of pattern searching using regex in python
Real time parsing of networking or system data using regex
Password, email, url validation using regular expression
Pattern finding programs using regular expression

9: Python Exception Handling

Avoiding code break using exception handling
Safe guarding file operation using exception handling
Handling and helping developer with error code
Programming using Exception handling

10: Python Database Interaction

SQL Database connection using python
Creating and searching tables
Reading and storing config information on database
Programming using database connections

11: Python Multithreading

Understanding threads
Forking threads
Synchronizing the threads
Programming using multithreading




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Eyeopen Technologies

Adobe Photoshop

S.No	Topics	Sub Contents	Duration in hrs
1	Setting project requirements	Identify the purpose, audience, and audience needs for preparing image(s)	2 (1 hrs Th/ 1 hrs Lab)
		Demonstrate knowledge of standard copyright rules for images and image use	
		Demonstrate knowledge of project management tasks and responsibilities	
2	Identifying design elements when preparing images	Communicate with others (such as peers and clients) about design plans	6 (3 hrs Th/ 3 hrs Lab)
		Demonstrate knowledge of image resolution, image size, and image file format for web, video, and	
		Demonstrate knowledge of design principles, elements, and image composition	
		Demonstrate knowledge of typography	
		Demonstrate knowledge of color correction using Photoshop CS6	
		Demonstrate knowledge of imagegenerating devices, their resulting image types, and how to access	
Understand key terminology of digital images			
3	Understanding Adobe Photoshop CS6	Identify elements of the Photoshop CS6 user interface and demonstrate knowledge of their functions	6 (3 hrs Th/ 3 hrs Lab)
		Demonstrate knowledge of layers and masks	
		Demonstrate knowledge of importing, exporting, organizing, and saving	
		Demonstrate knowledge of producing and reusing images	
		Demonstrate an understanding of and select the appropriate features and options required to implement a color	
4	Manipulating images using Adobe Photoshop CS6	Demonstrate knowledge of working with selections	6 (3 hrs Th/ 3 hrs Lab)
		Use Photoshop guides and rulers	
		Transform images	
		Adjust or correct the tonal range, color, or distortions of an image	
		Demonstrate knowledge of retouching and blending images	
		Demonstrate knowledge of drawing and painting	
		Demonstrate knowledge of type	
		Demonstrate knowledge of filters	
5	Publishing digital images using Adobe Photoshop CS6	Demonstrate knowledge of preparing images for web, print, and video	4 (2 hrs Th/ 2 hrs Lab)



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