



**D.G. VAISHNAV COLLEGE, ARUMBAKKAM,
CHENNAI – 106**

**DEPARTMENT OF VISUAL COMMUNICATION
SYLLABUS AND REGULATIONS**

ACADEMIC YEAR 2019-2020

For the candidates admitted from the Academic Year 2019-2020

**D.G. VAISHNAV COLLEGE, ARUMBAKKAM,
CHENNAI - 600106.
DEPARTMENT OF VISUAL COMMUNICATION**

BOARD OF STUDIES MEMBERS

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Head, Department of Visual Communication,
D G Vaishnav College, Chennai - 600106

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Head,
Department of Communication
Women's Christian College

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Dr. T K Saravanakumar
Asst. Prof.,
Department of Visual Communication,
SRM University, Chennai.

Ms. Irvin Mary S
Associate Professor,
Department of Visual Communication,
Women's Christian College,
Chennai

Alumni :

Mr. Narayan Padmanabhan
Account Manager
Maitri Advertising Works Pvt. Ltd.
Egmore
Chennai

Industry Representative:

Mr. K J Venkataramanan
Film Editor

FACULTY MEMBERS:

Mrs. N C Krishnapriya, Asst. Prof.

Mr. C Prabhanand, Asst. Prof.

Mr. G Aravind, Asst. Prof.

Ms. Nazra Izhar, Asst. Prof.

Ms. Revathy Pandian, Asst. Prof.

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Mr. Santosh, Art Faculty

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Mr. G Vijayan, Technical Faculty

Ms. Jeyasudha, Technical Faculty

Mr. P Ganesan, Technical Faculty

Mr. L Thanigaivelan, Technical Faculty

Mr. Sujith Panicker, Technical Faculty

Mr. K Magesh, Technical Faculty

**D.G. VAISHNAV COLLEGE, ARUMBAKKAM,
CHENNAI**

**DEPARTMENT OF VISUAL COMMUNICATION
REGULATION, CURRICULUM AND SYLLABUS
(AUTONOMOUS)**

BACHELOR OF SCIENCE IN VISUAL COMMUNICATION

1. ELIGIBILITY FOR ADMISSION TO THE COURSE

- A Pass in the higher secondary examination of the government of Tamilnadu or any other qualification equivalent to this as approved by the University of Madras.
- Subject Requirement: Any group I in the qualifying exam

2. EXAMINATIONS:

All odd semester examinations will be held in November and all even semester in April

3. EVALUATION

a. Theory

Internal marks	40%
External marks	60%
Total	100%

Theory Internal marks are given as follows:

Test	10 marks
Assignment	10 marks
Classroom Interaction	5 marks
Model exam	7 marks
Attendance	5 marks
Club Activity	3 marks
Total	40 marks

b. Practical Paper

External marks	60%
Internal marks	40%
Total	100%

Department of Visual Communication
For candidates admitted from the academic year 2019-2020

Curriculum Design Template of B.Sc Visual Communication from 2019-2020							
FIRST SEMESTER							
S. No	Course Component	Name of Course	Semester	Inst Hours	Credits	Exam Duration Hours	Max Marks
1	Part I	Foundation Course: Language Paper I	1	4	3	3	100
2	Part I	Foundation Course: English Paper I	1	4	3	3	100
3	Part II	Core – Paper I Approaches to Communication	1	5	4	3	100
4	Part II	Core – Paper II : Writing for Media	1	5	4	3	100
5	Part II	Core – Paper III Drawing (Practical 1)	1	5	4	3	100
6	Part III	Allied-I (Paper I) Film Appreciation Course (Practical 2)	1	6	4	3	100
7	Part IV	Non- Major Elective (Compulsory)	1	2	2	3	100
8	Part V	Soft Skills	1	3	3	3	100
SECOND SEMESTER							
1	Part I	Foundation Course: Language Paper II	2	4	3	3	100
2	Part I	Foundation Course: English Paper II	2	4	3	3	100
3	Part II	Core – Paper IV Digital Photography	2	5	4	3	100
4	Part II	Core - Paper V Psychology of Media	2	5	4	3	100
5	Part II	Core – Paper VI Graphic Design (Practical 3)	2	5	4	3	100
6	Part III	Allied-I (Paper II) Digital Art (Practical 4)	2	6	4	3	100
7	Part IV	Non- Major Elective (Compulsory)	2	2	2	3	100
8	Part V	Soft Skills	2	3	3	3	100

Curriculum Design Template of B.Sc Visual Communication from 2019-2020							
S.No	Course Component	Name of Course	Semester	Inst Hours	Credits	Exam Duration Hours	Max Marks
THIRD SEMESTER							
1	Part I	Foundation Course: Language Paper III	3	6	3	3	100
2	Part I	Foundation Course: English Paper III	3	6	3	3	100
3	Part II	Core – Paper VII Advertising	3	5	4	3	100
4	Part II	Core – Paper VIII Media, Culture and Society	3	5	4	3	100
5	Part III	Allied-II (paper 3) Computer Graphics I (Practical 5)	3	5	4	3	100
6	Part III	Allied – II (paper 4) Photography (Practical 6)	3	5	4	3	100
7	Part IV	Theory: Soft Skills (Compulsory)	3	2	3		100
FOURTH SEMESTER							
1	Part I	Foundation Course: Language Paper IV	4	6	3	3	100
2	Part I	Foundation Course: English Paper IV	4	6	3	3	100
3	Part II	Core – Paper IX Film Studies	4	5	4	3	100
4	Part II	Core – Paper X Advanced Photography	4	5	4	3	100
5	Part III	Core – Paper XI Multimedia (Practical 7)	4	5	4	3	100
6	Part III	Allied II (paper 5) Digital Cinematography (Practical 8)	4	5	4	3	100
7	Part III	Allied II (paper 6) Newsletter (Practical 9)	4	4	4	3	100
8	Part IV	Theory: Environmental Studies (Compulsory)	4	2	2	3	100
9		Soft Skills	3	2	3		100

Curriculum Design Template of B.Sc Visual Communication from 2019-2020							
	Course Component	Name of the Course	Sem	Ins. Hours	Credits	Exam Duration	Max. Marks
FIFTH SEMESTER							
1	Part II	Core – Paper XII Audio-Video Editing	5	6	5	3	100
2	Part II	Core – Paper XIII Media Organisation	5	6	5	3	100
3	Part II	Core – Paper XIV Research Methodology in Communication	5	6	5	3	100
4	Part II	Core – Paper XV Audio Visual Techniques (Practical 10)	5	5	5	3	100
5	Part II	Core-Paper XVI Elective (Practical 11)	5	5	5	3	100
6	Part II	Core Paper XVII 3Ds Max and Maya (Practical 12)	5	5	5	3	100
7	Part IV	Value Education	5		2		
SIXTH SEMESTER							
1	Part II	Core – Paper XVIII – Broadcast Journalism	6	6	5	3	100
2	Part II	Core – Paper XIX - Portfolio (Practical 13)	6	6	5	3	100
3	Part II	Core -Paper XX Documentary production (Practical 14)	6	6	5	3	100
4	Part II	Core – Paper XXI Elective (Practical 15)	6	5	5	3	100
5	Part III	Core –Paper XXII – Internship (Practical 16)	5		5	3	100
6	Part IV	Extension Activity	6		1		100*

I Year

I SEMESTER:

CORE PAPER I: Approaches to Communication

UNIT 1

Need for and the importance of human and visual communication, communication as an expression, skill and process, Non- verbal communication

Communication as a process: Message, Meaning, Connotation, Denotation Culture/Codes ect.
Levels of Communication: Technical, Semantic and Pragmatic. The Semiotic landscape:
Language and visual communication, narrative representation

UNIT 2

Understanding communication: SMRC- model. Types of Communication . Barriers of Communication

UNIT 3

Fundamentals of Design: Definition , Centrality of Design, Elements/Elements of Design: Line Shape Space Color, Texture, Form Ect. Principles of design: Symmetry, Rhythm, Contrast, Balance Mass/ Scale etc.

UNIT 4

Art criticism and Aesthetics, Formalism (Wolfflin, Reigl), Iconology (Gombrech and Panofsky), Visual Perception (Rudolf Arnheim) and New Art History (Bryson, Hal Foster)

UNIT 5

European Art, Pre historic Art, Greek, Roman, Gothic, Renaissance, Romanticism, Realism, Impressionism, Post Impressionism, Symbolism, Fauvism, Cubism, Expressionism and abstract trends. Futurism, Dadaism, Surrealism, OP, Pop, Minimal, and art in postmodern period, Happening, Installation

References

1. Lester, E (200) Visual Communications: images with Messages. Thomson
2. Learning Schildgen, T (1998). Pocket Guide to color with digital applications.
Thomson Learning pictures this: Media Representation of Visual Arts and artists.
University of Luton press
3. Palmer, Frederic: Visual Elements of Art and Design, 1989, Longman Porter,
4. Tom and Goodman, Sue: Manual of Graphic technique2: for Architects,

5. Graphic Designers, and Artist, 1982, Astragal Book. London
6. Palmer.F: Visual Awareness (Batsford, 1972)
7. Wood, Julia T: communication Mosaics: An Introduction to the Field of communication, 2001. Wadsworth
8. Joseph Divetto, Human Communication: A Course Book
9. Arnold Haner (1982), Social History of Art, Routledge and Kegan Paul, London
- 10.. Ernst Fischer (1963). The necessity of Art, Penguin Books, UK
- 11 . An Approach to Indian Art (1974), Nihranjan ray, publishing, Bureau, Punjab University
12. . Complications, Aesthetics, Publications Division, Government of India (1990)

Key Texts :

1. Gardner Helen, {2012 } Art through the Ages, A Global History, Volume land II, Wadsworth Publishing.
2. Robert Stecker, { 2012 }Aesthetics and the Philosophy of Art , An introduction (Elements of Philosophy), Rowman & little field Publishers
3. Yuri Borev, {1985 }, Aesthetics, Progress Publications, Moscow.

CORE PAPER II : WRITING FOR MEDIA

Unit 1: Introduction to Script and Style

Script writing as a creative enterprise-Creative thinking-Creativity process-Stages in craft of script writing- Basic story idea, narrative synopsis outline, scene breakdown and full-fledged script

Unit 2: Screen Writing : Beginning- Middle-End-Conflict-Development-Climax and denouement- story, storyline, plot and treatment-Principles of suspense and surprise. Storyboards

Unit 3: Writing for Advertising : Copy Writing, Slogan, Press Release, Headlines, Captions

Unit 4: Writing for Audio-Visual medium : Different formats : feature, interview, radio Jockeying & video jockeying and presentation skills.

Unit 5: Writing for Features & Documentary : Different formats : News reel, News features, documentary.

KEY TEXTS

1. Howard, David and Edward Mabley(1995) *The tools of screenwriting*, New York,St.Martin's Griffin
2. Miller,William (1998) *Screen Writing for narrative film and television*, London,Columbus Books.
3. Wright, Kate (2004) *Screenwriting is Storytelling*, NewYork,The Brekeley Publishing Group.

REFERENCES

1. Rajanayagam,S.(2002) *Kanavu Thirai* ['Dream Screen'](Thamizh),Chennai, Illidam
2. Benigni,Roberto and Vincenzo Cerami (1998)*Life is Beautiful- A Screenplay*, New York, Miramax Books.

CORE PAPER III: DRAWING

Practical 1

Marks 100

The drawing record should contain exercises completed by each student on every practical class during the first semester with proper dates and signature of concerned lecturer. It should contain a content page of exercises completed by individual students.

Unit 1 Introduction to Fundamentals of Drawing

The 3 Laws for Creative Learning

Observe- Gallery Building

Create- Art Recreation

Breaking down images into shapes and forms

Memory- Art from Imagination

Unit 2 Introduction to Perspective

Basics of Perspective using Geometric Objects

Perspective for Still Life

Perspective for Interior design

Perspective for Architectural design

Perspective for VFX and Matt Painting

Unit 3 Introduction to Portrait

Portrait on Front, Side, 3/4th

Breaking down the facial features

Integrating Shapes to build structure

Introduction to Basic Muscular Structure

Story Telling with Emotions

Character Turn Around with Grid system

Live Portrait Session

Unit 4 Introduction to Human Anatomy

Human Torso Front, Side, 3/4th

Arms and Hands 360 and Arc system

Integrating Shapes to build structure

Introduction to Basic Muscular Structure

Costume Integration

Live Figure Drawing Session

Unit 5 Introduction to Storyboard

Line of action

Building form over Line of action

Introduction to Camera Lenses and Camera Angles

Introduction to Acting

Integrating Character to environment

ALLIED I - PAPER I – CRITICAL ANALYSIS AND FILM APPRECIATION

Practical 2

Max. Marks 100

Objective : Films will be screened for the students and they have to critically analyse the film and identify the film ideology , film movement, film form. They have to write reviews and submit a report.

NON-MAJOR ELECTIVE

1: Indian Mythology and Arts

Objective:

To study various arts references in Indian Mythology

Unit 1: Contributions of Ramayan to India Art.

Unit 2: Contributions of Mahabharatha to Indian Art.

Unit 3: Silappu Adikaram and its contributions

Unit 4 : Ponniyin Selvan : A Visual Analysis

Reference Books :

1. Ramayan – R K Narayan
2. Mahabharath – R K Narayan
3. Silapathigaram – Story of the anklet – K Naa. Subramaniam
4. Ponniyin Selvan – By Kalki
5. Roland Barthes – Mythologies
6. Story of Art – E H Gomrich

2: Folk Forms of South India

Unit 1: Folk Songs of south India

Unit 2: Folk Dances of south India

Unit 3: Martial Arts of south India.

Unit 4: Puppetry as a folk form

Unit 5: Performance of any one folk form

References:

1. Kumar, Keval [1999] Mass Communication in India. Mumbai, Jaico.
2. Vatsyayan, Kapila [1980] Traditional Indian Theatre – Multiple Streams. National Book Trust, Delhi.

3: Stalwarts in Indian Cinema

A study of the contributions of :

1. Satyajit Ray
2. Guru Dutt
3. Adoor Gopalakrishnan
4. Govind Nihalani
5. Shyam Benegal
6. Mrinal Sen
7. Girish Kasaravalli
8. Mahendran

4: Media Laws

Unit 1: Fundamental Rights and Directive Principles and State Policy

Unit 2: Types of Writs

Unit 3 :Copy Right Laws and Plagiarism

Unit 4: Right to Information Act.

Unit 5 : Indian Penal Code – Media and Broadcasting Laws

References:

1. Natrajan. B, History of Press in India

SEMESTER II

CORE PAPER – IV DIGITAL PHOTOGRAPHY

Unit 1

Human Eye and Camera. Basics of Camera (aperture, shutter speed, focal length, f-stop, depth of field etc.,) Camera operations. Types of Camera. Types of Lenses. Visual Perception. Evolution of Cameras. Film and Digital Formats. Experiencing equipment - different types of cameras, lenses, filters, bellows, converters etc.

Unit 2

Understanding lighting-indoor and outdoor, Types of lighting, Natural and Artificial Lights, Controlling lights, Filters, Flashes. Designing with light.

Unit 3

Exposing and Focusing, Exposure Meters, ISO, Color Temperatures, white balance, Grey card, Pixels. Subjects - Close ups, Buildings and Architecture, Animals, Flowers, Portraits, Models, Sports and Action.

Unit 4

Photo editing, Post Production - Cropping, size, Contrast, colors, Digital Photo Formats – RAW, JPEG, GIFF, Layers, Mask, Compositing, Curves. Printing – Papers, Sizes, Web formats. Backups & Storage.

Unit 5

Some basic Principles. Aesthetics. Basics of photo-journalism, Photo-features, Photo - essays, Writing captions, Visual story telling. Photography for advertising-Consumer and industrial. Planning a shoot-studio, location, set props and casting.

References:

1. Davies Harcourt, Paul(2005) Photographer's practical book
2. Adams, Ansel, The print.
3. Evening, Martin, Photoshop CS for photographers

CORE PAPER V : PSYCHOLOGY OF MEDIA

UNIT 1

Schools Of Psychology: Gestalt school of psychology-Behavioural school of psychology-Psycho analysis-Stimulus response psychology

UNIT 2

Perception And Awareness : Principles of visual and other sensory perceptions. Characteristics of senses-Visual senses-Auditory senses-Other senses

UNIT 3

Color Psychology : Theory (some aspects) Definition, Optical/Visual illusions Etc. Hue, Saturation, Cool Colours, Warm Colours etc.

UNIT 4

Social Behaviour : Social psychology-perception of others, interpersonal attraction, stereotypes-Application of psychological concepts related to visual communication. Audience psychology, Mob Behaviour.

UNIT 5

Media Psychology : Relation between media and human, consumer psychology, community psychology. Psychological impact of social media.

Reference :

1. Parameswaran E.G., Beena .C. An Invitation to Psychology
2. Hilgard R. Earnest, Atkinson C. Richard , Atkinson L. Rita-Introduction to Psychology, Oxford & IBH Publishing Co.Pvt.Ltd.,1976
3. Robert A Baron, Psychology, Eastern Economy Edition, 5th edition 2001.
4. Girishbala Mohanty , A Text Book of General Psychology, Kalyani Publishers, 1986.

CORE PAPER VI - GRAPHIC DESIGN

Practical 3

Max. Mark 100

Record should contain at least THREE exercises each with written briefs, scribbles and final artwork). Cutting and pasting work for advertisement must be done with design elements (logos, illustration, lettering etc.) created by the students themselves (Cutting and Pasting from magazine or any other Secondary Sources Will not is allowed).

UNIT 1: Creating Company Name and Brand Name

UNIT 2: Creating monogram and logo design

UNIT 3: Visiting Cards

UNIT 4: Letter head

UNIT 5: Tint Preparation

UNIT 6: Print Advertisements

UNIT 7: Brochure

UNIT 8: Dangers

UNIT 9: Posters

UNIT 10 : Typography Study

UNIT 11 : Patterns Creation

ALLIED I - PAPER II - DIGITAL ARTS

Practical 4

Max Marks 100

Human Anatomy and Comic Book Production

Final Individual Submission: Record book covering curriculum (20 Pages)

Final Class Submission: Digital Comic Book (20 Pages)

Unit 1 Introduction to Fundamentals of Digital Arts

- Theories behind Digital Art
- Artistic Case Building
- Different Style Studies
- Creating art based on current experience
- Creating a Mock Portfolio

Unit 2 Introduction to Photoshop Basics

- Basics of Photoshop (Tools and Equipments for digital art)
- The Digital Art set up
- Basic Graphic Design
- Introduction to Digital Art Industry

Unit 3 Introduction to Digital Art

- Digital Art pipeline for Character design
- Digital Art pipeline for Environment design
- Working on Scene Building

Unit 4 Rendering Methods

- Introduction to Lighting dynamics
- Colour Theory
- Flat Colour Approach
- Greyscale to Colour
- Speed painting (using images for rendering details)

Unit 5 Comic Book Production

- Scripting for Comics
- Blocking Layouts
- Pencilling
- Inking and Colouring
- Word Art and Dialogue Design

NON-MAJOR ELECTIVE

1 : Mural Painting (Practical)

Unit - I

Methods and Materials and types of mural paintings.

Unit - II

Traditional paintings of South India.

Unit - III

Traditional paintings of North India.

Unit - IV

Contemporary Mural painting

Unit - V

Imitating the original Art mix (Mosaic, terracotta, tile etc.)

2: Ethnographic Studies

Unit I: Introduction and practices of ethnic groups

Unit II: Folk lore and music of ethnic groups

Unit III: Norms, Mores and Taboos with respect to the geographic and social environment.

Unit IV : Way of life and challenges of ethnic groups.

Unit V: A case Study of the tribes in Nilgiris.

References:

Marion Lundy Robbert, ethnographic Research: Theory and Application for Modern schools and Societies; Prager

Meenakshi Thapan, Life at school: An ethnographic study, Oxford Press

3 : History of South Indian Art

Objective: To introduce students to major milestones in the history of South Indian art and architecture.

Unit I: Pallava period (Mamallapuram)

Unit II: Chola period (Brihadishwara temple, Thanjavur)

Unit III: Pandiya period (Great temple, Chidambaram)

Unit IV: Vijayanagar period (Hampi)

Unit V: Nayaka period (Ranganathaswami temple, Srirangam)

Reference:

Tomory, Edith. A History of Fine Arts in India and the West. Orient Longman.

Dubreuil, Jouveau. Dravidian Architecture. Bharat Bharati

4: Great Artists

Students are expected to be familiar with the following:

- Brief biography of each artist
- At least five major works of each artist
- Unique contribution of each artist to the field of art

Artists to be studied:

- (1) Leonardo da Vinci, (2) Michelangelo, (3) Rembrandt, (4) Gustave Doré,
(5) Vincent van Gogh, (6) Paolo Picasso, (7) Raja Ravivarma, (8) D P Roy Chawdry,
(9) K C S Panikar, (10) M F Hussein.

Reference:

Tomory, Edith. A History of Fine Arts in India and the West. Orient Longman.

Raman, A.S. The Southern Accent. TN Ovia Nunkalai Kuzhu.

II YEAR

SEMESTER III

CORE PAPER – VII - ADVERTISING

Unit 1

Definition, Nature & Scope of advertising, Roles of Advertising; Societal, Communication, Marketing & Economic. Functions of advertising. Based on target audience, geographic area, Media & Purpose. Corporate and Promotional Advertising. Web Advertising.

Unit 2

Environment, Components -Advertiser, Advertising agency & Media. Consumer behavior. Latest trends in advertising –(India and abroad). Ad Agency –Structure of small, medium & big agencies, functions. Types of agencies – in-house, Independent, Full-service & Specialized. Legal aspects & ethical issues.

Unit 3

Brand Management - Positioning, brand personality, brand image, brand equity. Case studies.

Unit 4

Conceptualization and Ideation, Translation of ideas into campaigns, Visualization Designing & Layout, Copy writing – Types of headlines, body copy base lines, slogans, logos, & trademarks. Typography, Writing styles, Scripting.

Unit 5

Story board. Advertising campaign—from conception to execution. Need for research in advertising. Audience Analysis.

References

1. Sandage, Fryburger and Rotzoll (1996) Advertising Theory and Practice. AAITBS Publishers
2. Stansfield, Richard: Advertising Managers Handbook. UBBSPD Publications. Third Edition
3. Advertising Handbook: A Reference Annual on Press TV , Radio and Outdoor Advertising.
4. Different Years ATLANTIS Publications
5. Mohan: Advertising Management: Concepts and Cases. Tata McGraw- Hill
6. Jewler, E (1998): Creative Strategy in Advertising. Thomson Learning
7. Ramano F (1997). Delmar's dictionary of Digital Printing and Publishing
8. Creative Excellence
9. Cutting Edge Advertising

CORE PAPER VIII - MEDIA, CULTURE AND SOCIETY

Unit 1

Why study media? Understanding mass media. Characteristics of mass media. Effects of mass media on individual, society and culture – basic issues. Power of mass media. Media in Indian society. Definition, nature and scope. Function of mass media.

Unit 2

Media Audience analysis (mass, segmentation, product, social uses). Audience making. Active Vs Passive audience: Some theories of audience - Uses and Gratification, Uses and Effects, etc.

Unit 3

Media as text. Approaches to media analysis - Marxist, Semiotics, Sociology, Psychoanalysis. Media and realism (class, gender, race, age, minorities, children, etc.)

Unit 4

Media as consciousness Industry. Social construction of reality by media. Rhetoric of the image, narrative, etc. Media myths (representation, stereotypes, etc.) -- Cultural Studies approach to media, audience as textual determinant, audience as readers, audience positioning, establishing critical autonomy

Unit 5

Media and Popular culture — commodities, culture and sub-culture, popular texts, popular discrimination, politics and popular culture, popular culture Vs people's culture, celebrity industry- personality as brand name, hero-worship, etc. Acquisition and transformation of popular culture

References

Silverstone, Rogers (1999). Why Study Media? Sage Publications

Potter, James W (1998). Media Literacy. Sage Publications

Grossberg, Lawrence et al (1998). Media-Making: Mass Media in a Popular Culture. Sage Publications

Evans, Lewis and hall, Stuart (2000). Visual Culture: The Reader. Sage Publications

Berger, Asa Author (1998). Media Analysis Techniques. Sage Publications

ALLIED – II PAPER III – Computer Graphics I

Marks : 100

Software's Covered :

1. Adobe Illustrator
2. Adobe Photoshop
3. Adobe In design

Projects :

Using Adobe Photoshop

1. Logo, Visiting Card, Letter Head & Envelope Design for a Commercial organization, Service Industry & Government Organization
2. Poster & Boucher for a Commercial organization
3. Leaflet Design & Label package Design for a Service Industry
4. Homepage web layouts for a Commercial & Service Organization
5. Promotional Ad Banners & Hoarding for a Government organization

Using Adobe In design

1. Create a challan leaf, Cheque Leaf, Bill Book for a Service Industry
2. Newsletter for a government organization.

Using Adobe Illustrator

1. Create a cartoon Character
2. Create a Joke Concept
3. Create a Greeting Card, Menu card, Magazine Cover, Book Cover, DVD Cover, DVD Label,

Practical 6
Marks : 100

Photography record should contain at least 15 black and white and 15 colour photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test students knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography). Following themes should be covered (minimum)

Exercises

1. Landscape (scenic, people, birds/animals, monuments)
2. Portraits
3. Photo feature, Photo language
4. Environmental exposure
5. Silhouette
6. Freezing movement
7. Panorama
8. HDR
9. Indoor photography
10. Industrial photography
11. Special effects

SEMESTER IV

CORE PAPER – IX FILM STUDIES

Unit 1

The concept of form in films, principles of film, narrative form, non-narrative form, dividing a film into parts and **Genres** . Style as a formal system, narrative unity, ambiguity, a non-classical approach to narrative films, space and time, disunity, form, style and ideology. Trends in Film medium – from analogue to digital mode.

Unit 2

Mise-en-scene-Realism, the power of mise-en-scene, aspects of mise-en-scene, space and time, narrative functions of mise-en-scene. Cinematographer properties- the photographic image, framing, duration of the image, montage and long take.

Unit 3

Indian (Hindi, Tamil & other languages), Film form and film History: Early Cinema (1893-1903). Development of Classical Hollywood cinema (1903-1927). German expressionism (1919-1924). French Impressionism and Surrealism (1917-1930). Soviet Montage (1924-1930). The Classical Hollywood Cinema after the coming of sound. Italian neo-realism (1942-1951). The French New wave (1959-1964). Japanese cinema. Cinema in the third world. Contemporary trends.

Unit 4

Lighting and Sound - natural and artificial lighting, dramatic effect and special effect lighting; three point, high key and low-key lighting. Basics of Sound recording, microphones, sound manipulation, audio recording, usage of mics- dynamic, condenser, ribbon, unidirectional, etc. Audio recording, mono, stereo, surround sound, etc., sound in editing, categories of sound, post synchronization, voice over, narration, background music and dubbing

Unit 5

Economics of film : Finance, Budgeting, Marketing, Distribution and Exhibition Planning, pre-production. Film Censorship. Censor Board. Ethics in Cinema

References

Thoraval, Yves(2000) The Cinema of India(1896-2000)

Roberge, Gaston: the Subject of Cinema

Roberge, Gaston (1977): Films for an ecology of Mind

Halliwell,: The Filmgoers Companion 6th Edition

Arora: Encyclopedia of Indian Cinema

Baskar, Theodor: Eye of the Serpent

CORE X – ADVANCED PHOTOGRAPHY

UNIT 1: PROFESSIONAL PHOTOGRAPHY

Professional photography-Branches of professional photography-Advertising photography-Scope of advertising photography-Advertising photography as a career

UNIT 2: EQUIPMENT AND TECHNIQUES

Cameras and lenses-Getting exposure right-Choosing lenses-Standard lens-Wide angle lenses-Telephoto lenses-Tele Zooms-Fish eye lens and fast lens

UNIT 3: COMPOSITION

Rules-Picture with the impact-The focal point-Center of interest-Perspective and view point

UNIT 4: CREATIVITY IN AD PHOTOGRAPHY

Shapes and form-Pattern and outline-Movement-Zone system-Using simple filters-Cropping

UNIT 5: UNDERSTANDING LIGHT

Understanding and handling light-Adapting day light-Direct light-Diffused light-Reflected light-Controlling and measuring light

PRACTICALS

1. Product with different light settings
2. Product with model portfolio shoot
3. Product alone with the model
4. Outdoor shooting
5. Symbolic advertising photography

References

1. Dave Saunders (1988), *Professional advertising photography*, Mere Hurst Press, London
2. Jack Newbart (1989) Industrial photography, Am Photo, Watson Guptill Publication, NewYork
3. Davies Harcourt, Paul (2005) *Photographer's practical book*, David & Charles

CORE XI – MULTIMEDIA

Marks 100

Multimedia: Authoring Tools: Macro-Media Director.

Web publishing: Web Publishing Tool, FrontPage or Dream Weaver and MM Flash

HTML and XML Programming

Creation of the Home Page of a Web Site with proper links

Creation of a dynamic web page using appropriate web development tool (e.g. Dream Weaver) for three different concepts.

Each student to provide individual CD-ROMs **with all** the exercises done during the year with proper dates. Students should be given adequate orientation on Web design and usability concepts

Each student to provide individual CD-ROMs **with all** the exercises done during the year with proper dates.

Note :

1. The web pages should contain objects created by the students only. **No objects/ elements downloaded from the Internet should be used.** If static images are to be included, then the student is expected to create her/his own images using appropriate software like PhotoShop.
2. A minimum of Five exercises should be carried out on each theme outlined above
3. At least FIVE complete web sites for different categories of products or organizations must be created for the record
4. All exercises should be accompanied by “paper-page” and “paper-design” in **record** form along with the original fine containing the exercises.
5. The above mentioned are the *minimum requirement* for external examination.

References

1. Powell, Thomas . Web Design(2000). The Complete Reference. Tata McCraw-Hill
2. Arora, Deva Yashwant Singh. Multimedia 98: Shaping the Future
3. Grahm, L (1999) The principles of Interactive Design. Thomson Learning
4. Xavier: World Wide Web with HTML. Tata McGraw- Hill
5. Hillman, D (1998). Multimedia Learning and Applications
6. Vaughan (1999) Multimedia: Making it work
7. Peck D (1998). Multi-media: A hands on introduction. Thomson Learning

ALLIED II – PAPER V – DIGITAL CINEMATOGRAPHY

Practical 8

Marks 100

Exercises:

News Story

Music Video (The choice of the song will be the students's : full video presentation has to be original)

Re-create a Scene

ALLIED II - PAPER VI – NEWSLETTER

Practical 9

Max Marks 100

The students have to bring out a newsletter for their assessment.

III YEAR

V SEMESTER

CORE PAPER XII - AUDIO VIDEO EDITING

Unit 1

Fundamentals of Editing. Editing Functions - Combine. Condense, Correct and Build. Types of Editing - Online, Offline, Linear, Non-Linear-- logging the footage, digitizing, virtual edit, on-line and off-line editing, video compression - graphics- special effects, Title motion Assembly and Instantaneous. Broadcast Standards and Audio Video Formats. Editing Systems.

Unit 2

Introduction to Sound. Psychophysics of sound. Spatial and Binaural hearing. Principles of Sound - Frequency, Noise, Timbre, Velocity, Reverberation, Echo. Audio Basics - Digetic and Non Digetic sound and Functions of Sound. Sound Isolation. Surround Formats. Streaming Audio.

Unit 3

Acoustics and Studio design. Audio Equipments - Microphones, Mixers and Consoles. Analog and Digital Recording. Sound Design. Sound Production - Studio and Live Recording, Sound Editing, Dubbing, Audio Editing Software applications and effects.

Unit 4

Audio Visual Aesthetics. Principles of Continuity - Mental maps, vectors, on-off screen positions. Montages - Metric, Rhythmic, Tonal, Over tonal and Intellectual. Editing Techniques. Functions of Sound in relation to picture and Music Mixing Principles.

Unit 5

Editing Process - Capturing, Assembling, Transitions, Effects, Plug-ins, Color Correction, Chromo-key, AV Sync and Conversions. Titling. Integrating graphics and Animation. Editing procedure- raw material, rushes, assembly, the rough cut, fine cut, dubbing, master negative cut, check-board assembly, optical, answer print release print, tape transfer. Generation loss, super impositions and special effects, voice-over. Nonlinear editing

References:

Zettl, Herbert, Video Basics, Wadsworth, Thompson Learning, 2011

Don Atkinson," The Sound Production Handbook", Focal Press, 2002.

David Miles Huber and Robert E Runstein , " Modern Recording Techniques", Focal Press, 2010.

Robert, M. Goodman, Patrick McGrath, Editing Digital Video: The Complete Creative and Technical Guide

David Reese and Lynne Gross," Audio Production Worksheet", Focal Press, 2009

CORE PAPER XIII : MEDIA ORGANISATION

Unit 1

Media Organization and Design: Some Conceptual Issues. Media as Business and Social Institution. Media entrepreneurship, Greiner's Development Model of a company.

Unit 2

Behavior in media Organization and Organizational Behavior. Nature and Structure of different Media Organizations—AIR/DD, Private Satellite Channels, Production Houses, employment opportunities in Indian Media industry, Group Behavior, Innovation and Creativity, Culture of organization.

Unit 3

Economics of Media—Relationship between supplier and buyer, Leisure time activity, Cost Factors, Revenue Models, Market Factors, State of the Industry today.

Unit 4

Project Management in Media--Production Project Cycle (PPC), Management themes in production Process, Project Planning, Production Strategies, PPC in Practice—Initiation (Ideas, Evaluation and Assessment), Risk and Impact Assessment, Pre-production, Production Team, Project Specification, Project work plan, Sources of Funds, Budgeting (tools etc.) Project Responsibility, Production Process (status Report, Assessment, Negotiation, Completion, Follow-up.

Unit 5

Programming Strategies, Audience Rating—Analyzing Programming and Audience Trends Marketing Programs and selling space and time. Different kinds of contracts and legal arrangements, Project Management.

References :

1. Block et al. Managing in the Media. Focal Press, 2001
2. Peter K. Pringle, Michael F. Starr, William E. McCavitt (1991) *Electronic Media Management*, Focal Press, London
3. John R. Rossiter & Larry Percy (1987) *Advertising and Promotion Management*, McGraw Hill, New York
4. Barry G. Sherman (1987) *Telecommunications and management –the broadcast and cable Industries*, McGraw Hill, 1987
5. Richard Gates (1992) *Production management for film and video*, Focal Press, London

CORE PAPER XIV – RESEARCH METHODOLOGY IN COMMUNICATION

Unit 1: NATURE OF SOCIAL RESEARCH

Meaning and definition of research -Criteria of good research - Objectives of social research - Deductive and inductive method -Objectivity in social research -Difficulties of social research- Classifications of research

Unit 2: LEVELS OF RESEARCH PROJECTS AND PROBLEM SELECTION

Problem awareness, selection and formulation -Selecting a topic for research -Types of research problems, in social science -Sources of research problem - Review of literature -Formulating and stating the problem

Unit 3: CONCEPT, THEORY AND HYPOTHESIS

Concepts -Theory -Functions of theory -Definition of hypothesis -Types of hypothesis Criteria of hypothesis -Difficulties in formulation of hypothesis

Unit 4: RESEARCH DESIGN AND SAMPLE DESIGN

Meaning of research design -Important concepts relating to research design -Major steps in formulating a research design -Factors affecting research design -Meaning of sample -Principles of sampling -Methods of sampling -Criteria for a sample

Unit 5: SCHEDULES, INTERVIEWS AND PROCESSING OF DATA

Schedules -Questionnaires -Meaning and forms of questionnaire . Interview -Types of interview – Observation – Types of Observation .Content analysis. Writing a research report.

References :

1. Saravanel, P, Research Methodology
2. Hansen. Andresse A.L., Mass Communication Research Methods
3. Dr. Mereado , Communication Research Methods
4. Pamela L. Alreck , Robert B. Settle , The Survey Research Handbook.
5. Kothari , C.R., Research Methodology – Methods and Techniques, 2nd Edition, Newage International Pvt. Ltd.

CORE PAPER V – AUDIO-VISUAL TECHNIQUES

Practical 10

Max. Marks 100

This paper will let the students bring their theoretical knowledge into practice by way of making the following :

1. Short Film on any Social issue (max. 5-7 minutes duration)
2. An ad film - (max. duration 30 seconds)

CORE PAPER XVI – ELECTIVE

Practical 11

Max. Marks 100

The students are expected to specialize in any one of the following electives and present a record :

1. Ad photography
 - a) Portfolio
 - b) Catalog
 - c) Photo Journalism on a single topic
2. Radio Feature
3. 3 D Animation – Modelling, Texturing, Rigging

CORE PAPER XVII – 3Ds MAX AND MAYA

Practical 12

Max. Marks 100

Software's Covered :

1. Autodesk 3D Studio Max
2. Autodesk Maya

Projects :

Using Autodesk 3D Studio Max & Autodesk Maya

1. Create a walkthrough of a building, (Interior & exterior) for one minute.
2. Create a Title Animation with credits for a short film
3. Create a Movie Toon Animation
4. Create a Character Model for a game design & Animate using Bones
5. Create a Inner organ Model
6. Create a Electronic Gadget
7. Create a Furniture Model
8. Create a Stage Model for a Reality show
9. Create a Auditorium / Playgrounds.
10. Create a Low Poly set models

SEMESTER VI

CORE PAPER XVIII - BROADCAST JOURNALISM

Unit 1

Basics of Journalism, Journalists and Law, Legal Rights and Responsibility of Journalists, News Values, Kinds of News Reporting, Reporting Skills, News agencies.

Unit 2

Getting the Story, collection of facts, Selection of news. News story structure and Components, Different types of News – Emergencies, Politics, Crime, Local and National Government, Planning and Development, Conflict and Controversy, Industry, Health, Human Interest, Personalities, Sports, Seasonal News special, Local Interest, Weather and Traffic.

Unit 3

Writing for Broadcast Journalism - Radio and Television, Electronic News Gathering (ENG) – Production features, Style and Language, Microphone and Camera Techniques, Elements of News editing, Live Reporting and Presentation skills. News casting.

Unit 4

News manipulation, sensationalism and ethics, Regulations and Press freedom. Basic Studio structure; studio sets and equipments, OB van and its accessories, Television Broadcasting System – Terrestrial transmission, Satellite Transmission; cable television; CAS (Conditional Access System), Set Top Box, DTH, IPTV, etc.,. Different genre in Studio production - Interview, Educational Shows, Drama, PSA, Game Shows etc. Anchor, News Reader. Grammar of Out-door Production – Location, ENG (Electronic News Gathering), Montage, Documentary production etc.

Unit 5

Citizen Journalism, Narrative Journalism, Investigative Journalism, Duties of reporters and stringers, pressure on press, journalistic issues- bias, accuracy and fairness.

References:

1. M.S. Sharma, “Journalism for students”, Mohit Publications, New Delhi-110 002, 2008.
2. S.R. Sharma, “Elements of Modern Journalism”, S.S. Publication, Delhi, 1999.
3. Andrew Boyd, “Broadcast Journalism: Techniques of Radio and TV News”. Focal Press, Oxford, 1997.

CORE PAPER XIX – PORTFOLIO

Practical 13
Max. Marks 100

The objective of comprehensives is to provide an opportunity to students to prepare essays based on the topics studied from the first semester till fifth semester. The student will enter the media industry with an evaluated portfolio.

CORE PAPER XX - DOCUMENTARY PRODUCTION

Practical 14
Max. Marks 100

The students will have to make a documentary or docu-feature for a maximum of 7 minutes. Viva voce will be conducted

CORE PAPER XXI - ELECTIVE

Practical 15
Max . Marks 100

The students are expected to specialize in any one of the following electives and present a record :

1. News Production
2. Ad Photography
 - Product Photography
 - Fashion Photography
 - Event Photography
3. 3D - Animation, Lighting and Compositing

CORE PAPER XXII – INTERNSHIP

Practical 16

Max. Marks 100

The students have to undergo an internship in any media organization and present a report. Viva will be conducted.

PATTERN OF QUESTION PAPER FOR END SEMESTER EXAM

Max. Marks : 100 Marks

Part A

Answer all the questions

(10 x 2 = 20)

Part B

Answer any 5 of the 7 questions

(5 x 7 = 35)

Part C

Answer any 3 of the 5 questions

(3 x 15 = 45)

