







B.Sc. VISUAL COMMUNICATION

CURRICULUM 2018-19





SEMESTER-1

| SUBJECT CODE | | SUBJECTS | CREDITS | HOURS | CA | ESE | T/P |
|--------------|----------------|--|-----------|-----------|----|-----|-----|
| | | English | 3 | 4 | | | |
| | | Language | 3 | 4 | | | |
| | | Value Education | 1 | 2 | | | |
| | Major | Introduction To Visual Communication  | 5 | 6 | 50 | 50 | T |
| | Major | Visual Culture  | 4 | 4 | 50 | 50 | T |
| | Allied I | Art And Design Studies  | 6 | 6 | 50 | 50 | P |
| | GC or BT or AT | Basic Of Visual Communication | 2 | 4 | 50 | 50 | T |
| | | Total | 24 | 30 | | | |





SEMESTER -2

| Subject Code | | SUBJECTS | CREDITS | HOURS | CA | ESE | T/P |
|--------------|----------------|--|-----------|-----------|----|-----|-----|
| | | English | 3 | 4 | | | |
| | | Language | 3 | 4 | | | |
| | | Value Education | 1 | 2 | | | |
| | Major | Writing For Media  | 5 | 6 | 50 | 50 | P |
| | Major | History Of Media  | 4 | 4 | 50 | 50 | T |
| | Allied I | Basic Of 2D Illustration  | 6 | 6 | 50 | 50 | P |
| | GC or BT or AT | Basic Of Visual Communication | 2 | 4 | 50 | 50 | T |
| | | Total | 24 | 30 | | | |






SEMESTER- 3

| Subject Code | | SUBJECTS | CREDIT S | HOURS | CA | ESE | T/P |
|--------------|-----------|--|-------------|-----------|----|-----|-----|
| | | English | 3 | 4 | | | |
| | | Language | 3 | 4 | | | |
| | | Personality Development | - | 2 | | | |
| | Major | Basic Photography  | 4 | 4 | 50 | 50 | P |
| | Major | Management & Marketing for Media  | 4 | 4 | 50 | 50 | T |
| | Major | Computer Graphics  | 4 | 4 | 50 | 50 | P |
| | Allied II | Elective: Media Theories / Media Psychology  | 4 | 4 | 50 | 50 | T |
| | IDE | Presentation Skills | 3 | 4 | | | |
| | | Total | 25 | 30 | | | |





SEMESTER - 4

| Subject Code | | SUBJECTS | CREDITS | HOURS | CA | ESE | T/P |
|--------------|-----------|--|-----------|-----------|----|-----|-----|
| | | English | 3 | 4 | | | |
| | | Language | 3 | 4 | | | |
| | | Personality Development | 3 | 2 | | | |
| | Major | Film Studies  | 4 | 5 | 50 | 50 | T |
| | Major | Advertising & Public Relations  | 4 | 4 | 50 | 50 | T |
| | Major | Responsive Web Design  | 3 | 3 | 50 | 50 | P |
| | Allied II | Elective: Radio Jockeying / Video Jockeying  | 4 | 4 | 50 | 50 | P |
| | | Environmental Studies | 2 | 4 | | | |
| | | Total | 26 | 30 | | | |

SEMESTER – 5

| Subject Code | | SUBJECTS | CREDITS | HOURS | CA | ESE | T/P |
|--------------|-------------------|--|-----------|-----------|----|-----|-----|
| | Major | Media Research  | 4 | 4 | 50 | 50 | T |
| | Major | Media Laws & Ethics  | 3 | 4 | 50 | 50 | T |
| | Major | 3D Modelling And Animation  | 6 | 8 | 50 | 50 | P |
| | Major | Television Production  | 6 | 8 | 50 | 50 | P |
| | Computer training | Post-Production  | 3 | 2 | 50 | 50 | P |
| | GE | Creative Painting | 3 | 4 | 50 | 50 | P |
| | | Total | 25 | 30 | | | |

SEMESTER – 6

| Subject Code | | SUBJECTS | CREDITS | HOURS | CA | ESE | T/P |
|--------------|----------------------|--|------------------------|----------------------|----|-----|-----|
| | Major | Instructional Design  | 5 | 15 | 50 | 50 | P |
| | Major | Project  | 5 | 15 | 50 | 50 | P |
| | Major | Internship  | 5 | -- | 50 | 50 | P |
| | Extension Activities | Physical Education Service Learning Program NSS/NCC/SPORTS/SCRUB Dept Association Activities | 1 | | | | |
| | | Total | 16 | 30 | | | |
| | |  Grand Total (Sem1 to 6) | 140 Credits | 180 Hours | | | |

Apart from the above requirements student is expected to have completed a mandatory internship program during his/her second year for a period of one month.

SEMESTER I



INTRODUCTION TO VISUAL COMMUNICATION

CODE:
I YEAR – I SEMESTER – MAJOR - T

CREDITS: 5
HOURS: 6

OBJECTIVE

- To provide the fundamentals of Human Communication
- To understand the models of Communication and mass media
- To give an idea about visual analysis and technologies.

UNIT I

Communication - Definition, Need for Human Communication and Visual Communication. Types & Levels Of Communication, Barriers Of Communication, Types of Mass Media, Functions & Characteristics of Mass Media and Mass Audience.

UNIT II

Elements Of Communication, Western Models Of Communication – Aristotle, Lasswell, Shannon And Weaver, Osgood And Schramm, SMCR - Berlo, Knapp's Models Of Relationship Escalation And Deterioration, Indian Theories Of Communication, Sadharanikaran Model.

UNIT III

Understanding Communication – Meaning Of Content, Connotation, Denotation, Culture, Signs, Symbols And Codes, Measuring The Levels Of Communication – Technical, Semantic And Pragmatic.

UNIT IV

Visual Process, Visual and Sensory Perception, Colour Psychology, Optical/Visual Illusion, Visual Saturation. Visual Technologies- Virtual & Media Reality, Arresting Reality, Space and Perspective, New Trends in Visual Technologies.

UNIT V

Reading the Visual- seeing as Reading, The Habitus and Cultural Literacies, pop culture, Seeing in Context, Time And Motion, Text And Inter-Text. Selling the Visual-Media as a Commodity.

METHODOLOGY:

Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Role Play, Debates, Brain Storming Sessions, A/V Content and published materials to provide and enhance the subject knowledge.

REFERENCE:

KEY TEXT

1. Nancy Bonvillain *Language, Culture, and Communication* 7th Edition
2. Keval J. Kumar (2012) *Mass Communication in India*. 4th Edition
3. Tony Schirato and John Webb (2004) *Understanding the Visual*. SAGE Publications.

PRINT SOURCE

1. Marcel Danesi Ph. D. *Messages, Signs, and Meanings: A Basic Textbook in Semiotics and Communication (Studies in Linguistic and Cultural Anthropology)* 3rd Edition
2. Lester (2000) *Visual Communication: Images and Message*. Thomson Learning Press
3. Arthur Asa Berger (1982) *Seeing is to believe. An introduction to Visual Communication*. Prentice Hall
4. Mc Graw Hill, Otto G. Ocvrik, Tolbert E. Stinson, Philit R. Wigg, Robert O. Bone, David L. Cayton (1998) *Art Fundamentals – Theory and Practice*.

E-SOURCE

<http://www.iacact.com/?q=models>

<https://adhikary.wordpress.com/2010/05/23/sadharanikaran-model-of-communication-and-conflict-resolution/>

http://shodhganga.inflibnet.ac.in/bitstream/10603/76571/7/07_chapter%201.pdf

https://monoskop.org/images/0/07/Sebeok_Thomas_Signs_An_Introduction_to_Semiocs_2nd_ed_2001.pdf

<http://www.wayanswardhani.lecture.ub.ac.id/files/2013/09/Semiotics-the-Basics.pdf>

<https://pdfs.semanticscholar.org/8b8a/3b9a47eb948866b75c03727493c3eac9970a.pdf>

RECOMMENDED READING

1. Michael Maher (July 25, 2016) *The Seven Levels of Communication: Go from Relationships to Referrals*
2. Gregory Hartley, Maryann Karinch (January 1, 2010) *The Body Language Handbook: How to Read Everyone's Hidden Thoughts and Intentions*



VISUAL CULTURE

CODE:
I YEAR – I SEM – MAJOR - T

CREDITS: 4
HOURS: 4

OBJECTIVE:

- To impart knowledge on visual arts and culture
- To understand and appreciate the major art movement in India and in the west
- To improve the interpretation of communication through culture

UNIT I

Introduction to Visual Culture - Architecture, Painting- techniques of painting and Sculpture – types of relief. Ancient Art, Egyptian Art - Mastaba, Pyramid, Egyptian law of frontality, Paintings, Egyptian Beliefs. Greek Art -Hellenes, Greek Philosophy, First Olympiad, Greek Column and its types, Theatre, Kouros figure, Greek Vases and paintings. Roman Art –Emperor Augustus, Capitals, Vault, Pantheon, Basilica, Amphitheatre, Trajan’s Column, Head of an Unknown and Paintings.

UNIT II

Introduction to Christians Art –Mosaic, Calligraphy, stain glass. Examples from Medieval Period, Early Christian Art, Byzantine Art, Romansque Art, Gothic Art.

UNIT III

Renaissance Period –Early And High Renaissance Period [Donatello, Giotto And Masaccio, Leonardo Da Vinci, Michael Angelo, Titian, Raphael] Baroque Period, Rembrandt, Bernini, Caravaggio, What is Rococo?

UNIT IV

Protohistoric Period - Indus Valley Civilization , Architecture- Town planning, Privy, Great Bath, Granary, Lothal Key Plan, Sculpture – Bearded Man, Dancing Girl, Seals. Buddhist art – structures by Ashoka, Stupa, Stambha, Vedikas, Toranas. Ajanta and Ellora.

UNIT V

South Indian Temples –Rathas at Mamallapuram, Tanjore, Brahadeeswara temple, Madurai Meenakshi Temple. Advent of Modern Art, Contemporary Indian Art, Introduction to Bengal School.

METHODOLOGY:

Theoretical inputs through classroom lectures and group exercises coupled with A/V screening, analysis of art through ages.

REFERENCE:

KEY TEXT

1. Edith Tömöry (1989) *A History of Fine Arts in India and the West*
2. Helen Gardner (1926) *Gardner's Art Through the Ages*

1. OUP India, B.N. Goswamy (5 Feb 2018) *Oxford Readings in Indian Art*
2. Susie Hodge (September 6, 2016) *Art in Minutes*

E-SOURCE

http://content.inflibnet.ac.in/data-server/eacharya-documents/548158e2e41301125fd790cf_INFIEP_72/94/ET/72-94-ET-V1-S1_ic-25-lec.pdf
<https://www.history.com/topics/renaissance-art>
http://cks.in/wp-content/uploads/2012/10/06_Visual-Culture.pdf
<http://ncert.nic.in/ncerts/l/kefa106.pdf>
http://content.inflibnet.ac.in/data-server/eacharya-documents/548158e2e41301125fd790cf_INFIEP_72/94/ET/72-94-ET-V1-S1_ic-25-lec.pdf

RECOMMENDED READING

1. Elke Linda Buchholz, Susanne Kaeppele, Karoline Hille, Irina Stotland , Gerhard Buhler (1 Nov 2007) *Art: A World History*
2. Anil Rao Sandhya Ketkar (2 Jan 2017) *The History of Indian Art*

***Field Study to Santhome Cathedral - Early Christian Art and Architecture, St. Thomas Mount Church – Christian Art, Mamallapuram – Rathas, Shore Temple, Rock Cut Sculptures, Senji Fort – Indian Architecture.



ART AND DESIGN STUDIES

CODE:
I YEAR – I SEM – ALLIED I - P

CREDITS: 6
HOURS: 6

OBJECTIVE:

- To provide knowledge on basics of drawing
- To understand and utilize the skills with different materials
- To widen the perspectives on principles of design, typography and campaign design

UNIT I

Basics of Drawing: Line Study - Straight Line, Zigzag, Curves and Circles, Spiral, Knots, Waves. Shapes and Forms – 2D to 3D Drawing (Objects, Still Life, Leaves and Trees). Shading Techniques - Hatching, Cross Hatching, Stippling, Scumbling, Smudging and Scribbling. Elements of Art – Dot, Line, Shape, Form, Value, Colour, Texture.

UNIT II

Material Studies – Pencil, Pastel, Poster, Acrylic, Water Colour, Indian Ink and Pen, Charcoal. Still Life, Principles of Still Life.

UNIT III

Colour Study - Understanding Colours, Primary, Secondary, Tertiary Colours, Colour Wheel. Understanding Space, Colour, Light, and Shade through Landscape Studies. Principles of Design - Balance, Proportion, Rhythm, Harmony, Perspective, Composition, Movement, Unity.

UNIT IV

Typography: Font Family – Serif and Sans Serif. Arial, Times New Roman, Impact, Comic Sans, Gothic, Calibri, Monotype Corsiva and Free Styling.

UNIT V

Design and Types of Logo, Visiting Card, Letter Head, Poster, Brochure, Banner, Dangler, Bunting, Print Ad, Package Design, Mascot.

METHODOLOGY:

- Extensive studio demonstrations and practical sessions [Indoor and Outdoor]
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly

REFERENCE:

KEY TEXT

1. Guptill Arthur (1984) *Free Hand Drawing Self-Taught*. Watson Guptill Publication, Newyork.
2. Paper Peony Press (October 27, 2017) *Lettering and Modern Calligraphy: A Beginner's Guide: Learn Hand Lettering and Brush Lettering*. Paper Peony Press.

1. Walter Foster Creative Team (September 1, 2005) *Art of Basic Drawing: Discover simple step-by-step techniques for drawing a wide variety of subjects in pencil -Collector's Series*. Walter Foster Creative Team.
2. PundalikVaze *The Art of Shading Nature and Landscape*. Jyotsna Prakasan Publications.

E-SOURCE

<http://helloartsy.com/>

<https://practicaltypography.com/what-is-typography.html>

<http://learning.gov.wales/docs/learningwales/publications/130424-art-and-design-guidance-en.pdf>

<http://www.aproged.pt/biblioteca/handbookofdrawing.pdf>

RECOMMENDED READING

1. Basics of lighting and shading
2. Basics of still life and landscapes drawing
3. The Big Awesome Book of Hand & Chalk Lettering

ESE RECORD WORK SUBMISSION DETAILS

Record should contain at least TWO best exercises, submitted as assignments, which should be approved by the Subject In charge.

Each of the topics should have **written briefs, scribbles and final artwork**. Cutting and pasting work for advertisements must be done with design elements (logos, illustrations, lettering, etc.) created by the students individually. (Cutting and pasting from magazine or any other secondary sources will not be allowed).

CONTENT

1. Basics of line drawing - Straight Line, Zig-Zag, Curves, Circles, Spiral, Knots, Waves
2. Types of shading techniques - Hatching, Cross hatching, Scumbling, Stippling, Smudging, Scribbling
3. Shape to form
4. Colour wheel
5. Landscape with different medium
6. Still life with different medium
7. Typography - Font Family and Creative Fonts
8. Logo Design
9. Visiting Card
10. Banner
11. Letterhead
12. Dangler
13. Poster
14. Brochure
15. Print Ad
16. Bunting
17. Package Design
18. Mascot.

BASICS OF VISUAL COMMUNICATION

CODE:
I YEAR – I SEM – GC - T

CREDITS: 2
HOURS: 4

OBJECTIVE:

- To give an overview to visual communication.
- To expose the students to the opportunities available for careers in visual communication course.

UNIT I

Need for communication. What is communication? Communication as process
Communication models. Non-verbal communication. Communication and community.

UNIT II

Meaning of messages. Connotation and Denotation. Culture. Codes, levels of
communication: technical, semantic & Pragmatic.

UNIT III

Orientation to drawing – different tools of drawing, pencil sketches,
watercolours, paintings- mixed media.

UNIT IV

Print medium illustration techniques, principles of design, design fundamentals
for layout. Film & Television. Characteristics of different media. Approaches to design.
Elements of design, shape, space, colour, texture, form etc. Principles of design: rhythm,
content, Balance.

UNIT V

Basics of graphic design, elements of graphic design, the process of developing
ideas verbal visuals & combination. Visual thinking. Material and tools.

METHODOLOGY:

Classroom exercises coupled with practical exposure to different kinds of
medium. Lectures, guest lectures, seminars, group discussion, use of print and e-
resources

REFERENCE:

Arthur Asa. Berger seeing is to believe an introduction to Visual Communication prentice hall
publications – 1976

SEMESTER II



HISTORY OF MEDIA

CODE:
I YEAR- II SEM – MAJOR - T

CREDITS: 4
HOURS: 4

OBJECTIVE:

- To introduce the various Folk Media and Tradition in India
- To understand the rise and growth of media through generations
- To comprehend the recent technologies and its usage

UNIT I

Emergence and Development of Folk Media, Traditional Folk Media – Meaning, Characteristics, Its difference from Mass Media, Different Forms of Folk Media: *Tamasha, Pawada, Keertana, Yakshagana, Therukoothu, Nautanki, Jatra, Bhavai, Ramlila* and *Raslila*, Puppetry: Forms In Different States. Oral to Electronic Media.

UNIT II

Emergence and Development Print Media. Advent of Printing Press in India and Newspaper, Forms and Genres, New Trends, Advantages and Disadvantages

UNIT III

Emergence and Development of Radio as a Medium of Mass Communication, Forms and Genres, New Trends. FM Radio, Satellite Radio, Internet Radio, Community Radio, Visual Radio.

UNIT IV

Emergence and Development Of TV As Medium Of Mass Communication In India, Story Of Indian TV Advent And Growth Of Satellite And Cable TV In India. Forms and Genres, DTH, INTERNET, CHROME CAST, ANDROID TV. New Trends. Film as Medium of Communication, Historical Development of Film in India, Regional Cinema.

UNIT V

Emergence and Development of Social Media, New Media Technologies, Social Networking Sites, Media Convergence, Interactive Features.

METHODOLOGY:

Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Debates, Brain Storming Sessions and published materials.

REFERENCE

KEY TEXT

1. Asa Briggs and Peter Burke (14 December 2001) *A Social History of the Media: From Gutenberg to the Internet*. 3rd Edition
2. Nadiq Krishna Moothy (1966) *Indian Journalism*. Prasaranga, University of Mysore.

PRINT SOURCE

1. Chatterjee P.C. (1990) *Broadcasting in India*. Sage, New Delhi.
2. Luthra I.I.R (1986) *Indian Broadcasting*. Publications Division, New Delhi.
3. Wendy Hui Kyong Chun, Anna Watkins Fisher, Thomas Keenan (21 Sep 2015) *New Media, Old Media: A History and Theory Reader*
4. Wouter de Been, P. Arora , M. Hildebrandt (1 Jan 2015) *Crossroads in New Media, Identity and Law: The Shape of Diversity to Come*

E-SOURCE:

https://ipfs.io/ipfs/QmXoyvizjW3WknFiJnKLwHCnL72vedxiQkDDP1mXWo6uco/wiki/List_of_Indian_folk_dances.html

<https://mcluhangalaxy.wordpress.com/2015/06/09/the-3-eras-of-communication-according-to-mcluhan-innis/>

RECOMMENDED READING:

1. Keval J. Kumar (2012) *Mass Communication in India*. 4th Edition
2. Henry Jenkins (1 Sep 2008) *Convergence Culture: Where Old and New Media Collide*
3. Helmut Kipphan (2001) *Handbook of Print Media : Technologies and Production Methods*



WRITING FOR MEDIA

CODE:
I YEAR – II SEM MAJOR - P

CREDITS: 5
HOURS: 6

OBJECTIVE:

- To develop the writing skills and different formats for media
- To publicize the thoughts in diverse media platforms
- To establish the command over language using media

UNIT I

Introduction to writing, History and Process of Word making and change of meaning, perspective writing, Effective Writing, Types of Writing – Expository, Descriptive, Persuasive, narrative, Usage of Punctuation marks, Writing for Mass Audience. Microsoft Office - Word

UNIT II

NEWS WRITING: What is news? News values, Different kinds of the news, source of news, layout of a Newspaper, organizational structure of the newspaper industry, kinds of reporting. Difference between feature, article and editorial. News Writing: 5Ws and 1H, the inverted pyramid, the chronological story, the composite story, feature news, Column writing, editorial. Headlines – types, New trends. Adobe InDesign

UNIT III

SCRIPT WRITING: Introduction to script and its formats, Process of script writing - research, premise, synopsis, outline, treatment. Script writing format – Master Script, Single Column Format, Two Column Format, Screenplay Format. Scripting for fiction: Story & Plot, Characterization, Three Act Structure. Script for TV, Radio, Documentary, PSA, TVC. Celtex

UNIT IV

CORPORATE WRITING: Publication Design, Newsletter Preparation, Publicity Writing, Business Letter [Positive News Letter, Negative News Letter, Fundraising Letter, Cover Letter], Email, Memo, Proposal, Press Release, Report [Progress Report, Informative Report, Recommendation Report, Business Plan]. Blogger, WordPress

UNIT V

WRITING FOR DIGITAL SPACE: Writing Techniques, Sentences, Links, and Tables, Meaningful Linking, Effective Illustrations and Design, Content Strategy, Message, Media, Style, and Tone, Conversations and Key Messages, Parts and Purposes of a site, Current Platforms - Blogs/ Vlogs, WordPress, Twitter, Facebook, Tumblr, providing credit/courtesy and copyrights, memes, captioning and commenting. Multimedia campaign. SNS.

METHODOLOGY:

- Classroom interaction and presentations with illustrations
- Lectures from Resource personalities to give the big picture
- Recurrent Class projects will be assigned which will be critiqued and assessed.

REFERENCE:

KEY TEXT

1. Walter Fox (1 Jun 2001) *Writing the News: A Guide for Print Journalists*
2. Usha Raman (15 Dec 2009) *Writing for the Media*
3. Lajos Egri (1946) *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human*
4. George Arnold (25 Aug 2010) *Media Writer's Handbook*

PRINT SOURCE

1. William Zinsser (5 Apr 2016) *On Writing Well: The Classic Guide to Writing Nonfiction*
2. Christopher Riley (2005) *The Hollywood Standard: The Complete and Authoritative Guide to Script Format*
3. John Truby (30 October 2007) *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller*
4. Robert W. Bly (4 APRIL 2006) *The Copywriter's Handbook: A Step-By-Step Guide To Writing Copy That Sells*. 3rd Edition

E-SOURCE

<https://www.grammarly.com/blog/x-of-the-basic-grammar-rules/>

<https://www.englishgrammar.org/rules-review/>

<https://coschedule.com/blog/how-to-write-for-social-media/>

<https://linkhumans.com/sweet-retweets-how-write-social-media-sookio-tips-video-smlondon/>

<http://grammar.yourdictionary.com/grammar-rules-and-tips/basic-english-grammar-rules.html>

RECOMMENDED READING

1. Ramakrishna Reddy *Write Effective Emails at Work: 6 Keys That Take 5 Minutes or Less*

ESE RECORD WORK SUBMISSION DETAILS

- Each student will have to complete Set A & B

Set A- (All)

1. Writing an argument [Word limit/Genre]
2. Article – Hard/Soft News, Editorial, Column, Feature.
3. Script Writing - PSA/Short Film/ TVC - 3 each
4. Corporate Writing – Press Release/ Recommendation Letter

Set B (Any 2)

1. Digital story writing
2. Photo voice – Photos will be provided to the students
3. Meme creation - Photos will be provided to the students
4. Same message in different platforms



BASICS OF 2D ILLUSTRATION

CODE:
I YEAR – II SEM – ALLIED I - P

CREDITS: 6
HOURS: 6

OBJECTIVE:

- To provide the students with an understanding of human anatomy
- To develop the rendering skills of human figures in various art materials
- To enable them to visualize and create story boards

UNIT I

Basic Anatomy Structure – The Basic Figure, Pelvis, Legs and Knees, Ribcage, Belly Button, Shoulders, Arm, Wrists and Hands. The Basic Profile- Spine in Profile, Ribcage and Legs in Profile, Arms in Profile, Proportion Reminders.

UNIT II

Study of Head and face - Proportions of the Face, The Features- Eyes and Eyebrows, Details of – Eyes, Nose, Lips, Ears. Looking Up, Looking Down, And Turning Sideways. Views: front profile, one third, side view and back view. Study of hand and leg - Basics, Proportions, Range of Motion, Shapes.

UNIT III

Basic Animation Structures, Draped Figure In Space – Poses: Standing, Sitting, and Reclining, Figures in Action, Figures in Composition, Stick Figures, Retro Characters.

UNIT IV

Perspective Drawing – Types, 2d Figures- Match Stick Figures Concept Based.

UNIT V

Storyboard – Figures through simple lines, Simple Illustrations and Concept Based, comic strip, Graphic Novel, Flip Book.

METHODOLOGY

- Extensive studio work and outdoor studies with demonstrations.
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly
- Audio Visual materials will be screened for better understanding

REFERENCE:

KET TEXT

1. Bridgman B. George (1962) *The Book Of A Hundred Hands*, Dover Publications, New York.
2. Buchan Jack and Baker Jonathan (1995), *Step By Step Art School Portraits*, Hamlyn, Britain.

PRINT SOURCE

1. Raynes John (1979), *Human anatomy for the Artist*, Hamlyn, London.
2. John Hart (November 1, 2007) *The Art of the Storyboard: A Filmmaker's Introduction*. Second Edition

RECOMMENDED READING:

1. George B. Bridgman Constructive Anatomy (June 1, 1973) *Anatomy for Artists*
2. William Maughan (1 Jan 2004) *The Artist's Complete Guide to Drawing the Head*
3. Craig Attebery (29 Mar 2018) *The Complete Guide to Perspective Drawing: From One-Point to Six-Point*

E-SOURCE:

- <http://www.scott-eaton.com/outgoing/books/George-Bridgman-Constructive-Anatomy.pdf>
- <https://design.tutsplus.com/tutorials/human-anatomy-fundamentals-basics-of-the-face--cms-20417>
- <https://www.thoughtco.com/drawing-the-head-and-neck-guide-1123146>
- <http://www.floobynooby.com/pdfs/gesturedrawingforanimation.pdf>
- http://www.floobynooby.com/pdfs/Perspective_Drawing_Handbook-JosephDAmelio.pdf
- https://mahithinsidious.files.wordpress.com/2012/01/reference-book_1.pdf

ESE RECORD WORK SUBMISSION DETAILS

Record should contain at least TWO best exercises, submitted as assignments, which should be approved by the Subject In charge.

Each of the topics should have **written briefs, scribbles and final artwork.**

CONTENT

1. Basic Anatomy Structure
2. Head in different views
3. Three types of –eyes, nose, ears, lips.
4. Hand and leg – range of motion.
5. Basic animation structures.
6. Recreation with poses.
7. Draped figure in space.
8. Retro characters
9. Perspective drawing- one point, two point, three point.
10. Stick figures
11. Flip book
12. Storyboard – with cartoon characters and without characters.

SEMESTER III



BASIC PHOTOGRAPHY

CODE:
II YEAR – III SEM – MAJOR- P

CREDITS: 4
HOURS: 4

OBJECTIVE

- To equip the students with basics of photography
- To understand the process of producing the right photo
- To give them exposure to various types and forms of Photography

UNIT I

Photography- Fundamentals, History – early experiments and developments, Human Eye and camera, Camera – history and types, Films and its types, Working of a D/SLR – Operations, Modes and Advantages.

UNIT II

Features of Camera, Lens and its types, Functions of a Camera - Exposure, Aperture, Shutter, ISO. Depth of Field, Action Control, Sensitivity. Camera Accessories: Types and Usage of Filters, Light Measuring Devices, Tripods. File Formats –Converters. Digital Storage Devices – Cable and Cards.

UNIT III

Study on Lighting, Indoor Lighting Techniques - Key Light, Fill Light, Back Light, Rim Light, Kicker Light, Background Light. Low Key and High Key. Lighting Equipment's, Elements to support Lighting, Outdoor Lighting. Colour Temperature.

UNIT IV

Composition and Framing Techniques, Rule of Thirds, Angle of View, Leading Lines, Negative Space, Golden Triangle, Golden Spiral, Balance, Symmetry, patterns, Texture, Rule of Odds, Colours. Genres of Photography– Panorama, Silhouette, Cameo, Black and White, Montage, HDR, Macro, Miniature, Stop Motion, Bulb Mode, Light Painting, Candid, Photo- Journalism, Photo-features, Photo-essays, Product, Industrial, Abstract, Portrait, Sports, Food, Travel, Street, Bokeh, Event, Time Lapse, Hi Speed, Conceptual.

UNIT V

Planning a shoot- Indoor and Outdoor, Budgeting, Set props. Image editing - manipulation of image, framing & trimming, Writing captions, Panorama Stitch, Special effects techniques, Colour profiles, colour management, layout design. Printing materials and types.

METHODOLOGY:

- Classroom lectures for theoretical inputs combines with demonstrations.
- Field visit for students to apply and experience
- Guest lectures accompanied with audio visual materials

ESE Record Work Submission Details

Each topic should have 10 images each in colour & black & white. Best two images in each topic has to be added in the album (1 colour & 1 B&W). The album should contain minimum number of 40 images (8X12 inches) covering all topics. Album Type: Synthetic.

1. Lights – Key, Fill, Background, Backlight, low key, high key
2. Still life - Portraits- Indoor & Outdoor | Landscape | Silhouette | Product – Indoor & Outdoor
3. Architecture- Interior & Exterior | Industrial Photography | Sculpture
4. Wildlife Photography | Event Coverage
5. Multiple Exposure | Photo feature | Photo language | Environmental exposure | Action Freeze
6. Panorama | Montage | Special effects

REFERENCE:

KEY TEXT

1. Michael Longford, *Basic Photography*; London focal press
2. John Hedgeco (1979) *Complete Photography Course*, fireside book, New York.
3. *Digital photography, A Step- by- Step Guide and Manipulating Great Images* by Tom Ang Mitchell Beazley.
4. O.P. Sharma *Practical Photography*– Hind pocket books.

PRINT SOURCE

1. Richard Zakia, LeatieStroebe (1993) *The Focal Encyclopedia of Photography* Focal press baston, London. Third edition.
2. Peter K Burian (2001) *Mastering Digital Photography and Imaging* Publisher Sybex. USA. First edition.
3. John Hedgecoe (1999) *The Photographer's Handbook*. Alfred A.Knopf Publisher
4. Roger Hicks and Frames Schultz (2002) *Interior Shots* Rotovision, Switzerland.
5. Joseph A. Ippolito (2003) *Understanding Digital Photography*. Thomson Delmar Learning, USA
6. Catherine Jamieson/ Sean McCormick (2005) *Digital Portrait Photography and Lighting: Take Memorable Shots Every Time*. Wiley Jamieson and McCormick, London.
7. Mitchell Bearley & John Hedgeese (2005) *New Introductory Photography Course*

E-SOURCE

<https://www.photography-basics.com/history-of-the-camera/>
<http://photodoto.com/camera-history-timeline/>

RECOMMENDED READING (magazines)

Smart Photography
Better Photography
National Geographic



MANAGEMENT AND MARKETING FOR MEDIA

CODE:
II YEAR- III SEM - MAJOR-T

CREDIT: 4
HOURS: 4

OBJECTIVE

- To help the students comprehend the basic concepts of management
- To acquire management and marketing skills for effective execution in the industry.
- To study different kinds of media ownership patterns and policies.

Unit I

An overview of electronic media, India's Creative industry. Management- roles and functions, Principles of management, levels of management. Managing media organization –planning, coordination, motivation, control, decision- making, departmentalization, Policy Making, Leadership qualities.

Unit II

Personnel management- Hiring process, Interviewing orientation, Performance reviews, Legal issues in personnel management. Labour issues: Working with unions, other labour law. Media regulations, foreign equity and FDI in Indian media, Convergence of media.

Unit III

Ownership- Definition & Concept; Licensing & Franchising; Rules & Regulations Monopolies, Oligopolies, Conglomerates, Mergers, & Acquisitions. Mass-Media ownership pattern in India- Sole Proprietorship, Private Limited Company, Partnership, cross media ownership, Vertical Ownership Pattern, Employee Ownership Pattern, Trusts, Cooperatives, Religious Institutions & Franchises.

Unit IV

Marketing- definition; Characteristics, Principles & Types of Marketing; Marketing Mix- concept & elements; Promotion Mix, Marketing - Globalization & Glocalization, Consumer Behaviour; Retail and Service Marketing, New trends in Marketing- Social media marketing; Corporate social responsibilities – Green marketing- social marketing and other concepts.

Unit V

Media Planning- Media selection, scheduling, Space and Time Buying; Cost Considerations; the Role of a Media Planner and a Media Buyer; Media Trends. Sales promotion- meaning, purpose, tools and techniques; Strengths and Limitations of Sales Promotion, Organising consumer Sales Promotion; Trade Promotions. Recent Trends in sales promotion.

METHODOLOGY:

Theoretical inputs will be given through lectures. The students will be asked to do case studies on different media organisation.

REFERENCE:**KEY TEXT**

1. Vanitha Kohli-Khandekar (2013) *The Indian Media Business*, Fourth edition, SAGE publications, India.
2. Alan B. Albarran (2012) *Management of Electronic Media* (4th Edition), Wadsworth Publishing,
3. Kotler, Philip *Marketing Management*. Prentice Hall of India Publications, New Delhi.

PRINT SOURCE

1. Peter Block (2001) *Managing in the media*. Focal press.
2. Gillian Doyle (2002) *Media Ownership*, Sage, London
3. Peter K. Pringle and Michael F. Starr (2006) *Electronic Media Management*, Elsevier
4. Rajan Sexena (2003) *Marketing Management*, Tata McGraw-Hill.

E-SOURCE

<http://www.journogyan.com/2017/03/media-ownership-patterns.html>

<http://www.thehoot.org/resources/media-ownership/media-ownership-in-india-an-overview-6048>

<http://www.businessmanagementideas.com/personnel-management/personnel-management-meaning-functions-and-principles/6248>

<http://www.casestudyinc.com/Coffee-Day-Brand-Strategy-India>

RECOMMENDED READING:

Paul A Argenti *Corporate communication*, -Mc Graw-hill International edition

Richard Gates (2013) *Production Management for Film and Video*, Third Edition, Focal Press, London.



COMPUTER GRAPHICS

CODE:
II YEAR – III SEM-MAJOR- P

CREDITS: 4
HOURS: 4

OBJECTIVE

- To acquire knowledge in graphic design through software
- To develop an understanding of two dimensional design through practical exercises.
- To create conceptual designs for different organisations

UNIT I

Basic concept of Adobe Photoshop, File Format, Colour Mode, Tools bar, Layers palettes, Options bar, Menu Bar.

UNIT II

Image Editing-Digital, Retouching, Cloning, Colour Correction, Cropping, Morphing, Manipulation, Curing.

UNIT III

Basic concept of Illustrator, File format, Colour Mode, Tools bar, Palettes, Options bar, Menu Bar.

UNIT IV

Redesign different types of Industry logos, business card, brochures, poster, Paper work for logo designing business card, spoke character

UNIT V

Design the following for an Advertising Agency, Government Organisation and Corporate Industry- Logo, Business Card, Letter Head, Brochures, Posters, Invitations, Package Cover, CD Label & CD Cover and Spokes Character.

METHODOLOGY

- Extensive Studio work with software
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly

REFERENCE:

KEY TEXT

1. Adobe Systems (2010) *Visual design, foundation of design and print production*
2. Timothy Samara (2007) *Design Elements, A Graphic Style Manual*

PRINT SOURCE:

1. Graphic Design School: "A Foundation Course for Graphic Designers Working in Print, Moving Image and Digital Media" Paperback – 1 Feb 2017
2. by David Dabner (Author)

E-SOURCE:

<https://helpx.adobe.com/in/photoshop/tutorials.html>
<https://www.lynda.com/>
<https://www.tutpad.com/illustrator>

RECOMMENDED READING:

1. Digital Arts
2. Creative Review
3. Mint
4. Creative Gaga

ESE RECORD WORK SUBMISSION DETAILS

Record should contain ONE of the best exercises submitted as assignments approved by the Subject In charge.

Record

1. Digital Painting
2. Image Editing
3. Logo Design
4. Visiting Card
5. Banner
6. Letterhead
7. Poster
8. Brochure
9. Print Ad
10. Package Design
11. Book cover
12. Calendar
13. Certificate
14. Mascot



MEDIA THEORIES

CODE:
I YEAR –III SEM – OPTIONAL ALLIED- T

CREDITS: 4
HOURS: 4

OBJECTIVE

- To provide an insight to the students of various Media Theories and its uses
- To analyze and comprehend the recent events in regard to the theories
- To find out the association between different theories and apply them in Media

UNIT I

Introduction to Communication Theory: Magic Bullet or Hypodermic Needle Theory of Communication, Two Step Flow Theory, Agenda setting theory, Albert Bandura's Social Learning Theory.

UNIT II

Cultural Communication: Cross Cultural Communication, Cultivation Theory, Cultural Identity Theory, Face-Negotiation Theory, Modernisation Theory, Muted Group Theory, The Spiral of Silence Theory, Marxist Theory of Alienation, Catharsis Theory, Male Gaze Theory.

UNIT III

Mass Communication: Authoritarian Theory, De Fleur Model of Communication, Media Dependency Theory, Normative Theory – Four Theories of the Press, Social Responsibility Theory, Uses and gratification theory.

UNIT IV

Organisational Communication: Contingency Theory, Organisational Information Theory, Theory X and Theory Y. Westley and MacLean's Model of Communication, Media Dependency Theory, Gate Keeping Theory.

UNIT V

Technical Communication: Diffusion of Innovation Theory, Media Malaise Theory, Rorschach Experiments, Displacement Effect Theory, Gender and Media, Inoculation Theory, Knowledge Gap Theory, Digital Divide.

METHODOLOGY:

Topics will be taught through lecture, Seminars, Role Play, Assignments and Discussions, Debates, Brain Storming Sessions, A/V Content and published materials.

REFERENCE:

KEY TEXT

1. Robert S. Fortner, P. Mark Fackler (31 March 2014) *The Handbook of Media and Mass Communication Theory*

PRINT SOURCE

1. Sven Windahl (2009) *Using communication theory*
2. Paul A. Taylor and Jan LI. Harris (2008) *Critical Theories of Mass Media: Then and Now*, Open University Press

E-SOURCE

https://www.researchgate.net/publication/248070741_Theories_of_the_Media_Theories_of_Society

http://ocw.jhsph.edu/courses/ISBT/PDFs/Session_13_Storey2010.pdf

<http://www.communicationstudies.com/communication-theories>

<http://open.lib.umn.edu/communication/chapter/15-2-functions-and-theories-of-mass-communication/>

RECOMMENDED READING

1. David Holmes (2005) *Communication Theory: Media, Technology, Society*



MEDIA PSYCHOLOGY

CODE:
II YEAR – IV SEMESTER- OPTIONAL ALLIED- T

CREDITS: 4
HOURS: 4

OBJECTIVE

- To provide an understanding research in media
- To elaborate on the principles and tools for media research
- To analyse and investigate the media content

UNIT I

Evolution of Psychology, Definition of Psychology, Branches of Psychology, Media Psychology – Definition, scope and objectives, Psychology and Media – An uneasy relationship Research Methods in Media Psychology. Freudian Principles – Mind and Media. Behavioural and Social Science: Arousal Theory, Attachment Theory, Attribution Theory.

UNIT II

Role of Psychology in Media, Memory- Definition, Information processing model, Law of one price [LOP], Thinking -Definition, Lateral thinking and creative thinking Perception – Visual and Depth perception, Cognitive and behavioural effects of media. Focus on print, interactive medium and web advertising.

UNIT III

Psychological Effects and Influence of Media, Personality Theories - Trait theory, Cognitive theory, Psychoanalytical theory and Behaviour theory and their relevance in mass media.

UNIT IV

Social Influence - Definition, conformity, compliance, obedience and indoctrination). Effects of Media Violence. Effects of pro-social media. Media use and influence during adolescence.

UNIT V

Role of media in attitude formation, Persuasion, Prejudice Gender representation in media, Representation of minority groups, Media representation of disability, Media representation of mental health, Audience participation and reality T.V.

METHODOLOGY: Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Debates, Brain Storming Sessions and case studies.

REFERENCE:

KEY TEXT

1. Rashmi Gahlowt (2014) *Introduction to Media Psychology*
2. Karen E. Dill, *The Oxford Handbook of Media Psychology*
3. Christopher J. Ferguson (30 Sep 2015) *Media Psychology 101*

PRINT SOURCE

1. David Eagleman (7 Apr 2016) *Incognito: The Secret Lives of The Brain (Canons)*
2. Nicholas Carr (27 May 2011) *The Shallows – What the Internet Is Doing to Our Brains*

E-SOURCE:

<ftp://gftp.ga/The%20All-Embracing%20Library/INVESTIGATION/INFORMATION%20WARFARE/MEDIA/Media%20Psychology%20-%20David%20Giles%202003.pdf>
https://www.hogrefe.ch/fileadmin/user_upload/global/journals/Hogrefe_Publishing/Journal_of_Media_Psychology/JMP_Media_Kit_2017.pdf
<http://www.himpub.com/documents/Chapter1040.pdf>

RECOMMENDED READING

1. Sandi Mann, *Cracking Psychology*
2. Dean Burnett (24 May 2017) *The Idiot Brain*

PRESENTATION SKILLS

CODE:
II YEAR – III SEMESTER- IDE

CREDITS: 3
HOURS: 4

OBJECTIVE:

Unit I

Introduction to non-verbal communication - Kinesics, Haptics, proxemics, Para language.

Unit II

Main aspects of body language, dimensions of body language, approaches to the interpretation of body language.

Unit III

Presentation skills- Planning and structuring a presentation, creating visual aids

Unit IV

Situational presentation- Role play, interview skill

Unit V

Public speaking- type of communication, effective communication, delivering a presentation.

Methodology

- The subject will be handled in an interactive manner
- The student will be given a lot of exercise where they will analyzed on their communicative and presentation skills

Reference

1. Aha Kaul, the effective presentation talk your way to success, response books, 2005
2. Hedwig Lewis- Body language, response book , 1998
3. Peter Urs bender, Dr.Robert A. Tracz, Secrets of face to face communication, 2001

SEMESTER IV



FILM STUDIES

CODE:
II YEAR – IV SEMESTER - MAJOR -T

CREDITS: 4
HOURS: 5

OBJECTIVE

- To develop an understanding of fundamentals of film studies
- To appreciate the process behind the creation of films and in due course critique the film itself
- To bring out the influence created by Films and to study its elements, impact and relevance worldwide

Unit I

History of cinema, Lumiere Brothers, Magic Lantern, George Méliès. Characteristics of Cinema. Film forms- Narrative, Experimental and Documentary, Film Structure.

Unit: II

Major Film school and movements- , German expressionism (1919-1924), French Impressionism and Surrealism (1917-1930), Soviet Montage (1924-1930), Italian neo-realism (1942-1951), Avant Garde (1950), The French New wave (1959-1964). Development of Classical Hollywood cinema, Japanese cinema. Cinema in the third world. Film Theories - Post-Modernism, Russian Formalism, Auteur, Apparatus, Feminist, Marxist, Psycho analyst.

Unit: III

Indian Cinema origin and development, Silent to talkies. Film Genres - Western film genres, Indian film genres, South Indian film genres. Cinema & Semiotics, Mise-en-scene-realism, aspects of mise-en-scene- Setting, Costume and makeup, lighting, expression, space and time, framing and composition (camera shots and angles).

Unit IV

Film categories and its duration, Fundamentals of film sound, functions of film sound, Theatre Sound System Theatre sound system, Editing Grammar, Censorship. Indian & World Film Festivals and awards.

Unit V

Detailed Film analysis, Film Appreciation, Review/ Criticism format.

***Alfred Hitchcock, Akira Kura ova, Victorian De Sica, Adour Gopalakrishnan, Satyajit Ray, David Lean, Balachandar, Balu Mahendra, Bharathi Raja, Mani Ratnam, Gautam Vasudev Menon, Christopher Nolan, Ram Gopal Verma, Steven Spielberg, PA Ranjith, Ramesh Sippy.

METHODOLOGY:

Theoretical inputs through lectures and group discussions. Students will be exposed to classic movies in different languages and asked to appreciate and criticise.

REFERENCE:

KEY TEXT

1. Erick barnouw and S.Krishnaswamy (1986) *Indian Film*, New Delhi: Oxford,
2. Chidananda Das Gupta (1996) *The painted face: India's Popular Cinema*. 1, Bombay, Oxford University Press
3. *Cinema in India*, Bombay, NFDC, 1987-1991.
4. *Lester, David (2014), An Introduction to film genres, W.W. Norton & Company, Inc. NY.*

PRINT SOURCE

1. Basu, DD (2003) *Law of the press in India*, Prentice Hall of India.
2. Neelamalar M, (2009) *Media law and ethics*, Prentice Hall of India.

E-SOURCE

<https://www.timetoast.com/timelines/film-studies>
<https://filmstudiesforfree.blogspot.in/2012/04/timeline-of-historical-film-colors-now.html>
<https://www.youtube.com/watch?v=Ahlbl URhco>
<http://www.elementsofcinema.com/directing/mise-en-scene-in-films/>
<https://www.lightsfilmschool.com/blog/mise-en-scene-in-film-afk>
<http://www.elementsofcinema.com/film form/FILM-FORM.html>

RECOMMENDED FILMS

Buster Keaton: *The General* (1926)
Charles Chaplin: *Modern Times* (1936)
John Ford: *The Grapes of Wrath* (1940)
Orson Welles: *Citizen Kane* (1941)
Vittorio De Sica: *Bicycle Thieves* (1948)
Akira Kurosawa: *Rashomon* (1950)
Bresson: *The Diary of a Country Priest* (1951)
Alfred Hitchcock: *Rear Window* (1954)
Satyajit Ray: *Pather Panchali* (1955)
Stanley Kubrick: *The Paths of Glory* (1957)
Hitchcock: *Vertigo* (1958)
Satyajit Ray: *Charulata* (1964)
Sergio Leone: *The Good, the Bad and the Ugly* (1966)
Steven Spielberg: *Duel* (1971)
Andrei Tarkovski: *Solaris* (1972)
Francis Coppola: *God Father* (1972)
Milos: *The one who flew over the cuckoo's nest* (1975)
Adoor Gopalakrishnan: *Kodiyettam* (1977)
Anand Patwardhan: *Bombay Our City (Hamara Shehar)* (1985)
Mani Ratnam: *Nayagan* (1987)
Giuseppe Tornatore: *Cinema Paradiso* (1988)
Akira Kurosawa: *Dreams* (1990)
Rowdy Herrington: *Gladiator* (1992)
Zhang Yimou: *Raise the Red Lantern* (1992)
P. Bharathiraja : *16 Vayathinile* (1977)
P. Bharathiraja : *Muthal mariyathai* (1985)
P. Bharathiraja : *Sigappu Rojakkal* (1978)
P. Bharathiraja : *Vedham pudhithu* (1987)
K. Balachander: *Apoorva Raagangal* (1975)
K. Balachander: *Bama Vijayam* (1967)
K. Balachander: *kalki* (1996)
K. Balachander: *Manathil Uruthi Vendum* (1987)
K. Balachander: *Punnagai mannan* (1986)
Bharathan: *Devar Magan* (1992)
Frank Darabont: *Shawshank Redemption* (1994)
Suresh Krishna: *Baasha* (1995)
P.C. Sreeram: *Kurthi Punal* (1995)
Roberto Benigni: *Life is beautiful* (1997)
Majid Majidi: *Children of Heaven* (1999)
Majid Majidi: *The Color of Paradise* (1999)
Kamal Hasan: *Hey Ram* (2000)
Michael Bay: *Pearl Harbour* (2001)
Ron Howard: *A beautiful Mind* (2001)
Fernando, Lund: *City of God* (2002)
Sundar C: *Anbe Sivam* (2003)
Aki Kaurismaki: *Le Harve* (2011)
Michael Haneke: *Caché* (2005)
Madhur Bhandarkar: *Page 3* (2005)
Madhur Bhandarkar: *Fashion* (2008)
Martin Scorsese: *Hugo* (2012)
Alfonso Cuarón: *Gravity* (2013)
Karthik Subbaraj: *Pizza* (2012)
Night Shyamalan: *Split* (2017)
Alfonso Cuarón: *Children of men* (2006)
Selvaraghavan: *Pudupettai* (2006)
James Cameron : *Avatar* (2009)
Gokul: *Idharkku Thane Asaipattai Baala Kumaara* (2013)
Rkeysh Mehra: *Bhaag Milka Bhaag* (2013)
Denis Villeneuve: *Arrival* (2016)
Ramesh Sippy: *Sholay* (1975)
Pa. Ranjith: *Madras* (2014)
Pa. Ranjith: *Kaala* (2018)
Mahendran: *Mullum Malarum* (1978)
Mahendran: *Uthiripookkal* (1979)
Mahendran: *Nenjathai Killathe* (1981)
Balu Mahendra: *Sadma* (1983)
Balu Mahendra: *Moondram pirai* (1982)
Balu Mahendra: *Veedu* (1988)
Balu Mahendra: *Sathi leelavatti* (1995)



ADVERTISING AND PUBLIC RELATIONS

CODE:
II YEAR – IV SEM-MAJOR- T

CREDITS: 4
HOURS: 4

OBJECTIVE:

- To give a clear picture of how Advertising and PR works hand in hand in the media industry
- To introduce them to different areas of Advertising and PR industry.
- To encourage new concepts and campaigns through Advertising and PR techniques.

UNIT I

Advertising definition, the AIDA process, functions and types of advertising, Stages of an advertisement, life cycle of a product, target audience, target segmentation, Advertising agencies - structure and types. Client Brief, Creative Brief, market strategy, advertising strategy

UNIT II

Introduction, Advertising Copy, Types of advertising copy; Creativity in Advertising; Copy Testing Methods; Visual Strategies, Art department specialists, Conceptualization & Ideation, Developing a layout. Translation of ideas to campaigns, visualization designing & layout, copy writing – types of headlines, body copy, base lines, slogans, Logos & trademark

UNIT III

What Is a Brand? Brand management- brand positioning, brand personality, brand Loyalty. Brand Elements, Brands versus Products Brand Knowledge Brand Critics, Sources of Brand Equity, Brand Awareness, Brand Image, Identifying and Establishing Brand, Case Studies.

UNIT IV

Public relations – definition, nature and scope. Objective and functions of PR, structure of a PR agency and function, Audience – internal, external, public opinion, Difference between Advertising and PR. PR in Print advertising, television advertising and Radio advertising. Emerging trends in PR.

UNIT V

PR communication tools, Crisis Management,. PR planning and management – organizing a PR conference, exhibition, Event Management- Principles of Event Management; Size, type & category- Sports, Rallies, Wedding & Exhibition; Event Planning & Developing a mission; Preparing event proposal, Use of planning tools- Protocols, Dress codes, staging & staffing. PR research. Producing PR materials – press release, brochures, newsletters, in-house journals, promotion materials.

METHODOLOGY:

Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Role Play, Debates, Brain Storming Sessions, A/V Content and published materials to provide and enhance the subject knowledge.

REFERENCE:**KEY TEXT**

1. David Ogilvy (1983) *Ogilvy on Advertising Vintage Books*
2. J. Thomas Russell, Ron Lane (1998) *Kleppner's advertising Procedure*
3. Devesh Kishore (2012). *Event Management: A Blooming Industry and an Eventful Career*, First Edition, Har-Anand Publications Pvt. Ltd., New Delhi.

PRINT SOURCE

4. Piyush Pandey (2015) *Pandeymonium: Piyush Pandey On Advertising*
5. Gujarat Co-operative Milk Marketing Federation Ltd (2014) *Amul's India: Based on 50 Years of Amul Advertising*
6. Jenkins, Frank (1997) *Planned Press and Public Relations*, International Text Book Company
7. Hebert and Peter Lloyd, *Public Relation*
8. Seth Godin (24 Apr 2012) *All Marketers Tell Stories: The Underground Classic*
9. Glenn A J Bowdin (2006) *Events Management*, Second Edition, Routledge, New York
10. Lynn Van Der Wagen (2008). *Event Management: For Tourism, Cultural, Business and Sporting Events*, First Edition, Prentice Hall, UK

E-SOURCE:

<http://www.ipa.co.uk/Page/What-is-advertising#.WwcVqZq-mHs>

<http://www.adageindia.in/>

<http://www.ipr.org.uk/>

<https://www.forbes.com/sites/robertwynne/2016/01/21/five-things-everyone-should-know-about-public-relations/#6fff629e2a2c>

<https://www.managementstudyguide.com/public-relations.htm>

<https://www.investopedia.com/terms/b/brand-management.asp>

RECOMMENDED READING:

1. Bridget Brennan (13 Sep 2011) *Why She Buys: The New Strategy for Reaching the World's Most Powerful Consumers*
2. Guy Kawasaki (Mar 2015) *Art of Social Media: Power Tips*



RESPONSIVE WEB DESIGN

CODE:
II YEAR- IV SEM – MAJOR- P

CREDIT: 3
HOURS: 3

OBJECTIVE

- To create your design on a grid and display images in a flexible format
- To understand how mobile considerations impact desktop design
- To create content according to the device.

Unit I

Internet, Concept for LAN & WAN, Web Hosting, Domain Name, Website, Webpage, Homepage, Web Graphic, Web Advertisement, Blog and Vlog. Responsive Web Design, Responsive Colour Schemes and Custom Web Fonts

Unit II

Concept of Web layout, Types of web layout, Pre-production works for designing a website. Concept Development and Design - Responsive Page Layout, Using vectors in Responsive Design

Unit III

Web layout design, buttons, web banner, web ad, and web graphics designing through Adobe Photoshop/Illustrator

Unit IV

Introduction to dreamweaverCS3, manage site, create new site, create new document, insert, modify, Insert media file layout, form, data. , text, favourites. Responsive Forms, Menus with Media Queries, QR/ Bar Code generation, Adding Widgets

Unit V

Creating a Web App Interface for Mobile Users. Design two interactive Website for government origination and corporate industry, one dynamic web for Education Industry.

METHODOLOGY

- Extensive lab work with software
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly
- Students will be asked to design websites

REFERENCE:

KEY TEXT

PRINT SOURCE

1. Ethan Marcotte (2011) *Responsive Web Design*
2. Joe Casabona, *Responsive Design with WordPress: How to make great responsive themes and plugins (Voices That Matter)* 1st Edition
3. Tim Kadlec, *Implementing Responsive Design: Building sites for an anywhere, everywhere web* 1st Edition

RECOMMENDED READING

1. Steve Krug, *Don't Make Me Think, Revisited: A Common Sense Approach to Web Usability* 3rd Edition

E-SOURCE

<https://www.ed2go.com/sceducator/online-courses/responsive-web-design?tab=syllabus>

https://www.w3schools.com/css/css_rwd_intro.asp

<https://smallbiztrends.com/2013/05/what-is-responsive-web-design.html>

<https://www.awwwards.com/7-essential-books-on-responsive-web-design-you-do-not-want-to-miss.html>

<https://www.youtube.com/watch?v=MVUZdA5ts4o>

ESE RECORD WORK SUBMISSION DETAILS

Students should submit any FIVE best Websites/Applications submitted as assignments approved by the Subject In charge in CD Format.

Record

1. Food and Fashion
2. Education
3. Governmental / Non- Governmental/ Corporate
4. Textiles
5. Restaurant
6. Safety
7. Tourism



RADIO JOCKEYING

CODE:
II YEAR – III SEM- OPTIONAL ALLIED- P

CREDITS: 4
HOURS: 4

OBJECTIVE

- To impart the basic knowledge about radio and its functions
- To develop the language command, fluency and modulation
- To create a technical and creative platform for students in Radio Medium

UNIT I

Radio Medium, History of Radio, Functions & Characteristics of Radio, Types of Radio - Entertainment Radio, Community Radio, Internet Radio, Satellite Radio, Local Radio, Campus Radio, Ham Radio, PAS, and Private FM Radio stations.

UNIT II

Introduction to acoustics – acoustic principles; different kinds of studios; Evolution of radiobroadcast formats; Principles of sound; the broadcast chain; Recording & Transmission systems; Modulation (AM & FM) Antennas, Receivers, Amplifiers, Multi-track recording technique; Mono, Stereo; Recording & Editing Consoles.

UNIT III

Voice Culture Exercise, Content for Radio, Sound Recording, Use of Microphones, Console handling, OB Recordings & Live Shows, Radio audience measurements systems - RAM, SMS, IVRS and Phone calls, Radiobroadcast styles, Production of Radio jingles – Radio Interviews, Radio plays, Radio discussion programmes, Radio Features & Documentaries, Radio News, Radio vox-pops, Radio actualities. Radio elements, Social relevance and Current Affairs..

UNIT IV

Broadcasting Guidelines, Do's and Don'ts for an RJ. Content Creation- Concept development, Usage of words, Clarity in language, Spontaneity, Voice modulation. Scripting for Program, and Scripts for various Radio Program. Conceptualization and Ideation: Show Designing, Scripting for radio – types of scripts, Program Planning.

UNIT V

Pre-production, Production and Post-production; budgeting, mood mapping, Scheduling, radio marketing, Use of Music database, Drama/ Skits, Advertisements, Promos, Jingles.

METHODOLOGY:

- Theory will be combined with repeated practise sessions
- Audio Visual materials will be screened for better understanding
- Role playing and content replication

REFERENCE:

KEY TEXT

1. M. Neelamalar, *Radio Programme Production*
2. P.C. Chatterjee, *Broadcasting in India*, Sage New Delhi.
3. K.M. Shrivastava, *News Writing for Radio and T.V.*, Sterling Publication New Delhi.

PRINT SOURCE

1. Boyd Andrew, *Broadcast Journalism*, Focal Press London.
2. Programme Making for Radio, First Edition, Routledge
3. Modern Radio Production – Production, programming and performance, First Edition, Laurence King Publishing Ltd, UK
4. Robert Mc Leish (2012). *Radio Production*, Fifth Edition, Focal Press, UK

E-SOURCE

<https://content.wisestep.com/become-radio-jockey/>
<http://radioskills.in/basic-skills-to-become-a-radio-jockey/>

Manna radio

RECOMMENDED READING

1. Routledge, Machin, David & Niblock, Sarah, *News production: Theory and Practice*
2. U.L Baruah, *This is All India Radio*, Publications Division.

ESE Record Work Submission Details- (group project- 4 in a group)

A group should produce a 15-20 minutes radio programme from the options given below and submit it in a CD format

1. Radio Jingles (30 Secs)
2. Radio Interviews (7 mins)
3. Radio plays (5 mins)
4. Radio discussion programmes (6 mins)
5. Radio Features & Documentaries (10 mins)
6. Radio News (5 mins)
7. Radio vox-pops (4 mins)
8. Radio actualities (3 mins)



VIDEO JOCKEYING

CODE:
II YEAR – III SEMESTER- ELECTIVE

CREDITS: 4
HOURS: 4

OBJECTIVE

- To impart the basic knowledge about TV medium
- To develop the language command, fluency and gesture control
- To create a technical and creative platform for students in A/V Industry

UNIT I

Audio/Visual Medium -Theory and History, Acting for the stage, Screen, Modelling, Mono Acting and Compering. Knowledge of Camera, Shots, Angles and Screen Presence, Multi-Camera set ups, Lighting. Basics of Video Editing.

UNIT II

Voice -Audition Techniques to understand the power of your voice; to gain knowledge of how to excel in flawless Delivery, Clarity, Diction and Articulation; Dubbing and voice-over for Movies and Television.

UNIT III

Movement and Dance which includes creative Body Movements, Gestures, Postures, Body Language, VJ routines, Signature styles, Beat, Rhythm and Lip sync. Spontaneity, Current Affairs.

UNIT IV

VJ Genres and Formats, Script Writing, TV News Presenting Tips and Techniques, Communication, Methods for TV, Compere Approach, Compere Style, Voice Recording, Voice Modulation, Screen Test Techniques, Visual Recording, Telepromoter Training, Live Telecast.

UNIT V

Personality Development - the art of grooming, Survival Skills - Technical Knowledge and Skills –self-promotion and media amalgamation. The basics of Makeup and Costumes. Diet, Yoga & Exercise and self-help – to keep one fit and active physically and mentally.

METHODOLOGY

- Practical Sessions combined with theoretical inputs
- Audio Visual materials will be screened for better understanding
- Role playing and content replication

REFERENCE:

KEY TEXT

1. Michael Faulkner (2006). VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK
2. Kennedy and Dennis (2011). *The Oxford Companion to Theatre and Performance*, First Edition, Oxford University Press, UK

PRINT SOURCE

1. Alan R. Stephenson (2011). *Broadcast Announcing Worktext: A Media Performance Guide*, First Edition, Focal Press, UK
2. Michael Faulkner (2006). *VJ: Audio-Visual Art and VJ Culture*, First Edition, Laurence King Publishing Ltd, UK

E-SOURCE

<https://www.geekwire.com/2014/wanna-vj-tips-expert/>

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3642279/>

RECOMMENDED READING

<https://docoptic.com/vj-tutorials-live-visuals-training/>

ESE Record Work Submission Details- (Group Project- 4 in a Group)

A group should produce a 15-20 minutes A/V programme from the options given below and submit it in a DVD format

1. Interview (5 mins)
2. Movie Review (5 mins)
3. Event VJ-ing Indoor/Outdoor (10 mins)
4. VJ-ing with Kids (5 mins)
5. Spoof Show (5 mins)
6. News Reading (5 mins)

SEMESTER V



MEDIA RESEARCH

CODE:

II YEAR – V SEM – MAJOR - T

CREDITS: 4

HOURS: 4

OBJECTIVE

- To provide an understanding research in media
- To elaborate on the principles and tools for media research
- To analyse and investigate the media content

Unit I

Research- Introduction, The development of mass media research. Research Concept, Elements, Design & Methods: Area of Research, Research Problem, Research Hypothesis, Literature Review and Analysis, Primary and Secondary Sources, Components of Research Proposal, Components of Research Paper, Research Design and Marketing Decision Process, Choosing a Good Research Design.

Unit II

Research ethics, ethical principles, ethics in data analysis and reporting. Ethics in the publication process. Data Collection Sources and Methods: Primary Data and its Types, Secondary Data, Advantages of Secondary Data, Drawbacks of Secondary Data, Types of Secondary Data Sources. Variables: Dependent, Independent and Intervening

Unit III

Measurement and Scaling Techniques- Primary Scales of Measurement, Attitude Measurement Scales, Types of Comparative Scales. Hypothesis Testing – Distribution, Parametric and Non-Parametric Tests, Social Media and Web Metrics. Research approaches –Qualitative (field observation, focus group, intensive interviews) and Quantitative (survey research, mail survey, internet survey)

Unit IV

Sampling Theory-Design, size and Techniques, Sampling: Basic Constructs, Process of Sampling Design, Determining Sample Size, Probability and Non Probability Sampling, Classification of Probability Sampling Techniques, Classification of Non Probability Sampling, Selecting an Appropriate Sampling Technique

Unit V

Data Interpretation and Analysis, Report Writing, Modus Operandi of Writing a Research Report, Structure of the Report, Components of a Report, Style and Layout of a Report, Revising and Finalizing the Research Report, Quality Research Report, Responsibilities of a Research Report Writer, Presentation of Results – Bibliography formats.

***A Research paper on any topic from any one of the mediums to should be submitted.

METHODOLOGY:

Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Role Play, Debates, Brain Storming Sessions, A/V Content and published materials to provide and enhance the subject knowledge.

REFERENCE:

KEY TEXT

1. Wimmer & Dominick (2003) *Media Research Techniques*
2. John Berger (1972) *Ways of seeing* BBC and Penguin. London

PRINT SOURCE

1. Arthur Asa Berger (2012) *Media Analysis Techniques*, Sage South Asia Edition 4th edition
2. Graham Mytton (28 Dec 2015) *Media Audience Research: A Guide for Professionals*
3. Hong Cheng (21 Mar 2014) *The Handbook of International Advertising Research*

E-SOURCE:

<http://www.nraismc.com/wp-content/uploads/2017/03/603 - MEDIA RESEARCH.pdf>

<http://www.ddegjust.ac.in/studymaterial/mmc-2/mmc-205.pdf>

https://www.gla.ac.uk/media/media_487729_en.pdf

<https://blog.hootsuite.com/social-media-metrics/>

<https://blog.bufferapp.com/social-media-metrics-improve>

<https://research-methodology.net/research-methodology/research-design/>

<http://xperienccmedia.blogspot.in/2009/12/sampling-methods-probability-sampling.html>

RECOMMENDED READING

1. Klaus Bruhn Jensen (31 Oct 2011) *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies*



MEDIA LAWS AND ETHICS

CODE:
III YEAR-V SEM - MAJOR

CREDITS: 3
HOURS: 4

OBJECTIVE

- To trace the history of mass media law and ethics
- To understand about the various laws governing Indian media industry.
- To provide knowledge on ethical issues related to media.

UNIT – I

Introduction to Indian Media & Entertainment Industry, Historical Perspective of Mass media laws in India. First Press Regulations, Indian Press Act, Freedom of press in India, Contempt of Court Act, Right to Information Act, Law of Defamation, case studies.

UNIT – II

Major Media Laws In India- Copyright Act, Cable Television Regulation Act, the Cinematograph Act, 1952. Central Board of Film certification- role and functions. Copyrights and Patent law, Intellectual property rights WTO, Designs Act 2000.

UNIT- III

Ethics in Advertising: Introduction, Perceived Role of Advertising; The Advertising Standards Council of India (ASCI); Misleading advertising; Advertising to children, Product endorsements, Stereotyping, Cultural, religious and racial sensitivity in advertising, Obscenity in advertising, Comparative Advertising- Regulation Governing Broadcast Media Advertising. Drugs and Magic remedies (Objectionable Advertisements) Act.

UNIT – IV

The internet and legal issues; Cyber Laws in India – Privacy (identity theft) and piracy (open source); IT act. Social Media Guidelines – Do's and Dont's. Indecent representation of women prohibition act, the children act, Young Persons (Harmful Publications) Act.

UNIT – V

Media ethics. Ethics vs. law, principles of self-regulation, broadcasting ethics, code of ethics in print media. Ethical Issues related to privacy, national security, sex and nudity, neutrality, objectivity, depiction of women and children, depiction of violence etc. sting operations.

METHODOLOGY:

Topics will be taught through Lectures, Assignment, and Discussions which will be aided by Seminars, Role Play, Debates, Brain Storming Sessions, A/V Content and published materials to provide and enhance the subject knowledge.

REFERENCE:

KEY TEXT

1. West, R., & Turner, L. H. [2004] *Introducing communication theory: Analysis and application*.(2nd ed.), McGraw-Hill. Boston
2. Neelamalar, [2010] *Media law and ethics*, PHI Learning new Delhi.
3. Venkat Iyer *Mass media laws and regulations in India*

PRINT SOURCE

1. Ahuja, B.N. (1988) *History of Press, Press Laws and Communications*. New Delhi: Surjeet Publications,
2. Aggarwal, Vir Bala.(2006) *Essentials of Practical Journalism*. New Delhi: Concept Pub.
3. Nalini Rajan (2005) *Practicing Journalism*. London: Sage Pub.

E-SOURCE

https://revolutionsincommunication.com/law/?page_id=17
http://o94.at/wp-content/uploads/Introduction-to-Media-Law_EN.pdf
<https://wecommunication.blogspot.in/2014/09/history-of-indian-press-and-press-acts.html>
<http://www.nraismc.com/wp-content/uploads/2017/03/205-PRESS-LAW-MEDIA-ETHICS-backup.pdf>

RECOMMENDED READING

1. Durga Doss Basu (2000) *Press Laws*, Central Law Book Agency, Delhi.
2. Baskar Rao N., G.N.S. Ragavan,(1996) *Social Effects of Mass Media in India*, Gyan Publishing House, New Delhi.
3. Vijayshankar N A *Cyber Laws in India; A citizen's guide*, Ujvala Consultants, Bangalore
4. Joseph, N.K. (1997) *Freedom of the Press*. New Delhi: Anmol Pub.
5. Ahuja B.N. (2000) *Audio Visual Journalism*. New Delhi. Surjeet Pub.
6. Shrivastava, K.M. (1989) *Radio and Television Journalism*. New Delhi: Sterling Pub.
7. Kiran R.N., *Philosophies of Communication and Media Ethics*, B.R. Publishing Corporation, New Delhi, 2000
8. 2016 Universal law team *Media & Telecommunication*
9. *Law*, Universal Law Publishing Company, New Delhi.
Joseph, N.K. *Freedom of the Press*. New Delhi: Anmol Pub. 1997
10. Ahuja, B.N. *History of Press, Press Laws and Communications*. New Delhi: Surjeet Publications, 1988.
11. Aggarwal, Vir Bala. *Essentials of Practical Journalism*. New Delhi: Concept Pub.
12. 2006.
13. Joseph, N.K. *Freedom of the Press*. New Delhi: Anmol Pub. 1997
14. Aparna Viswanathan , *Cyber Law- Indian And International Perspectives*, 2012



TELEVISION PRODUCTION

CODE:
III YEAR- V SEM – MAJOR- P

CREDIT: 6
HOURS: 8

OBJECTIVE

- To understand the nuances of Television medium
- To provide students the actual experience of producing television programmes.
- To apply the techniques in Television industry.

Unit: I

Introduction to Television- History, Production standards, Video formats - VHS, U-Matic, Beta; Digital formats, HD, HDD. Interlaced and progressive scanning; analog and digital recording. Types of programs, Visualisation, Different approaches to visualization - TV, Films, and Ad films. Program proposal.

Unit: II

Organizational Structure of Television Channels. Basic Studio Structure and Equipment's. Planning and Budgeting. OB Van and its accessories. Communication Satellites. Broadcasting – Terrestrial, Satellite, DTH. Planning and Scheduling Time Slot for Television Channel.

Unit: III

Pre-Production: Preparation of script-idea/concept- one line order, research, screen play and Shooting script; location scouting; sets-indoor and outdoor; blue matte, costumes; artists and technical crew; Permission and contracts; shooting schedule and budget.

Unit: IV

Production - Study about equipment's used in production- video cameras; Usage of microphone, audio recording; set arrangements and lighting; properties; camera movements; multi-camera set-up; direction and camera departments. Out-door Production –ENG and EFP.

Unit: V

Post-Production- The role of editing, Assembling of shots; rough cut; dubbing; audio effects; re-recording; audio mixing; visual effects; digital intermediate, final cut and composite print.

METHODOLOGY

- Students will be given theoretical inputs through class lectures.
- Practical inputs of handling the equipment's will be given through practical classes.
- Extensive exposure to audio visual materials

REFERENCE:

KEY TEXT

1. Zettle Hserbert, (2015) *Television Production Handbook*, Wordsworth Publishing Co., London.
2. Roy Thompson, Christopher J. Bowen (2013), *Grammar of the Edit*, Focal Press.
3. Joseph V. Mascelli (1 Oct 1998) Five C's of Cinematography: Motion Picture Filming Techniques

PRINT SOURCE

1. Millerson, G. H (1993) *Effective Production*. Focal Press
2. Holland, P (1998). *The Television Handbook*. Routledge

E-SOURCE:

<http://www.mediacollege.com/video/camera/tutorial/>

<http://www.cybercollege.com/tvp027.htm>

<https://www.lynda.com/Premiere-Pro-tutorials/Introduction-Video-Editing/193836-2.html>

<https://www.scriptreaderpro.com/movie-scripts-2/>

<http://www.elementsofcinema.com/index.html>

RECOMMENDED READING:

1. Walter Murch (2009), *In the Blink of an Eye: A Perspective on Film Editing*, Harper Collins
2. KarelReisz, *The History of Film Editing*.

CA Record Work:

CA I- Public Service announcement (maximum 2 mins)

CA II- Personality Interview / Talk Show – (maximum 15mins)

ESE Record Work Submission Details

1. End SEMESTER TVP project comprises of following
 - a. Project Selection
 - b. Project Proposal
 - c. Project Report
 - d. Working Stills
 - e. Final project submission(DVD)
2. All the submissions should be made on time according to timetable given below. Late submissions will not be encouraged.
3. At least one of your classmates should be engaged in production process.
4. On-time submission and quality of work decides student's internal marks.
5. Submissions should be made in the prescribed format mentioned below.
6. Options for TVP projects
 - a. Documentary
 - b. Short Film
 - c. Music Video
7. Duration of the entire project should not exceed 5 minutes. Minimum 3 minutes.
8. There should not be any changes in content against the script submitted in project report.
9. Approval at all the stages is mandatory.

| S.No | Submission | Tentative Dates |
|------|--|--|
| 1. | Project selection | Second week of august |
| 2. | Project Proposal | |
| 3. | Project Progress along with shooting schedule and script | First week of September |
| 4. | Production | Fix a date according to your production schedule. OD will be provided for two working days |
| 5. | Reporting on the project progress | Fourth week of September |
| 6. | Project Report (soft copy) & Rough Cut | First week of October |
| 7. | Final Project Submission (DVD & HARD BOUND REPORT) | Second week of October |



3D MODELLING AND ANIMATION

CODE:
III YEAR-V SEM – MAJOR

CREDITS: 6
HOURS: 8

OBJECTIVE

- To introduce the concept of 3D through software
- To study more on 3D objects and rendering techniques
- To expose them with particle and text animation.

Unit I

Basic concept of 3D, difference between 2D&3D, perspective, other view of an object.

Unit II

Introduction to 3D studio Max, Support File Format, Tools Bar, Options Bar, Menu Bar, create Geometry, shapes, lights, camera, helpers, space wraps, systems, hierarchy, motion, display, utilities, Modifier, material editor, rendering, modelling.

Unit III

Basic theory of clay model, mixing concept of mud, measurement theory of clay model, colouring for clay model.

Unit IV

Polygon model, patch model, nubs' model, create 3D object model, one human model.

Unit V

Walkthrough Animation and Text Animation. Lighting, Texturing and Camera Movements.

METHODOLOGY

- Extensive lab work with software
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly
- Study and analyse each and every concepts through modelling , texturing , lighting and rendering with camera movements

REFERENCE:

KEY TEXT

1. Christ Murray, Alexander Bicalho, Alex Montiero (2003) *Mastering 3D studio Max, Autodesk-3ds max handbook*

E-SOURCE

www.autodesk.com

ESE RECORD WORK SUBMISSION DETAILS

Students should submit any TWO best models as assignments approved by the Subject In charge in DVD Format with

Record

1. Polygon Modelling
2. Props Modelling
3. Interior Model
4. Exterior Model
5. Terrain Model With A Game Environment
6. Dynamics
7. Automobile Designs
8. 2 minute walkthrough animation - 1
9. 30 second text animation - 2



POST PRODUCTION

CODE:
III YEAR- VI SEM - P

CREDITS: 3
HOURS: 2

OBJECTIVE

- To create a platform for students in Audio/Visual Medium to showcase their talents

UNIT I

Introduction to After Effects, workflow, composition, timeline, workspace, effects and pre-sets, Text animation, 3D features, editing techniques, rendering and output

Unit II

Voice over, dubbing, Mash-up, Foley sound and Recording, Sound Editing: Dialogue Editing - Cleaning up Audio, Noise Reduction, ADR.

UNIT III

Audio-visual Translation And Subtitling; Subtitling Mechanics - Spotting/Time-cueing; Translating Dialects, Verbal Humour, And Cultural Specificities; Layout And Formatting Conventions.

UNIT IV

Motion Poster – Title Animation, Shot matching and scene balancing, Chroma keying.

UNIT V

Colour Grading – Setting the mood, Study of colour tone, Colour correction workflow, colour correction environment, and primary contrast and colour adjustments.

METHODOLOGY

- Extensive Studio work with software
- Class projects will be assigned periodically with student having the option of working independently and submitting their work on the assigned dates
- Recurrent observations and criticisms will be done and guided accordingly

REFERENCE

KEYTEXT

1. Herbert Zettl (2013) *Sight Sound Motion*, Cengage Learning
2. Herbert Zettl *TV Production Handbook*, Cengage Learning

PRINT SOURCE

1. Alexis van Hurkman (2013) *Color correction look Book: Creative Grading Techniques for film and Video*
2. Stinson Jim, *Videomaker Handbook*

E-SOURCE

lynda.com

RECOMMENDED READING

1. Dorothy Kelly, *Audiovisual Translation: Subtitling*, Routledge

CREATIVE PAINTING

CODE:
III YEAR-V SEMESTER - GE

CREDIT: 2
HOURS: 4

Objective

- To enable students work with total freedom in various media and techniques arrive expression in painting.

Unit I

Material studies, Pastels, acrylic, poster colour, water colour, pencil, charcoal, pen and ink.

Unit II

Exercises using form and colour, exercises exploring different techniques and media.

Unit III

Personal expression of various themes leading to an individual style.

Unit IV

Typography (minimum of five types should be submitted)

Unit V

Layout design, design logo, visiting card.

Methodology

- Total freedom of material, style and technique to be given
- Class projects may be assigned over a period of time with student's having the option of working independently and submitting the work on the given dates.
- Self-screening of works to be undertaken.

SEMESTER VI



INSTRUCTIONAL DESIGN

CODE:

III YEAR – VI SEM – MAJOR - P

CREDIT: 5

Objective

- To review student's knowledge on the digital platform for content
- To develop e-content using contemporary ICT

Unit I:

Introduction to E-learning and Instructional Designing, strategy and structure, types of learning materials, E-learning approaches, E-learning components, Synchronous and asynchronous e-learning, Blended learning.

Unit II:

Theories & models of Instructional Designing, Learning Designs, Motivational Designs, ARCS Model, ADDIE Model, Gagne's Nine Events of Instruction, Kirkpatrick Model and WIIFM. Bloom's taxonomy, Bloom's verbs and writing objective.

Unit III:

Designing an e-learning course, Identifying and organizing course content, Needs analysis, Analysing the target audience, Identifying course content, Integrating media elements. Trends in e-learning.

Unit IV:

E-content development- Introduction, purpose and importance, tools and techniques. Defining - learning objectives, course sequence, instructional, media, evaluation and delivery strategies.

Unit V:

Instructional design – Creating storyboards, Structure of an interactive e-lesson, Techniques for presenting content, trends in storyboarding for e-learning. Defining - instructional methods, delivery strategy, Good practices and the evaluation strategy.

METHODOLOGY

- The subject will be handled in an interactively with equal participation from students as well as staff
- The internal evaluation will be based on the creative portfolio and a presentation on any one course that they have learnt under B.Sc. Visual Communication.
- The external evaluation will be based on the 30 mins e-content of any one course learnt under B.Sc. Visual communication and a viva voce.

REFERENCE:

KEY TEXT

1. Timothy Samara (2007) *Design Elements, A Graphic Style Manual*
2. Tim Slade (2018) *The eLearning Designer's Handbook!*

PRINT SOURCE

1. Schermerhorn, Hunt and Osborn, (2008) *Organisational behavior*, John Wiley, 9th Edition
2. N. Buzzetto-More (2007) *Reading in A Digital Age: e-Books Are Students Ready For This Learning Object?*

E-SOURCE

<http://www.fao.org/3/i2516e/i2516e.pdf>

<https://www.sensepublishers.com/media/3115-instructional-design-for-learning.pdf>

<https://michelemartin.typepad.com/addie.pdf>

https://www.goodreads.com/book/show/1105422.Instructional_Design

<https://www.goodreads.com/book/show/13127519-design-for-how-people-learn>

https://www.goodreads.com/book/show/946155.Understanding_by_Design

RECOMMENDED READING

1. Ivancevich, Konopaske & Maheson (2008) *Organisational Behaviour & Management*, 7th edition, Tata McGraw Hill



PROJECT

CODE:

CREDIT: 5

III YEAR – VI SEM – MAJOR - P

The criteria for selecting the topic will be based on area of specialization already chosen by the student. Emphasis will be given to producing a work that can be used in the industry. Projects can be made in any one of the following areas.

1. Interactive magazine
2. Documentary and Ad film
3. Short film and Ad film
4. Advertising Campaign (Campaign will include print, radio, television and web medium)
5. 3D Modelling and Animation
6. Advanced Photography

Evaluation will include submission of works and viva voce.

1. INTERACTIVE MAGAZINE

Create 15 minutes interactive magazine and also design CD label and cover for magazine.

OUTCOME:

Theoretical input and practical sessions will be the methodology used for the paper. The Student will have to finally make an interactive magazine.

2. DOCUMENTARY

As the students are already exposed to television production in the previous semesters the students will be specializing in documentary making. The project work should contain one documentary made by the student.

OUTCOME:

The student will be required to create a concept and convert it into documentary.

3. SHORT FILM

As the students are already exposed to television production in the previous semesters the students will be specializing in short film making. The project work should contain one short film made by the student.

OUTCOME:

The student will be required to create a concept and convert it into short film.

ADVERTISING FILM

As the students are already exposed to television production in the previous semesters the students will be specializing in advertising film making.

OUTCOME:

The students will be required to create concepts and convert them into ad film. The project work should contain one AD film (30sec/60sec cut) made by the student.

4. ADVERTISING CAMPAIGN

This assignment is meant to provide an opportunity to students to plan and execute an advertising campaign. Assessment will be made based on the student's ability to conceptualize a realistic campaign and their ability to bring theoretical insights to practical accomplishment. Advertising professional will evaluate the campaign.

The campaign will include creating a non-existing brand.

1. Non Existent Brand – Product/Service/Idea
2. Logo and slogan.
3. Print ads- magazine, newspaper, brochure, Poster
4. Outdoor ads- hoarding, transit ads
5. Radio ads
6. Television ads
7. Web ads-pop-up, sign board.

OUTCOME:

The students will need to analyse different campaigns, study them and create their own brand. They are required to do a campaign

5. 3D MODELLING AND ANIMATION

As the students have already had their theoretical and practical inputs in 3D Modelling and Animation in the fifth semester, they are supposed to do a full-fledged walk through animation under the guidance of subject in charge.

OUTCOME:

Students should submit the following assignments approved by the Subject In charge in DVD Format

- 10 minute walkthrough animation - 1
- 3 minutes text animation - 1

6. ADVANCED PHOTOGRAPHY

As the students have already had their theoretical and practical inputs in Basic Photography in the previous semester, they will be specializing in photography.

OUTCOME:

The student will be required to create an album with minimum of 20 photos in any of the four topics given below.

Portraits- Indoor & Outdoor | Product – Indoor & Outdoor
Architecture- Interior & Exterior | Industrial Photography
Wildlife Photography | Special effects
Food & Fashion | Sports



INTERNSHIP

CODE:
III YEAR – VI SEM – MAJOR - P

CREDIT: 5

A student has to undergo an internship program for 60 days in his/her specialized field in any media organization. The tenure of the internship will be from January to March. The student is required to submit a report at the completion of the internship.

The internship will provide students with the opportunity to:

- Gain practical experience within the business environment.
- Acquire knowledge of the industry in which the internship is done.
- Apply knowledge and skills learned in the classroom in a work setting.
- Develop a greater understanding about career options while more clearly defining personal career goals.

GUIDELINES:

1. The student has to report in the last/first week of March/April respectively.
2. The student has to report every week to internship guide in person.
3. Students who opt for internship programs out of station have to seek prior permission from the department and the reporting will be done through email.
4. The student has to submit a detailed report of his work along with the supervisor's remarks after the completion of the internship.
5. The internal evaluation will be based on the above said requirements.
6. The external evaluation will be based on the PowerPoint presentation of work done and a viva voce.