

B.A VISUAL COMMUNICATION

(Detailed semesterised syllabus for programme in BA Visual
Communication under the Choice Based Credit System)

CORRECTED DRAFT SYLLABUS

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1. Details of Expert Committee in Visual Communication (UG)

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2. Acknowledgement

The B.A programme in *BA Visual Communication* is branded for its creative approach and distinctive topics discussed. This curriculum is inspired by the stupendous world of art and new creative techniques. The syllabus tries to transmit most essential and updated information to students. The programme gives an opportunity for the students to develop the basic skills in Advertisement, Film Craft and Arts, Photography and Multimedia content productions.

The Board of Studies puts on record our sincere thanks to the honorable Vice Chancellor and Pro Vice Chancellor of Mahatma Gandhi University, for their guidance and help, extended to us during the restructuring of the *B.A Visual Communication Syllabus*.

The Board of Studies would like to extend our sincere gratitude to the University Syndicate members for their understanding and support.

We thank the Registrar of the University, both Academic and Finance sections of the University and the members of BOS Core-Committee for offering their service for the flawless completion of the syllabus.

The successful completion of this syllabus is the end product of hard works done by academicians from various colleges and eminent personalities from the media industry. We would like to thank them for their valuable service during the restructuring process.

For the Expert Committee in Multimedia,

Leenus LK

(Convenor)

Kottayam

26 March 2016

3. Introduction

With the emergence of new technologies like Satellite communication and internet, the media industry is undergoing dramatic changes and has opened up new vistas. The mushrooming growth of channels, advertising and related industries require well trained personnel. In this changing scenario the course on visual communication has its innovative role to play. This gives an opportunity for balanced in-put and in-depth study of the various subjects. Thus the student gains an opportunity to formulate independent conclusions that will eventually get reflected in his year ending projects. The expected result is not based on spoon-feeding, but on one's own creative and intellectual applications.

4. Aims and Objectives

A basic programme in Visual Communication is the initial step towards a formal and graded approach for a satisfying profession in various Media like Photography, Animation, Journalism, Advertising, Electronic Editing and ultimately in the Media To realize this aim the course has set the following objectives:

1. To provide an appropriate media ambience for students to get structured initiation into the world of media and in the process discover and nurture their unique communication skills.
2. To enable students to creatively conceptualize and skillfully execute professional assignments and
3. To guide students to gain knowledge and confidence to take up challenging careers in media like Television Production and Film Direction, Advertising etc. and also higher for studies in Media.

5. Eligibility criteria for admission

- i. Eligibility for admission, norms for admission and reservation of seats for various Undergraduate Programmes shall be according to the regulations framed/orders issued by the University in this regard, from time to time.
- ii. A pass in +2 or equivalent examination/Any Degree.
- iii. As per the University regulations, admission for BA Animation And Graphic Design is arranged through C A P
- iv. Students can opt for any one of the Generic Elective Papers offered by different departments of the college in fifth semester (subject to the availability of vacancy in the concerned discipline).If the number of applications exceeds the number of vacancies for a particular Generic elective paper, priority will be given to the students from the parent department (core subject). Selection of students in the generic elective paper will be done in the college based on merit and interest of the students.

6. Medium of Instruction

The medium of instruction should be in English.

6. B.A Visual Communication – Course Design

	<i>Course</i>	<i>Type</i>	<i>Semester</i>
01	1-1 English I	Theory	1
02	1-2 Art and Visual Perception I	Theory	1
03	1-3 Craft for Still Image I	Practical	1
04	1-4 Visualization and Illustration	Practical	1
05	1-5 Elements of Direction	Project	1
06	2-1 English II	Theory	2
07	2-2 Art and Visual Perception I	Theory	2
08	2-3 Motion Picture Photography	Practical	2
09	2-4 Fundamentals of Animation	Theory	2
10	2-5 Graphic design I	Practical	2
11	3-1 Sound and Communication	Project	3
12	3-2 Screen Play Writing – Content Creation	Project	3
13	3-3 Advertising Paper I	Project	3
14	3-4 Screen Appreciation	Theory	3
15	3-5 Editing Principles I	Theory	3
16	4-1 Advertising Paper II	Project	4
17	4-2 Graphic Design II	Practical	4
18	4-3 Digital 2D	Project	4
19	4-4 Television Production	Project	4
20	4-5 Editing Principles II	Practical	4
21	5-1 Moving Images Visual Communication	Theory	5
22	5-2 Visual Effects	Practical	5
23	5-3 Generic Elective		
24	A. Print Journalism	Project	5
	B. Creative Painting	Practical	
25	C. Designing For Web	Practical	5
26	5-4 Media Management	Theory	5
27	5-5 3 D Studio	Practical	5
28	6-1 Internship	OJT	6
29	6-2 Advertising Project	Project	6
30	6-3 Animation/Graphic Design Design	Practical	6
	6-4 Optional Core (Video Project)		
31	A. Fiction	Project	6
32	B. Documentary	Project	6
33	C. News Feature	Project	6
34	6-5 Analysis of a Fiction/Non Fiction Film	Project	6
35	6-6 Script writing project	Project	6

8. Duration of Course

- 8.1 The programmes shall normally extend over a period of three academic years consisting of six semesters.
- 8.2 There shall be two Semesters in an academic year, the 'ODD' semester commences in June and on completion, the 'EVEN' Semester commences after a semester-break of three days with two months' vacation during April and May.
- 8.3 A student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

9. Examinations and Evaluations

The evaluation of each course shall contain two parts:

- (i) Internal or In-Semester Assessment (ISA)
- (ii) External or End-Semester Assessment (ESA)

The internal to external assessment ratio shall be 1:4, for the course. There shall be a maximum of 80 marks for external evaluation and maximum of **20** marks for internal evaluation. Both internal and external marks are to be mathematically rounded to the nearest integer. For all papers (theory & practical), grades are given **on a 10 - point scale** based on the total percentage of marks. (*ISA+ESA*) as given below

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
40 to below 45	D Pass	4
Below 40	F Failure	0
	A b Absent	0

10. Credit Point and Credit Point Average

Credit Point (CP) of a paper is calculated using the formula: -

$CP = C \times GP$, where *C* is the Credit and *GP* is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula: -

$SGPA = TCP/TC$, where TCP is the Total Credit Point of that semester, ie, $\sum_1^n CPI$; TC is the Total Credit of that semester, ie, $\sum_1^n Ci$, where n is the number of papers in that semester.

Cumulative Grade Point Average (CGPA) is calculated using the formula: -

$CGPA = TCP/TC$, where TCP is the Total Credit Point of that programme, ie, $\sum_1^n CPI$; TC is the Total Credit of that programme, ie, $\sum_1^n Ci$, where n is the number of papers in that programme.

Grade Point Average (GPA) of a Course (Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course) is calculated using the formula:-

$GPA = TCP/TC$, where TCP is the Total Credit Point of course ie, $\sum_1^n CPI$; TC is the Total Credit of that course, ie, $\sum_1^n Ci$, Where n is the number of papers in that course.

Grades for the different courses, semesters and overall programme are given based on the corresponding GPA as shown below:

GPA	Grade
9.5 and above	<i>S Outstanding</i>
8.5 to below 9.5	<i>A+ Excellent</i>
7.5 to below 8.5	<i>A Very Good</i>
6.5 to below 7.5	<i>B+ Good</i>
5.5 to below 6.5	<i>B Above Average</i>
4.5 to below 5.5	<i>C Satisfactory</i>
4.0 to below 4.5	<i>D Pass</i>
Below 4.0	<i>F Failure</i>

11. Marks distribution for External examination and Internal evaluation

The external theory examination of all semesters shall be conducted by the University at the end of each semester. Internal evaluation is to be done by continuous assessment. For all papers (theory and practical) total marks of external examination is 80 and total marks of internal evaluation is 20.

Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

11.1 For all theory papers

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

All the three components of the internal assessment are mandatory.

Components of Internal Evaluation of theory	MARKS
Attendance	5
Assignment /Seminar/Viva	5
Test paper(s) (1 or 2) (1x10=10; 2x5=10)	10
Total	20

11.2 For all practical papers

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

All the four components of the internal assessment are mandatory.

Components Internal evaluation of Practical	Marks
Attendance	5
Test paper	5
Record*	5
Lab involvement	5
Total	20

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the concerned teacher in charge.

11.3 For projects

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	80

All the four components of the internal assessment are mandatory.

Components Internal Evaluation of project	MARKS
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

11.3 Attendance Evaluation For all Papers

% of attendance	Marks
90 and above	5
85 – 89	4
80-84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

12. End Semester Examination (ESE)

The End Semester Examination (ESE) shall be of 3/5-hour duration for written / practical respectively. The minimum required attendance for each semester shall be 75%. Those who do not attain the minimum attendance will not be eligible to register for the ESE examination.

12.Internal Assessment Test Papers

At least one internal test-paper is to be attended in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for two years and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

13.External examination

The external examination of all semesters shall be conducted by the University at the end of each semester.

Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of 10 days or 50 hours in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the University on valid grounds. This condonation shall not be counted for internal assessment.

Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also.

Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.

There will be no supplementary exams. For reappearance/ improvement, the students can appear along with the next batch.

A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.

A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the University examination for the same semester, subsequently.

15. Pattern Of Questions

Questions shall be set to assess knowledge acquired, standard and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. She/he shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of very short answer type, short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions for external examination for theory paper

Pattern	Marks	Choice of questions	Total marks
Short Answer	2	9/12	18
Paragraph answer	4	6/9	24
Problem/ Short Essay	6	3/5	18
Long Essay	10	2/4	20
		20/30	80

16. Internship (On the Job Training) or Midterm Project

The candidates will have to undergo an on-job training or Internship of a *maximum* of 30 days, during the programme after the fifth semester. The internship will be at a professional Design Studio / Animation Studio / Television Channel / Game Studio / Film as per the field of specialisation of the candidate. The candidates will have to prepare a comprehensive Report. The Report should be attested by the organisation where the candidate did the Internship and the Report will be submitted to the faculty for evaluation along with the certificate of the work done from the firm. A member of the faculty will supervise the candidates during their Internship. The internships would have a credit of 2 with 100 marks and the marks would be submitted to the university at the end of the six semester.

16. Pass Requirements

A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 40% are required for a pass for a paper. For a pass in a programme, a separate minimum of Grade D is required for all the individual papers. If a candidate secures F Grade for any one of the paper offered in a Semester/Programme, only F grade will be awarded for that Semester/ Programme until he/she improves this to D Grade or above within the permitted period. (See Clause 8.3)

Students who complete the programme with 'D' grade in the "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

Those students who possess the required minimum attendance during an academic year/semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned enabling them to get promoted to the next class.

Students discontinued from previous regulations, CBCSS 2013, can pursue their studies in "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" after obtaining readmission. These students have to complete the programme as per "Regulations for Under Graduate Programmes under Choice Based Credit System 2016".

Credit Transfer and Accumulation system can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one University to continue their education in another University without break.

17. Programme Structure for Model III BA/BSc/B.Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Generic Elective (GE)	3
f	Minimum attendance required	75%

18.Consolidated Scheme for B.A Visual Communication

S e m .	Course Code	Course Title	Course Type	Course Categor y	Cre dit	Hours Per Week	Marks	
							Int.	Ext.
I		1-1 English I	Theory	Common	4	5	20	80
	MM1CRT01	1-2 Art and Visual Perception I*	Theory	Core	4	5	20	80
	VC1CRP01	1-3 Craft for Still Image	Practical	Core	4	5	20	80
	VC1CRP02	1-4 Visualization and Illustration	Practical	Core	4	5	20	80
	VC1PRP01	1-5 Elements of Direction	Project	Complim	4	5	20	80
						20	25	500
II		2-1 English II	Theory	Common	4	5	20	80
	MM2CRT05	2-2 Art and Visual Perception II*	Theory	Core	4	5	20	80
	VC2PRP02	2-3 Motion Picture Photography	Project	Core	4	5	20	80
	VC2CMT03	2-4 Fundamentals of Animation	Theory	Complim	4	5	20	80
	VC2CRP04	2-5 Graphic design I	Practical	Core	4	5	20	80
						20	25	500
III	VC3PRP03	3-1 Sound and Communication	Project	Core	4	5	20	80
	VC3PRP04	3-2 Screen Play Writing – Content Creation	Project	Core	4	5	20	80
	VC3PRP05	3-3 Advertising Paper I	Project	Complim	4	5	20	80
	VC3CMT05	3-4 Screen Appreciation	Theory	Complim	4	5	20	80
	MM3CRT10	3-5 Editing Principles I**	Theory	Core	4	5	20	80
						20	25	500
IV	VC4PRP06	4-1 Advertising Paper II	Project	Core	4	5	20	80
	VC4PRP07	4-2 Graphic Design II	Project	Core	4	5	20	80
	VC4CRP06	4-3 Digital 2D	Practical	Core	4	5	20	80
	VC4PRP08	4-4 Television Production	Project	Complim	4	5	20	80
	MM4CRP13	4-5 Editing Principles II**	Practical	Core	4	5	20	80
						20	25	500
V	VC5CRT07	5-1 Moving Images Visual Communication	Theory	Core	4	5	20	80
	VC5CMP08	5-2 Visual Effects	Practical	Complim	4	5	20	80
		5-3 Generic Elective		Elective	3	5	20	80
	MM5GEP01	A. Print Journalism**	Project			5	20	80
	MM5GEP02	B. Creative Painting**	Practical			5	20	80
	MM5GEP03	C. Designing For Web**	Practical					
	MM5CMT18	5-4 Media Management	Theory	Complim	4			
	VC5CRP09	5-5 3 D Studio	Practical	Core	4			
						19	25	500

VI	VC6OJP01	6-1 Internship	OJT		2		100	
	MM6PRP04	6-2 Advertising Project	Project	Core	3	5	20	80
	VC6CMP10	6-3 Animation/Graphic Design Design	Practical	Complim	3	5	20	80
		6-4 Optional Core (Video Project)		Core	3	5	20	80
	MM6OCP01	D. Fiction**	Project		4	5	20	80
	MM6OCP02	E. Documentary**	Project					
	MM6OCP03	F. News Feature**	Project					
	VC6PRP09	6-5 Analysis of a Fiction or Non Fiction Film	Project	Complim	3	3	20	80
	MM6PRP10	6-6 Script writing project **	Project	Complim	3	3	20	80
						21		600
					120		3100	

Subjects denoted with *are common for Multimedia, Visual Communication and Audiography and Digital Editing

Subjects denoted with **are common for Multimedia and Visual Communication

SEMESTER I

COURSE 1-1

ENGLISH 1 (THEORY)

OBJECTIVE

- To develop effective verbal communication skills.
- To develop conversational skills for informal as well as formal occasions such as professional meetings, Interviews and Group Discussion.
- To enhance public speaking skills for the students.

MODULE I Introduction to Presentation Skills Soft Skills Development – Voice modulation, Body language, Gestures and Expressions while doing formal and academic presentations

MODULE II Effective Communication skills, Group Discussion, Interview skills Telephone, Face to Face, Video Conferencing, PowerPoint presentations and presentation aids

MODULE III Introduction to Language Phonetics – Phonetic symbols and its transcription, Word Stress, Pitch, Intonation

MODULE IV Introduction to Conversational Skills Initiating conversation in various situations – meeting a stranger, making requests, giving an opinion, extending an apology, introducing oneself and others

MODULE V Introduction to Public Speaking Making Short Formal Speeches – Welcome speech, Felicitations, Vote of Thanks.

REFERENCE

1. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
2. Communication Skills in English : Sasikumar. Dutt. Rajeevan; Foundation Books

SOURCE MATERIALS FOR TEACHERS

- (1) Headway Academic Skills : Listening, Speaking and Study Skills Teachers' Guide : Oxford University Press
- (2) Professional Speaking Skills : Aruna Koneru, Oxford University Press

COURSE 1-2

ART AND VISUAL PERCEPTION I(THEORY)

OBJECTIVE

A student under training in this course should develop clarity in perception of various art forms especially that of Visual Arts.

Module 1 Observation Exercises “Visual Writing Vs Literary Writing”.
The student is given opportunities to visualise and put on paper, the visualized images.

- i. The arrival of rain after a harsh summer.
 - ii. The closing line of a busy office
 - iii. The anger of a superior officer on his sub-ordinates
 - iv. A pleasant sunrise
 - v. A wedding and a funeral
- (These assignments carry marks for the internal assessments)

Module II An introduction of various paintings.
Visit to art galleries and discussion with the artists regarding their works.
(To be submitted for internal assessment)

Module III An introduction to Nava Rasas.
Each student should submit photographs with expressions of an artist to explain Nava Rasas.
(For internal assessment)

Module IV Use of visual space for creating images.
Circular frames, - horizon frame – Vertical frames – conical frames etc.
Understanding the rule of third and golden points. Use of perspective as a strong element to create images of concrete forms.

Module V Growth of visual art form from the earlier periods to the period of renaissance
Primitive Art – Realism – Romanticism – Renaissance Period.
(The perception of growth of visual art form from the primitive stages to the classical period)

Special emphasis may be given to the works of Da-Vinci, Michelangelo, Rembrandt, Raphael belonging to the renaissance period.

Understanding the use of perspective, iconography, calligraphy etc.as elements of visual aesthetics during the renaissance period.

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REFERENCE

1. Million And One Nights : Terry Ramsaye
2. NatyaSastra (Bharath Muni) : Man Mohan Ghosh

3. Necessity of Art : Ernest Fisher
4. Social history of Art : Arnold Hauser
5. Art and Visual Perception : Rudolf Arnheim
6. Encyclopedia of World Art (Vol. 1 & II) : McGraw Hill Publication
7. The Art of Pictorial Composition : Wolehonok

COURSE 1-3

CRAFT FOR STILL IMAGE I(PRACTICAL)

OBJECTIVE

The objective of this course is to pursue basic knowledge of image making using digital camera. Students will be introduced to basic DSLR camera features.

MODULE I Introduction to photography: Brief history and development of photography. Different types of cameras and its usage.

MODULE II Aperture, Shutter speed, Manipulation of shutter speeds, focal length, f stop, Depth of field and depth of focus, White Balance, Exposure setting, ISO setting, Exposure compensation, Flash compensation.

MODULE III Lines and shapes, Observation, Textures and Patterns, DSLR camera settings, Manual mode, Aperture priority, Shutter Priority, Lenses, Block lens and Zoom lens, Angles.

MODULE IV Composition, Composition rules, Perspectives, Leading lines, Framing subjects, abstract, Pixel, Resolution.

MODULE V Visual Communication through composition, angles, tone, colour aspects etc.

REFERENCE

1. The Focal Encyclopaedia of Photography : Richard Zakia, Leatie Stroebel
2. The Manual of Photography : Ralph E Jacobson / Geoffrey G Attridge
3. The Photographers Handbook : John H Edgecoe. Alfred A

COURSE 1-4

VISUALIZATION AND ILLUSTRATION (PRACTICAL)

OBJECTIVE

To help students learn graphic design principles and conceptualize ideas in visual design. Fundamental components of design theory are introduced in this course, so that students learn to use creative thinking to solve communication problems.

MODULE 1 Principles and Elements of a picture - unity variety, Hierarchy, Proportion, Scale, Balance, Rhythm repetition proximity space, shape, size, colour, texture.

MODULE II Line drawings, Studies from still life, Flower vases, Fruit Bowls, Bottles and others. Study from life, Figure Drawing, Male and female anatomy Proportions, Study of Human Figure (Male & Female different age & different views) from live model.

MODULE III Outdoor Study : Sketching of streets, Market place, Bus station, Boat Jetty, Study of forms in nature, Trees & Plants, Leaves – Flowers, Clouds and Story illustrations.

MODULE IV Geometric Drawing perspective drawing (Buildings, streets, stage designs, furniture's), Vanishing point, single point, Two point and Multipoint of perspectives. Lighting & Shading shadows (Cast shadow) contact shadow, contour shadow, reflected light, highlight, core shadow. Shapes study.

MODULE V Introduction of different drawing materials. Drawing tools and use of colours. (Pencils, charcoals, crayons, Pastels, Pen, brushes)
Colours : Ink, water colour, poster colour, Acrylic Colours, Oil colours tempera colours, enamel paints

REFERENCE

1. Drawing workshop 1 & II : Marie Claire Isaaman
 2. Figure Drawing : Andrew Loomis
 3. Anatomy Drawing : Vector Perad
 4. Drawing the Head and Arms : Vector Perad
 5. The Artist Hand book of materials
and Techniques : Ralphmaye
 6. Drawing with Pen and Ink : Arthur L. Guptill
 7. Drawing Lessons from the Great masters : Robert Beverly Hale
- THE PRACTICE AND SCIENCE OF DRAWING : HAROLD SPEED

COURSE 1-5

ELEMENTS OF DIRECTION (PROJECT)

OBJECTIVE

To create awareness to students about film Direction.

MODULE I The lines –Relationship with the Camera and Object - Imaginary line 30° Rule, 180° Rule Continuity(Physical – Psychological), Concept of time and space, Concept of Mis – en – Scene – Real time and Reel time – Practical applications

MODULE II Creative use of sound – Synchronized Sound & Asynchronized Sound – the meaning of off screen Sound perspective – Meaning of visuals with sound

MODULE III Scene Construction –Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location, Preparing a budget.

MODULE IV Documentary Film Making – different genres of documentary, Docu-fiction, Travelogue

MODULE V Writing for a documentary

Project :Prepare a 5 minutes short film/travelogue/docu-fiction.

REFERENCE

1. How to read a film : James Monaco
2. Art and visual perception : Rudiff Arneihm
3. Grammar of the shot : Roy Thompson
4. Technique of film editing : Karl Reiz & Gavin Miller.
5. Advanced photography : Michael Langford Elsevier

SEMESTER II

COURSE 2-1

ENGLISH II (THEORY)

OBJECTIVE

- The course helps students to express ideas creatively.
- The imaginative qualities of the students are being sharpened and polished.
- The course aids students to achieve constructive as well as academic excellence.

MODULE I Fundamentals of English Grammar

Parts of Speech, Subject – Verb agreement, Tenses, Active – Passive Voice, Phrasal Verbs, Affixes, Conditionals, Direct – Indirect Speech, Modals, Question Tags.

MODULE II Introduction to Literary Terms

Figures of Speech and other literary terms

MODULE III Introduction to Creative Writing

Poetry Writing, Short Story Writing, Newspaper report.

MODULE IV Content development for Script and Advertisement.

MODULE V Introduction to Academic Writing

Writing models: Letters – formal/informal, Resume and covering letter, Minutes and Agenda, Report and Notice writing, Essay, paragraph and note-making.

REFERENCE

1. A Glossary of Literary Terms : Abrams, M.H; Wadsworth Publication
2. History of English Literature : Albert, Edward; Oxford University Press
3. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
4. English Grammar and Composition : Wren. Martin; S.Chand Publications

COURSE 2-2

ART AND VISUAL PERCEPTION II (THEORY)

OBJECTIVE :

To provide the students with clarity regarding the growth of visual art from the classical concept to modern concept

Module 1 The process of “Deduction” in creating the visual.

- i. Students may prepare a visual breakdown of sequence like murder which cannot be realistically preformed but will have high dramatic effect.
- ii. The beauty of early morning through various visuals used in a deductive manner.
e.g. Japanese Haiku
- iii. Arrival of a moving train all the way to the crowded platform of a railway station.
(These are the exercises to be done by the students through the observation and submitted as internal assessment)

Module II The growth of visual art forms from Realism to Impressionism. The influence various art forms in literature and performing arts on the growth of visual art form.

The work of Vincent Van-Gough as effective examples of a subjective perception based on the play of lights.

Module III Growth of visual art from Realism to Expressionism
Artist’s perception of an object through the “Inner Eye”
Here the works of Salvador Dali and Maya Deren; may be used as effective teaching materials – The classical concept of perspective loses its significance in Expressionism.

Module 1V Analysis of the film “Cabinet of Dr.Caligary” for the students to get the clarity of perception regarding Expressionism.

Module V The growth of visual art through Surrealism, Cubism, Collage, Experimentation etc. The work of Andy Warhol, Jordan Belson etc. may be presented to the students to clarify the application of “Inner Eye” in the work of visual arts.

The detailed study of the growth of visual arts by taking examples of Picasso’s life and works.

REFERENCE :

- | | | |
|-------------------------------|---|--------------------------------|
| 1. Poetics | : | Aristotle (Translated Version) |
| 2. A Concise History of art | : | G.Buzin |
| 3. The art of interior design | : | V.K. Ball |
| 4. Film as Art | : | Rudolf Armheim |
| 5. The Meaning of Art | : | Herbert Read |

6. The Art of Composition : Michael Jacobs
7. The Art of Colour and Design : Mitland Graves
(Part I, II & III)
8. Indian Architecture Vol. I &II Buddhist
and Hindu period And Islamic period : Perry Brown
9. Art and Visual Perception : Rudolf Arnheir
10. Lighting for Portraits : Walter Nuremberg
11. Amateur Photographic handbook : Sussman
12. Pocket Guide to 35mm Photography : Kodak
13. Photographic Optics : Arthur Cox

COURSE 2-3

MOTION PICTURE PHOTOGRAPHY (PRACTICAL)

OBJECTIVE

An exploration of the principles, mechanics and aesthetics of videography. This course is designed to help the students learn to use video as an effective form of communication.

MODULE I Origin of Cinema - Early attempts to capture/perceive motion - Lumiere brothers

MODULE II Basics of exposure - White Balance - Video camera operation - Basic features of a Video camera

MODULE III Videography properties - Basic shot terminology - Extreme Close up, Close up, Mid Close up, Medium shot, Mid-long Shot, Long shot, Extreme Long shot

MODULE IV Point of View - Over the shoulder shot - High Angle shot - Eye level shot - Low angle shot - Introduction to the concept of 180° - Matching of action.

MODULE V Importance of video in multimedia - Frame Rate - Operations and movements – Zoom - Pan - Tilt - Use of Reflectors - Composition - Framing

References :

1. Single Camera Video Production – Robert B. Musburger
2. Video Basics – Herbert Zettl
3. Camera Assistant – Hart, Douglas C

COURSE 2-4

FUNDAMENTALS OF ANIMATION (THEORY)

OBJECTIVE

The course helps students to understand basic animation techniques. This also opens a window to the animation industry

MODULE I :What is Animation? - Short History Of Animation -- Early Animation Devices
Techniques of Animation – Different types Of Animation

MODULE II:Concept – Writing for Animation – Animation script format –
Storyboarding for animation – Types Storyboard and formats

MODULE III:Workflows of Different types Of Animation – Layout – Character/Props/B.G
Designing –Character construction and study (line of action, proportion,
weight and balance, Model sheets

MODULE IV:Voice Acting and Sound recording For Animation– X Sheets –

MODULE V: Simple pendulum, Pendulum with thread, Bouncing ball,

REFERENCES :

1. The Animator's Guide to 2D Computer Animation : Hedley Griffin
2. How to Make Animated Films : Tony White
3. The Animator's Survival Kit :Richard Williams
4. Cartoon Animation :Preston Blair.
5. Timing for Animation :Harold Whittaker, John Halas
6. Disney Animation - The Illusion of Life : Thomas, Frank and Johnston, Ollie
7. The Animation Book: A Complete Guide to Animated Filmmaking-From FlipBooks to Sound Cartoons to 3D Animation : Kit Laybourne

COURSE 2-5

GRAPHIC DESIGN I(PRACTICAL)

OBJECTIVE

To provide the students the initial information on designing what is seen in a frame.
To understand the application of basic elements and principles in design
To understand designing in raster graphics application and also image editing or enhancing techniques

MODULE I Digital Image- Pixels – Bit Depth – DPI – LPI - Resolution - File Formats (Print and screen Formats - GIF, JPEG, TIFF, etc.) - Compression: Lossy - Lossless - Raster and Vector Images - Colour: Colour modes-CMYK-RGB - Process colour - Spot Colour - Colour systems. Duotones - Tritones - Quadratonnes etc.

MODULE II Raster graphic software: Interface – Creating Documents – Toolbar – Panels and palettes - –concept of layers-selection tools - Pen – Brush - Transform Tools - Dodge Tool – Colour Sampler – Gradient Tool – Marquee Tool – Custom Shapes –Type – Clone Stamp Tool –Magic Wand Tool etc

MODULE III Grid and layout: Application of grid in design, Various grid system:Manuscript grid, Column grid, Modular grid, Hierarchical grid etc.

MODULE IV Design Projects: Design various type of posters: propaganda , event, commercial etc. It must reveal the application of design principles.

MODULE V Image Editing Project: photo restoration technic- Colour correction methods-treatment of RAW files and its processing etc.

REFERENCE

1. Adobe Photoshop Classroom in a Book : Adobe Creative Team
2. Stop Stealing Sheep and Find Out How Type Works : Erik Spiekermann, EM Ginger
3. Designing with Type: A Basic Course in Typography : James Craig, William Bevington, Susan E. Meyer
4. The elements of Graphic design: Alex W. White : All Worth Press, New York.

SEMESTER III

COURSE 3-1

SOUND AND COMMUNICATION (PRACTICAL)

OBJECTIVE

To provide the students the initial information on designing what is seen in a frame.
To understand

MODULE1 : Physiology of Sound – Methods of sound transmission – Human Ear and Audio recording devices – microphone and loud speaker
audible spectrum of sound methods of communication – acoustics
Reverberation – Echo etc.

MODULE 2: Sound recording and reproduction – Photographic – magnetic – digital advantages and disadvantages – Audio recorders - Studio recording – Direct recording.

MODULE3 : Mono phonic – Stereo phonic – surround sound. Sound application and expanding screen sizes – technical evolution of sound for more realistic audio for communication – concept of real space and psychological space.

MODULE4 : Components of a mixed sound track– isolated tracks– Quality for communication– track cleaning- Pre-mixing and mixing. Quality control and wave-form monitors and faders. Sound fidelity and distortion.

MODULE5 : Creative use of Sound – Famous literary work and use of sound – theme Music Leif Motif – Supplementary use of sound – Sound as counter point. Experimental use of sound – seeing sound and hearing space as important elements for modern communication.

Practical: Create a five minutes Visual space by recording on location – Eg: Busy street, Railway station, Ceremony etc.

Books :

1. Practical Recording Techniques: Bartlett and Bartlett
2. Sound and Recording: Francis Rumsey and Tim McCormic
3. An introduction to Protocols: Frank D Cook
4. Producing great sound of Film and Video : Jay Rose
5. Mass communication and Media studies : John Sankaramangalam

COURSE 3-2

SCREEN PLAY WRITING – CONTENT CREATION (PRACTICAL)

OBJECTIVE

To initiate the student in the importance of proper structuring of a Screen-play.

MODULE I : Writing for fiction - Story structure – Beginning middle end- Qualities of story Credibility-characterization – anticipation – plot structure – Protagonist and antagonist Classical five act structure – exposition, complication, crisis, climax, resolution.

MODULE II : Writing for visual stories – Theme, synopsis, treatment, screenplay, shooting script.

MODULE III: From literary expressions to Visual descriptions-Treatment – Screen-play, - Unity of Time & space.

MODULE IV : From Visuals to technical methods for creating visuals – Part played by lenses, Angles, movements, composition, tone, colour etc.

MODULE V : Use of verbal expressions – dialogues, monologues, Commentary Synchronisation, Are- recording, Post recording, Mixing tracks for effective communication.

Practicals:

Shoot a five minutes talkie scene incorporating all the above elements – record books should have properly worked out shooting script for Internal Evaluation. Finally completed scene can be assessed as external Evaluation – Viva Voce is incorporated.

Books :

1. Film script writing – A practical Manuel :D.V. Swain & J R Swain
2. Mass Communication and Media studies:John Sankaramangalam
3. Screen Play : Syed Field
4. Script writing for short films : James Beveridge
5. Theory and Ethics of play writing and screen play : J.H. Lawson

COURSE 3-3

ADEVERTISING PAPER I (THEORY)

OBJECTIVE

To explore the concepts and practices of advertising and public relations

Module I: Advertising: Definition; origin and development of advertising; advertising in India; functions and role of advertising; principles of advertising; types of advertising; advertising and society.

Module II: Advertising agency-Departments and functions; advertisements for various media; media selection and media mix; key factors in budget setting; code of advertising standards; legal and ethical problems in advertising.

Module III: Public relations: Definition and history of p; PR in India; PR- functions and characteristics; public relations as management function; public relations as communication; public relations as profession; public relations as academic discipline; the role and qualities of pro.

Module IV: PR campaign: Defining the problem, planning and programming, communication and implementation, evaluation; PR and crisis management, PR and corporate social responsibility, PR and media relations, ethics and laws in public relations.

Module V: Writing for advertising: Elements of ad copy, advertising for print, radio, television and online media; advertising design; writing for PR: internal publications such as vision and mission statements, newsletters, house journals, bulletin, displays, suggestion boxes etc., writing for various media such as press release, press brief etc.,

REFERENCE

1. BurtonPW, Advertising copy writing, Greiedin Ohio
2. Borden &Marhall, Advertising Management, Taraporewala,
3. Burke j. D., Advertising in the market place megraw hill
4. Wright warner, Advertising, Mcgraw Hill
5. GhoshSubir, Public Relations today, Rupa, Calcutta.
6. Jethwani, Verma, Sarkar : Public Relations : Concept, strategies, tools sterling, New Delhi, 1994.
7. John Marston : the Nature of Public Relation, Mcgraw Hill, 1963.

COURSE 3-4

SCREEN APPRECIATION (THEORY)

Objective

The course will focus on some important trends and genres in world cinema, along with key concepts in film studies. It aims to make participants familiar with some major international cinematic figures and films

MODULE I Cinematic language – shot, scene, sequence, cuts and transitions, mise- en scene and montage; key production roles.

MODULE II Character in cinema, Plot in Cinema-Conflict as a plot element-Character as a plot element, Editing in Cinema- Montage, Jump-cut

MODULE III Film Genres (Dudley Andrews & Rick Altman) - The Western (The Westerns of Sam Peckinpah, the Myth of the American West), Film Noir, Melodrama (Cinema of Douglas Sirk), Gangster Cinema, Genre Blending and Genre Bending

MODULE IV Classic and New Hollywood (Major filmmakers Major texts), German Expressionism, Italian Neo-Realism (Italian Masters), French new wave (French Masters), Japanese Cinema (Major Filmmakers Major Trends), Chinese Cinema, Indian Cinema

MODULE V Semiotics of Films, Ideology in Cinema, Auteur Theory, Films about Media, Counterculture and cinema

Reference

1. Andrew, Dudley The Major Film Theories: An Introduction. Oxford: Oxford University Press, 1976.
2. Altman, Rick. Film/Genre. London: BFI, 1999.
3. Bazin, Andre. What is Cinema? Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.
4. Boggs, Joseph M. & Petrie, Dennis W. The Art of Watching Films. 7th ed. NY: McGraw-Hill, 2008.
5. Braudy, Leo & Cohen, Marshall (eds). Film Theory and Criticism. 5th ed. NY & Oxford: Oxford University Press, 1999.
6. Cook, David A. A History of Narrative Film. 4th ed. NY & London: WW Norton & Company, 2004.
7. Cook, Pam. The Cinema Book. 3rd ed. London: BFI, 2007.
8. Deleuze, Giles. Cinema 1 & 2. Hugh Tomlinson & Barbara Habberjam (trans). London & NY: Continuum, 1986.
9. Etherington-Wright, Christine & Doughty, Ruth. Understanding Film Theory. London: Palgrave, 2011

COURSE 3-5

EDITING PRINCIPLES I (THEORY)

Objective

Objective of this paper is to clarify the student the process of creating the illusion of movement and the basic principles involved in editing visuals

MODULE I Cinema- illusion of movement- Persistence of vision- frame rates. Why fragmentation of actions, Physical and psychological needs .What is shot, scene- Sequence, Image sizes LS, MS, CLOSE UP .Production process- Pre production, production and Post production.

MODULE II Continuity in Cinema- Physical continuity- Dress. Look- Property- Light- Colour tone Emotional Continuity-plot line- Story structure- sound.

MODULE IIIEditing- Need of editing- Role of editor- Linear editing, Non linear editing- Stages of Editing process.

MODULE IV Factors for good edit-understanding the footage, selecting the best shots, simple shot, developing shot, complex shot, Screen direction, Matching eye line .

MODULE V Time concept – Real time and Filmic time- Cut and editing principles- Jump cut, match cut, cross cut, reverse cut, cut away, cut in.

Reference Books.

1. Grammar of edit (Second edition) : Roy Thompson (Focal press)
2. Notes on Digital Film Editing :Gerhard Schumm (Digital Publish)
3. Make the cut Lori Jane Coleman.A.C.E& Diana Friedberg. (Focal press)
4. Film Technology in post production : Dominic Case (Focal press)
5. The Digital Film Making hand Book : Sonja schenk& Ben Long (Focal press)

SEMESTER IV

COURSE 4-1

ADVERTISING PAPER II(PRACTICAL)

OBJECTIVE

- To acquaint the students with the Creative Process and the Role of Creativity in Brand Building
- To enable students to integrate the learning of various courses while conceptualizing, planning and producing campaigns in groups

MODULE I Introduction to Creativity

Creativity in Advertising, Stages in the Creative Process, Brainstorming and Various Creative Thinking Modes like “Thinking Hats” Appreciation and Presentation of some of the Great and Failed Campaigns " Digital Media for Communication – The Concept of Advertising on the Net, Viral Advertising, Advertising beyond Print and the Small Screen, etc.

Projects:

- " Screening of Award Winning Campaigns (Both Contemporary and Classics) "
- Campaign Reviews " Developing Creative Skills - Portfolio Making

MODULE II Campaign Planning”

" Overview of Campaign Planning: Situation Analysis, Advertising Objectives, Budget, Media Types and Vehicles, Creation and Production of Message, "The Planning Cycle: Varying Strategies in Promoting Products/Brand and Social Products " " Budget Plan and Execution. "

MODULE III Message Strategy:

What to Say (Selection of Attributes, Benefits, Motives and Appeals - Laddering), How to Say (Selection of Verbal and Visual Elements, Execution Style, Source of Delivery, Arrangement of Arguments)

MODULE IV" Measurement of Results: Criteria for Judging Campaign Results – Sales, Awareness, Purchase Intention, Emotional Impact, GRPs, etc. Research Techniques for Pre and Post Testing

MODULE V Campaign Production

(This would be a group exercise. The individual groups would work like an ad agency with students representing various areas like Account Management, Media Planning Creative, Production etc. and produce a campaign on a brand/social issue which would be judged by a panel of experts from the industry, including the ‘client’ wherever possible).

Reference:

1. BERMAN MARGO: The Copywriter's Toolkit (Blackwell Publishing West Sussex UK, 2012)
2. BONNIE L DREWNIAKY: Creative strategy in advertising (USA: WordsworthCengage, 2011)
3. BURTENSHAW, KEN ET.AL: The fundamentals of creative advertising (Switzerland: An AVA Publishing, 2006)
4. CARROLL BRIAN: Writing for Digital Media (UK: Routledge Publications, 2010)
5. DEUSUM (ARNOLD M): Financial Management For Media Operators (New York, 1995)
6. FELTON GEORGE: Advertising: Concept and Copy (New Jersey: Printice Hall, 1994)
7. FENNIS BOB M. & STROEBE WOLFGANG: The Psychology of Advertising (Psychology Press, UK, 2010)
8. GEORGE LOIS: What's the big idea? – (Plume, 1993)
9. IND, NICHOLAL AS: Great Advertising Campaigns (London Kogan Page, 1993)
10. JIM AITCHISON / NEIL FRENCH: Cutting Edge Advertising: How to Create the World's Best Brands in the 21st Century
11. (Pearson Prentice Hall, 2004)

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COURSE 4-2

GRAPHIC DESIGN II(PRACTICAL)

OBJECTIVE

This course covers the most popular vector drawing application used by graphic designers. Emphasis is placed on both technical and artistic mastery.

UNIT I What is vector -advantages-work area - tools, Rulers, grids and guides, settings, preferences, customizing the workspace etc

UNIT II Drawing basics, Pen, Pencil, and brushes, Editing paths, Tracing artwork, Color, using and creating swatches, swatch library, web safe colors, type tools, wrap, crop, blend, gradient and mesh tool.Appearance palette, pathfinder effects, transform, 3D effects

UNIT III **Corporate Identity Design:** Symbols - Logotypes/Logos - Corporate Typefaces – Mascots/Promotional Characters – Concept of style guides.

UNIT IV **Information Design:** Basics of information visualization–translating data into visuals – statistical information graphics - Recreating events in space and time. semiotics- selection, application etc. **Digital Illustration:** Digital illustration methods – Character creation – Human – Animals – Birds – objects -Story illustration – Poem illustrations etc

UNIT V **Design for publication:** Concept of page layout- grid system, Colum, gutter space, margins etc. Design of, Newsletters - Journals - Pamphlets – Brochures etc.

EXERCISES:

1. **A workshop based on corporate identity design:** Brainstorming to finishing
2. **A workshop based on Typography:** Typographic expression of an idea- designs based on typography: typographic posters etc.

REFERENE:

1. The Fundamentals Of Typography: Ambrose, Harris , AVA academia
2. Adobe Illustrator Classroom In A Book: Adobe Creative Team
3. Inkscape Guide to A Vector Drawing Program: Tavmjong Bah

COURSE 4-3

DIGITAL 2D(PRACTICAL)

Objective

To give a in-depth understanding of text and character animation for multimedia sector. Its also applicable to those who want to peruse career in gaming industry

MODULE I Introduction Digital 2D, Text Animation

MODULE II Background Design, Layout, Background Colouring

MODULE III Digital 2D character design with construction

MODULE IV Character Head turn, Walk, Walk cycle, Run, Jump,

MODULE V Creating 2D Digital Project

REFERENE

1. Foundation Flash Cartoon Animation : by Barry Kelly Tim Jones, David Wolfe, Allan Rosson
2. Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling : Chris Jackson
3. Hollywood 2D Digital Animation: The New Flash Production Revolution : by Sandro Corsaro

COURSE 4-4

TELEVISION PRODUCTION (PRACTICAL)

OBJECTIVE

- To make the students experience and practice the multiple camera video production

MODULE I Audio - Video systems : PAL- NTSC - SECAM - HD - UHD - Compressed and uncompressed Signals - Codecs and formats - AVI - MOV- MP4 - H264 - WAV - MP3AAC – WMA

MODULE II Program Structure : TV News, Reports, Panel discussion, Chat Shows, Interviews, Reality Shows, Other creative Programs

MODULE III Studio Floor - PCR - Equipments and Connections - Audio Mixer - Vision Mixer -Tele prompter - White Balance - Role of technicians, Cues and Commands.

MODULE IV Basic Lighting - Key light - Fill light - Back light - Background light – Chroma “ Keying Filters and Gateways

MODULE V Scripting for Video Production; Preparation of Floor Chart and Storyboard

REFERENCE

1. T.V. Without Borders - AnuraGoonaseKera and Paul Lee
2. TV technology - Fundamentals and future prospects - A. Michel Noll
3. TV Production - Barrows Wood Gross
4. Global Television - Tony Verla
5. How to Read a Film: James Monaco
6. Film Cultures: Janet Harbord
7. Key Concepts in Cinema Studies - Susan Hayward

COURSE 4-5

EDITING PRINCIPLES II (PRACTICAL)

OBJECTIVE

- The objective of this paper is to develop a basic skill with the tools and techniques available in standard Non linear video editing Software.

MODULE I Constructive editing- meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.

MODULE II Different Types of cables and connectors- Fire wire, HDMI, SDI, AV, Thunderbolts.
Different Media formats- Film, VHS, DV, HD DVD, CD Blue Ray.

MODULE III Introducing a Non Linear Editing Software- Project setting- Introducing interface, different windows, monitors-timeline, tools Working with Bins, importing footage, Drag and drop editing, three point editing JKL, time line trimming, rearranging clips in time line

MODULE IV Continuity Editing-Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio

MODULE V Working with effects, Adding different transitions and effects to Video- Working with Key frames, Compositing Colour Correction, Titling, Exporting to different Video formats

Reference Books

1. Non linear Editing : Bryce Button (Focal Press)
2. Notes on Digital Film Editing : Gerhard Schumm (Digital Publish)
3. Grammar of edit (Second edition) : Roy Thompson (Focal Press)
4. Make the cut : Lori Jane Coleman.A.C.E& Diana Friedberg.(Focal Press)
5. Grammar of Shot (Second edition) : Roy Thompson (Focal Press)

SEMESTER V

COURSE 5-1

MOVING IMAGES VISUAL COMMUNICATION (THEORY)

MODULE I : Still images : Images sizes – communication through various Image sizes

MODULE II : Creating the techniques of movement : Persistence of Image – Synthesis of motion Single frame photography – Fast motion – slow motion - cinema and talkies, film speeds. Visual space and psychological space.

MODULE III Celluloid images and magnetic and digital images – technical concepts – 24. a standardized speed for talkie film – Standardized speed as 25 f.p.s in Pal and Secom and 30 f.p.s in NTSC. Creation of images from Celluloid to Digital, Photographic, magnetic and digital. Encoding and decoding – Creative use of colour.

MODULE IV Shot juxtapositions and grammar of moving images – Classism and continuity concepts – editing methods – Celluloid and digital – D1 process higher montage forms and value of communication. Dialectical Form and intellectual level of communication – alienation.

MODULE V New wave cinema and levels of communication – Experimental Films and Intellectual entertainment.

Books :

1. Cinema As A Graphic Art : Vladimir Nielson
2. Film and The Director : Don Livingston
3. Feeling and Form : Susanne K. Langer
4. Mass Communication and Media Studies : John Sankaramangalam
5. Technique of Film Editing : Karel Reiz and Gavin Miller
6. Video Tape Editing : Steven E. Brown
7. The Digital Film Making Hand Book : Sonja Scherik
8. Non linear Editing : Bryce Button
9. The Avid Hand Book : Greg Staten

COURSE 5-2

VISUAL EFFECTS (PRACTICAL)

OBJECTIVE

The objective of this subject is to introduce the student to compositing software. This course is meant to shine light to the possibilities of compositing in today's media world.

MODULE I What is Compositing? Introduction to After Effects Interface Create a new composition, Timeline panels, Adding footage, Resolution, Quality.

MODULE II Adjustment layers, Solid layers, Pre Composition, Layers, Basic Animation Rotation, Scale, Transform, Anchor point, Key frames, Text animation, Easy Ease

MODULE III Layer Management Selecting, Moving layers, Trim in and out points, Motion blur, Masking Createmasks, Transforming masks, Mask points, Feather, Animating masks, Blending modes, Track mattes luma, Alpha matte, Animated mattes

MODULE IV Effects and Presets Applying effects, Effects and preset panel, Garbage mattes to support keying, Chroma Keying, Colour correction

MODULE V Tracking Motion tracking, Motion stabilization, Time warp, Creating a VFX Demo Reel.

Reference

1. Compositing Visual effects: Steve Wright
2. The art and science of Digital Compositing : Ron Brinkmaan
3. Digital Compositing in Depth: Doug Kelley.
4. Motion Graphics: Graphic Design For Broad cast and Film: Steve Curran
5. How did they do that: Motion Graphics: David Green
6. Creating Motion Graphics with AE: TrishMeyel.

COURSE 5-3

PRINT JOURNALISM / CREATIVE PAINTING / DESIGNING FOR WEB

COURSE 5-3 A

PRINT JOURNALISM(PROJECT)

OBJECTIVE

To provide the student with the initial step in journalism and its potential as a profession.

MODULE I Introduction to Journalism, Definition History and Scope functions and Responsibilities. Press in India and World. Definition of News, News Values. History of Indian/Malayalam Journalism.

MODULE II Reporting, Functions and Role, Role of editor, Subeditor, News-editor, News Paper Department/Organisation, Duties and qualities- The news process – Basic components of a news story-Journalistic style of Reporting – Gather facts – News sources – Reporting in different areas.

MODULE III Editing – Proof Reading – Steps in Proof reading – Editorial writing – Glossary and terms for editors – Making up the paper – layout – designing for broad sheet and tabloid.

MODULE IV Feature writing: Qualities of a good writer – Developing ones style – Differences between feature writing and newspaper writing – Types of features-Magazine writing – Articles.

MODULE V Printing and production: Brief history of printing –Industrial visit.

REFERENCE

1. Basic Journalism : James M.Neal&Suzane
2. Basic Journalism : R.PrathaSarathy
3. Professional Journalism : M.V.Kamath

COURSE 5-3 B

CREATIVE PAINTING (PRACTICAL)

OBJECTIVE

This course is intended to provide the student an understanding of different painting techniques .To develop the knowledge and skill in creative painting through various exercises.

MODULE I Introduction to fundamental principles and basic techniques of painting Tools &Equipment's, Brushes, Knives, Palettes.Preparation of surfaces according to mediums of choice. Different medium of painting – water colour poster colour, Acrylic, oil, Tempera, colour ink, glass paint, enamel etc... Different Methods & Techniques of Painting – Wash – Impasto Opaque etc...

MODULE II Study from nature, study of objects in different mediums – Oil Pastels, Water Colours, Oil or Acrylics.

MODULE IIIExercises in basic techniques - Flat washes – Graded washes – Dry brush techniques – Landscape Painting – Sky & Cloud Studies – Land & Grass Studies – Painting Trees & Rocks using Water Colour & Oil Colour.

MODULE IVExercise in poster colour – poster work – tint mixing – still life – abstract & realistic – Acrylic painting..

MODULE V Make two creative paintings using any of the medium – size 2feet x 1 ½ feet.

REFERENCE:

1. The Artist Handbook : Alfred A Knopf
2. The Art of Colour : Bonnet
3. Complete books of Artist techniques : Dr. Kurt Herbers
4. A concise History of Art : G. Buzin

COURSE 5-3 C

DESIGNING FOR WEB (PRACTICAL)

OBJECTIVE

- In this course students will learn the fundamentals of responsive web design. Students able to know about responsive web page that works well on any device phone, tablet, desktop or anything in between.
- Students will start by exploring what makes a site responsive and how some common responsive design patterns work across different devices.

MODULE I Introduction to Web Technologies, Introduction to HTML & CSS, Basic Structure of HTML, Head Section, Meta Tags, Table Tag, Div Tag, Paragraph, Span, Pre Tags, Form Tag, DOM Elements, HTML Validators.

MODULE II Introduction to Adobe Dreamweaver, Introduction to Adobe Dreamweaver, Dreamweaver Interface Basics, Defining a Dreamweaver site, Insert Toolbar, Common Tools, Layout Tools, Forms Tool, Properties Panel. Introduction to HTML5, Features of HTML5, HTML5 Doc Type, New Structure Tags, Section, Nav, Article, Aside, Header, Footer, Designing a HTML Structure of Page, Audio Tag, Video Tag, Examples of Form.

MODULE III Introduction to Cascading Style Sheets Styling – Introduction to Cascading Style Sheets, Types of CSS, CSS Selectors, Universal Selector, ID Selector, Tag Selector, Introduction to CS3, New CSS 3 Selectors, First-of-type, Last-of-type, Nth-child, Custom Fonts, Text-Shadow Property, Opacity Property, Transition effect, Animation effects.

MODULE IV Page Structure & Layout. Styling Pages with CSS

MODULE V Introduction to Responsive Web Design(RWD). Basic idea about Responsive Design & Mobile-first Principles. Media Queries & Responsive Development. Mobile first design concepts, Common device dimensions, View-port tag, Using css media queries, Basic Custom Layout.

REFERENCE

1. HTML 5 in simple steps : Kogent Learning Solutions Inc.

COURSE 5-4

MEDIA MANAGEMENT (THEORY)

OBJECTIVE

To provide an insight into the organizational, legal and managerial aspects of media

MODULE I Media Management: Concept, need and Scope; Principles of Media management. Ownership patterns of mass-media in India: Sole proprietorship; Partnership; Private limited companies; Public limited companies; Trusts; Co-operatives; non profitable institutions (societies) and franchises (chains).

MODULE II Print Media: News Management; structure and function of various departments of the newspaper organization; Editorial Management; Structure, Ownership patterns of mass media in India.

MODULE III Electronic media management: Organizational Structure; Financial Management; Audience Research; Programming Strategy; Marketing; News management; Role of public relations in Electronic Media management; Foreign Equity in Indian Media; Press commission on Indian newspaper management structure.

MODULE IV New Media: Information management; Technology and Electronic media management; E-publishing, management.

MODULE V Research Methodology: Objectives and types of research –Formulating a research problem – Research design - sources of research – review of literature –sampling.

REFERENCE

1. Laws of Press in India : Durgadas Basu
2. Managing in the Media : Block et al
3. Law Relating to Publishers and Printers : P.C Sarkar
4. Newspaper organisation and management : L. W. Ruckerr and Williams
5. Newspaper Management in India : Gulab Kothari
6. Managing Electronic Media : Czech Beckerman
7. Media and Communication Management : C R Rayudu
8. An introduction to Research Methodology : B.L. Garg, R. Karadia and F
- 9.

COURSE 5-5

3 D ANIMATION STUDIO II (PRACTICAL)

OBJECTIVE

This course is designed to help students to model 3d set modeling, Camera Animations, Basic Lighting and Rendering using specified 3d software.

MODULE I 3d Set Modelling using 3d Software.

MODULEII Texturing & Lighting to the modeled set.

MODULEIII Creating Cameras, Arranging Camera shots and Movements. Importing files andmanipulating them.

MODULEIVBasics of dealing with a rigged character in a scene.Settingposes to a rigged character.Setting Key frames on Timeline.Animating with Graph editor & Key frames.

MODULE V Using Mental ray and other plugins (MGTtools, Miarmy, tweenMachine, ShotView, BHGhost, etc), Rendering

REFERENCE

1. The Animator's Survival Kit : Richard Williams
2. Cartoon Animation : Preston Blair
3. Timing for Animation : John Halas
4. How to Cheat in Maya : Eric Luhta

SEMESTER VI

COURSE 6-1

INTERSHIP

OBJECTIVE

To acquire practical industry based experience

Internship is on the job training to assimilate the professionalism in a career. Internships offer students a period of practical experience in the industry relating to their field of study.

The students will have to undergo an Internship at a **professional Still Photography Studio / Audio Studio / Television Channel / Radio / Newspaper / Film** for a fortnight at the beginning of the sixth semester.

The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

COURSE 6-2

ADVERTISINGPROJECT

OBJECTIVE

The objective is to produce professionals who are highly rigorous and creative, and capable of effectively meeting the needs of the gnisitrevda sector, which is ever-growing, dynamic and characterized by constant innovation.

MODULE I Introduction to advertising definition and types structure and functioning of an advertising agency. Advertising agency relationship – advertising as a process of communication – social effects of advertising. Audience analysis, segmentation, targeting and positioning. Audience research – demographics, Psychographics.

MODULE II Types of advertising: Consumer, corporate industrial, retail, co-operative and public service advertising-tone and content reading the advertisement – review with current and campaigns. Diversification and competition – full service agencies – multinational clients – challenges and opportunities.

MODULE III Creative aspects of advertising. Art direction –creative aspects in print and electronic media-print production and electronic production.

MODULE IV Writing Techniques in Advertising, Audio-visual Scriptwriting and Narrative, Creation of Advertising Messages, Media Planning, Advertising Production in Radio and Television

MODULE V Interactive Scriptwriting and Design for Advertising, Pre-production, production and post-production of Advertising

REFERENCE

1. Fundamentals Of Advertising - Otto Kleppner
2. Brand Positioning - Sen Gupta
3. The Practice Of Advertising - Norman Hart
4. Advertising World Wide (2nd Ed.) - Marickel De; Mooiji
5. Foundations Of Advertising Theory And Practice ChllunawallaandK.C.Setthia

COURSE 6-3

ANIMATION/GRAPHIC DESIGN PROJECT(PRACTICAL)

Students should create an animation of minimum 60 sec. to 90 sec. duration. They can choose any of the following methods for their project work.

- Full 2D Animation
- Full 3D Animation
- Full Stop-motion Animation
- 2D Animation + 3D Animation
- 3D Animation + Stop-motion Animation
- 2D Animation + Stop-motion Animation
- 2D Animation + Visual Effects
- 3D Animation + Visual Effects
- Stop-motion Animation + Visual Effects
- 2D Animation + 3D Animation + Visual Effects
- 3D Animation + Stop-motion Animation + Visual Effects
- 2D Animation + Stop-motion Animation + Visual Effects

Project should be worked out through various production stages after the final approval by the supervising faculty. Students have to complete the final project within the given time period. Student should keep all the important paper works (script, storyboard and character designs) along with them. Viva Voce is part of the examination.

OR

Graphic Design Project (Project and Viva)

Students should develop an innovative and theoretically informed body of work which proves their creativity, aesthetic sense and technical skill, and they have to work any one of the prescribed design area by the concerned faculty.

Final design outcomes may range from small or large scale printed artifacts to electronic, time-based and/or interactive applications.

Project should be worked out through various production stages after the final approval by the supervising faculty.

Students should submit the design along with the comprehensive report to the head of the department. Viva Voce.

COURSE 6- 4

FINAL PROJECT

OBJECTIVE

To provide the students with the fulfilment of the process of study through a graduation film presentation.

MODULE I Different stages in Pre-production – From idea to Shooting Script

MODULE II Location Hunting, Casting and Storyboarding. Preparing a shooting plan and Script breakdown. Preparing call sheets.

MODULE III Budgeting for a film. Preparing Production schedule.

MODULE I Preparing continuity log sheet, ok shot list...etc

MODULE V Post production – editing and sound design. Releasing a film.

Project: Prepare a ten minute video program on any one of the following choices

Choices

- 1) Fiction
- 2) Documentary Film
- 3) News Feature

REFERENCE

- | | | |
|----------------------------|---|----------------|
| 1. Films and the Director | : | Don Livingston |
| 2. Lens and its entire job | : | Roy Fidney |
| 3. Techniques of TV | : | JonsBoder |

COURSE 6- 5

ANALYSIS OF A FICTION AND NON FICTION FILM(PROJECT)

OBJECTIVE

Each student will individually select a Film classic of his/her choice under guidance from the teacher and give a detailed analysis of the Film.

- 1.The analysis will be based on the following: -
- 2.Story structure
- 3.Use of technology for artistic purpose
- 4.Use of Audio
- 5.Contribution of editor, Art Director, Music Director, Special Effects

A Viva Voce will be held based on the report.

REFERENCE

- 1.The Major Film Theories: An Introduction : Andrew, Dudley
- 2.Film/Genre : Altman,Rick
- 3.Grammar of the shot : Roy Thompson
- 4.How to read a film : James Monaco
- 5.The Art of Watching : Boggs, Joseph M.& Petrie, Dennis
- 6.A History of Narrative Film : Cook, David A.
- 7.What is Cinema? : Bazin,Andre

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COURSE 6- 6

SCRIPT WRITING PROJECT

OBJECTIVE

Each student will individually write a detailed script of a 20 to 30 minutes film under the guidance from the teacher.

It has to be submitted in a record book and must be present the same for the Examination.

A Viva Voce will be held based on the project.

REFERENCE

1. The Major Film Theories: An Introduction : Andrew, Dudley
2. Film/Genre : Altman, Rick
3. Grammar of the shot : Roy Thompson
4. How to read a film : James Monaco
5. The Art of Watching : Boggs, Joseph M. & Petrie, Dennis
6. A History of Narrative Film : Cook, David A.
7. What is Cinema? : Bazin, Andre