

B.A VISUAL COMMUNICATION

(Detailed semesterised syllabus for the Programme in B.A
Visual Communication under the Choice Based Credit System
(CBCSS - Model III))



Mahatma Gandhi University, Kottayam

2017

Prepared by

**Board of Studies /Expert Committee (UG)
in Multimedia**



Mahatma Gandhi University, Kottayam

May 2017

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1. List of Expert Committee in Multimedia (UG)

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ACKNOWLEDGEMENTS

The B.A Programme in *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. This 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 Multimedia, Television Production, Design, and Animation along with Interactive Applications.

We are grateful to all of those with whom we have had the pleasure to work during the restructuring of the syllabus and curriculum of *B.A Visual Communication (CBCSS) Programme 2017* of Mahatma Gandhi University. There are many personalities whose support and guidance made this restructured syllabus a reality.

We express our profound gratitude to the Honorable Vice Chancellor, Pro-Vice Chancellor, Members of the Syndicate and the Academic Council for their leadership and guidance for making this endeavor a great success.

We thank the Registrar of the University, both Academic and Finance sections of the University, the members of BOS Core-Committee and all the staff members of Mahatma Gandhi University 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 all for their valuable service during the restructuring process.

For the Expert Committee in Visual Communication,

Leenus L.K

(Convenor)

Expert Committee in
Multimedia,

M.G University,
Kottayam.

Priyadarsini Hills,

Kottayam

May 2017

1. INTRODUCTION

Mahatma Gandhi University introduced choice based credit and semester and Grading System in colleges affiliated to the University from the Academic year 2009-2010, under **Direct Grading System**. Subsequently, the Kerala State Higher Education Council constituted a committee of experts headed by Prof. B. Hridayakumari, to study and make recommendations for the improvement of the working of the Choice Based Credit and Semester System (CBCSS) in Colleges affiliated to the Universities in the State. The State Government accepted the recommendations of the Committee and the Syndicate and the Academic Council of the Mahatma Gandhi University have resolved to reform the existing CBCSS regulations. Accordingly, **Regulations For Under Graduate Programmes Under Choice Based Course-Credit- Semester System And Grading, 2013** was introduced in the University from the Academic year 2013-14 onwards, under **Indirect Grading System**. The University Grants Commission, in order to facilitate student mobility across institutions within and across countries and also to enable potential employers to assess the performance of students, insisted to introduce uniform grading system in the Universities. The Academic Council of the Mahatma Gandhi University at its meeting held on 23rd May 2015 resolved to introduce the UGC Guidelines for Choice Based Credit Semester System from the Academic year 2016-17 onwards and the syndicate of the University at its meeting held on 1st August 2015 approved the resolution of the Academic Council. Meanwhile, the Hon'ble Supreme Court of India has issued orders to include core courses on Environmental Studies and Human Rights in the syllabi and curricula of all UG Programmes of universities all over India. In continuation to this the University Grants Commission has issued circulars regarding the implementation of the above said changes by accepting the directions of the Hon'ble Supreme Court as a National Policy. Hence, the Syndicate of Mahatma Gandhi University has decided to modify the syllabi and curricula of all UG programmes in accordance with the directions of the Hon'ble Supreme Court and the UGC. Further, the Syndicate has decided to implement the new regulations and syllabi with effect from the academic year 2017-2018. In view of this, the BOS / Expert Committee in Animation and Graphic Design of MG University have prepared the following syllabus for UG programmes in **Visual Communication**.

2. TITLE

B.A VISUAL COMMUNICATION - Graduate Programme under Choice Based Credit System, 2017" (UGCBCSS 2017).

3. SCOPE

- 3.1 Applicable to all regular Under Graduate Programmes conducted by the University with effect from 2017 admissions, except for Professional and B.Voc programmes. Also, applicable to Distance/Private Undergraduate Programmes with suitable modifications. Under Graduate Programmes in Management Studies are included as non-professional programmes. Provided that the existing CBCSS Regulations 2013 shall be applicable to students who were admitted prior to the commencement of these Regulations and who are continuing their studies.
- 3.2 Examinations of the courses being run under the Distance/Private registration scheme shall be conducted annually.
- 3.3 The provisions herein supersede all the existing regulations for the Regular / Distance / Private Undergraduate programmes to the extent herein prescribed.

4. AIMS AND OBJECTIVES OF THE PROGRAMME

A basic programme in Visual Communication is the initial step towards a formal and graded approach for a satisfying profession in various Media like Videography, Animation, Journalism, Advertising, Electronic Editing and ultimately in the Cinema Industry. A plus two student, who is a complete stranger to the above professions, should at the Degree level itself undertake a voyage of discovery, so that he/she would be able to assess his/her own potential for the above mentioned professions. He/she will manifest his/her highest talent after mooring himself/herself at the level of the Degree Examination. The following Syllabus for the B.A Visual Communication makes a genuine effort to invest the students with the multifaceted aspects of Visual Communication.

5. B.A PROGRAMME IN VISUAL COMMUNICATION

5.1. PROGRAMME STRUCTURE FOR MODEL III - B.A/ B.Sc /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.	Open Course (Credits)	3
f.	Minimum attendance required	75%

6. DURATION OF COURSE

- The duration of U.G. Programmes shall be **6 semesters**.
- 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.
- Attendance: Students having a minimum of 75% average attendance for all the courses only, can register for the examination.

7. 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 percentage of marks of external examination is 80 and total percentage of marks of internal evaluation is 20 (ie. In the ratio of 80:20).

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

8.2 FOR ALL PRACTICAL PAPERS:

(a) Marks of external Examination : 40

(b) Marks of internal evaluation : 10

Components of Practical-internal evaluation	Marks
Attendance	3
Record*	5
Test Papers	2
Total	10

*Marks awarded for Record should be related to number of experiments recorded.
All the three components of the internal assessment are mandatory.

8.3 FOR PROJECTS, INDUSTRIAL VISIT AND COMPREHENSIVE VIVA VOCE*:

(a) Marks of external Examination : **80**

(b) Marks of internal evaluation : **20**

Components of Project I.V. and Viva – Evaluation External	Marks
Dissertation and I.V. report (External)	50
Comprehensive Viva-voce Viva-Voce (External)	30
Total	80

* Bonafide reports of the project work and Industrial Visit (I.V) conducted shall be submitted at the time of examination.

All the four components of the internal assessment are mandatory.

Components of Project & I.V. - Internal Evaluation	Marks
Punctuality	5
Experimentation / Data Collection	5
Knowledge	5
Report	5
Total	20

8.4 OJT EVALUATION

For On the Job Training (OJT) there is only internal evaluation.

8.5. ASSIGNMENTS

Assignments are to be done from 1st to 4th Semesters. At least one assignment should be done in each semester for all papers.

8.6 SEMINAR / VIVA

A student shall present a seminar in the 5th semester and appear for Viva- voce in the 6th semester for all papers.

Consolidated Scheme for B.A Visual Communication

S e m.	Course Code	Course Title	Course Type	Course Category	Cred it	Hours Per Week
I		1-1 Model III English I	Theory	Common	4	5
	MM1CRT01	1-2 Art and Visual Perception I*	Theory	Core	4	5
	MM1CRT02	1-3 Introduction to Communication **	Theory	Core	4	5
	VC1CRP01	1-4 Craft for Still Image	Practical	Core	4	5
	VC1CRP02	1-5 Visualization and Illustration	Practical	Core	4	5
					20	25
II		2-1 Model III English II	Theory	Common	4	5
	MM2CRT05	2-2 Art and Visual Perception II*	Theory	Core	4	5
	VC2PRP01	2-3 Motion Picture Photography	Project	Core	4	5
	VC2CMP03	2-4 Fundamentals of Animation	Practical	Complim.	4	5
	VC2CRP04	2-5 Graphic design I	Practical	Core	4	5
					20	25
III	VC3PRP02	3-1 Sound and Communication	Project	Core	4	5
	VC3PRP03	3-2 Screen Play Writing – Content Creation	Project	Core	4	5
	VC3CMT05	3-3 Advertising Paper I	Theory	Complim.	4	5
	VC3CRP06	3-4 Principles of Visual Editing	Practical	Core	4	5
	MM3PRP03	3-5 Elements of Direction**	Project	Complim.	4	5
					20	25
IV	VC4PRP04	4-1 Advertising Paper II	Project	Core	4	5
	VC4PRP05	4-2 Graphic Design II	Project	Core	4	5
	VC4CRP07	4-3 Digital 2D	Practical	Core	4	5
	MM4CMT12	4-4 Media Management *	Theory	Complim.	4	5
	VC4CRT13	4-5 Moving Images Visual Communication	Theory	Core	4	5
					20	25
V	AG5CRT14	5-1 Environmental Studies and Human Rights	Theory	Core	4	5
	VC5CMP14	5-2 Visual Effects	Practical	Complim.	4	5
	VC5PRP06	5-3 Television Production	Project	Complim.	4	5
	VC5CRP15	5-4 3 D Studio	Practical	Core	4	6
		5-5 Open course		Open	3	4
	MM5OPP1.1	A. Print Journalism**	Project			
	MM5OPP1.2	B. Creative Painting**	Practical			
MM5OPP1.3	C. Designing For Web**	Practical				
					19	25
VI	VC6OJP01	6-1 Internship	OJT		2	
	VC6PRP07	6-2 Advertising Project	Project	Core	4	5
	MM6PRP07	6- 3 ENG Production**	Project	Complim.	4	5
	VC6PRP08	6-4 Animation/Graphic Design Design	Project	Complim.	4	5
		6-5 Choice Based Course (Video Project)		Core	3	5
	MM6CBP1.1	A. Fiction**	Project			
	MM6CBP1.2	B. Documentary**	Project			
	MM6CBP1.3	C. News Feature**	Project			
	MM6PRP09	6-5 Analysis of a Fiction or Non Fiction Film**	Project	Complim.	4	5
					21	25
					120	

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

SEMESTER I

COURSE 1-2

ART AND VISUAL PERCEPTION I (THEORY)

OBJECTIVE

To strengthen the artistic background of the student to a cognizable level.

MODULE I The nature and purpose of narrative art - Enjoyment of re-creation – Memory and imagination - Origin of Story - Verbal narration.

MODULE II Pre-historic attempts at re-creation - Attempts of the cave man – Pictorial origins of written language.

MODULE III Attempt at codification – Sagas & Epics – Mesopotamian, Indian, Roman and Greek epics

MODULE IV Art and Ancient civilization – Mesopotamian and Indian Civilization

MODULE V Art and Ancient civilization –Egyptian, Greek and Roman Civilizations

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

INTRODUCTION TO COMMUNICATION (THEORY)

OBJECTIVES

- Understand and appreciate the role of communication in development media
- Acquire knowledge of different theories, barriers and forms of communication and their use in the process of social change; and to understand the relevance of communication in media and society

- MODULE 1** Introduction to Communication / Definition and Objectives of communication /Need for communication – functions. /Types of communication. Barriers of Communication - Verbal – Non Verbal Communication/Development Communication/ Influence of media on developmental Communication/Media: culture and values.History of Communication- Early History, Ancient, Medieval, Modern and Present.
- MODULE II** Communication Models – 7cs of Communication forms of Communication – sociological Theories of mass communication western models of communication/ Mass Communication – Definition – Mass Media – Different Mass Media – Influence and Types.
- MODULE III** Communication with Groups: lectures, forum, Brain storming, Guided discussion, Case study, Role play, Demonstration.
a. Exhibitions – how to organize
b. Cinema, Television, Radio
c. Print Media
d. Theatre & Local or Folk Media
e. Information Technology & World wide web.
- MODULE IV** Skill Training: Effective public Speaking, Meetings, Conference, Seminar, Effective Written Communication, Workshop on Theatre – Production.
- MODULE V** Media of Communication – Indian context – through different Mass Media – Print, Broadcast, Media, Multi-Media, Social Media - Issues

REFERENCE

1. Principles of Communication : VijayaSomasundaram
2. Mass Communication in India : Keval J Kumar
3. Media/Society: Industries, Images and Audiences : David Croteau, Williams Hyones
5. Managing with Information, Prentice : Jerome Kanter
6. Art of Effective Communication:

Conversion Control Skills for Managers	:	J.Charles
7. Media and Communication Management	:	C.S Rayude
9. Management of Public Relations and Communication	:	SaileshSengupta

COURSE 1-4

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 aspect 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 1-5

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 I 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 : Ralphmayer
6. Drawing with Pen and Ink : Arthur L. Guphill
7. Drawing Lessons from the Great masters : Robert Beverly Hale

SEMESTER II

COURSE 2-2

ART AND VISUAL PERCEPTION II (THEORY)

OBJECTIVE

To provide the student with an opportunity of basic understanding of the growth of Art through ages.

MODULE I Classical Theatre forms - Greek and Sanskrit. Aristotelian concept of art - Imitation of Reality – Empathy . Indian concept on stage craft – Natyasastra.

MODULE II Introduction to Western Christian art – Byzantine, Gothic, Renaissance, Baroque, Rococo & Neoclassicism.

MODULE III Introduction to Western Art during 19th& 20th centuries - Romanticism, Impressionism ,Expressionism , Futurism , Dadaism, Surrealism, De Stijl, Pop Art, Op Art.

MODULE IV Introduction to Indian Art – Budhist Art in India : Madhura, Gandhara and Budhhist architecture, Rock cut temples and structural temples in Indian.

MODULE V Introduction to Islamic art and Christian art in India, Kerala Mural Paintings

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 |

COURSE 2-3

MOTION PICTURE PHOTOGRAPHY (PROJECT)

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 (PRACTICAL)

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 - Quadrtones 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 (PROJECT)

OBJECTIVE

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

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

MODULE III 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.

MODULE IV 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.

MODULE V 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(PROJECT)

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

PRINCIPLES OF VISUAL EDITING (PRACTICAL)

OBJECTIVE

The objective of this paper is to develop a basic skill with the concepts of editing as well as tools and techniques available in standard Nonlinear video editing Software.

- MODULE I** Editing- Need of editing- Role of editor- Linear editing, Non linear editing- Stages of Editing process. Factors for good edit-understanding the footage, Matching eye line. Continuity in Cinema- Physical continuity & Emotional Continuity-plot line- Story structure- sound.
- MODULE II** Time concept – Real time and Filmic time- Cut and editing principles- Jump cut, match cut, cross cut, reverse cut, cut away, cut in. Constructive editing- meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.
- MODULE III** Different Types of cables and connectors- Fire wire, HDMI, SDI, AV, Thunderbolts. Different Media formats- Film, VHS, DV, HD DVD, CD Blue Ray.
- MODULE IV** Introducing a Non Linear Editing Software- Project setting- Introducing interface, 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

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

COURSE 3-5

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 IV

COURSE 4-1

ADVERTISING II(PROJECT)

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.

- MODULE I** What is vector -advantages-work area - tools, Rulers, grids and guides, settings, preferences, customizing the workspace etc
- MODULE 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
- MODULE III** **Corporate Identity Design:** Symbols - Logotypes/Logos - Corporate Typefaces – Mascots/Promotional Characters – Concept of style guides.
- MODULE 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
- MODULE 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(PROJECT)

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

MEDIA MANAGEMENT (THEORY)

OBJECTIVE

The course provides a basic know-how in modern management concepts and it further moves on to the managerial aspects of mass media. Those who are seeking a career in the management structure of mass media may get a good opportunity to expose themselves to this emerging field.

MODULE I Management: Concept and scope; Principles of management; Theories of management; Human resource of management; Finance management; New trends in management.

MODULE II Media Management: Concept, Need and scope; Principles of Media management; Media as an industry and profession; New trends and legal issues in media management.

MODULE III Media Organization: Organizational Structure; Function of various departments; Personnel Management; Financial Management; Audience Research; Media legislation, regulation and governance.

MODULE IV Print & Electronic media management: News management; Editorial Management; Programme planning and Production; Resource planning and resource structure; Branding & Marketing; Public relations & Advertisement.

MODULE V Research Methodology: Definition and Objectives, Research Process, Tools and methods of Data Collection, Types of research in Print, Electronic and New Media, Writing Thesis and Dissertation.

REFERENCE

1. Laws of Press in India : DurgadasBasu

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.Agarwal

COURSE 4-5

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. astandardized speed for talkie film – Standardized speed as 25 f.ps in Pal andSecom 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 : KarelReiz 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

SEMESTER V

COURSE 5-1

ENVIRONMENTAL STUDIES AND HUMAN RIGHTS (THEORY)

OBJECTIVE

Environmental Education helps students to understand how their decisions and actions affect the environment, builds knowledge and skills necessary to address complex environmental issues, as well as ways we can take action to keep our environment healthy and sustainable for the future. It encourages character building, and develop positive attitudes and values.

MODULE1

Multidisciplinary nature of environmental studies: Definition, scope and importance - Need for public awareness.

Natural Resources: Renewable and non-renewable resources: Natural resources and associated problems. **a)Forest resources:** Use and over-exploitation, deforestation, case studies, Timber extraction, mining, dams and their effects on forest and tribal people. **b)Water resources:** Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems. **c)Mineral resources:** Use and exploitation, environmental effects of extracting and using mineral resources, case studies. **d)Food resources:** World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies. **e)Energy resources:** Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, Case studies. **f)Land resources:** Land as a resource, land degradation, man induced landslides, soil erosion and desertification - Role of individual in conservation of natural resources - Equitable use of resources for sustainable life styles.

Ecosystems: Concept of an ecosystem - Structure and function of an ecosystem - Producers, consumers and decomposers - Energy flow in the ecosystem - Ecological succession - Food chains, food webs and ecological pyramids - **Introduction, types, characteristic features, structure and function of the given ecosystem:** - Forest ecosystem

MODULE2

Biodiversity and its conservation: Introduction – Bio-geographical classification of India - Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values -India as a mega-diversity nation - Hot-spots of biodiversity - Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts - Endangered and endemic species of India

Environmental Pollution: Definition - Causes, effects and control measures of: - (Air pollution, Water pollution, Soil pollution, Marine pollution, Noise pollution, Thermal

pollution) - Nuclear hazards - Solid Waste Management: (Causes, effects and control measures of urban and industrial wastes) - Role of an individual in prevention of pollution - Pollution case studies - Disaster management: floods, earthquake, cyclone and landslides.

Social Issues and the Environment : Urban problems related to energy - Water conservation, rain water harvesting, watershed management - Resettlement and rehabilitation of people: its problems and concerns, Case studies - Environmental ethics: Issues and possible solutions - Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust, Case studies - Consumerism and waste products - Environment Protection Act -Air (Prevention and Control of Pollution) Act - Water (Prevention and control of Pollution) Act - Wildlife Protection Act -Forest Conservation Act -Issues involved in enforcement of environmental legislation - Public awareness

MODULE3

Sound Pollution: Dynamic range of hearing– Amplitude, frequency, Threshold of hearing, threshold of pain. Causes of Sound pollution – Industrialization, poor urban planning, social events, Transportation, Construction activities, Household chores, Effect of Sound pollution - Hearing problem, Health issue, Sleeping disorder, Cardiovascular issues, Trouble communicating, Effect on wild life. Prevention of Sound pollution

MODULE4

Media and environment: Media coverage of environmental issues; Agenda setting of environmental risks and its presentation, Role of various media in establishing and maintaining perspectives on environment; tendencies and limitations of green journalism; Media as bridge between science and public.

MODULE5

Human Rights– An Introduction to Human Rights, Meaning, concept and development, Three Generations of Human Rights (Civil and Political Rights; Economic, Social and Cultural Rights).

Human Rights and United Nations – contributions, main human rights related organs UNESCO, UNICEF, WHO, ILO, Declarations for women and children, Universal Declaration of Human Rights.

Human Rights in India – Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities

Environment and Human Rights - Right to Clean Environment and Public Safety: Issues of Industrial Pollution, Prevention, Rehabilitation and Safety Aspect of New Technologies such as Chemical and Nuclear Technologies, Issues of Waste Disposal, Protection of Environment

Conservation of natural resources and human rights: Reports, Case studies and policy formulation. Conservation issues of western ghats- mention Gadgil committee report, Kasthurirengan report. Over exploitation of ground water resources, marine fisheries, sand mining etc.

Internal: Field study

- Visit to a local area to document environmental grassland/ hill /mountain
- Visit a local polluted site – Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds etc
- Study of simple ecosystem-pond, river, hill slopes, etc

Reference

1. Bharucha Erach, Text Book of Environmental Studies for undergraduate Courses. University Press, IInd Edition 2013 (TB)
2. Clark.R.S., Marine Pollution, Clanderson Press Oxford (Ref)
3. Cunningham, W.P.Cooper, T.H.Gorhani, E & Hepworth, M.T.2001 Environmental Encyclopedia, Jaico Publ. House. Mumbai. 1196p .(Ref)
4. De A.K.Environmental Chemistry, Wiley Eastern Ltd.(Ref)
5. Down to Earth, Centre for Science and Environment (Ref)
6. Heywood, V.H & Watson, R.T. 1995. Global Biodiversity Assessment, Cambridge University Press 1140pb (Ref)
7. Jadhav.H & Bhosale.V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284p (Ref)
8. Mekinney, M.L & Schock.R.M. 1996 Environmental Science Systems & Solutions. Web enhanced edition 639p (Ref)
9. Miller T.G. Jr., Environmental Science, Wadsworth Publishing Co. (TB)
10. Odum.E.P 1971. Fundamentals of Ecology. W.B. Saunders Co. USA 574p (Ref)
11. Rao.M.N & Datta.A.K. 1987 Waste Water treatment Oxford & IBII Publication Co.Pvt.Ltd.345p (Ref)
12. Rajagopalan. R, Environmental Studies from crisis and cure, Oxford University Press, Published: 2016 (TB)
13. Sharma B.K., 2001. Environmental Chemistry. Geol Publ. House, Meerut (Ref)
14. Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell
15. Science (Ref)
16. Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and Stadards, Vol I and II, Enviro Media (Ref)
17. Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science Publication (Ref)
18. Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p (Ref)
19. (M) Magazine (R) Reference (TB) Textbook

Human Rights

1. Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.
2. Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)
3. Law Relating to Human Rights, Asia Law House,2001.
4. Shireesh Pal Singh, Human Rights Education in 21st Century, Discovery Publishing House Pvt.Ltd, New Delhi,
5. S.K.Khanna, Children And The Human Rights, Common Wealth Publishers,1998. 2011.
6. Sudhir Kapoor, Human Rights in 21st Century,Mangal Deep Publications, Jaipur,2001.
7. United Nations Development Programme, Human Development Report 2004: Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press, 2004.

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

TELEVISION PRODUCTION (PROJECT)

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 5-4

3D ANIMATION STUDIO (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.
- MODULEIV** Basics 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 (MGTools, 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

COURSE 5- 5

PRINT JOURNALISM / CREATIVE PAINTING / DESIGNING FOR WEB

COURSE 5- 5 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- 5 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 & Equipments, 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 III Exercises 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 IV Exercise 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- 5 C

DESIGNING FOR WEB (PRACTICAL)

OBJECTIVE

- To develop the skill & knowledge of Web page design.
- 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.

SEMESTER VI

COURSE 6-1

INTERNSHIP

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 advertising 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

ENG PRODUCTION (PROJECT)

OBJECTIVE

To provide the student with the basic requirement of electronic journalism as a satisfying profession.

- MODULE I** TV Production: Writing and Producing for TV
- MODULE II** Handling ENG equipments - Camera, Recording and editing. Adding basic graphics and information graphics, scrolls and other on screen objects.
- MODULE III** Production of news stories – Reporting - TV Interviews - Various Programme formats - News reading and Announcing
- MODULE IV** Practical Training: Voice training – Announcing and News reading for TV, using teleprompter.
- MODULE V** Facing the camera - Gestures and speech - Facial expression, lip movement, eye movement - Stress, intonation and pauses.

REFERENCE

1. Broadcast Journalism: Technique of TV & Radio News : Andrew Boyd
2. News Interview : Akiba A. Cohen
3. The technique of TV Production : G Millerson
4. Television Production of Hand Book : Herbert Zettl

COURSE 6-4

ANIMATION/GRAPHIC DESIGN PROJECT(PROJECT)

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- 5

CHOICE BASED COURSE (VIDEO 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 IV 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) Interview

REFERENCE

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

COURSE 6- 6

ANALYSIS OF A FICTION / 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.

The analysis will be based on the following: -

1. Story structure
2. Use of technology for artistic purpose
3. Use of Audio
4. 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 : Dudley Andrew
 2. Film/Genre : Rick Altman
 3. Grammar of the shot : Roy Thompson
 4. How to read a film : James Monaco
 5. The Art of Watching : Joseph M. Boggs & Dennis Petrie
 6. A History of Narrative Film : David A. Cook
 7. What is Cinema? : Andre Bazin
- S