

MAHATMA GANDHI UNIVERSITY KOTTAYAM



B.VOC. DEGREE PROGRAMME

**In
Visual Media and Filmmaking**

**REGULATION
SCHEME AND SYLLABUS**

(2019 ADMISSION ONWARDS)

REGULATION AND SCHEME FOR B.VOC. PROGRAMME UNDER MAHATMA GANDHI UNIVERSITY

We are facing unprecedented challenges – Skill and knowledge, the driving forces of economic growth and social development for any country. Presently, the country faces a demand – supply mismatch, as the economy needs more ‘skilled’ workforce than that is available. In the higher education sphere, knowledge and skills are required for diverse forms of employment in the sector of education, health care manufacturing and other services. Potentially, the target group for skill development comprises all those in the labour force, including those entering the labour market for the first time, those employed in the organized sector and also those working in the unorganized sector. Government of India, taking note of the requirement for skill development among students launched National Vocational Education Qualification Framework (NVEQF) which was later on assimilated into National Skills Qualifications Framework (NSQF). Various Sector Skill Councils (SSCs) are developing Qualification Packs (QPs), National Occupational Standards (NOSs) and assessment mechanisms in their respective domains, in alignment with the needs of the industry.

The University Grants Commission (UGC) has launched a scheme on skills development based higher education as a part of college/university education, leading to Bachelor of Vocation (B.Voc.) Degree with multiple exits such as Diploma/Advanced Diploma under the NSQF (National skill Qualifications framework). The B.Voc. programme is focused on universities and colleges providing undergraduate studies which would also incorporate specific job roles along with broad based general education. This would enable the graduates completing B.Voc. to make a meaningful participation in accelerating India’s economy by gaining appropriate employment, becoming entrepreneurs and creating appropriate knowledge. The proposed vocational programme will be a judicious mix of skills, professional education related to concerned vocation and also appropriate content of general education.

The **Mahatma Gandhi University** gave a strong momentum to the initiatives of UGC-NSQF in the very beginning itself. This University provides opportunities to its affiliating colleges since Academic Year 2014-15 to start skill based vocational Graduate programmes strictly under the guidelines of UGC and NSQF.

1. TITLE

These regulations shall be called “**MAHATMA GANDHI UNIVERSITY REGULATIONS FOR B.VOC PROGRAMME 2018**”.

2. SCOPE

Applicable to all regular B.Voc Programme conducted by the University with effect from 2018 admissions onwards, except for B.Voc. Programmes, having scheme and syllabus already approved by MGU under 2014 regulation and scheme.

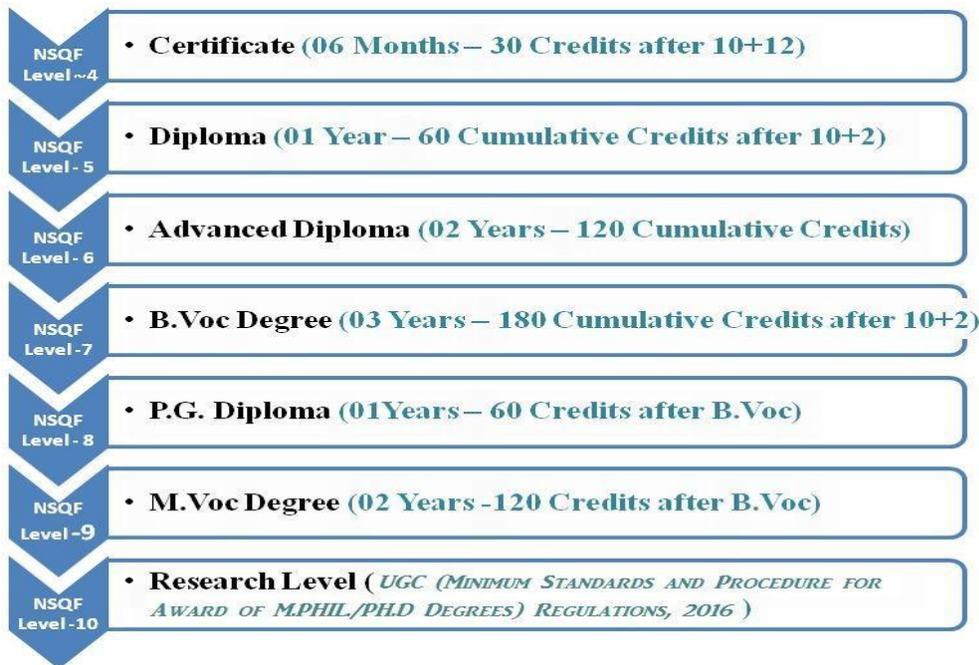
During the academic year 2019-20 admission onwards, all regular B.Voc Programme in affiliating colleges under MG University should strictly follow *Mahatma Gandhi University Regulations For B.Voc Programme 2018*.

3. ELIGIBILITY FOR ADMISSION AND RESERVATION OF SEATS

Eligibility for admissions and reservation of seats for various Undergraduate Programmes shall be according to the rules framed by the University and UGC in this regard, from time to time.

4. Type of Courses and Awards:

There will be full time credit-based modular programmes, wherein banking of credits for skill and general education components shall be permitted so as to enable multiple exit and entry.



The multiple entry and exit enables the learner to seek employment after any level of Award and join back as and when feasible to upgrade qualifications / skill competencies either to move higher in the job profile or in the higher educational system. This will also provide the learner an opportunity for vertical mobility to second year of B.Voc degree programme after one year diploma and to third year of B.Voc degree programme after a two year advanced diploma. The students may further move to Masters and Research degree programmes mapped at NSQF Level 8 – 10.

5. Curricula and Credit System for Skill Based Courses

In order to make education more relevant and to create ‘industry fit’ skilled workforce, the institutions recognized under B.Voc Degree programme offering skill based courses will have to be in constant dialogue with the industry and respective Sector Skill Councils (SSC’s) so that they remain updated on the requirements of the workforce for the local economy. These institutions should also preserve and promote the cultural heritage of the region, be it art, craft, handicraft, music, architecture or any such thing, through appropriately designed curriculum leading to gainful employment including self-employment and entrepreneurship development.

The curriculum in each of the semester/years of the programme(s) will be a suitable mix of general education and skill development components. The General Education Component shall have 40% of the total credits and balance 60% credits shall be of Skill Component.

The institution(s) shall prepare draft curriculum as per the UGC guidelines for Curricular Aspects Assessment Criteria and Credit System for Skill based Vocational Courses and place it for vetting by the UGC Advisory Committee constituted under these guidelines.

The Curriculum shall be finally approved by the Board of Studies (BoS) and Academic Council of the University / Autonomous College. The Universities where BoS for Vocational subjects has not yet been constituted, the curriculum may be considered by the BoS in allied subject area or an ad-hoc BoS may be constituted till the time regular BoS is notified in the university. The BoS should consider the programme wise curriculum based QP for skill component and relevant general education subjects *i.e.* the curricula for programmes in one broad subject area may vary from institution to institution in case the different progressive QPs are mapped with the programmes being offered. The choice of different progressive Job roles for a course may also be enabled under CBCS.

6. Structure of the Programme

6.1 Skill Development Components - 60% Weight age

6.2 General Education Component - 40% Weight age

The B.Voc Programme should comprise 60% Skill Development Components (60 % of total Credit) and 40% General Education Component (40% total Credit) as per guidelines of UGC and NSQL.

As an illustration, awards shall be given at each stage as per Table 1 below for cumulative credits awarded to the learners in skill based vocational courses.

Table 1

NSQF Level	Skill Component Credits	General Education Credits	Total Credits for Award	Normal Duration	Exit Points / Awards
7	108	72	180	Six Semesters	B.Voc Degree
6	72	48	120	Four semesters	Advanced Diploma
5	36	24	60	Two semesters	Diploma
4	18	12	30	One semester	Certificate

7. SCHEME AND SYLLABUS

- 7.1. B.Voc Programme should include (a) General Education Component, (b) Skill Education Component
- 7.2. The B.Voc Programme should followed Credit and Semester System of MGU.
- 7.3. A separate minimum of 30% marks each for internal and external (for both theory and AOC) and aggregate minimum of 40% are required for a pass for a course. For a pass in a programme, **Grade P** is required for all the individual courses. If a candidate secures **F Grade** for any one of the courses offered in a Semester/Programme, **only F grade** will be awarded for that Semester/Programme until he/she improves this to **P Grade** or above within the permitted period.

8. Assessment and Evaluation by MG University.

General Education Components and Skill Development Components shall be assessed and evaluated by MG University as per University Norms and UGC-NSQF guidelines.

9. Assessment and Certification by Sector Skill Council (SSC)

The affiliated colleges should make necessary arrangements for the simultaneous assessments and certification of Skill Development Component by aligned SSC having the approval of National Skill Development Corporation of India (NSDC).

10. EXAMINATIONS

9.1 The evaluation of each paper shall contain two parts:

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

9.2. The internal to external assessment ratio shall be 1:4.

Both internal and external marks are to be rounded to the next integer.

All the courses (theory & AOC), grades are given **on a 7-point scale** based on the total percentage of marks, (*ISA+ESA*) as given below: -

Percentage of Marks	Grade	Grade Point
95 and above	O (Outstanding)	10
90 to below 95	A+ (Excellent)	9
80 to below 90	A (Very Good)	8

70 to below 80	B+ (Good)	7
60 to below 70	B (Above Average)	6
50 to below 60	C (Average)	5
40 to below 50	P (Pass)	4
Below 40	F(Fail)	0
	Ab (Absent)	0

10. CREDIT POINT AND CREDIT POINT AVERAGE Credit Point

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

$$CP = C \times GP, \text{ where } C \text{ is the Credit and } GP \text{ is the Grade point}$$

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

$$SGPA = TCP/TC, \text{ where } TCP \text{ is the Total Credit Point of that semester.}$$

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

$$CGPA = TCP/TC, \text{ where } TCP \text{ is the Total Credit Point of that programme.}$$

Grade Point Average (GPA) of different category of courses viz. Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course is calculated using the formula: -

$$GPA = TCP/TC, \text{ where } TCP \text{ is the Total Credit Point of a category of course.}$$

TC is the total credit of that category of course

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

GPA	Grade	
9.5 and above	O	Outstanding
9 to below 9.5	A+	Excellent
8 to below 9	A	Very Good
7 to below 8	B+	Good
6 to below 7	B	Above Average
5 to below 6	C	Average
4 to below 5	P	Pass
Below 4	F	Failure

11.MARKS DISTRIBUTION FOR EXTERNAL AND INTERNAL EVALUATIONS

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 courses 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:

For all Theory Courses **a) Marks of external Examination : 80**
b) Marks of internal evaluation : 20

Components of Internal Evaluation – Theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test paper(s) (1 or 2) (1×10 =10; 2×5 =10)	10
Total	20

For all AOC Courses total marks for external evaluation is 80 and total marks for internal evaluation is 20.

For all AOC Courses **a) Marks of external Examination : 80**
b) Marks of internal evaluation : 20

Components of Internal Evaluation – AOC	Marks
Attendance	5
Record	5
Skill Test	5
Lab Performance / Punctuality	5
Total	20

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

All three components of internal assessments are mandatory.

11.1 PROJECT EVALUATION

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

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

Components of Internal Evaluation	Marks
Punctuality	5
Experimentation/Data Collection	5
Skill Acquired	5
Report	5
Total	20

*Marks for dissertation may include study tour report if proposed in the syllabus.

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

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

11.2 INTERNSHIP

After the completion of every even semester, the student will undergo a minimum of two weeks Internship Programme in an Industry, having a good exposure in the concerned skill (Established at least two years prior), capable of delivering the skill sets to the students.

At the end of the Internship, the students should prepare a comprehensive report.

11.3 Attendance Evaluation for all papers

Attendance Percentage	Marks
Less than 75 %	1 Mark
75 % & less than 80%	2 Marks
80% & less than 85%	3 Marks
85% & less than 90%	4 Marks
90% & above	5 Marks

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

11.4 ASSIGNMENTS

Assignments are to be done from 1st to 4th Semesters. At least one assignment per course per semester should be submitted for evaluation.

11.5 INTERNAL ASSESSMENT TEST PAPERS

Two test papers are to be conducted 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 one year 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.

11.6 GRIEVANCE REDRESSAL MECHANISM

Internal assessment shall not be used as a tool for personal or other type of vengeance. A student has all rights to know, how the teacher arrived at the marks. In order to address the grievance of students, a three-level Grievance Redressal mechanism is envisaged. A student can approach the upper level only if grievance is not addressed at the lower level.

Level 1: Department Level:

The Department cell chaired by the HOD, Department Coordinator, Faculty Advisor and Teacher in-charge as members.

Level 2: College level

A committee with the Principal as Chairman, College Coordinator, HOD of concerned Department and Department Coordinator as members.

Level 3: University Level

A Committee constituted by the Vice-Chancellor as Chairman, Pro-Vice-Chancellor, Convener - Syndicate Standing Committee on Students Discipline and Welfare, Chairman-Board of Examinations as members and the Controller of Examination as member-secretary.

The College Council shall nominate a Senior Teacher as coordinator of internal evaluations. This coordinator shall make arrangements for giving awareness of the internal evaluation components to students immediately after commencement of first semester.

The internal evaluation marks/grades in the prescribed format should reach the University before the 4th week of October and March in every academic year.

11.7 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 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 **semester** along with the next batch after obtaining readmission.
- 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.
- 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.

12. 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 short answer type, short essay type /problem solving type and long essay type questions.

12.1 Pattern of questions for External examination – Theory paper

Question Type	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Very short answer type	12	10	2	20
Short answer (Not to exceed 60 words)	9	6	5	30
Long essay	4	2	15	30
TOTAL	25	18		80

12.2 Pattern of questions for external examination – AOC

Question Type	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Theory Assessment- Short Answer Type	8	5	4	20
Skill Assessment- Practical	1	1	60	60
TOTAL	9	6		80

12.3 Mark division for external AOC/ LAB examination

Record	Theory/ Procedure/ Design	Activity/ Neatness	Result	Viva	Total
10	10	20	10	10	60

13. RANK CERTIFICATE

The University publishes rank list of top 10 candidates for each programme after the publication of 6th semester results. Rank certificate shall be issued to candidates who secure positions from 1st to 3rd in the rank list. Candidates who secure positions from fourth to tenth in the rank list shall be issued position certificate indicating their position in the rank list.

Candidates shall be ranked in the order of merit based on the CGPA scored by them. Grace marks awarded to the students should not be counted fixing the rank/position. Rank certificate and position certificate shall be signed by the Controller of Examinations.

14. Mark cum Grade Card

The University shall issue to the students grade/marks card (by online) on completion of each semester, which shall contain the following information:

- Name of University
- Name of the College
- Title & Model of the B. VOC Programme
- Semester concerned
- Name and Register Number of student
- Code, Title, Credits and Max. Marks (Int, Ext & Total) of each course opted in the semester
- Internal marks, External marks, total marks, Grade, Grade point (G) and Credit point in each course in the semester

- Institutional average of the Internal Exam and University Average of the External Exam in each course.
- The total credits, total marks (Max & Awarded) and total credit points in the semester (corrected to two decimal places)
- Semester Credit Point Average (SCPA) and corresponding Grade
- Cumulative Credit Point Average (CCPA)

The final Grade/mark Card issued at the end of the final semester shall contain the details of all courses taken during the entire programme and shall include the final grade/marks scored by the candidate from Ist to 5th semester, and overall grade/marks for the total programme.

15. READMISSION

Readmission will be allowed as per the prevailing rules and regulations of the university. There shall be **3 level monitoring** committees for the successful conduct of the scheme.

They are:

1. Department Level Monitoring Committee (DLMC), comprising HOD and two senior-most teachers as members.
2. College Level Monitoring Committee (CLMC), comprising Principal, Dept. – Co-Ordinator and A.O/Superintendent as members.
3. University Level Monitoring Committee (ULMC), headed by the Vice – Chancellor and Pro–Vice – Chancellor, Convenors of Syndicate subcommittees on Examination, Academic Affairs and Staff and Registrar as members and the Controller of Examinations as member-secretary.

16. TRANSITORY PROVISION

Notwithstanding anything contained in these regulations, the Vice Chancellor shall, for a period of one year from the date of coming into force of these regulations shall be applied to any programme with such modifications as may be necessary.

PROGRAMME SUMMARY OF B.VOC-VM & FM

SEMESTER 1

Course Code	Course title	Total Hours	General/Skill	Theory/Practical	Credit	Marks	
						Internal	External
BOCG101	Listening and Speaking skills in English (T) (General)	60	General	Theory	4	20	80
VMFGT102	Communication & Media (T) (General)	60	General	Theory	4	20	80
VMFGT103	Basics of Visual Communication (T) (General)	60	General	Theory	4	20	80
VMFSAO C104	Basics of Graphic Designing (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSAO C105	The Art of Script Writing (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSAO C106	Photography (AOC) (Skill)	90	Skill	Practical	6	20	80

SEMESTER 2

Course Code	Course title	Total Hours	General /Skill	Theory /Practical	Credit	Marks	
						Internal	External
BOCG201	Writing and presentation Skills in English (T) (General)	60	General	Theory	4	20	80
VMFGT202	Film Studies (T)(General)	60	General	Theory	4	20	80
VMFGT203	History of Visual Arts (T) (General)	60	General	Theory	4	20	80
VMFGSA OC204	Basic Techniques of Image & Sound Editing (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSP205	Elements of Photo Designing (P) (Skill)	90	Skill	Practical	6	20	80
VMFSP206	Mini Project I - Based on Photography or Graphic Designing (P)(Skill)	90	Skill	Practical	6	20	80

SEMESTER 3

Course Code	Course title	Total Hours	General/ Skill	Theory/ Practical	Credit	Marks	
						Internal	External
VMFGT301	Aesthetics of Cinema & TV (T) (General)	90	General	Theory	6	20	80
VMFGT302	Introduction to New Media (T) (General)	90	General	Theory	6	20	80
VMFSAOC303	Basics of Web Designing (AOC)(Skill)	60	Skill	Practical	4	20	80
VMFSAOC304	Methods of Shooting & Write with Lighting (AOC) (Skill)	60	Skill	Practical	4	20	80
VMFSAOC305	Creativity & Advertisement (AOC) (Skill)	60	Skill	Practical	4	20	80
VMFSP306	Art Direction (P)(Skill)	90	Skill	Practical	6	20	80

SEMESTER 4

Course Code	Course title	Total Hours	General/Skill	Theory /Practical	Credit	Marks	
						Internal	External
VMFGT401	Media ethics and law (T) (General)	90	General	Theory	6	20	80
VMFGT402	Client Management (T) (General)	90	General	Theory	6	20	80
VMFSAO C403	Techniques of Video Editing & Motion Graphics (AOC) (Skill)	60	Skill	Practical	4	20	80
VMFSAO C404	Art of Audio Editing (AOC) (Skill)	60	Skill	Practical	4	20	80
VMFSAO C405	Basics of Animation (AOC) (Skill)	60	Skill	Practical	4	20	80
VMFSP406	Mini Project II - Visual Advertisement Creation (P) (Skill)	90	Skill	Practical	6	20	80

SEMESTER 5

Course Code	Course title	Total Hours	General/Skill	Theory/Practical	Credit	Marks	
						Internal	External
BOCG501	Environmental Studies (T) (General)	60	General	Theory	4	20	80
VMFGT5 02	Communication research and methods (T) (General)	60	General	Theory	4	20	80
VMFGT5 03	Media Management & Marketing (T) (General)	60	General	Theory	4	20	80
VMFSAO C504	Production Techniques of Web Series (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSAO C505	Techniques of Programme Production (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSP50 6	Internship in Programme Production (in any Visual Media) (P) (Skill)	90	Skill	Practical	6	20	80

SEMESTER 6

Course Code	Course title	Total Hours	General /Skill	Theory/P ractical	Credit	Marks	
						Internal	External
BOCG601	Entrepreneurship Development (T) (General)	90	General	Theory	6	20	80
VMFGT602	Media and Cultural Studies (T) (General)	90	General	Theory	6	20	80
VMFSAOC603	Art of Direction (AOC) (Skill)	90	Skill	Practical	6	20	80
VMFSAOC604	Write- Shoot- Edit Show (AOC) (Skill)	90		Practical	6	20	80
VMFSP605	Graduation Film (Final Project Documentary & short Film) (P) (Skill)	90		Practical	6	20	80

SEMESTER 1

BOCG101 LISTENING AND SPEAKING SKILLS IN ENGLISH

(T) (General)

MODULE – I

Speech Sounds: Phonemic symbols – Vowels – Consonants – Syllables
– Word stress – Stress in polysyllabic words – Stress in words used as
different parts of speech – Sentence stress – Weak forms and strong forms
– Intonation

Sample activities: 1- Practice reading aloud. Use a variety of texts
including short stories, advertisement matter, brochures, etc
2- Read out a passage and ask the students to identify the stressed and unstressed
syllables.

MODULE – II

Basic Grammar: Articles - Nouns and prepositions - Subject-verb
agreement - Phrasal verbs - Modals - Tenses - Conditionals – Prefixes and
suffixes – Prepositions -Adverbs – Relative pronouns - Passives -
Conjunctions - Embedded questions - Punctuation–Abbreviations-
concord collocations-phrasal verbs- idiomatic phrases

Sample activities:

1- Ask students to write a story/report/brochure, paying attention to the grammar.

MODULE – III

Listening: Active listening – Barriers to listening – Listening and note
taking – Listening to announcements – Listening to news on the radio and
television.

Sample activities:

1- Information gap activities (e.g. listen to a song and fill in the blanks in

the lyrics given on a sheet)

2- Listen to BBC news/ a play (without visuals) and ask the students to report what they heard.

MODULE – IV

Speaking: Fluency and pace of delivery – Art of small talk – Participating in conversations – Making a short formal speech – Describing people, place, events and things – Group discussion skills, interview skills and telephone skills.

Sample activities:

- 1- Conduct group discussion on issues on contemporary relevance.
- 2- Ask students to go around the campus and talk to people in the canteen, labs, other departments etc. and make new acquaintances.
- 3- Conduct mock interviews in class.
- 4- Record real telephone conversations between students and ask them to listen to the recordings and make the corrections, if any are required.

MODULE – V

Reading: Theory and Practice – Scanning – Surveying a textbook using an index – reading with a purpose – Making predictions – Understanding text structure – Locating main points – Making inferences – Reading graphics – Reading critically – Reading for research.

Books for Reference:

1. Communication Skills in English : V.Sasikumar, P Kiranmai Dutt and Geetha Rajeevan
2. Critical Thinking, Academic Writing and Presentation Skills : Marilyn Anderson, Pramod K Nayar and Madhucchandra Sen.

For Further Activities:

1. A Course in Listening and Speaking I & II, Sasikumar, V.,Kiranmai Dutt and Geetha Rajeevan, New Delhi: CUP, 2007
2. Study Listening: A Course in Listening to Lectures and Note-taking Tony Lynch New Delhi: CUP,2007.
3. Study Speaking: A Course in Spoken English for Academic Purposes. Anderson, Kenneth, Joan New Delhi: OUP, 2008

VMFGT102 COMMUNICATION AND MEDIA (T) (General)

MODULE - I

Introduction to Communication: Definition, Functions and processes of communication & Barriers , Forms of communication (Verbal, non-verbal, paralanguage, iconic, semiotic etc.), Levels of communication (transpersonal, interpersonal, intrapersonal, group, public, mass communication), Communication as Subversion (silence, satire, subterfuge)

MODULE - II

Determinants and Shifting Paradigms: Culture and Communication, Semiotics and Communication, Ideology and Communication, Digital Communication (SMS, E mail,Facebook, Whats App)

MODULE - III

Mass Media and Mass Communication: Normative Theories and the Public Sphere, Affect and Effect (Agenda Setting, Limited effect, Cultivation, Spiral of Silence), Encoding and Decoding, Effective Communication (noise, codes, culture, technology), Roll of leading mass communicators

MODULE - IV

Models of Communication: Publicity Model, Ritual Model,

Convergence Model, Reception Model

Books for Reference:

1. Media and Meditation : Bel, B.et al
2. Mass Communication, an Introduction : Bernet, John R
3. Mass Communication Theory : Baran and Davis.
4. Introduction to Communication Studies : Fiske, John
5. Cultural Studies : Gupta, Nilanjana ed
6. Mass Communication Theory : MeQuail, Dennis
7. Communication theories:perspectives, processes and contexts:Miller, Katherine
8. Interpersonal Communication : Michael Ruffner and Michael Burgoon,.
9. Mass Communication- Theory and Practice : Narula, Uma
10. “In Search of the Miracle Women: Returning the Gaze.” Translation and Interpreting Studies(TIS) : Saraf, BabliMoitra.

VMFGT103 BASICS OF VISUAL COMMUNICATION (T) (General)

OBJECTIVE

The course aims at understanding in detail the key elements essential for visual media

OUTCOME

Students will be able to decide the guidelines required for a particular visual content

MODULE - I

Visual Perception: The Psychology of Visual Perception, Human eye and vision, Perception Theory, Perceiving Objects, Colour, Depth and movement, Spatial Vision, Visual Semiotic Theory, Colour Spectrum and Psychology of Colour

MODULE - II

Visual Components: Art and Science of Imaging : Camera and artistic perception of imaging, Composition and Framing & Image Lay out, Theoretical perspectives of Aperture, Shutterspeed, Depth of Field and Depth of Focus, Basic techniques for Composition - Principles and Rules

MODULE -III

Elements of Visual composition: Space, Line, Shape, Form, Visual compositions and Its uses in visual communication, Golden ratio-1/3 rule, Movement – Rhythm, Pattern etc.

MODULE - IV

Developing Visual Grammar: Imaging Techniques (Image size, Angle etc.), ViewPoints, Moving shots, Camera Movement, Subject Movement, Combined Movement, Content Analysis of Visual Images, Scenes and Sequences and visual narratives, Mise – en – scene

MODULE -V

Creating a Visual Structure: Narrative art forms, Types and characteristics, Art of Filmmaking, (Stages in Brief), Elements of a Story-Plot, Character, plot structures, Development of a StoryBoard from a story, Analyzing the visual structure of different visual storytelling aids

Books for Reference:

1. Handbook of visual communication : Ken Smith
2. Handbook of Visual Analysis : Theo Van Leeuwen and Carey Jewitt
3. Film and the Director : Don Livingston
4. Technique of Film : Spottis Woode
5. Film Form : S.Eisenstein
6. Art of Pictorial Composition : Wolohomok
7. Cinema As A Graphic Art : V. Nilsen
8. Visual Communication : Paul Martin Lest

VMFSAOC104 BASICS OF GRAPHIC DESIGNING (AOC)(P) (SKILL)

OBJECTIVE

1. To understand basic elements and principles in design
2. To understand graphic designing and layout

OUTCOME

1. Design graphics for visual content for different media

MODULE - I

Basic elements and concepts of visual design (Line, texture, colour, form), Composing an image, Introduction to colour, Colour classification (Additive and subtractive), Dimensions of colour (hue, value), Meaning of colour, Psychological use of colours.

Introduction to typography: History of type, Type classification, Designing with type, Legibility and readability.

MODULE - II

Principles of design – Balance, Proportion, Rhythm, Emphasis, Unity etc. Gestalt principles, Software introduction - Adobe Photoshop, Adobe Illustrator, Basics of designing

MODULE - III

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.), Logo designing concept making, Logo illustration

MODULE - IV

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 - V

Design Projects: Design various types of posters, flyers and brochures: propaganda, event, commercial etc. It must reveal the application of design principles.

Image Editing Project: photo restoration technique- Colour correction methods, treatment of RAW files and its processing etc. Study of product branding and build a brand of your own.

Books for 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

At the end of the subject, students have to submit a digital graphical content and the record of the same. A written exam detailing the steps involved in preparing the digital content and a viva related to the same will be conducted

VMFSAOC105 THE ART OF SCRIPT WRITING (AOC)(P) (SKILL)

OBJECTIVE

1. To impart knowledge on different techniques of scripting
2. To develop a full-fledged script for visual media and film

OUTCOME

Develop storyboard and scripts for different media

MODULE - I

Concept of Script: Think Laterally, Define the Problem, Gather the information, Importance of research, What is visual writing, Meta writing, Writing for Fiction Films (Story – Developing a Story into Synopsis – Plot – Plot Structures- Characters – Characterization- Character Biography

Protagonist and Antagonist, Subcharacters.)

MODULE - II

Classical Three Act Structure and Five Act Structure, Shot – Scene – Sequence, Conflicts and Actions, Dialogues

Writing for non-fiction films: Basics of Documentary, Role of Actuality, Research and Formulating a Theme, Sources of Research, Scripted and Unscripted approaches, Documentary Script Format

MODULE - III

Writing for Television: What is different about TV writing, Visualizing for Small Screen, Script formats for Television (Reality Shows – Shows without Scripts)

Writing for TV Ads and PSAs:Key factors in CopyWriting, TV Ad Concept Creation and Script Writing

Script Writing for Short films & Feature films: Parenthetical, Extension, Shot Transition , Act, Number, Abbreviation, Montage and Series of shots, Scene Number, Script Length, Supers (Titles,Signs)

MODULE - IV

Steps of Storyboarding: The process of visual storytelling, Use of storyboard, Why storyboard, steps of storyboard writing, Multimedia storyboarding tools, The Advantages of storyboarding, Interactive storyboarding

MODULE - V

Developing their own script, Create a story and develop it into a screenplay for a 10 minute program and prepare a storyboard in the prescribed format.

Syllabus Reference: Script Writer QP(Qualification Pack) of MESCI, India.

Books for Reference:

1. Script Writing : Syd Field
2. How to get Ideas : Jack Foster
3. Writing for Visual Media : Anthony Friedman
4. Writing TV Scripts : Steve Wetton
5. Script Writing and Storyboard Design- IMC : Rahul Kushwaha

Students have to develop their own script, Create a story and develop it into a screenplay for a 10 minute program and prepare a storyboard in the prescribed format.

VMFSAOC106 PHOTOGRAPHY (AOC)(P) (SKILL)

MODULE - I

Introduction to Photography: A brief History of Photography- Camera Obscura to the daguerreotype process, Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse). The photographic process (The Silver Halide Photography Process). A brief glimpse into the Dark Room Development of a Photograph. Modernization of Photography and its use in Mass Media

MODULE - II

Understanding the mechanisms of Photography: Types of photographic cameras and their structure, Lenses (types and their perspective/angle of view), Relationship between Aperture, Shutter speed and ISO, Understanding Aperture (f-stop & T-stop), Shutter speed photography (Focal plane & Lens shutter), Exposure and Light meters, Focus & Depth of Field (narrow and wide)

MODULE- III

Understanding Light and Shadow: Natural light and Artificial Light, The Nature of Light Direct Light, Soft light, Hard light, Directional Light. Brightness, Contrast, Mid tones, Highlights, Shadow and Silhouettes, Lighting equipment (Soft boxes, umbrellas, fresnels, Skimmers, reflectors, etc), Three Point Lighting Technique and Metering for Light, Filters and Use of a Flash Unit

MODULE - IV

Digital Photography and Editing: Sensor Sizes , Formats and Storage, Introduction to Editing and Digital Photo enhancing, Brightness, Contrast, Mid tones, Highlights, Colour tones, Basics of Photoshop, Photo editing software : (Microsoft Office Picture Manager, Adobe Photoshop Elements, Photoshop CC (Creative Cloud). Correcting imperfect images: Picture orientation

Books for Reference:

1. Camera Lucida: Reflections on Photography: Roland Barthes
2. On Photography: Susan Sontag
3. The Man, The Image & The World: A Retrospective: Henri Cartier-Bresson
4. Basic Photography: Michael Langford.
5. All about Photography: Ashok Dilwali
6. Practical photography: O.P. SHARMA
7. The Photographer's Guide to Light: Freeman John Collins & Brown
8. "Best ever photography tips: Richard I". Arison

Students will be assigned on different aspects of photography, submission of a photography portfolio

SEMESTER - 2

BOCG201 WRITING & PRESENTATION SKILLS IN ENGLISH **(T) (GENERAL)**

MODULE – I

Letter Writing: Letters - letters to the editor - resume and covering letters -parts and layout of business letters-business enquiry letters offer, quotation-orders and execution-grievances and redressal-sales letters-follow-up letters-status enquiry-collection letters-preparation of power of attorney for partnership- job application letters-resume-CV-reference and recommendation letters employment letters.

MODULE - II

Other types of Academic and business Communication(written):

Seminar papers- project reports - notices - filling application forms - minutes, agenda-reports-essays.

MODULE – III

Presentation Skills: Soft skills for academic presentations - effective communication skills –structuring the presentation - choosing appropriate medium – flip charts – OHP – Power Point presentation – clarity and brevity - interaction and persuasion.

** Compulsory activity: PowerPoint presentations to be conducted by each student in class*

MODULE - IV

Non-verbal Communication: Body Language-Kinesics, Proxemics-Paralanguage- Channels - Barriers-Principles of effective communication

MODULE - V

Online writing and Netiquette: Writing e-mails- use of language – writing for blogs – social media etiquette- professional networking online (LinkedIn, E-factor etc.)

Compulsory activity: Each student should create a blog

*and/or profile in LinkedIn. **Books for Reference:***

1. Critical Thinking, Academic Writing and Presentation Skills: Marilyn Anderson, Pramod K Nayar and Madhucchandra Sen.
2. Business Communication and MIS : Antony Thomas
3. Business Communication: Bhatia R.C.
4. Essential communication skill: Salini Agarwal
5. Essentials of Business communication: Reddy P.N, and Apopannia
6. Business Communication and Report writing:Sharma R.C, KRISHNA Mohan, Leod, M.C

VMFGT202 FILM STUDIES (T) (GENERAL)

OBJECTIVE

1. To make the student comprehend the evolution of film, movements, theories and genres

OUTCOME

To develop different types of film analysing skills

MODULE - 1

Evolution of Cinema: Evolution of cinema – origin of cinema and its development into a distinctive visual narrative art form; brief description of the major landmarks in the history of cinema from Lumiere brothers' actuality shots to the present digital trends; film as an art, industry and political propagandist

MODULE - II

Film Movements and Different Film Genres: Major film movements (German expressionism; Italian neo-realism; French Impressionism; French new wave). Major Film Genres : the Western and Hollywood Cinema; Comedy Films; Cinema Verite; and Documentary Movies, Film Noir, Avant Garde

MODULE - III

Film Theories: Introduction to Film Theories (Apparatus theory, Auteur theory, Cognitive theory, Feminist Film theory, Marxist theory, Psychological Film theory)

MODULE - IV

Indian Cinema: Indian cinema – brief history; great masters of Indian cinema, Popular and middle cinema; film society movement, Malayalam cinema – brief history of Malayalam cinema, adaptation of Malayalam literary works

MODULE - V

Film Analysis: Different types of Film Analysis - Semiotic analysis, Narrative structure analysis, Contextual analysis, Mise-en-scene analysis, Sociological analysis, Psycho analysis. Macro and Micro Analysis.

Suggested Films :

1. Cabinet of Dr Caligari
2. Psycho
3. The Great Train Robbery
4. Rashomon
5. Seven Samurai
6. Pather Panchali
7. Elipathayam
8. Anantharam
9. MotorCycle Diaries
10. Children Of Heaven
11. Rann
12. Breathless
13. Run Lola Run
14. Pan's Labyrinth
15. Rear Window

Books for reference:

1. A World History of Film : Robert Skalar
2. Film Studies The Basics : Amy Villarejo
3. As Film Studies The Essential Introduction : Sarah Casey, Freddie Gaffney
4. Alfred Hitchcock. The Complete Films : Paul Duncan
5. The Film Book : Ronald Bergan
6. How to Read a Film : James Monaco
7. The Liveliest Art : Arthur Knight
8. Film Form and Film Sense : S. Eisenstein
9. Film Culture : Adam Sitney
10. The Filmmaker's Handbook : Steven Ascher

VMFGT203 HISTORY OF VISUALARTS (T) (GENERAL)

OBJECTIVE

1. To understand the significance of visual arts since the evolution to the developing era

OUTCOME

To expand the perception of visual arts to execute particular skills required by the industry

MODULE - I

Fundamentals of visual art (line, shape, form, space, colour, texture, tonal values, perspective, design etc.). Understanding visual principles of composition. Geometrical Drawing (Representation through two and three dimensions in visual art)

MODULE - II

Movements in Art : Byzantine, Gothic, Renaissance, Neoclassicism, Romanticism, Realism, Impressionism, Symbolism, Expressionism, Cubism, Post Impressionism - Van Gogh and contemporaries, Dadaism, Surrealism, Pop Art, Futurism, Constructivism, Conceptual Art, Neo Expressionism, Postmodernism

MODULE - III

Chronological developments in Indian art from prehistory to the 21st century, Various forms of visual arts and their inter-relationship with cinema (World and Indian) - Knowledge of traditional medium, materials and techniques

MODULE - IV

Developments in modern techniques, processes and procedures and their application in contemporary visual practices (installation; multi-colour print; computer-aided design – vector & rector; multimedia and digital technologies in art; trompe l’oeil illusory, hyper-realism etc.)

Books for Reference:

1. The Story of Art : E. H. Gombrich
2. A People’s History of the World : Chris Harman
3. Gardner’s Art Through the Ages The Western Perspective : Fred S. Kleiner
4. The Social History of Art Volume I & II : Arnold Hauser
5. History of Art : Anthony F. Janson
6. Renaissance Art : Victoria Charles
7. Indian Art : Parthe Mitter
8. Indian Art: A Concise History : Roy C Craven
9. The Art and Architecture of the Indian Subcontinent : J. C. Harle
10. The Story of Art : E. H. Gombrich
11. A People’s History of the World : Chris Harman
12. Gardner’s Art Through the Ages : The Western Perspective: Fred S. Kleiner
13. The Social History of Art Volume III & IV : Arnold Hauser
14. Indian Art : Parthe Mitter
15. Indian Art: A Concise History : Roy C Craven

**VMFGSAOC204 BASIC TECHNIQUES OF IMAGE & SOUND EDITING(AOC)
(P) (SKILL)**

OBJECTIVE

1. To impart skills and techniques required to edit images and audio files

OUTCOME

Get equipped in image and audio editing and subsequently reduce the dearth of expertise in the industry

MODULE - I

Language of Photography - Reading an image - Creative and intent - elements of composition - technical consideration - semiotics the study of sign - forms of photography

MODULE - II

Photography and technical language - Artistic language - Basic workflow - pre shoot - shoot - working within photography

MODULE - III

The elements of sound - Introduction to Sound – Perception of Sound – Nature & Characteristics of Sound - Capturing good sound - Sound classification

MODULE - IV

The Process of Recording - Microphone placement - Working with music - smoothing visual edits - compositing and audio editing - Difference in visual and Audio processing

MODULE - V

Influence of sound on time perception - Workflow of image and audio - music for continuity and time perception - music mixing with image and audio - Pictorial film making Basics of sound editing, workplace safety.

Syllabus Reference : Sound Editor QP of MESIC, India.

Books for Reference:

1. Cinema as a Graphic Art : Vladimir Nilsen
2. Film Form and Film

Sense : S. Eisenstein 3. Technique of Film : V.Pudovkin 4. Photography

: Eric De Mare

5. Amateur Photographic Hand Book : Sussman

6. The Art of Pictorial Composition : Wolohomok

7. Professional Lighting Hand Book : Carlson

8. Sound : Efron

9. Background Music : Lowry

10. Techniques of Film Music : John Hunttey 11. The Designing Sound for

Animation : Robin Beauchamp

Examination based on editing images and audio. They have to write the steps in the answer sheet and thereafter they will have to attend a viva

VMFSP205 ELEMENTS OF PHOTO DESIGNING (P) (SKILL)

MODULE - I

Introduction to Photo Editing Designing: History and Principles of designing, Balance, Proportion, Rhythm, Emphasis, Unity etc. Gestalt principles

Features and application of photo editing software, image sizes and resolutions, creating new images, placing images, Tool selections colour modes, adjusting colour display for cross platform variations, working with layers, features of layer masks and clipping path, blending modes, transforming, quick fixes, using bridge to tag and organize photos.

MODULE - II

Photo Drawing Software: Features and applications of drawing software, interface and toolbox, common tasks, creating basic shapes, reshaping objects, applying colour fills and outlines, text tools, text formatting, embedding objects into text, text wraps, text object links.

MODULE - III

Introduction to Vector & Raster: Features and applications of vector and raster images, resolution in images, illustrator environment, working with colours Creating original works of digital art that use photo manipulation, Introduction to typography, History of type, Type classification, Designing with type, Legibility and readability

MODULE - IV

Designing Workflow & Project: Features and applications of Magazine designing, Branding, Posters, Brochures and commercials

Design Project - Design various types of Posters, Event, Commercial, Branding, Magazine etc. It must reveal the application of design principles and talent of the student

Books for Reference:

- 1 Adobe Photoshop Classroom in a Book : Adobe Creative Team
- 2 Design and Aesthetics : Jerry Palmer & MacDodson Routledge
- 3 Design Methods : John Christopher Jones Wiley
- 4 Designing with Type - A Basic Course in Typography : James Craig, William Bevington, Susan E. Meyer
- 5 The elements of Graphic design : Alex W. White
- 6 The Graphic Communication : Russell N. Barid Holt, Rinehart and Winston, 1987

Examination based on designing photographs. They have to write the steps in the answer sheet and thereafter they will have to attend a viva

VMFSP206 MINI PROJECT- 1 (P) (SKILL)

Create a photography magazine using your own captured photos

OR

Branding - Create your own brand and Design logo, Letterhead, Visiting Card, Envelop & Packaging packs

JOB ROLE IN 1ST YEAR

Sound Editor (As per the QP by MESC, India)

Photographer

SEMESTER - 3
VMFGT301 AESTHETICS OF CINEMA & TV (T) (GENERAL)

OBJECTIVE

1. To attain the details of evolution of TV and Cinema as modern artistic media

OUTCOME

1. To execute skills in the visual media industry on the parlance of Cinema and TV

MODULE - I

Silent Period in Cinema: Growth of silent Visuals as an Expressive Medium for Communication, Realistic Tendency, Influence of Styles of Painting on Cinema, On Verbal and Verbal Communication, Classical Art Forms.

MODULE - II

Arrival of Talkies: Verbal Communication and Theatre Influence, Dramatic to Narrative structure – Growth of Craft, Dynamization of Images. Introduction and development of Colour film

MODULE - III

Arrival of TV: Birth of Television, Decline and Resurrection of Cinema., Economic Depression, Neo-Realism

MODULE - IV

Spread of TV: Video Recording Revolutionizes TV Medium. Science Fiction Films and Experimental Films, New Wave in Cinema, The Future of cinema

MODULE - V

Face of Television: Technology is changing the face of television, Ethics in Television, TV News Magazine Shows, Dual audience and Audience perception in TV

Books for Reference:

1. How to Read a Film : James Monaco
2. Write to TV out of your : Martie Cook
Head and onto the Screen
3. Film Form and Film Sense : S. Eisenstein 4. Signs and
Meanings in Cinema : Peter Wollen 5. Film Culture :
Adam Sitney 6. Cinema as a Graphic Art : V. Nilsen
7. Non-Fiction Film : Richard Merum Barsum 8. Short Fiction
Scenario: S. Eisenstein

VMFGT302 INTRODUCTION TO NEW MEDIA (T) (GENERAL)

MODULE - I

Key concepts and Theory: Defining new media; terminologies and their meanings – Digital media, new media, online media et al: Information society and new media, Technological determinism, Computer mediated communication (CMC); Network society.

MODULE - II

Understanding Virtual cultures and Digital Journalism: Internet and its beginnings, Remediation and new media technologies, online communities, user generated content and web 2.0: network journalism, alternative journalism: social media in context, activism and new media.

MODULE - III

Digitalization of Journalism: Authorship and what it means in a digital age, Piracy, Copyright, Copyleft and Open source, Digital archives, New Media and ethics.

MODULE - IV

Overview of web writing: Linear and nonlinear writing; Contextualised Journalism; Writing techniques; Linking multimedia; Storytelling structures.

MODULE - V

Visual and content design: Website planning and visual design; content strategy and audience analysis; brief history of blogging; creating and promoting a blog.

Books for Reference:

1. Understanding Digital Culture : Vincent Miller
2. “What is New Media?” In The Language of New Media : Lev Manovich.
3. Understanding New Media : Siapera, Eugenia.
4. Personal Connectors In The Digital Age : Baym, Nancy K.
5. Who controls the internet? Illusions of Borderless World : Goldsmith, Jack and Tim Wu.
6. What is web 2.0: Design patterns and business models for the next generations software : O’Reilly, Tim.
7. “Iran Protests: Twitter, the Medium of the Movement.” : Grossman.
8. Amateur Hour: Journalism without Journalists : Lenmann, Nicholas.
9. Gender, Dowry and the Migration System of Indian Information Technology Professionals : Xiang, Bio

Syllabus Reference: Art Director QP of MESC, India.

Examination based on creation of their own website, blog, designing and adding content. They have to write the steps in the answer sheet and thereafter they will have to attend a viva

VMFSAOC303 BASICS OF WEB DESIGNING (AOC) (P)(SKILL)

OBJECTIVE

1. To develop the skill & knowledge of Web page design.
2. Students will be able to create, code and post basic HTML and CSS files to the Internet.

OUTCOME

Students will start by exploring how a responsive website and how some common responsive design patterns work across different devices.

MODULE - I

Introduction to Web Technologies: Introduction to Internet, Understanding Browsers, Introduction to HTML & CSS. Working with HTML Tags.

MODULE - II

Elements of HTML: Introduction to elements of HTML, Working with Text, Lists, Tables,

Hyperlinks, Images and Multimedia, Forms and controls.

MODULE - III

Introduction to Cascading Style Sheets Styling: Styling Pages with CSS.

MODULE - IV

Page Structure & Layout: Styling Pages with CSS. Design and develop web pages using CSS for layout.

MODULE - V

Introduction to Responsive Web Design (RWD): Basic Idea about Responsive Design & Mobile-first Principles. Media Queries & Responsive Development

MODULE - VI

Adobe Dreamweaver

Books for Reference:

1. HTML5 & CSS3 Visual QuickStart Guide (7th Edition) : Rich Shupe with Zevan Rosser
2. HTML & CSS: The Complete Reference (Fifth Edition) (Complete Reference Series): Thomas A., Powell. Reference Website : <http://www.w3schools.com/html/>

VMFSAOC304 METHODS OF SHOOTING & WRITE WITH LIGHTING (AOC) (P) (SKILL)

OBJECTIVE

1. To impart skills and techniques for shooting and lighting

OUTCOME

To make the students execute the practical aspects of video production

MODULE - I

Introduction to Cinematography: Still Photography to Moving Image: A brief history - Illusion of Movement - What is cinematic

MODULE - II

Shooting what moves you: Different video camera operations - Basic setting and controls
- Shooting with video camera - Gear is good vision is better (Basic Equipments and its uses in Cinematography)

MODULE - III

The frame - The Lens - Focus - Light and Colour - Texture - Movement - Establishing
- Point of view

MODULE - IV

Cinema as a language: Invisible Techniques - The Master scene methods - Overlapping or Triple Take methods - Cinematic continuity - Type of continuity - Shooting for editing

MODULE - V

Fundamentals of lighting: The Basics tools of lighting - Lighting terminologies - Aspects of light - Basics of lighting techniques.

Books for Reference:

1. Independent Filmmaking : Lenny Lipton
2. Cinematography T & P : Blain Brown
3. Practical Cinematography : Paul Wheeler BSC FBKS
4. Advanced Photography : M.T. Lang Ford
5. Basic Motion Picture Technology : Happe
6. Video Camera Technique : Gerald Millers
7. Professional Lighting Handbook : Carlson

Students will have to submit a video shot by themselves and thereafter they will have to attend a viva

VMFSAOC305 CREATIVITY & ADVERTISEMENT (AOC) (P)(SKILL)

OBJECTIVES

1. To provide students with an understanding of key areas of advertising.
2. To provide the basis for career choices in advertising.
3. To provide training in ad copy writing for different media.

OUTCOME

Integrate the learning of various courses in conceptualizing, planning and producing advertising campaigns

MODULE - I

Definition, features, evolution and functions of advertising, kinds of advertising, advertising Agencies, trends in global advertising pattern. Media planning – market analysis- product research media reach and frequency –scheduling – segmentation – positioning media mix and support media planning Ad campaign.

MODULE - II

Brand awareness and attitudes, identity brand equity brand, image brand, loyalty and, Rossiter Percy Model. Print ads – principles and components television, advertising – principles, components and production, radio advertisement – principles components and production, internet advertisement – principle, components and production,

MODULE - III

Visualization copywriting for print, radio, television and online Advertisements-Creative aspects of 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.

MODULE - IV

Writing Techniques in Advertising, Audio-visual Script Writing and Narrative, Creation of Advertising Messages-Advertising Production in Print, Radio, Television and Online Media - Pre production, production and post-production of Advertising-Effects of advertising,

Advertising and cultural values, economic, social and ethical issues of advertising - Professional organizations and code of ethics – ABC, ASCI, AAAI and others.

Books for Reference:

1. Advertising: An Introductory Text : S.A Chunnawalla
2. Advertising as a Career : Subrata Banerjee.
3. Advertising Basics: A Resource Guide for Beginners : J.V. Vilnilam and A. K. Varghese
4. Advertising and Promotion : George Belch
5. Advertising and Sales Promotion : S.H.H. Kazmi and Satish Batra
6. Advertising: Principles and Practice : Wells Burnett Moriarty
7. Advertising; An IMC Perspective : S.N. Murthy and U Bhojana
8. Advertising Copywriting : PW Burton
9. The Copywriter’s Toolkit : Berman Margo
10. Creative Strategy in Advertising : Bonnie L Drewniany
11. The Fundamentals of Creative Advertising : Burtenshaw, Ken Et.Al
12. Advertising: Concept and Copy : Felton George

Students will have to submit an Ad(Print Ad, Online Ad, Radio Ad, Video Commercial or any Outdoor Media Ads) prepared by themselves and thereafter they will have to attend a viva

VMFSP306 ART DIRECTION (PRACTICAL) (SKILL)

- To introduce the students to all the areas of art direction, for the film industry and advertising industry. The course introduces various painting and sculpting techniques for the making of props and sets, as well as advanced ideas for design in visual media & for the media industry.
- Introduce the basics & importance of set designing
- Perspective Drawing: Two Point Drawing & Three Point Perspective Drawing Plan of Set, constructing set according to plan
- Creation and management of visual style and images movies and television

productions.

- Artwork, illustrations or layouts are created for various purposes and are used in advertising, theatre, movies, and video games.
- The learning of giving direction for the perfection of creation, management and style of particular work in different industries.

SEMESTER – 4

VMFGT401 MEDIA ETHICS AND LAW (T) (GENERAL) MODULE - I

Ethical Framework and Media Practice: Freedom of Expression (Article 19(1)(a) and Article 19(1)(2); Freedom of Expression and Defamation – Libel and Slander; Issues of Privacy and Surveillance in Society; Right to Information; Idea of Fair Trial/Trial by Media; Intellectual Property Rights; Media Ethics and Cultural Dependence.

Student Presentations: Photocopied Material for Study Packs in India; Aaron Swartz. Attack on Freedom of Artists and authors.

MODULE - II

Media Technology and Ethical Parameters: Live Reporting and Ethics; Legality and Ethicality of Sting Operations, Phone Tapping etc, Ethical Issues in Social Media, (IT Act 2000, Sec 66A and the verdict of The Supreme Court); Discussion of Important Cases – eg – Operation Westend. Some related laws – Relevant sections of Broadcast Bill, NBA Guidelines

Student Presentations: Tehelka’s Westend; School Teacher Uma Khorana case.

MODULE - III

Representation and Ethics: Advertisement and Women; Pornography; Related Laws and Case Studies – Indecent Representation of Women (Prohibition Act), 1986 and Rules 1987; Protection of Women against Sexual Harassment Bill, 2007, Sec 67 of IT Act 2000 and 292 IPC etc. **Student Presentations :** Students will submit on above mentioned topics.

MODULE - IV

Media and Regulation: Regulatory Bodies, Codes and Ethical Guidelines; Self-Regulation;

Media Content – Debates on Morality and Accountability; Taste, Culture and Taboo; Censorship and Media Debates

Books for Reference:

1. Media Ethics : Thakurta, Paranjoy Guha
2. Media Ethics : Barrie Mc Donald and Michael Petheran
3. Where Law Meets Popular Culture (Ed) : Austin Sarat
4. Communication Law in India : Vikram Raghavan
5. Mass Media Laws and Regulations in India : Iyer Vekat
6. Censorium: Cinema and The Open Edge of Mass Publicity : William Mazzarella.
7. Censorship in South Asia: Cultural Regulation from Sedition to Seduction: Raminder Kaur, William Mazzarella
8. Hard Core: Power, Pleasure and the “Frenzy of the Visible.” : Linda Williams.

VMFGT402 CLIENT MANAGEMENT (T) (GENERAL)

OBJECTIVE

1. To understand the significance of customer relations with reference to the evolution and growth of PR and thereby

OUTCOME

Effectively run a media organization with the contemporary tools and techniques

MODULE - I

Principles of Public Relations: Meaning and Definitions, Basic elements of PR- Nature, role and scope- Qualities of PRO -Types of Public- PR as a tool of modern management - PR and other forms of Communication, PR and Publicity, Lobbying, Propaganda, Sales Promotion, and Advertising

MODULE - II

Historical Perspective: Industrial revolution-the beginnings of PR – Pioneers-Ivy Lee in America, Edward L Bernays – Technological and media revolution in the Society- PR during First and Second World Wars – Early Phase, Professionalism, Genesis and Growth of PRSI – Government and PR, Evolution & Future of PR in India.

MODULE - III

Media Relations: Media marketing and economics, Media briefing- Integrated Marketing Communication (IMC) - Strategy for good media relations, Inter-Media Publicity, Press Conference. Traditional Media as a PR tool – Types – Advantages - Outdoor media as a PR tool & Advantages (Hoardings – Posters – Transit media – Bus panels – Neon signs)

MODULE - IV

Corporate Communications: PR and Corporate Marketing Services. PR as a management function, Corporate PR, Objectives of corporate PR, Planning and execution of Corporate PR objectives, PR in Industry, PR in Public Sector, PR in Private sector, Financial PR, PR in manufacturing industries

MODULE - V

Public Opinion: Meaning and Definition Opinion Leaders-Individuals Institution- Client Relations-Roots of public attitudes – Culture, the family, religion, Economic and Social Classes – Role of PR in opinion formation-persuasion. The Ethics of PR – Social Responsibility Code of

Professional Standards for the practice of PR – IRSI – Code of Ethics. Responsibilities of PR in India.

Books for Reference:

1. Applied Public Relations and Communication : K.R. Balan
2. Handbook of Public Relations & Communications : Philip Lesley
3. Public Relations : Edward L. Bernays
4. The Fall of Advertising & The Rise Of PR : Al Ries & Laura Ries
5. Public Relations in India : JM Kaul
6. Public Relations: Theory & Practice : S.M. Sardana
7. Public Relations Practice : Sam Black

**VMFSAOC403 TECHNIQUES OF VIDEO EDITING & MOTION GRAPHICS (AOC)
(P) (SKILL)**

OBJECTIVE

1. To provide skills with the tools and techniques of video editing

OUTCOME

To execute the skills required in motion graphics and video editing

MODULE - I

Basics of Video Editing, History of Editing, Soviet Montage, Types of Montages.

MODULE - II

Linear Editing, Non linear Editing, Selecting Good shots- stages of editing, Rough Cut, Cutaways and Reaction Shots, Matching Action and Screen Position, Overlapping Edits, Matching Emotion and Tone, Transitions.

MODULE - III

Introduction to Editing Software-Adobe Premiere (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 timeline etc); Continuity Editing-Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio, Warp Stabilization.

MODULE - IV

Working with effects, adding different transitions and effects to Video- Working with Keyframes, Compositing, Colour Correction, Titling, Exporting to different Video formats.

MODULE - V

Brief introduction to Motion Graphics - Brief history of Motion graphics, Motion graphics in film and television, Principles of Motion design.

MODULE- VI

Introduction to After Effects, Working in Photoshop and illustrator for motion graphic materials, Choreographing Movement, Motion graphics in; Logo design, Motion poster.

Books for 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
5. Grammar of Shot (Second edition): Roy Thompson

Students will have to submit a video shot by themselves with graphics added and thereafter they will have to attend a viva

VMFSAOC404 ART OF AUDIO EDITING (AOC)(P) (SKILL)

OBJECTIVE

1. To provide skills with the tools and techniques of audio editing

OUTCOME

To make the students execute the practical aspects of audio production

MODULE - I

Introduction to Audio Editing Softwares, Adobe Audition, Pro Tools, Audacity

MODULE - II

Workflow Basics

MODULE - III

Working with Audio Effects

MODULE - IV

Dubbing and multi-track recording,Multi track dubbing,Multi track FX recording, Re recording and final mix.FX- pre-mixing, BGM mixing, Multi track FX mixing and multitrack BGM mixing.

MODULE - V

Final mixing and Mastering Multi track voice levelling with mixing, multi track FX mixing ,Multi track BGM mixing, Bouncing and Mastering.

Students will have to edit an audio during the exam. They should write the steps in the answer booklet, and thereafter they will have to attend a viva

VMFSAOC405 BASICS OF ANIMATION (AOC)(P) (SKILL)

OBJECTIVE

1. To provide skills with the tools and techniques of animation

OUTCOME

To make the students execute the practical aspects of animation with reference to softwares

MODULE - I

Introduction to Animation, History of Animation, Principles of Animation, Types of Animation

MODULE - II

Animation Techniques -cell animation, stop motion effects, Classic characters, Vector or Key framed animation, Puppet stop motion

MODULE - III

Basics of 2D & 3D

MODULE - IV

Scripting & Storyboarding, Character development, Lighting, Colour, Texturing, Compositing, Sound editing and music for animation

MODULE - V

Introduction to animation softwares

- For all AOC Courses**
- a) **Marks of external Examination** : **80**
- b) **Marks of internal evaluation** : **20**

Components of Internal Evaluation – AOC	Marks
Attendance	5
Record	5
Skill Test	5
Lab Performance / Punctuality	5
Total	20

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

All three components of internal assessments are mandatory.

VMFSP406 MINI PROJECT - II (P) (SKILL)

Students should create any type of visual advertisement of their choice.

Eg: Product Advertisement, Public Service Advertisement etc.

Duration of Ad - Minimum 1minute & Maximum 3minutes including titles.

PROJECT EVALUATION

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

Components of Internal Evaluation	Marks
Punctuality	5
Experimentation/Data Collection	5
Skill Acquired	5
Report	5
Total	20

*Marks for dissertation may include study tour report if proposed in the syllabus.

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

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

JOB ROLE IN 2ND YEAR

1. **Art Director** (As per the QP by MESC)
2. **Script Writer** (As per the QP by MESC)
3. **Video Editor**
4. **Audio Editor**

SEMESTER - 5

BOCG501 ENVIRONMENTAL STUDIES (T) (General)

AIM

- To bring in proper awareness among the students on Environmental Issues

OBJECTIVES

1. To built a pro-environmental attitude and a behavioural pattern in society based on sustainable lifestyles
2. To impart basic knowledge on pollution and environmental degradation.

MODULE - I (15 hrs) Introduction to Environment Science: Development and Environment, Human Population and the Environment: Population growth, variation among nations-Population explosion –Case Studies., Sustainable Development – Concept, Policies, Initiatives and Sustainability strategies, Human Development Index, Gandhian Principles on sustainability.

Natural systems: Earth –structure, soil formation- factors affecting, soil types Atmosphere – structure and composition, Hydrosphere – Oceans, rivers, estuaries, Lakes etc. Physical environment of aquatic systems

Resource utilization and its impacts on environment: Renewable and non-renewable resources Forest resources: Use and over-exploitation, Timber extraction, mining, dams and their effects on forest and associated biota.

Water resources : Use and over-utilization of surface and ground water, conflicts over water, River valley projects and their environmental significance- Case studies – Sardar Sarovar Mineral resources : Use and exploitation, environmental impacts of extraction and use of mineral resources

Case studies – sand mining, metal mining, coal mining etc.

Food resources: World food issues, changes caused by - overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, and salinity. Case studies

Energy resources: Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources. Case studies.

Land resources: Land as a resource, land degradation, soil erosion and desertification.

MODULE - II (15 hrs) 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.

Ecological interactions Types, characteristic features, structure and function of the following ecosystem: Forest, Grassland, Desert, Aquatic ecosystems (ponds, streams, lakes, rivers, oceans, estuaries). Significance of wetland ecosystem – Classification, Ecology and Biogeochemistry. Threats and Management

Biodiversity and its conservation: Introduction – Definition : genetic, species and ecosystem diversity, Biogeographical classification of India, Value of biodiversity : consumptive use, productive use, social, ethical, aesthetic and option values, Biodiversity at global, National and local levels, 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, Conservation of biodiversity : In-situ and Ex-situ conservation of biodiversity. People's participation in biodiversity conservation- Biodiversity Register; Global Climate change and Biodiversity.

MODULE - III (15 hrs) Environmental Pollution: Air pollution: sources- mobile, stationary, fugitive; type of pollutants- primary and secondary air pollutants, Smog- classical smog and photochemical smog, Acid rain; Ozone depletion; impacts of air pollutants on environment; control measures.

Water pollution: Sources- Point and non-point sources; Types – chemical, biological and physical; impacts on the environment; water quality – water quality standards; control measures.

Soil pollution: sources and impacts

Noise pollution: sources, impacts on health, management strategies Thermal pollution and nuclear pollution - sources and impacts

Solid wastes – types, sources, impacts on Environment.

Municipal Solid waste Management: Essential steps- source segregation, collection, Processing and Disposal of residues.

Environmental Pollution - case studies

Natural and anthropogenic Disasters and their management: floods, earthquake, cyclone and landslides.

MODULE IV (15 hrs) History of environment protection: Silent spring, Ramsar Convention, Stockholm conference, Montreal protocol, Kyoto protocol, earth summit, Rio+10, Rio+20

Brundtland commission Report, Sustainable development Environmental movements in India Global initiatives for Environmental protection Environmental education –basics Tblisi conference,

Environment Management Systems Environment Information Systems

Environmental Impact assessment (EIA) – definition and significance, EIA notification; National and state level Authorities; role of public in EIA of a development project **Social Issues and the Environment:** Environmental movements, From Unsustainable to Sustainable development-Urban problems related to energy- Water conservation- Rain water harvesting; Watershed management

Environmental ethics: Issues and possible solutions.

Environmental Economics

Greenhouse effect and Climate change, Natural and Anthropogenic disasters, Disaster Management

Wasteland reclamation-Consumerism and waste products

Environmental Laws: General introduction; Major laws in India. 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

Book for reference:

Textbook for Environmental Studies for Undergraduate Courses of all Branches of Higher Education: Erach Bharucha for University Grants Commission

Further activities:

- Field work
- Visit to a local area to document environmental assets
river/forest/grassland/hill/mountain
- Visit to a local polluted site-Urban/Rural/Industrial/Agricultural/ Solid waste
dump yards
- Study of common plants, insects, birds.
- Study of simple ecosystems-pond, river, hill slopes, etc. (Field work Equal to
5 lecture hours)

VMFGT502 COMMUNICATION RESEARCH & METHODS
(T) (GENERAL)

MODULE - I

Introduction to Communication Research: Definition, Role and Function Basic and Applied Research Role of Theory in Research Ethical issues and Questions

MODULE - II**Some Research Methodologies:**

- Quantitative – Qualitative Methods
- Content analysis
- Archival Methods
- Ethnographic Methods

MODULE - III**The Survey: Readership, Audience, Consumers:**

- Survey: Schedule, Sample
- Focus Groups, Questionnaire Design
- Field work, Telephone polls, Online polls
- Primary and secondary data

MODULE - IV

Presenting Research:

- Writing a proposal – research question, thesis statement
- Tools of data collection
- Data Analysis: Statistical – coding and tabulation, non – statistical descriptive and historical
- Bibliography and citation

MODULE V

Ethnographic and other methods:

- Readership and audience surveys
- Ethnographies, Textual analysis
- Ethical perspectives of mass media research.

Books for reference :

1. Research Methodology : C.R Kothari
2. Mass media research : Roger D.Wimmer & Joseph R. Dominick
3. Theory & Research in Mass Communication : David K. Perry
4. The content Analysis Guide Book : Kimberi A. Neuendorf

VMFGT503 MEDIA MANAGEMENT & MARKETING (T) (GENERAL)

OBJECTIVE

To provide in-depth knowledge on different aspects of media management with reference to TV and Cinema

OUTCOME

Start media organization, manage the particular organization, market the relevant contents accordingly

MODULE - I

Introduction to Management & Marketing: Definition of Management, Process of Management, Principles of Management (Henri Fayol), Managerial Skill. Definition of

Marketing, Marketing Mix, Marketing Management, Organizational Management, Strategic Management, Understanding the Financial Elements

MODULE - II

Media Management & Marketing: Introduction to Media Management, Managing Media, Media Planning & Buying, Digital Marketing, Affiliate Marketing, Social Media Marketing.

MODULE - III

TV Management & Marketing: Pre-Production - Production and Post-Production Pipeline of TV programmes , Budgeting and Scheduling for TV, Line Production - Industry Standard Production Techniques, Organizational Structure – Hierarchy, Workflows. Advertising and Public Relations.

MODULE - IV

Film Management & Marketing: Pre-Production - Production and Post-Production Pipeline of Film, Workflow of Film, Budgeting and Scheduling for Film, Film Censorship - In-film Branding - Film Rights, Distribution and Selling.

MODULE - V

Music and Sound Production Management, Studio Management and Studio Protocol

Books for Reference:

1. The Complete Film Production Handbook : Eve Light Honthaner
2. The VES Handbook of Visual Effects : Jeffrey A Okun & Susan Zwerman
3. Mass Communication Principles and Concepts : Seema Hasan
4. The Indian Media Business : Vanita Kohli – Khandekar
5. Essentials of Management : Harold Koontz & Heinz Weihrich
6. Marketing Management : Philip Kotler & Kevin Lane Keller
7. Event Marketing & Management : Sanjaya Singh Gaur & Sanjay V Saggere
8. Human Resource Management : Gary Dessler & Biju Varkkey
9. Strategic Management –An Integrated Approach : Charles W L Hill & Gareth R Jones
10. Social Media Workbook : Jason McDonald

VMFSAOC504 PRODUCTION TECHNIQUES OF WEB SERIES

(AOC) (P)(SKILL) OBJECTIVE

1. To introduce Web Series, Structure and Types, OTT platforms

OUTCOME

To provide skills for producing and marketing a web series

MODULE - I

The importance of storytelling - stories helping to make sense of life - Difference between writing for a film and series. - An elaboration of the central idea – The premise. - screening of trending web series

MODULE - II

Developing that into plot. - The journey from idea to expression - Organizing experience and fantasy into a coherent dramaturgy. - How Central Idea is different in Drama from Comedy. - The importance of subplots in Series.

MODULE - III

Character, characterization, researching and discovering interesting dimensions of the character, constructing character biographies which are relevant to the plot, examining the dialectic between character and plot.

MODULE - IV

Structuring the web series screenplay - Discovering the inherent structure of every story, with respect to the intention of its author for it. - Based on current trending web series

MODULE - V

Web series scene design or construction and dialogue writing. - What's the need for Cliffhanger end/hook? - How to sell your web series into an ott platform

Students will have to submit a video (a feature content(fiction is more appreciated)) shot by themselves and thereafter they will have to attend a viva

VMFSAOC505 TECHNIQUES OF PROGRAMME PRODUCTION (AOC) (P) (SKILL)

- Familiarising television production jargons
- Demonstrate lighting principles that meet technical and aesthetically creative purposes
- Direct multi-camera studio productions
- Training in Television production techniques
- Exposure and training on control room equipment
- Activities on basic talk-shows, demonstrations etc. for television
- Training and working as a production crew
- Understand and perform basic shot composition used in film and TV production
- Select and define appropriate microphone types for specific audio needs
- Practising and performing visual and audio editing operations on a non-linear editing system
- Learning basic principles and methods for editing different forms of media
- Providing application skills using a non-linear editing system
- Create finished pieces which incorporate learned audio, lighting, camera composition and proper editing techniques
- Imparting technical standards and making the students able to evaluate works based on those standards
- Produce composited and manipulated layered images
- Manipulate imagery with tools to produce creative imagery
- Training to produce Media ready images using desktop scanners and cameras
- Training to prepare colour separations of an image for colour correction and manipulation
- Training to produce colour corrected images using global and local techniques
- Train to create multi-layered images for use in video editing software

Syllabus Reference : Executive Producer QP of MESC, India.

VMFSP506 INTERNSHIP IN PROGRAMME PRODUCTION (P) (SKILL)

Students should do an internship in the programme production department of any visual media for a minimum two weeks. Students should also submit a report on the same.

SEMESTER - 6

BOCG601 ENTREPRENEURSHIP DEVELOPMENT (T) (GENERAL)

OBJECTIVE

1. To have an introduction to media entrepreneurship
2. To inspire the students to start an entrepreneurship of their own interest

MODULE - I

Introduction to Entrepreneurship: Meaning and importance, Qualities of an entrepreneur, Functions of an entrepreneur

MODULE - II

Classification of Entrepreneurship: Production sector, Service sector, Dealership Networking and franchising. Micro Small Medium Enterprises (MSME). Steps to establish an enterprise

MODULE - III

Project Identification and Management: Identification of project- Sources of project idea, Sources of business idea, Legal protection in India, Trademark, Copyright patent, Financing, Subsidy

MODULE - IV

Project formulation and report: Formation of a project, Stages in project formulation Preparation of a project report, Content, Project appraisal

Books for Reference :

1. Managing New Ventures, Concepts and Cases in Entrepreneurship : Anjan, R 2. The Origin and Evolution of New Businesses: Bhide A 3. Entrepreneur Ing: The 10 Commandments for Building a Growth Company: Brandt, S. C. 4. Entrepreneurship

& Management :Manjunath,N. 5. Entrepreneurial Development : Khanka S S 6.
Small Scale Business and Entrepreneurship : Desai,Vasant 7. Entrepreneurship: AP
Padnekar

VMFGT602 MEDIA AND CULTURAL STUDIES (T) (GENERAL)

OBJECTIVE

To provide the significance, influence and functions of Visual Media and Cinema in the society and culture

OUTCOME

Include the significance of culture to produce meaningful contents

MODULE - I

Media as an institution of society: roles – functions – effects of media – construction of reality – press as ‘Fourth Estate’ –Media freedom – public service broadcasting – mediapower and accountability Mass society – media culture – globalisation

MODULE - II

Origin and Development of Cultural Studies: Culture and Communication. Media as cultural industry – cultural imperialism – hegemony – Identity-Core ideas in Cultural Studies. Public Sphere - Culture and Ideology

MODULE - III

Gender and media – communication technology Determinism, Mass media and civil society – politics, democracy and media– interactivity in virtual community – digital divide

MODULE - IV

Cultural Studies and Politics of Representation: Orientalism - Colonialism - Post colonialism - Hybridity - Subaltern Perspective Sites of Cultural Studies: Popular Culture - Nationalism - Post-Nation - Modernity - Post-Modernity

Books for Reference:

1. AS Media Studies: An Essential Introduction Edited : Philip Rayner, Peter Wall and

Stephen Kruger, Routledge

2. Introduction to Communication Studies : Routledge, Dennis McQuail
3. Mass Communication Theory : London, Sage, Baran and Davis,
4. Mass Communication Theory : John Storey.
5. Cultural Theory and Popular Culture: An Introduction : Pearson Longman Kevin Williams
6. Understanding Media Theory
7. Media Cultures : Nick Stevenson, James Clifford, Tony Benett, Raymond Williams, Stuart Hall, John Storey
8. Short Extracts from writings by Adorno and Horkheimer, Radway, Roland Barthes, McLuhan Parmar S.
9. Traditional Folk Media in India (Geka Books)

VMFSAOC603 ART OF DIRECTION (AOC) (P)(SKILL)

OBJECTIVE

To train the students in the field of direction and make them aware of the role and responsibilities of director in filmmaking.

OUTCOME

Helm the role of director in producing meaningful contents

MODULE - I

Director's basic responsibilities and personal traits, leadership, collaboration, vision, art, identity and competitiveness, Artistic process, working within small budget and limitations.

MODULE - II

Role of the Film Director –reading and understanding an image, Moral, artistic, Technical and financial interlocking roles of various technicians and artistes in the making of a film, Film as the Director's medium of expression, contribution of D.W. Griffith and Eisenstein to the art of film.

MODULE - III

Story development and script: essential elements of drama, shaping story into drama, plot, time, structure, screenplay rules, script analysis and development, authorship and aesthetics; cinematic storytelling, director's point of view, visual design, sound design, performance design, director's style.

MODULE - IV

Director's screen grammar, film language, frame and the shot, the camera movements, language of the edit, screen direction, essentials of research and practice for directors.

MODULE - V

Director at different production stages: Pre-Production; exploring the script, casting, acting fundamentals, directing the actor, rehearsals, planning and visual design. Production; developing production crew, production technology, director's rule during shooting, directing on the set, monitoring continuity and progress. Post production; Knowing the footage, rough cut, getting fine cut, working with music, sound mix, finishing touches.

Syllabus Reference: Live Action Director QP of MESC, India.

Books for Reference:

1. Directing: Film Techniques and Aesthetics : Michael Rabiger, Mick Hurbis-Cherrier
2. On Directing Film : David Mamet
3. The Filmmaker's Handbook: A Comprehensive Guide for digital age : Steven Ascher, Edward Pincus
4. Problems of Film Direction : Sergei Eisenstein 5. Fundamentals of Film Directing : David K. Irving

VMFSAOC604WRITE-SHOOT-EDIT-SHOW (AOC)(P) (SKILL)

The three phases of production (From Idea to Screening):

MODULE I

Pre-Production

Script-budget-schedule-crew-planning-talent-rehearsal

MODULE II

Production

Shooting process

MODULE III

Post Production

Editing process, sound mixing, visual effects, colour correction and grading

MODULE IV

Post Production

Final soundtrack development and placement.

VMFSP605 GRADUATION FILM (P) (SKILL)

- Students should Produce a Documentary of which the duration should be Minimum 15 Minutes including titles
 - Or
- Students should Produce a short film of which the duration should be Minimum 5 Minutes including titles.
- Students should also have to submit a project report.

JOB ROLE 3RD YEAR

1. **Live Action Director** (As per the QP by MESC.)
2. **Executive Producer** (As per the QP by MESC.)

MODEL QUESTION PAPERS

COMMUNICATION AND MEDIA

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Intrapersonal communication
2. Newcomb's Model
3. Noise
4. Global Village
5. Main revenue of a newspaper
6. Communication Barriers
7. Paralanguage
8. Communication
9. Facebook
10. Cultivation Theory
11. Semiotics
12. Gatekeeping

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Different forms of communication
14. Communication as subversion
15. Wilber Schramm's Model
16. Normative Theory
17. Mass Communication
18. Importance of internet as a mass medium in India
19. Normative Theory
20. Digital Communication
21. Social Media and Communication

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Models of Communication
23. Levels of Communication
24. Define communication. Do you think that communication plays a role in the socio economic development of country?
25. Does the model of Schramm give any new dimension in the theory of communication? Critically discuss (2x15 = 30)

BASICS OF VISUAL COMMUNICATION

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Define the phenomenon of Persistence of vision.
2. What is Mise – en – scene?
3. What is Point of view?
4. Define Level in framing.
5. Define Visual aesthetics.
6. What are the basic elements in designing a visual composition
7. Shutterspeed
8. What does F. of camera define?
9. What does subjectivity have to do with image production?
10. Define space, time and sound in visual culture.
11. Define the Golden ratio-1/3 rule.
12. Perception Theory

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Trace the contributions of sign, symbols and visual codes in visual communication
14. What are the 10 basic composition rules?
15. What is semiotics to do with image making process?
16. Why do visual artists employ the concept of elements (colour, space, line, shape& form)?
How is perception theory related with our sensory organs?
17. What are the different types of visual communication other than TV and Film Broadcasts?
18. How do you relate perception to image formation?
19. Write a short note on the Art of film making
20. Describe the psychology of visual perception

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

21. Analyze info graphics, white board animations, stickers and gifs as an innovative method of visual communication.
22. Trace the importance of camera in visual composition.
23. Comment your take “Hidden detailing as a part of non-verbal communication has now turned an integral tool to reflect intellectual skills of a visual content creator “
24. “Seeing is believing”. What is your stand on this? Substantiate.

(2x15=30)

FILM STUDIES

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Who proposed the psychoanalytic film theory
2. What are the importance of story structure in film analysis?
3. Define Rashomon effect
4. Write any four parameters in analyzing a film critically
5. Why do film critics apply theory in the process of analysis?
6. Martin Scorsese's definition for film.
7. Which is the first full length featured film?
8. Define hybridity culture
9. Indian Parallel cinema
10. Time, space and sound
11. Last film directed by Sathyajith Ray.
12. Persistence of Vision

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Trace the history of Indian Cinema
14. Elaborate the importance of time space and sound in films
15. Write a short note in 5 great Indian masters of cinema
16. How far is technological determinism affecting the hype of films?
17. Define character analysis
18. Scrutinize the seven stages of film making
19. Define the various perspectives of film language
20. Why do cinematographers use Dutch angel shots?
21. Define the concept of mise-en-scene

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Write a short note on Detailing in any film you have recently watched
23. How far could Adoor Gopalakrishnan's "Pinneyum" tend to influence his forthcoming films?
24. Analyze film as a multidimensional art form.
25. Critically comment your opinion on Film language and its dimensions

(2x15=30)

Mahatma Gandhi University
Model Question Paper
HISTORY OF VISUAL ARTS

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks: 1-12

1. What is a narrative image ?
2. What is mean by Illustration as an art of narrating stories.
3. Explain Ramayana and Mahabharata epics as painted in Rajasthani miniature paintings.
4. What is Abstract Art.
5. What is mean by Line of force.
6. What is Montage in art.
7. Edakkal Caves and ancient art.
8. What is folklore ?
9. What is fresco ?
10. Write a note about environmental art.
11. What is mimetic theory of art?
12. Write a short note on 'Jean Epstein' and his views on image capturing?

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Write short notes on Expressionism.
14. What is surrealism ?
15. Brief notes on Art Nouveau.
16. Mention Buddhist Arts in India.
17. What do you mean by Visual Communication ?
18. Write brief notes on Indian Epics.
19. Explain Functional Art.
20. Brief notes on Amphi theatres.
21. Explain Performing arts of Kerala.

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Describe in detail the Art of colour and lighting.
23. What do you mean by visual perception? Explain with suitable examples.
24. Describe the Rasa theory as propounded by Bharata.
25. Write an essay on performing arts of India

AESTHETICS OF CINEMA AND TV

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Nonverbal communication
2. Colour film
3. Cable TV
4. Write any four parameters in analyzing a film critically
5. Why do film critics apply theory in the process of analysis?
6. Martin Scorsese's definition for film.
7. Which is the first full length featured film?
8. Fiction
9. Indian Parallel cinema
10. Time, space and sound
11. Disney
12. Soap Opera

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Describe persistence of vision
14. Write a note on Satyajit ray
15. Explain Neo-realism
16. Write a note on new wave in cinema
17. "Technology is changing the face of Television". Comment
18. Scrutinize the seven stages of film making
19. What is news magazine? Explain with example
20. Explain TV Drama
21. Write a note on Contemporary Cinema

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Write a detailed note on TV genres with examples
23. Elaborate on Cultivation theory and spiral of silence
24. Critically comment on the ethical values in TV programmes with suitable examples
25. "Video Recording revolutionized TV Medium". Comment with examples

(2x15=30)

Introduction to new media

Time:3 hrs Maximum Marks:80 **Section A**

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Visual Communication
2. Jargons
3. New Media
4. Piracy
5. Copyright
6. Open Source
7. Internet Radio
8. Media Convergence
9. Hyperlinks
10. Vlog
11. Copyleft
12. YouTube

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. List out any 5 Characteristics of new media
14. Brief the history of blogging
15. Mention any 5 Elements of visual communication
16. Comment your views on 'Social Media as a news source'
17. What are the Components of a Banner Ad
18. List out any 5 Characteristics of an online article
19. Mention some elements of audio visual communication
20. What are the Advantages and disadvantages of new media
21. Any five Characteristics of Twitter

(6x5 = 30) **Section C**

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Write on the growth of new media
23. Write the history of social media in India
24. Elucidate the ethical issues in new media communication
25. Examine the cyber laws and their effectiveness in the current scenario.

(2x15=30)

MEDIA ETHICS AND LAW

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Contempt of court
2. Punishments for Defamation mentioned in the IPC
3. Reasonable Restrictions
4. Press council of India
5. Regulatory Bodies
6. Freedom of speech and expression
7. RTI
8. Expand CBFC
9. Indecent Representation of Women (Prohibition Act),1986
10. Sec 67 of IT Act 2000
11. Privacy, plagiarism and surveillance
12. Media censorship

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. How is media regulated in India?
14. Define the concept of Trial by media with a contemporary example.
15. Is the law of Defamation a limitation to Article 19 (1) (a)
16. List out the reasons why journalist must keep a note about Indian constitution.
17. Analyze the role of RTI as a fundamental right.
18. Discuss in detail the salient features of IT act 2000 and also ascertain why sec 66 A of the same is much important than other sections?
19. Differentiate freedom of media with respect to responsibility of media.
20. Explain the code of advertising followed in Indian media (answer must include representation ethics)
21. Comment on media coverage of marginalized section of our society (children, Dalits, Tribal s) (6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Do you consider censorship as a setback for freedom of expression? comment
23. Elucidate “The Honey trap myth by Mangalam channel had crossed the limits of media etiquettes of phone tapping and sting operations.
24. Critically analyze “Growth of social media had surpassed the Privacy “.
25. What are the etiquettes that a journalist must follow while live reporting?

(2x15=30)

Client Management

Time:3 hrs Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. PRSI
2. Lobbying
3. Propaganda
4. Sales Promotion
5. Media Conference
6. Expand IMC
7. Bus Panels
8. Paid News
9. Corporate film
10. Advocacy Ad
11. Business Conclaves
12. Speeches

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Trace the history of PR in India
14. Elaborate the importance of scheduling ads in media
15. Write a short note on any five PR Tools
16. How far does technology influenced PR? Substantiate
17. Define PR in Public Sector
18. Describe PR as a management function
19. Elaborate on the functions of a media manager
20. Comment on the significance of social media management
21. Define the importance of Public Opinion in PR

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Critically comment on the importance of Corporate PR with suitable examples
23. Write a detailed note on the importance of Public Service Ads in creating general awareness
24. Analyze news stories as powerful PR Tools
25. Critically comment on PR in new media

(2x15=30)

ENVIRONMENTAL STUDIES

Time:3 hours Maximum Marks:80

Section A

Answer any **ten** of the following questions, each in two or three sentences. Each question carries 2 marks:

1. Estuaries
2. Population explosion
3. Sustainable development
4. Soil erosion
5. Food chain
6. Air pollution
7. Climate change
8. Poaching
9. Ozone depletion
10. Acid rain
11. EIA
12. Ecosystem

(10x2 = 20)

Section B

Answer any **six** of the following questions, each in about 100 words. Each question carries 5 marks:

13. Describe the variation of population across different nations
14. Write a note on Gandhian principles and sustainability
15. Describe the physical importance of aquatic systems
16. Write a brief note on renewable resources with examples
17. Describe the effects of dams on forests
18. Explain water resources
19. Comment on the environmental impacts of extraction and use of mineral resources
20. Write a brief note on mining
21. Describe food resources

(6x5 = 30)

Section C

Answer any **two** of the following questions, each in about 300 words. Each question carries 15 marks:

22. Critically comment on the World food issues
23. Analyze and write a detailed note on the dimensions of land
24. Write an article on 'Environmental Protection'
25. Critically comment on 'Biodiversity and its conservation'

(2x15=30)