

**HINDUSTHAN COLLEGE OF ARTS AND SCIENCE (AUTONOMOUS)**  
**COIMBATORE – 641 028**  
**B.Sc., VISUAL COMMUNICATION**  
**SCHEME OF EXAMINATIONS – CBCS PATTERN**  
*(For the Students admitted from the Academic year 2017-2018' and onwards)*

CODE NO.	SUBJECT	LECTURE HRS. / WEEK	EXAM DURATION HRS.	MAXIMUM MARKS			CREDIT POINTS
				IE	EE	TOTAL	
<b>First Semester</b>							
	<b>Part I</b>						
16LAT01/ 16LAH01/ 16LAM01/ 16LAF01	Tamil – I / Hindi – I / Malayalam – I / French – I	6	3	25	75	100	3
	<b>Part II</b>						
16ENG01	English – I	6	3	25	75	100	3
	<b>Part III</b>						
16VCU01	History of Art and Design	4	3	25	75	100	3
16VCU02	Introduction to Visual Communication	4	3	25	75	100	3
16VCU03	Fundamentals of Photography	4	3	25	75	100	3
16VCU04	Allied Practical - Visual Arts - I (Vis)	6	6	40	60	100	4
<b>Second Semester</b>							
	<b>Part I</b>						
16LAT02/ 16LAH02/ 16LAM02/ 16LAF02	Tamil – II / Hindi – II / Malayalam – II / French – II	6	3	25	75	100	3
	<b>Part II</b>						
16ENG02	English – II	6	3	25	75	100	3
	<b>Part III</b>						
16VCU05	Visual Design & Culture	5	3	25	75	100	4
16VCU06	Practical I - Photography I	4	6	40	60	100	3
16VCU07	Allied Practical - Visual Arts -II (Vis)	4	6	40	60	100	4
16VCU08	Mini Project - Living with people	3	-	100	-	100	2
16VCU09	Apprenticeship Training	-	-	100	-	100	2
	<b>Part IV</b>						
16GSU01	Value Education- Human Rights	2	-	100	-	100	2
<b>Third Semester</b>							
	<b>Part I</b>						
16LAT03/ 16LAH03/	Tamil – III / Hindi – III /	6	3	25	75	100	3

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16LAM03/ 16LAF03	Malayalam – III / French – III						
	<b>Part II</b>						
16ENG03	English III	6	3	25	75	100	3
	<b>Part III</b>						
16VCU10	Theories of Communication	4	3	25	75	100	3
16VCU11	Introduction to Graphics & Animation Software	4	3	25	75	100	3
16VCU12	<b>Practical II - Story Board Techniques</b>	3	6	40	60	100	3
16VCU13	<b>Allied – Introduction to Social Psychology (Vis)</b>	3	3	25	75	100	3
16VCU14	<b>Allied Practical - Graphic Design (Vis)</b>	2	6	40	60	100	3
	<b>Part IV</b>						
16GSU02	Environmental Studies	2	-	100	-	100	2
<b>Fourth Semester</b>							
	<b>Part I</b>						
16LAT04/ 16LAH04/ 16LAM04/ 16LAF04	Tamil – IV / Hindi – IV / Malayalam – IV / French – IV /	6	3	25	75	100	3
	<b>Part II</b>						
16ENG04	English – IV	6	3	25	75	100	3
	<b>Part III</b>						
16VCU15	Media Ethics	4	3	25	75	100	3
16VCU16	Dynamics of Sound	3	3	25	75	100	3
16VCU17	Electronic Production	3	3	25	75	100	3
16VCU18	<b>Practical III - Advanced Photography</b>	3	6	40	60	100	3
16VCU19	<b>Allied Practical – Interaction Design (Vis)</b>	3	6	40	60	100	3
16VCU20	Industrial Training	-	-	100	-	100	2
	<b>Part IV</b>						
16GSU03	<b>Skill Based : Internet Security</b>	2	-	100	-	100	2
	<b>Part V</b>						
16GSU04	Extension Activity	-	-	100	-	100	2
<b>Fifth Semester</b>							
	<b>Part III</b>						
16VCU21	Writing for Screen	4	3	25	75	100	3
16VCU22	Film Structure, Techniques and Aesthetics	4	3	25	75	100	3
16VCU23	Commercial Production	5	3	25	75	100	4
16VCU24	<b>Practical IV- Sound Design</b>	6	6	40	60	100	4
16VCU25	<b>Practical V - Basic Animation Techniques 2D</b>	6	6	40	60	100	4
16VCU26	<b>Elective Practical - I</b> a) Print and Publication (OR) b) Typography Design (OR) c) New Media Design	5	6	40	60	100	4

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	<b>Part IV</b>						
16GSU05	<b>Non-Major Elective - General Awareness</b>	-	-	100	-	100	2
	<b>Part V</b>						
16GSU06	Law of Ethics	-	-	100	-	100	2
<b>Sixth Semester</b>							
	<b>Part III</b>						
16VCU27	Direction	5	3	25	75	100	4
16VCU28	<b>Practical VI- Television Program Production</b>	5	3	40	60	100	4
16VCU29	<b>Practical VII - Animation Techniques 3D</b>	6	6	40	60	100	4
16VCU30	<b>Elective I -</b> a) Film Editing Techniques (OR) b) Compositing Techniques (OR) c) Image Manipulation	4	3	25	75	100	4
16VCU31	<b>Elective II -</b> a) Set Designing and Lighting (OR) b) Printing Technology (OR) c) Media Marketing	4	3	25	75	100	4
16VCU32	<b>Major Project - Video Production</b>	6	6	40	60	100	4
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## REGULATIONS

### Components for Evaluation:

#### Internal Examination Marks (For Part III theory papers)

Components	Marks
Test -I & II (Best of Two)	10
Model Exam	10
Assignment	5
<b>Total</b>	<b>25</b>

### QUESTION PAPER PATTERN FOR I.E TEST I and II

#### (2 HOURS TEST)

**MAXIMUM: 50 Marks**

#### SECTION - A (20 Marks)

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(10 x 2 = 20 marks)

Short answers 10

#### SECTION - B (10 Marks)

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(2 x 5 = 10 marks)

Either or Type

#### SECTION - C (20 Marks)

Answer any **TWO** Questions out of **THREE** questions

**ALL** Questions Carry **EQUAL** Marks

(2 x 10 = 20 marks)

### QUESTION PAPER PATTERN FOR IE Model Examination

#### (3 HOURS TEST)

**MAXIMUM: 75 Marks**

#### SECTION - A (20 Marks)

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(10 x 2 = 20 marks)

**TWO** questions from each unit

#### SECTION - B (25 Marks)

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(5 x 5 = 25 marks)

Either or Type.

**ONE** question from each unit with internal choice


#### SECTION - C (30 Marks)

Answer any **THREE** Questions out of **FIVE** questions

**ALL** Questions Carry **EQUAL** Marks

(3 x 10 = 30 marks)

**ONE** question from each unit

  
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2 (a) Components for Practical I.E.

2(b) Components for Practical E.E.

Components	Marks	Components	Marks
Test –I	20	Completion of Experiments	50
Test – II	20	Record	5
<b>Total</b>	<b>40</b>	Viva	5
		<b>Total</b>	<b>60</b>

3. Institutional/ Industrial Training, Mini Project and Major Project Work


Institutional / Industrial Training		Mini Project	Major Project Work	
Components	Marks	Marks	Components	Marks
<b>I.E</b>			<b>I. E</b>	
Work Diary	25	-	a) Attendance 10 Marks	<b>40</b>
Report	50	50	b) Review/Work Diary* <sup>1</sup> 30 Marks	
Viva –voce	25	50	<b>E.E*<sup>2</sup></b>	
Examination			a) Final Report 40 Marks	<b>60</b>
<b>Total</b>	<b>100</b>	<b>100</b>	b) Viva-voce 20 Marks	
			<b>Total</b>	<b>100</b>

\*<sup>1</sup> Review is for Individual Project and Work Diary is for Group Projects (group consisting of minimum 3 and maximum 5)

\*<sup>2</sup>Evaluation of report and conduct of viva voce will be done jointly by Internal and External Examiners

4. Components for Value Education (Part IV):

S.No.	Components	Marks
a)	Attendance 96% and above - 30 marks 91% to 95% - 25 marks 86% to 90% - 20 marks 76% to 85% - 10 marks	30 marks
b)	Participation in group activity	30 marks
c)	Assignment (2 x 10)	20 marks
d)	Test (1 hr for 20 marks) 2 out of three questions, 10 marks each	20 marks
	<b>Total</b>	<b>100 marks</b>

  
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On completion of the above components students will be remarked as follows:

Range of marks	Equivalent remarks
80 and above	Exemplary
70 – 79	Very good
60 – 69	Good
50 – 59	Fair
40 – 49	Satisfactory
Below 39	Not Satisfactory = Not completed

- The passing minimum for this paper is 40%
- In case, the candidate fails to secure 40% passing minimum, he / she may have to reappear for the same in the subsequent semesters.

#### 5. Guidelines for Environmental Studies(Part IV)

- The paper Environmental Studies is to be treated as 100% IE course which is offered in III Semester for II year UG students.
- The classes will be handled for two hours per week till the end of the Semester. At least one field trip should be arranged.
- Total Marks for the subject = 100

Components	Marks
Two Tests (2 x 30)	60
Field visit and report (10 + 10)	20
Two assignments (2 x 10)	20
<b>Total</b>	<b>100</b>

The question paper pattern is as follows:

**Test I** – 2 hours [3 out of 5 essay type questions] 3 x 10 = 30 Marks

**Test II** – 2 hours [3 out of 5 essay type questions] 3 x 10 = 30 Marks

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**Total 60 Marks**  
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- The passing minimum for this paper is 40%
- In case, the candidate fails to secure 40% passing minimum, he / she may have to reappear for the same in the subsequent semesters.

  
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## 6. Guidelines for Skill based subject - Internet Security (Part IV)

Components	Marks
Two Tests (2 x 40)	80
Two assignments (2 x 10)	20
<b>Total</b>	<b>100</b>

The question paper pattern is as follows:

- a) Test I – 2 hours [4 out of 7 essay type questions]      4 x 10 = 40Marks  
b) Test II – 2 hours [4 out of 7 essay type questions]      4 x 10 = 40 Marks

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**Total      80 Marks**  
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- The passing minimum for this paper is 40%
- In case, the candidate fails to secure 40% passing minimum, he / she may have to reappear for the same in the subsequent semesters

## 7. Guidelines for General Awareness(Part IV)

Components	Marks
Two Tests (2 x 50)	100

The question paper pattern is as follows:

- Test I – 2 hours [50 multiple choice questions]      50 x 1 = 50Marks  
Test II – 2 hours [50 multiple choice questions]      50 x 1 = 50 Marks

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**Total      100 Marks**  
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- The passing minimum for this paper is 40%
- In case, the candidate fails to secure 40% passing minimum, he / she may have to reappear for the same in the subsequent semesters


## 8. Guidelines for Law of Ethics(Part V)

Components	Marks
Two Tests (2 x 50)	100

The question paper pattern is as follows:

- c) Test I – 2 hours [5 out of 8 essay type questions]      5 x 10 = 50Marks  
d) Test II – 2 hours [5 out of 8 essay type questions]      5 x 10 = 50 Marks

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**Total      100 Marks**  
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- The passing minimum for this paper is 40%
- In case, the candidate fails to secure 40% passing minimum, he / she may have to reappear for the same in the subsequent semesters

**9. Guidelines for Extension Activity(Part V)**

- Atleast two activities should be conducted within this semester (IV) consisting of two days each.
- The activities may be Educating Rural Children, Unemployed Graduates, Self Help Group etc. The marks may be awarded as follows

No of Activities	Marks
2 x 50 ( Each Activity for two days)	100

**10. QUESTION PAPER PATTERN FOR EE (Part III Theory Papers)**

**(3 HOURS TEST)**

**MAXIMUM: 75 Marks**

**SECTION - A (20 Marks)**

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(10 x 2 = 20 marks)

**TWO** questions from each unit

**SECTION - B (25 Marks)**

Answer **ALL** Questions

**ALL** Questions Carry **EQUAL** Marks

(5 x 5 = 25 marks)

Either or Type.

**ONE** question from each unit with internal choice

**SECTION - C (30 Marks)**

Answer any **THREE** Questions out of **FIVE** questions

**ALL** Questions Carry **EQUAL** Marks

(3 x 10 = 30 marks)

**ONE** question from each unit



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Code No.	Subject	Semester No.
16VCU02	INTRODUCTION TO VISUAL COMMUNICATION	I
Objective	To make the students understand various aspects of visual communication	
Unit No.	Topics	Hours
I	Definition of Visual - The light and visible spectrum – The human eye, photo receptors and optical nerves-The brain, visual cortex and hippocampus.	9
II	Types of images: Drawing, Painting, Sculpture- Graphic images-Photographic and Movie images - television and computer images. Major types and elements of Drawing, Painting, Sculpture, Graphic, Photographic and Movie images. The elements of Television and computer images.	10
III	Info-graphics in Newspaper and Television-Caricature and Editorial Cartoons-Humour and Cartoon Stripes-Comic Books and Cartoon Characters –Cartoon to Animated film-Graphics in Digital Photography and Cinema.	10
IV	Definition of Communication -Elements of communication process-Intra, Inter, Group Communication - Mediated Communication-Mass Communication, Models of Communication – SMCR & Shanon & Weaver, Berlo, Lasswell	10
V	Meaning of media-Definition of mass media-functions of mass media-How people use mass media-the impact of new media.	9

**Text Book:**

*Julia T. Wood, Communication Mosaics: An Introduction to the field of Communication, Broadman & Holman Publishers; 7<sup>th</sup> Revised edition – 1998,*

**Reference Books:**

1. Paul Martin Lester, *Visual Communication- Wodsworth- 2<sup>nd</sup> Edision-2000*
2. Gene A Mittler, *Art in focus-Glencoe MacMillan-Mcgraw-Hill 1<sup>st</sup> Edision 1986.*
3. Joseph R. Dominick, *The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup> (2010).*

  
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Code No.	Subject	Semester No.
16VCU03	FUNDAMENTALS OF PHOTOGRAPHY	I
Objective	To give an introduction about the basics of photography to the students and to explore the elements of light, lens and colour.	
Unit No.	Topics	Hours
I	<b>The light</b> Formation of image – wave length – colours – shadows – light surface – light intensity and distance. Lighting principles: Lighting quality – Lighting direction – Lighting colour. Characteristics of light – lighting equipment - lighting accessories – practical problems in lighting.	10
II	<b>The lens</b> Photography lenses, types of lenses – wide angle – normal - telephoto – macro – close up lens kit – special lenses – extensions. Lens properties : Photographic lens mechanism and structure – aperture – f numbers - depth of focus - depth of field – change of focal length.	10
III	<b>Film and filters</b> Cross section of a film – silver halide properties – feature of films - black and white film – colour film - colour theory – filters kit and types of filters – types of printing papers – developing films – printing process.	10
IV	<b>Basics of photography</b> Need of Photography, Photography process – the still camera – types of still cameras - view finder cameras – view cameras – reflex cameras – function of a SLR camera – cross section – film cameras vs digital cameras.	9
V	<b>Advanced Photography</b> Overview of digital still cameras- capturing techniques – film vs digital – exposure techniques – metering – storing devices. Future of photography.	9

**Text Book:**

Michael Langford., "Basic Photography", Focal Press, Royal College of art London.

**Reference Books:**

1. David Praker., "Basic Photography – Lighting " AVA Publishing SA, Switzerland.
2. David Praker., "Basic Photography – Exposure " AVA Publishing SA, Switzerland.
3. Fil Hunter, Steven Biver, Paul Fuqa., " Light Science & Magic", Focal Press, London.

  
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Code No.	Subject	Semester No.
16VCU04	ALLIED PRACTICAL -VISUAL ARTS - I	I
<b>Objective</b>	To present the basic concepts and application of visual arts required to the students and to make them understand the steps and procedures of creating a visual design.	
	Topics	Hours
<b>Exercises</b>	<p><b>1. Still Life</b> (Study of Shape, Volume, Light and shades, perspective and composition)</p> <p><b>Medium:</b> Pencil, Charcoal, Pastels. <b>Size:</b> A3 • 10sketches for every exercise.</p> <p><b>2. Life Study</b></p> <p><b>Medium:</b> Pencil, Charcoal, Pastels. <b>Size:</b> A3, • 10 sketches for every exercise.</p> <p><b>3. Study of Nature</b></p> <p><b>Medium:</b> Pencil, Charcoal, Pastels. <b>Size:</b> A3, • 20 sketches</p> <p><b>4. Exploring colours</b></p> <p><b>Medium:</b> Poster Color/Water color. <b>Size:</b> A3</p> <p><b>5. Graphic Art production</b></p> <p><b>Medium:</b> Indian Ink/Poster Color/Rotaring Pen. <b>Size:</b> A3 The art work should be in Black&amp; White on Half Imperial Sheet</p>	72



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Code No.	Subject	Semester No.
16VCU01	<b>HISTORY OF ART AND DESIGN</b>	<b>I</b>
<b>Objective</b>	To impart the knowledge in the field of art & design and other forms to help the students in their application.	
Unit No.	Topics	Hours
<b>I</b>	<b>Introduction to Western Art</b> The Art: a detailed introduction to art and artist. Prehistoric Art with special reference to Lascaux and Altamira - Ancient, Medieval, Gothic and Renaissance periods – Art in sixteen to eighteenth centuries and early nineteenth to the present.	<b>10</b>
<b>II</b>	<b>Introduction to Indian Art</b> Prehistoric Period Rock Paintings in India. Classical Mural Tradition - Ajanta, Bagh, Sittannavasal – medievalism the Ellora -The art of Pallava, Paandia, Chera, Chola, Vijayanagara, Nayak, Mughal and the medieval Kerala-Miniature Painting - Early Palm-Leaf Manuscripts.	<b>10</b>
<b>III</b>	<b>Introduction to Modern art</b> Art movements Artists and styles: Neo classicism and Romanticism — David, Ingres, Constable, Delacroix, Goya.Realism-Courbet. Introduction to modern trends in art — Manet. Impressionism — Monet, Degas, Renoir. Neo-Impressionism Seurat. Post Impressionism — Cezanne, Van Gogh. Gauguin. Cubism — Picasso, Braque.Expressionism, Fauvism, Futurism, Dadaism, Abstraction and Surrealism, Pop Art, <b>Bauhaus</b> . The Indian schools of art and artists: Madras, Bombay and Calcutta.	<b>10</b>
<b>IV</b>	<b>Introduction to Design</b> History of design – contemporary overview – from preprint to incunabula – incunabula through renaissance – the half history – mass medium – font comparison – art/craft/career – through new and nouveau – art deco	<b>9</b>
<b>V</b>	<b>Art materials</b> Pencil-Manufactured pens-Natural pens- Erasers- Charcoal-Crayons and Inks- Pigments and Chalks-Oil, water, Poster, Acrylic Colors - Types of Brushes- Types of surfaces.	<b>9</b>

**Text Book:**

Pran Nath Mago, "Contemporary art in India", NBT, India.

**Reference Books:**

1. A. Miller Macmillan, "Creating and understanding Drawings-Genie" McGraw-Hill, 1989.
2. A. Miller - Macmillan, "Art in focus Genie", McGraw-Hill 1986.
3. Louis Fichner - Rathus, "Understanding art", Indian Paintings-NBT India.

  
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Code No.	Subject	Semester No.
16VCU05	VISUAL DESIGN & CULTURE	II
Objective	To make the students understand the importance of Visual Design & Culture. To provide them an enormous comprehension in the area of Visual Design.	
Unit No.	Topics	Hours
I	<b>Design Process</b> Route map of the design process – components of design problem – measurement criteria – judgment of design – design problems – solution – design process.	12
II	<b>Design Thinking</b> Types and styles of thinking – creative thinking – design strategies – gestalt principles. Vision and Visuality-Visual Culture-Social Conditions and Effects of Visual Objects-Critical Visual Methodology-Visual Production : Technological, Compositional and Social aspects of visuals.	12
III	<b>Intro to design-Principles</b> Balance-Rhythm-proportion-Dominance-Unity – Emphasis-Harmony-Opposition-Variety- Depth-Repetition-Motion <b>Elements of Design</b> Line-Shape-Direction-Size-Texture-Colour- Value- Concepts of Layouts: Hierarchy-Centre of visual Impact-Organization-Contrast –Colour- Typography – Unexpectedness-Rules – Consistency	12
IV	<b>Introduction to semiotics</b> Analysis-aspects of signs and symbols- the sign and meanings- description of signs- denotations and connotations-paradigmatic and syntagmatic aspects of Signs- Signs and Codes- Referent Systems- Audience and Interpretation.	12
V	<b>Introduction to Visual Ergonomics</b> Cognition, Human abilities, visual and auditory perceptions, usability, cognitive design, antropometrics and body angles, subjective and objective methods for measuring workload ergonomics	12

**Text Book:**

White, Alexander W., *The Elements of Graphic Design*

**Reference Books:**

1. Bryan Lawson., " *How Designers Think – The Design process Demystified*", Architectural press, London.
2. Eco, Umberto. *Fundamentals of Semiotics*
3. Jeffrey Anshel, *Visual Ergonomics – Hand Book*, Taylor & Francis Group


  
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Code No.	Subject	Semester No.
16VCU06	PRACTICAL I - PHOTOGRAPHY - I	II
Objective	To impart the photographic skill and make the students learn the photographic process.	
Exercises	Topics	Hours
	1. Exposure Techniques Take a photograph using a. Shutter b. Aperture c. ISO  2. Lighting Techniques Take a photograph using a. Indoor light b. Outdoor light  3. Types of shots  4. Types of Angles  5. Portrait photography a. Formal b. Candid  6. Slice of Life Photography	48



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Code No.	Subject	Semester No.
16VCU07	ALLIED PRACTICAL - VISUAL ARTS - II	II
Objective	To explore the visual designing process and visual representation techniques.	
Exercises	Topics	Hours
	<ol style="list-style-type: none"> <li>1. Type Graphics</li> <li>2. Composition</li> <li>3. Space form and Creativity</li> <li>4. Experiment the medium               <ol style="list-style-type: none"> <li>a. Pencil</li> <li>b. Water colour</li> <li>c. Acrylic colour</li> <li>d. Pastels</li> <li>e. Pen &amp; Ink</li> </ol> </li> <li>5. Collage Design and Production</li> <li>6. Semiotics               <ol style="list-style-type: none"> <li>a. Symbol</li> <li>b. Icon</li> <li>c. index</li> </ol> </li> <li>7. Exploring Craft</li> <li>8. Advertisement               <ol style="list-style-type: none"> <li>a. Classifieds</li> <li>b. Black &amp; White AD</li> <li>c. Colour AD</li> </ol> </li> <li>9. Illustration for a Story</li> <li>10. Exhibition Display</li> </ol>	48


  
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Code No.	Subject	Semester No.
16VCU08	MINI PROJECT- LIVING WITH PEOPLE	II
Objective	<p>To select a village and to live in that for a period of maximum two weeks.            To experience the essence of the village            To apply the experience in the production</p> <p><b>Outcome:</b>            Students would undergo rigorous sketching process of their experience</p>	
Exercises	<b>Topics</b>	<b>Hours</b>
	<ol style="list-style-type: none"> <li>1. Studying / exploring the village</li> <li>2. Understanding the structure of the village</li> <li>3. Discover the practices of the village</li> <li>4. Study of the village through the followings               <ol style="list-style-type: none"> <li>a. Food culture – style &amp; resources</li> <li>b. Water Resources – usage, availability</li> <li>c. Occupation - types and income</li> <li>d. Women - practices</li> <li>e. Children – lifestyle, education</li> <li>f. Elderly people - family &amp; social aspects</li> <li>g. Market places – shops &amp; market</li> <li>h. Mobile venders</li> <li>i. House structures – style, architecture and products</li> <li>j. Communication influence</li> <li>k. Political Influence</li> <li>l. Transportation</li> <li>m. Traditional practices – music, performances, rituals &amp; artists</li> </ol> </li> </ol> <p><b>Submission:</b>            Documentation submission on a topic and viva            Illustrating a village through visuals</p>	36

  
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Code No.	Subject	Semester No.
16VCU09	APPRENTICESHIP TRAINING	II
Objective	To develop the practical exposures of students	
<p>The students have to select an area which could be a craft making profession. He/she should spend duration of 15 days in that profession.</p> <p>The following submission by the students before the commencement of second semester examination.</p> <ul style="list-style-type: none"> <li>a. Work diary</li> <li>b. Creative Production through any medium</li> </ul>		

  
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Code No.	Subject	Semester No.
16VCU10	<b>THEORIES OF COMMUNICATION</b>	<b>III</b>
<b>Objective</b>	Identify general theories and central concepts associated with human interaction including models and definitions of communication. The overarching goal of this course is to think about and analyze communication in a systematic way.	
Unit No.	Topics	Hours
<b>I</b>	<b>Historical development of theory</b> Origin of mass communication theories - Paradigm shifts in Mass communication theories - Models of communication	<b>9</b>
<b>II</b>	<b>Normative theories</b> Authoritarian media theory - Soviet-communist media theory - Libertarian or free press media theory - Social responsibility media theory - Democratic participant media theory - Development media theory	<b>10</b>
<b>III</b>	<b>Source theories</b> Agenda setting, Gate-keeping. Message theories: Diffusion of Innovations - Propaganda theory - Framing Analysis - Priming - Discourse Analysis - Social Construction - Two step flow of information. Channel theories : Gatekeeping - Technological Determinism - Social Shaping of technology	<b>10</b>
<b>IV</b>	<b>Audience theories</b> Uses and gratifications - Social categories theory - Cultivation Analysis - Social Learning theory - Reception - Spiral of Silence - Hypodermic/Stimulus-Response/Magic Bullet - Diffusion of Innovations - Two step flow - Individual Differences - Selectivity Processes - Knowledge Gap - Perception - Aggressive Cues - Catharsis - Active theory of Television Viewing - The Third- Person Effect	<b>10</b>
<b>V</b>	<b>International communication theories</b> World Systems - Dependency - Structural Imperialism - Cultural Imperialism - Globalization - Hegemony - Public Sphere - Propaganda, Marshal McLuhan - medium as a message	<b>9</b>

**Text Book:**

*Thousand Oaks, Mass communication theory: An introduction.: Sage*

**Reference Books:**

1. Littlejohn, S. W., & Foss, K. A. (2011). *Theories of human communication 10<sup>th</sup> ed.* Long Grove, IL.: Waveland Press (L)
2. Grossberg, L. et al. (1998), *Media Making: Mass Media in a Popular Culture*, Thousand Oaks: Sage
3. *Mass media effects 2<sup>nd</sup> edition*, Illinois: Waveland Press Inc. McQuail, D. (2010).



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Code No.	Subject	Semester No.
16VCU11	INTRODUCTION TO GRAPHICS & ANIMATION SOFTWARE	III
Objective	To make the students understand the types of software.	
Unit No.	Topics	Hours
I	<b>Photoshop</b> Features & tools, drawing, painting, cropping, editing, retouching, special effects, animation using image ready, optimization for web	10
II	<b>InDesign</b> Introduction, Document setting, working with objects, types, lines, applying color & effects, page making	9
III	<b>Illustrator</b> Introduction, Basic shapes, objects, menu, tools & panels, photo tracing	9
IV	<b>Coral Draw</b> Features & tools, working with vector/ raster images, special effects and other supporting components of CorelDraw.	10
V	<b>Flash</b> Introduction, Basic animation, working in the timeline, working with symbols, staging animation, Motion guide paths, mask layers, Button Introduction, Introduction to scripting	10

**Reference Books:**

1. Lisa Danae Dayley, *Adobe Photoshop CS6 bible*, Wiley.
2. Adobe Creative Team, *Adobe Indesign CC Classroom in a Book*, Adobe
3. Todd Perkins, *Adobe Flash Professional CS5 Bible*, Willey
4. Ted alsbach, *Adobe illustrator CS 5 Bible*, Willey
5. Gary David Bouton, *CorelDRAW X7; The official guide*, Corel Press



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Code No.	Subject	Semester No.
16VCU12	PRACTICAL II : STORY BOARD TECHNIQUES	III
Objective	To make the students understand the importance of a story board and to provide them a hands on experience in creating a story board.	
	Topics	Hours
Exercises	<ol style="list-style-type: none"> <li>1. Elements of Story board</li> <li>2. Illustration Techniques</li> <li>3. Types of Story board</li> <li>4. Story board by types of shots</li> <li>5. Visual styles &amp; medium</li> <li>6. Sequencing techniques</li> <li>7. Flip book &amp; Comic book styles</li> <li>8. Story board for a commercial</li> <li>9. Story board for a short story</li> <li>10. Story board for film production.</li> </ol>	36
Project	A story board for a short story which consists of minimum 75 frames.	



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Code No.	Subject	Semester No.
16VCU13	ALLIED - INTRODUCTION TO SOCIAL PSYCHOLOGY	III
Objective	The subject is to explore of the prevailing theories and empirical methods in the study of social psychology	
Unit No.	Topics	Hours
I	Introduction and Methods of Social Psychology -Thinking About People & Perceiving the Self and Others - Self-Concept, Gender, and Dispositions - Attitudes and Social Behavior.	8
II	Attitude Change - Conformity, Compliance, and Obedience - Stereotypes, Prejudice, and Discrimination - Group Dynamics and Intergroup Conflict - Aggression and Violence - Helpful Social Behavior - Liking, loving, and close relationships.	7
III	Aspects of Social Interaction and Influence - Interpersonal attraction - Prosocial behaviour – Aggression - Changing others behaviour -Understanding and Evaluating the Social World	7
IV	Social cognition - Perception - Attitudes and Attitudes change - Nature of intergroup relation – Prejudice - Intergroup – Conflict - Intervention techniques.	7
V	Group Dynamics and Intergroup Relations - Nature of groups, Consequences of be - longing-performance, decision making - cooperation and conflict.	7

**Text Book:**


Baron. R.A., Byrne, D.& Bhardwaj. G (2010). *Social Psychology (12<sup>th</sup> Ed).*New Delhi: Pearson  
Deaux.K & Wrightsman, L. (2001). *Social Psychology.* California: Cole Publishing.

**Reference Books:**

1. Misra, G. (1990). *Applied Social Psychology.* New Delhi: Sage. Misra, G. (2009). *Psychology in India, Volume 4: Theoretical and Methodological Developments (ICSSR survey of advances in research)* . New Delhi: Pearson.
2. Taylor,S.E., Peplau,L.A. & Sears,D.O. (2006). *Social Psychology (12th Ed).* New Delhi: Pearson.
3. Joseph R. Dominick, *The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup> Edision-* 2010.

  
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Code No.	Subject	Semester No.
16VCU14	ALLIED PRACTICAL - GRAPHIC DESIGN	III
<b>Objective</b>	To impart the knowledge of Graphic designing and to provide them a hands on experience in creating a types of graphic design material.	
	Topics	Hours
<b>Exercises</b>	1. Typography 2. Grids & Layout 3. Logo designing a) Logos b) Logotypes c) Symbols	24
<b>Project</b>	A creative project on graphic design to be assigned during the course.	

  
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Code No.	Subject	Semester No.
16VCU15	MEDIA ETHICS	IV
Objective	To inculcate the ethics of media and make them understand how it takes a major role in construction of a society.	
Unit No.	Topics	Hours
I	<b>Ethics &amp; Truth</b> Defining Ethics, Media Ethics in India, Ethical Theories of Relevance to the Media – Consequentialism; Utilitarianism; Deontology. Truthfulness – Correspondence Theory; Coherence Theory; Consensus Theory, Media Freedom.	10
II	<b>Fairness, and Objectivity</b> Accuracy and Fairness, Pre-publication verification, Language of news – Biased news; Gender Bias, Racism and Other isms (Caste, Religion or Community References), Caution against defamatory writing, Paid News, Rules and Regulations of the Election Commission of India.	10
III	<b>Sensitivity and Privacy</b> Obscenity and Vulgarity, Criticism of Public Figure, Terrorism and Journalism, Privacy law in India, Privacy and Public Interest, Right to privacy, Caution against Identification, Recording Interviews, Phone Conversation and Sting operations, Ethics and New Media.	10
IV	<b>Rights, Cautions &amp; Media Laws</b> Fundamental rights , Contempt of court, Media Laws, Violence not to be glorified, Intellectual Property Rights, Correction, Right of Reply, Letters to Editor, Reporting Natural Calamities, HIV/AIDS – Dos & Don'ts, Ethics on reporting Children & Women related news.	9
V	<b>Media Management &amp; Ethics</b> Cross Commercialization, Fraudulent Activities, Professional Misconduct, Plagiarism, Ethics of Advertising, Astrological Prediction, Internal relationships – management and workers, Rights of Journalists and government schemes, Ethics in Public Relations.	9

**Text Book:**

*Norms of Journalistic Conduct, Press Council of India, Edition 2010*

**Reference Books:**

1. K.M. Shrivastava, *Media Ethics - Veda to Gandhi & Beyond*, Publication Division, Ministry of Information and Broadcasting, Government of India, Edition 2005
2. Paranjoy Guha Thakurta, *Media Ethics – Truth, Fairness, and Objectivity*, Oxford University Press, Second Expanded Edition 2012
3. Jack Botts, *The Language of News – A Journalists*, Pocket Reference, Iowa State University Press/Ames



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Code No.	Subject	Semester No.
16VCU16	DYNAMICS OF SOUND	IV
Objective	The students will be taught the fundamentals of sound production and sound design.	
Unit No.	Topics	Hours
I	<b>Sound Theory:</b> perception of sound, Sound recording, Aural narrative, Audio System – Cables and Connections, Routing System, Acoustic setup, Equipment's: Monitors, Mixers, Slaves, Microphones, Audio layering/editing	8
II	<b>Recording tools and techniques:</b> working with multiple tracks, Mixing Hierarchies, Mixing Tests/Final, Sampling, effects Processing, Pitch and Frequency, TYPES OF DYNAMICS: Notated dynamics, Ambient dynamics, Registral dynamics, Textural dynamics, Timbral dynamics	7
III	<b>Live Recording:</b> Live Recording Vs. Studio Recording, Equipments for live recording, features of Live recording, The Browser, Live Sets, Arrangement and Session, Audio and MIDI, Audio Clips and Samples, Saving and Exporting	7
IV	<b>Dynamics Processors Basics:</b> Basic Compressors, Side-Chain Controls, Specialized Compressors, Expanders, Gates & Duckers, All Together Now...The Big Picture, Special Purpose Dynamics Processors, Compressor & Peak Limiter Applications, Split-Band Processing, Dynamic EQ Applications Beyond De-Essing, Compressor & Expander History Note	7
V	<b>Sound Engineering:</b> Role of Sound Engineering in Media Industry, Exploring live recording document in outdoor. Folley creation, outdoor production equipment	7

**Text Book:**

Francis Rumsey, Tim McCormick, *Sound & Recording Introduction*, Focal Press, London, 2006

**Reference Books:**

1. Andrea Pejrolo, *Creative sequencing techniques for music production*, Focal Press, London, 2006
2. Zack Price, *Beginners Guide to Computer Based Music Production*, Cherry Lane Music Company, 2004
3. Joseph R. Dominick, *The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup> Edition-2010.*

  
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Code No.	Subject	Semester No.
16VCU17	<b>ELECTRONIC PRODUCTION</b>	<b>IV</b>
<b>Objective</b>	To impart the knowledge of electronic news gathering	
Unit No.	Topics	Hours
<b>I</b>	<b>News Gathering</b> Introduction to broadcast journalism –qualities of a journalist – freelancing & training – what is news –types of news - source of news – getting the story – bi-media reporting	<b>8</b>
<b>II</b>	<b>Basic Radio Journalism</b> Radio News Room Structure – News writing – News Bulletin – News presentation – Interviews – news desk & news room management – program production – specialized programs.	<b>7</b>
<b>III</b>	<b>TV News Coverage</b> Electronic news gathering – electronic field productions - camera shots& movements – script writing for Television – compiling the report – editing the image and visuals used	<b>7</b>
<b>IV</b>	<b>Freedom &amp; responsibilities:</b> Censorship in developing nations – objectivity & impartiality – responsible reporting – internal pressure on reporting – journalist code of professional conduct – legalities	<b>7</b>
<b>V</b>	<b>The News Studio</b> The News Studio set & Control room – functioning of studio – roles and responsibility – studio language – hierarchy – news production	<b>7</b>

**Text Book:**


*Herbert Zettl, Television production handbook Textbook, 12<sup>th</sup> edition*

**Reference Books:**


1. Andrew Boyd, *Broadcast journalism, Focal Press 2007, fifth edition*
2. Paul Chantler & Peter Stewart, *Basic radio journalism, Focal Press, 2007*
3. Aditya Sengupta, *Electronic Journalism – Principles & Practices, Authors' Press, New Delhi*

  
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Code No.	Subject	Semester No.
16VCU18	PRACTICAL III - ADVANCED PHOTOGRAPHY	IV
Objective	To enable the students to specialize in the field of Photography	
	Topics	Hours
Exercises	<ol style="list-style-type: none"> <li>1. Table top Photography</li> <li>2. Portraiture &amp; Fashion Photography</li> <li>3. Sport and action</li> <li>4. Photo-journalism/documentary</li> <li>5. Interior and Architectural Photography</li> <li>6. Travel and Landscape Photography</li> <li>7. Wildlife and Nature Photography</li> <li>8. Wedding &amp; events</li> <li>9. Post Production techniques</li> </ol>	36

  
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Code No.	Subject	Semester No.
16VCU19	ALLIED PRACTICAL - INTERACTION DESIGN	IV
Objective	To present the basic concepts of interaction design which helps the students to explore and to create an interaction design	
	Topics	Hours
Exercises	<ol style="list-style-type: none"> <li>1. Interaction design purpose &amp; concept</li> <li>2. Audience and Environment</li> <li>3. Information flow chart design               <ol style="list-style-type: none"> <li>a. Orientation</li> <li>b. Navigation</li> <li>c. Usability</li> </ol> </li> <li>4. Tasks of interface design               <ol style="list-style-type: none"> <li>a. Background</li> <li>b. Panels</li> <li>c. Buttons and controls</li> <li>d. Images</li> <li>e. Text</li> <li>f. Video</li> <li>g. Sound</li> <li>h. Animation</li> </ol> </li> <li>5. Tasks of visual design               <ol style="list-style-type: none"> <li>a. Layout style</li> <li>b. Colour palette</li> <li>c. Composition</li> <li>d. Working with gestalt principles</li> </ol> </li> <li>6. Technical aspects in interaction design</li> </ol>	36
Project	<ol style="list-style-type: none"> <li>1. Producing an interactive video.</li> <li>2. Designing an interactive website for a firm.</li> <li>3. Exploring interactive concepts.</li> </ol>	

  
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<b>Code No.</b>	<b>Subject</b>	<b>Semester No.</b>
<b>16VCU20</b>	<b>INDUSTRIAL TRAINING</b>	<b>IV</b>
<b>Objective</b>	To provide the students an opportunity to be part of an existing media.	
<p>Students should undergo training for duration of minimum 15 days in a media house.</p> <p>The following submission by the students before the commencement of fourth semester examination.</p> <ul style="list-style-type: none"><li>a. Work diary</li><li>b. Project report</li></ul>		



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Code No.	Subject	Semester No.
16VCU21	WRITING FOR SCREEN	V
Objective	To improve the ability of the students to write the script for video production	
Unit No.	Topics	Hours
I	<b>Television</b> Nature and characteristics of television programs– writing television news – time factor – informational and educational programmes – general and special audience programmes – Video jockeying – entertainment programmes, Game and realistic shows	10
II	<b>Film</b> Film genre: Type of Film Genres - Film Noir, Fiction, Commercial, Art, and Etc. Understanding the differences between the genres and special techniques for every genre, Body Language: Posture, Gesture, Expressions	10
III	<b>Advertisement &amp; Animation Films</b> Research, Conceptualization, Concept discussion, Script. Scene Separation, Art Board planning, authenticity and piracy issues – regulations.	9
IV	<b>Script Writing</b> Types of Screen Play - A 'spec' or speculative screenplay and a commissioned screenplay, Single Column Script, Multi Column Script. Log line, Synopsis, Treatment, Three-act structure Scene Card, Scene Description, Shot Description, Camera Shots, Movement and Angle, Lighting, Art direction, writing a shooting script, Dialog, Art Board	10
V	<b>Exercises</b> Writing a Script for Documentary/ short film/ ad film/ and TV Commercial	9

**Text Book:**

*Syd field, Screen Play – The Foundation of Screen Writing*

**Reference Books:**

1. Belmont. *Writing for Television, radio and New media (8th ed.)*. Wadsworth Pub. 2004.
2. White, Ted. *Broadcast news writing, Reporting and Producing" (4th ed.)*. Oxford. Focal Press. 2006.
3. Joseph R. Dominick, *The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup> Edison-2010*

  
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Code No.	Subject	Semester No.
16VCU22	FILM STRUCTURE, TECHNIQUES AND AESTHETICS	V
Objective	To make the students understand the structure and aesthetics of films.	
Unit No.	Topics	Hours
I	<b>History of Cinema</b> The invention and early years of the cinema- The international expansion of the cinema - Hollywood classicism, and world war I- The late silent era., The development of sound in cinema-world war-II-post-war cinema - the contemporary cinema-Cinema in the age of electronic media. Cinema in India – South Indian, Bollywood, Bengali Cinema & Studio Era	10
II	<b>Film language and grammar</b> Film Language, Shots, Film Grammar, The180-Degree Rule, The30-Degree Rule, Screen Direction, Film Time, Compression, Elaboration, Familiar Images	10
III	<b>Introduction to the dramatic elements embedded in the screenplay</b> Spines, Character, Circumstance, Dynamic Relationships, Wants, Expectations, Actions, Activity, Acting Beats.	10
IV	<b>Writing and Story Development</b> Screenwriting Concepts, The Writing Process, Adaptation from Art or Life, Story Development Strategies, Scene-Writing Exercises, Checklist	9
V	<b>Film Aesthetics</b> Point of View, Genre, Conflict, and Dialectics, <i>Mise en Scène</i> , Structure, Plot, and Time, Space, Stylized Environments, and Performances, Form and Style, Checklist	9

**Text Book:**

*Michael rabiger, Directing - film techniques and aesthetics, Focul press, elsevier, 200 wheeler road, burlington, ma 01803, Third & Fourth edition.*

**Reference Books:**

1. Pudovkin, *Film Techniques and Film Acting*, Vision Press Limited, London.
2. Joseph R. Dominick, *The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup>* (2010)
3. Belmont, *Writing for Television, radio and New media (8th ed.)*..Wadsworth Pub. 2004.



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Code No.	Subject	Semester No.
16VCU23	COMMERCIAL PRODUCTION	V
Objective	To impart the knowledge of producing video advertisements	
Unit No.	Topics	Hours
I	Fundamentals of advertising – types of advertising – ad. Agency – structures and functions – ethics – advertising campaign	12
II	Types of format- problem solution – burlesque – testimonial – demonstration – narrative – musical – product alone	12
III	Structure of commercials - de-structuring a commercial – the importance of shot – elements of shot – setting – lighting – character expression – space and time	12
IV	Types of commercials – concept creation - production crew – cost analysis – special talents – production procedure – schedule	12
V	Special effects in commercials – animation techniques – visual effects – compositing techniques – creating jingles – music production for commercial	12

**Text Book:**

*Evan Cury, Directing and Producing for Television, Focal Press, London*


**Reference Books:**

1. *Aditya Sen Gupta, Electronic Journalism – Principles and Practices, Authors Press, New Delhi*
2. *Andro Boyd, Broadcast Journalism, Focal Press, London*
3. *Belmont, Writing for Television, radio and New media (8th ed.)..Wadsworth Pub. 2004.*



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Code No.	Subject	Semester No.
16VCU24	PRACTICAL IV - SOUND DESIGN	V
Objective	To explore the aspects of sound design	
	Topics	Hours
Exercises	Introduction to Studio a) Acoustics b) Basic studio setup c) Equipments 1. Recording Process 2. Adding Effects and equalization 3. Music Production Techniques a) Instrument recording b) Composing techniques c) Recording rhythm track with MIDI d) Composing music with MIDI e) Creating a master track 4. Producing radio advertisement a) Radio spot b) PSA c) Radio Jingle 5. Exploring Foley / Ambience Recording	72
Project	a) Record an audio track for a video file (Duration: minimum of 3 mins) b) Experimental audio track. (Duration: minimum of 2 mins)	

  
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Code No.	Subject	Semester No.
16VCU25	PRACTICAL V - ANIMATION TECHNIQUES 2D	V
Objective	To impart the technique of animation production and to provide hands on experience in animation production.	
	Topics	Hours
Exercises	<ol style="list-style-type: none"> <li>1. Sketching for Animation</li> <li>2. Model Sheets – Profile of a character</li> <li>3. Character creation</li> <li>4. Principles of Animation               <ol style="list-style-type: none"> <li>a. Squash &amp; stretch</li> <li>b. Keys, in-betweens, breakdowns</li> <li>c. Flexibility, Weight &amp; Anticipation</li> <li>d. Space &amp; timing</li> <li>e. Staging</li> <li>f. Ease-in and ease-out, arcs</li> </ol> </li> <li>5. Basic ball animation</li> <li>6. Straight ahead and Pose to Pose Animation</li> <li>7. Walk cycle, Run cycle, Jumps and skips</li> <li>8. BG creation</li> </ol>	72
Project	Individual submission of a 2D Animation production with duration of minimum one minute.	

**Text Book:**

Richard Williams., "The Animators Survival Kit", Faber & Faber Ltd. London.

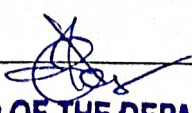


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Code No.	Subject	Semester No.
16VCU26	<b>ELECTIVE PRACTICAL I - (a) PRINT AND PUBLICATION</b>	V
<b>Objective</b>	To provide the students an opportunity to create a publication of their own.	
	Topics	Hours
<b>Exercises</b>	<p>Publication design Students should create a magazine/booklet which consists of minimum 12 pages. They should select any of the subject for their special magazine/booklet which includes the following work.</p> <ol style="list-style-type: none"> <li>1. Selecting target reader based on their research.</li> <li>2. Deriving the size of the magazine /booklet.</li> <li>3. Selecting special topic.</li> <li>4. Taking photographs and creating illustrations.</li> <li>5. Writing the content</li> <li>6. Designing the page layout.</li> <li>7. Printing and publishing.</li> </ol>	60

Code No.	Subject	Semester No.
16VCU26	<b>ELECTIVE PRACTICAL I – (b) TYPOGRAPHY DESIGN</b>	V
<b>Objective</b>	To make the students understand and experience typography design	
	Topics	Hours
<b>Exercises</b>	<p>Students should design typography for the following.</p> <ol style="list-style-type: none"> <li>1. Logo type for a brand</li> <li>2. Name plate for a company</li> <li>3. Design a new font for any language</li> <li>4. Designing a sign board for a campus</li> </ol>	60

Code No.	Subject	Semester No.
16VCU26	<b>ELECTIVE PRACTICAL I – (c) NEW MEDIA DESIGN</b>	V
<b>Objective</b>	To make the students understand and experience the New Media Designing	
	Topics	Hours
<b>Exercises</b>	<p>Students should design the following.</p> <ol style="list-style-type: none"> <li>1. Design a webpage – visual design</li> <li>2. Designing an Interface for gadget</li> <li>3. Designing a blog</li> <li>4. Designing an interactive CD</li> </ol>	60
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16VCU27	DIRECTION	VI
<b>Objective</b>	The paper aims in gaining knowledge about direction, pre-production, production and post-production process.	
<b>Unit No.</b>	<b>Topics</b>	<b>Hours</b>
I	<b>Duties and responsibilities of Film crew</b> Preproduction Crew, Production Crew, Post Production Crew & Units. Challenges of director: Preparing shooting plan: analyzing the screen play, designing the scene, Blacking or staging the actor and Camera placements	12
II	<b>Preproduction</b> Interpreting the Script, Casting, Directing Actors, Actors' Problems, Learning about Acting, Exercises with a Text, Rehearsal and Cast Development, Director and Actor Prepare a Scene, Final Rehearsals and Planning Coverage, Production Design, The Preproduction Meeting.	12
III	<b>Production</b> Developing a Crew, <i>Mise en Scène</i> , Breaking Down the Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress	12
IV	<b>Postproduction</b> Preparing to Edit, Editing the First Assembly, Editing Principles, Using Analysis and Feedback, Working with a Composer, Editing from Fine Cut to Sound Mix, Titles and Acknowledgments	12
V	<b>Distribution and copy rights</b> Mastering, certification, censor, distribution, Film clips, Tapes, Artwork, Still photos, Music, Performance Rights, Master use license, Likenesses, Character names, Addresses, Phone numbers, License plates, Locations, Filming permit, Copyrighting your own works.	12

**Text Book:**

*Nicholas T. Proferes, Film Directing Fundamentals, Second Edition, Focal Press, 200 Wheeler Road, Burlington, MA 01803, USA, , Oxford OX2 8DP, UK*

**Reference Books:**


1. *Basic Tool Kit & Resource Guide for young film makers, Screen Education, American Film Institute, 2008*
2. *Film Making gudie, Media Trust, 2<sup>nd</sup> Floor, River walk House, 157-161 Millbank, London SW1P*
3. *Film Art, David Boardwell & Kristen Thamson , 13<sup>th</sup> Edition, Focal Press*

  
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Code No.	Subject	Semester No.
16VCU28	<b>PRACTICAL VI - TELEVISION PROGRAM PRODUCTION</b>	<b>VI</b>
<b>Objective</b>	To impart the fundamentals of television programme production and to provide them a hands on experience in producing types of television programmes.	
Unit No.	Topics	Hours
<b>Exercises</b>	<ol style="list-style-type: none"> <li>1. The language of Shot</li> <li>2. Properties of cinematography               <ol style="list-style-type: none"> <li>a. Camera Framing</li> <li>b. Composition</li> <li>c. Duration of the shot</li> </ol> </li> <li>3. Set and lighting</li> <li>4. Multi camera setup and production</li> <li>5. Online editing techniques</li> <li>6. Titling and effects</li> <li>7. Sound design in production</li> <li>8. Types of programmes</li> </ol>	<b>60</b>
<b>Projects</b>	<ol style="list-style-type: none"> <li>1. Talk show</li> <li>2. Interview</li> <li>3. Curtain raiser</li> <li>4. Compeering programmes</li> <li>5. Concept for new programmes</li> </ol>	

  
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<b>Code No.</b>	<b>Subject</b>	<b>Semester No.</b>
16VCU29	PRACTICAL VII - ANIMATION TECHNIQUES 3D	VI
<b>Objective</b>	To present the basic concepts and the application of 3D animation which leads to the completion of fully rendered 3D animation.	
<b>Exercises</b>	<b>Topics</b>	<b>Hours</b>
	<ol style="list-style-type: none"> <li>1. Using Maya, model a 3x3x3 Rubik's cube using polygons.</li> <li>2. Using Autodesk Maya, model three different shapes of pottery using NURBS curves.</li> <li>3. Model a flower vase using NURBS curves and convert it to polygons with 300 quads.</li> <li>4. Model a finger ring using a torus primitive, texture it using a Blinn material and render it using mental ray.</li> <li>5. Create a plane and apply a bump map on it to give an embossed or engraved look without using any modelling technique.</li> <li>6. Do basic three point lighting for the given model using spot lights or area lights and render using mental ray.</li> <li>7. Model your name in "_____" font, extrude it and apply a chrome material to it. Render it in mental ray against a white cyclorama wall background.</li> <li>8. Using the flowers, grasses and trees available in paint effects menu, create a garden scene.</li> <li>9. Create a ball rolling animation of about 120 frames (24 fps) by animating only the Rotate Z and Translate X channels of a Poly sphere. Save a Play blast of the animation.</li> <li>10. Create a 200 frame Fireworks effect sequence using the Effects menu and render it as an image sequence using hardware renderer.</li> </ol>	72

  
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Code No.	Subject	Semester No.
16VCU30	<b>ELECTIVE I – (a) FILM EDITING TECHNIQUES</b>	<b>VI</b>
<b>Objective</b>	To understand the procedure and techniques of film editing	
Unit No.	Topics	Hours
<b>I</b>	Dimensions of Film editing: Graphic relation – rhythmic relation – spatial relation – temporal relation.	<b>9</b>
<b>II</b>	Continuity editing - spatial continuity- dis continuity – cross cutting – temporal editing: order – frequency – duration. Parallel editing - montage	<b>9</b>
<b>III</b>	Working with sound –dimensions of film sound – fundamentals – perceptual properties – selection- alteration and combination – rhythm - fidelity – space – functions of film sound – sound effects and narration – sound motifs	<b>10</b>
<b>IV</b>	Types of editing –editing problems – editorial requirements – transitional devises for sound and picture – sequence editing – matching frames – video filters – compositing and layers – titles – rendering and video processing	<b>10</b>
<b>V</b>	EDL – Edit discussion list preparation – log and capture – importing files – organizing footages – creating sub clips – working with project – rough edit – final cut – mastering and distribution	<b>10</b>

**Text Book:**

David Bordwell & Kristin Thompson, *Film Art an introduction*, McGraw-Hill, New Delhi, eight edition.

**Reference Books:**


1. Joseph V. Mascelli, "The 5Cs of Cinematography", Silman – James Press, California
2. Diana Weynand, "Apple Pro Training Series"
3. Evan Cury, *Directing and Producing for Television*, Focal Press, London

  
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Code No.	Subject	Semester No.
16VCU30	<b>ELECTIVE I - (b) COMPOSITING TECHNIQUES</b>	VI
<b>Objective</b>	To impart knowledge of Compositing Techniques	
Unit No.	Topics	Hours
I	<b>The Interface With A Basic Composite</b> Working with process trees - Create a simple process tree - Merging images -Inserting and manipulating nodes in the tree - Changing properties - Rendering -Creating animation with key frames	9
II	<b>Compositing Cgi With Bigger Node Trees</b> Working with channels -Working with contact sheet - Bounding box to speed up processing - Foreground over background - Building the beauty pass -Placing CGI over live background - Manipulating passes -Masking input -Auxiliary passes	9
III	<b>Color Correction</b> Color manipulation building blocks - Using an I/O Graph to visualize color operations - Creating curve with color lookups - Color matching with the Grade Node <b>2d Tracking</b> Tracker node basics - Stabilizing a shot - Tracking four points	10
IV	<b>Roto Paint</b> The curve editor - Roto paint in practice - Combining roto paint and animation - Dope sheet. <b>Keying</b> Nuke keying nodes - Hue keyer, image based keyer, keylight - Combining keyer nodes using the tree	10
V	<b>3d Engine &amp; Camera Tracking</b> Manipulating 3D node tree in 3D space - Reflection movement using camera tracking, 3D tracking in nuke. <b>Camera Projection</b> Animating the camera, tweaking the texture 2D compositing inside 3D scene.	10

**Reference Books:**

1. **Nuke 101: Professional Compositing and Visual Effects** By Ron Ganbar
2. **Lee Lanier, Professional Digital Compositing: Essential Tools and Techniques** Sybex 2010.

  
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Code No.	Subject	Semester No.
16VCU30	<b>ELECTIVE I - (c) IMAGE MANIPULATION</b>	<b>VI</b>
<b>Objective</b>	To impart knowledge on the aspects of Image Manipulation & Image Editing.	
Unit No.	Topics	Hours
<b>I</b>	Concept creation, story boarding, scripting and project developing methods.	<b>9</b>
<b>II</b>	3D designing and Animation dynamics - lens, effects, ray tracing, lighting, shading, reflection, texturing techniques. Modeling concepts - background and object modeling.	<b>9</b>
<b>III</b>	Special effects - rendering techniques, morphing and warping for media formats. Digital audio and video tools	<b>10</b>
<b>IV</b>	Planning and designing web page - HT ML programming, Text, Table, Image and audio. Web Animation - graphics, interactive elements & sound, macro media and Flash.	<b>10</b>
<b>V</b>	Creating web site and ad pages, edit cross-platform and cross-browse pages - Macro media Dream weaver. Interactive web pages, Java script, developing dynamic, cross-platform. Web-based applications. E blogging.	<b>10</b>

**Software:**

Adobe Photoshop, Adobe Flash, Adobe Dream weaver, 3D modeling and Animation software (3D Studio Max), Video editing Software (Adobe Premiere) Sound editing (Adobe Sound booth).

  
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Code No.	Subject	Semester No.
16VCU31	<b>ELECTIVE II – (a) SET DESIGNING AND LIGHTING</b>	<b>VI</b>
<b>Objective</b>	To impart knowledge on the set designing aspects of a film production.	
Unit No.	Topics	Hours
<b>I</b>	The Responsibilities, The Relationships, and the Setup: Hierarchy of Responsibilities - The Relationships - Art Department - Interdepartmental PR – The CREW - Art Department Setup - Set Designers - Set Decorator - Greens man - Prop Master - Construction Coordinator -Mechanical Special Effects – Stunts - Visual Effects and Pre-visualization – Transportation.	<b>10</b>
<b>II</b>	The Design Process - Locations Department and Scouting - Beginning the Design Process - Research – Storyboarding - Animatics - Concept Illustrating - Computer Modeling – White Models - Hand Drafting - Designing for the Lens – Lenses - Aspect Ratio – Perspective - Lens Test	<b>10</b>
<b>III</b>	A Legacy of Historical Techniques: Painted Glass - Gate Matting - The Process Camera - Traveling Mattes – Miniatures - Hanging Foreground Miniature - Foreground Miniature - Cutouts: A Variation on Miniatures - Forced Perspective - Mobile Miniatures - Front Projection - Rear Projection and Mirrors	<b>10</b>
<b>IV</b>	CGI and Digital Filmmaking - Breaking Ground. The Physical Scenery Process: Construction - Interior Sets - Exterior Sets – Vendors - Studio Facilities - Rental Backings - Industry Source - Mechanical Effects - Specialty Props and Animatronics - Production and Post-Production Processes - Art Department Production - Minding the Budget – Budget & Scheduling - The Art Directors Guild.	<b>9</b>
<b>V</b>	Lighting Instruments: Openfaced - Lensed - Fluorescent - HMI - Soft lights - Cookies and Snack Boxes. Lighting Controls and Uses: Gels - Color Conversion Gel Chart – Diffusion Materials - Light Patterns - Reflected Light. Basic Lighting - Specialized Lighting - Lightning and Fire - Interiors - Bluescreen and Greenscreen - Lighting the Background - Lighting the Foreground - Wedding, Church, and Stage Lighting.	<b>9</b>

**Text Book:**

Michael Rizzo., "The Art Direction Handbook for Film", Focal Press, Amsterdam.

**Reference Books:**

1. John Jackman., "Lighting for Digital Video and Television", CMP Books, San Francisco, CA
2. A. J. Mitchell, "Visual effects for Film and Television", Focal Press, Amsterdam.
3. Joseph R. Dominic, The dynamics of Mass Communication-Tata McGraw-Hill 10<sup>th</sup> Edn 2010



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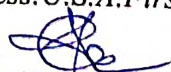
Code No.	Subject	Semester No.
16VCU31	<b>ELECTIVE II – (b) PRINTING TECHNOLOGY</b>	<b>V</b>
<b>Objective</b>	To impart knowledge of Printing Process and Graphic Production.	
Unit No.	Topics	Hours
<b>I</b>	<b>Introduction to Printing Technology</b> Size and scope of Printing Industry- Organization -Development of Pictographs and Ideographs - Digital Image – Types - File Formats - Digital Inputs - Digital Workflow - Digital Press - Digital color Process – Design – Alphabets - Art Copy - Layout and Paste-Up.	<b>10</b>
<b>II</b>	<b>Working with Photographs</b> Rough Layout - Single Color and Multi Color Paste Up - Line photography - Half-Tone Photography – Tone, Density, and Contrast - Basic color theory- Color spaces. Terminology - Color separation and color correction - Half tone dots and color - Letter Press - Rotary -Block Making - Offset plate making - Lithographic Printing Plates.	<b>10</b>
<b>III</b>	<b>Page Lay Out</b> Fonts - Body, - Measurements - Spacing, Point systems - and families - Essentials of Typography –Type style – Usage - Bit Mapped Fonts – Post Script fonts - Illustrations and Images - Editing Softwares.	<b>10</b>
<b>IV</b>	<b>Major printing process</b> Relief Printing - Offset, Intaglio printing - Gravure, Screen Printing and Electrostatic Printing -Flexographic printing - Printing cycle - Need for Design- Reproducing Design- Distributing printing material.	<b>9</b>
<b>V</b>	<b>Paper and Ink for Printing Industry</b> Paper- Types - Recycled papers - Price of papers - Ink-Properties of Inks- Ink Specifications and Standards - Production Planning, Structure of Small Printing units - Corporate Printing House - System of Administration - Plan of starting a Medium Level Printing Units.	<b>9</b>

**Text Book:**

**Graphic Communication (1999) by Aruthur Turnbull. Sage publications. New Delhi, INDIA. 1<sup>st</sup> Edition.**

**Reference Books:**

1. **Newspaper design ( 2000) N Y Harlod Evans. Sage publications. London, First edition**
2. **How To Be a Graphic Designer Without Losing Your Soul (1997) by Adrian Shaughnessy - Publisher: Princeton Architectural Press. Fock land. Second Edition.**
3. **Designing Effective Communications (2001): Creating Contexts for Clarity And Meaning .by Jorge Frascara (Editor) Publisher: Allworth Press. U.S.A. First Edition.**

  
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Code No.	Subject	Semester No.
16VCU31	<b>ELECTIVE II – (c) MEDIA MARKETING</b>	<b>VI</b>
<b>Objective</b>	To impart knowledge of Media Planning, Marketing in the media arena.	
Unit No.	Topics	Hours
<b>I</b>	Introduction to course - Overview of syllabus and requirements - Strategy, goals, & tactics: An overview - The role of social media in marketing overall - Strategic social media planning and marketing introduction and overview - Overall organizations - Specific products and services.	<b>10</b>
<b>II</b>	Target audiences on social media - Segmentation in digital environments - Online customer expectations, perceptions and behaviors - Ethics and social media strategy - Social Word of Mouth as strategy objective - Core elements of social media strategy.	<b>10</b>
<b>III</b>	The social media marketing plan in detail - Metrics and analytics for measuring success - Setting goals that are quantifiable and achievable - Auditing and evaluating efforts.	<b>9</b>
<b>IV</b>	Strategic approaches to discussion boards, social news, review sites and Q&A sites - Strategic approaches to mobile and location based social media marketing - strategic approaches to Facebook, WhatsApp - Strategic image based marketing in social media - Managing risk in social media marketing.	<b>10</b>
<b>V</b>	Social media marketing plan integration -Social media planning and strategy ROI - Course catch up.	<b>9</b>

### **Reference Book**

- 1. *The New Rules of Marketing & PR*, David Meerman Scott, International bestseller publication.**
- 2. *500 Social Media Marketing Tips: Essential Advice, Hints and Strategy for Business: Facebook, Twitter, Pinterest, Google+, YouTube, Instagram, LinkedIn, and More*, Andrew Macarthy, International bestseller publication.**
- 3. *Global Content Marketing: How to Create Great Content, Reach More Customers, and Build a Worldwide Marketing Strategy that Works*, Pam Didner, International bestseller publication**

  
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<b>Code No.</b>	<b>Subject</b>	<b>Semester No.</b>
<b>16VCU32</b>	<b>MAJOR PROJECT - VIDEO PRODUCTION</b>	<b>VI</b>
<b>Objective</b>	To expose the students in the field of video production	
	<b>Topics</b>	<b>Hours</b>
<b>Projects</b>	<p>The students should produce any one of following</p> <ol style="list-style-type: none"> <li>1. A short film production (maximum 15 minutes)</li> <li>2. A documentary film production</li> <li>3. An experimental movie production</li> </ol>	<b>72</b>



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