



VELS

INSTITUTE OF SCIENCE, TECHNOLOGY
& ADVANCED STUDIES (VISTAS)



(DEEMED TO BE UNIVERSITY Estd. u/s 3 OF THE UGC ACT, 1956)

NAAC ACCREDITED

PALLAVARAM - CHENNAI - INDIA

M.Sc. VISUAL COMMUNICATION

Curriculum and Syllabus

(Based on Choice Based Credit System)

Effective from the Academic year

2018-2019

PROGRAMME EDUCATIONAL OBJECTIVES(PEO)

PEO1: The graduates will be technically competent to excel in the competing Media industry and to pursue research in this field.

PEO2: The graduates will possess the skills to develop economically and technically using the knowledge to ensure their own creative and innovative skills in industry.

PEO3: The graduates will have effective communication skill, team spirits, ethical principles and desire for lifelong learning and creative skills to succeed in their media professional career.

PEO4: The graduates are educated to think latterly and vertically with creative approach and to use the advance technology in media environment.

PROGRAMME OUTCOMES (PO)

PO1: To develop the ability to use critical, analytical, and deep in thought thinking and analysis in visual communication.

PO2: Media studies and its reflect on social and moral responsibilities in students professional life.

PO3: Work responsibly and creatively as an individual or as a member or leader of a team and in all the multidisciplinary environments.

PROGRAMME SPECIFIC OUTCOMES (PSO)

PSO1: A better understanding on communication elements and process

PSO2: A better insight on media production and appreciation

M.Sc. Visual Communication

Curriculum

Total number of credits: 90

Code No.	Course	Hours/Week			Credits	Maximum Marks		
		Lecture	Tutorial	Practical		CA	SEE	Total
Semester: I								
18CMVC11	Approaches to Human Communication (T)	4	0	0	4	40	60	100
18CMVC12	Theories of Visual Analysis (T)	4	0	0	4	40	60	100
18CMVC13	Understanding Film Semiotics (T)	2	4	0	6	40	60	100
18PMVC11	Graphical Arts – I (P)	0	0	4	2	40	60	100
18PMVC12	Creative Illustration (P)	0	0	4	2	40	60	100
DSE	Discipline Specific Elective - I	0	0	4	2	40	60	100
DSE	Discipline Specific Elective - II	0	0	4	2	40	60	100
		10	4	16	22			

Semester: II

18CMVC21	Television Production (Theory)	4	0	0	4	40	60	100
18CMVC22	Contemporary Trends in Social Media (T)	4	0	0	4	40	60	100
18CMVC23	Advertising Management (T)	4	0	0	4	40	60	100

18PMVC21	Graphical Arts – II (P)	0	0	4	2	40	60	100
18PMVC22	Television Production – I (PSA & Commercial Ad) (P)	0	0	4	2	40	60	100
DSE	Discipline Specific Elective – III (P)	0	0	4	2	40	60	100
DSE	Discipline Specific Elective – IV (P)	0	0	4	2	40	60	100
GE	Generic Elective – I	2	0	0	2	40	60	100
SEC	SEC – I (NSS/NCC/YRC/NSO)	0	0	0	2	40	60	100
		14	0	16	24			

CA - Continuous Assessment

SEE - Semester End Examination

Code No.	Course	Hours/Week				Maximum Marks		
		Lecture	Tutorial	Practical	Credits	CA	SEE	Total
Semester: III								
18CMVC31	Media Laws & Ethics (T)	4	0	0	4	40	60	100
18CMVC32	Writing for Media (T)	4	0	0	4	40	60	100
18PMVC31	Graphical Arts – III (P)	0	0	4	2	40	60	100
18CMVC33	Media Research Methods (T)	4	0	0	4	40	60	100
18RMVC31	Project: A Television Production (Fiction)	0	0	6	4	40	60	100
18PMVC32	Media Internship - I	0	0	0	2	40	60	100
DSE	Discipline Specific Elective –V (P)	0	0	3	2	40	60	100
DSE	Discipline Specific Elective – VI (P)	0	0	3	2	40	60	100
GE	Generic Elective – II	2	0	0	2	40	60	100
		14	0	16	26			

Semester: IV

18CMVC41	Development Communication (T)	4	0	0	4	40	60	100
18RMVC41	Project: B Television Production (Non-Fiction)	0	0	6	4	40	60	100
18RMVC42	Project: C Campaign Strategies	0	0	10	5	40	60	100
DSE	Discipline Specific Elective –VII (P)	0	0	4	2	40	60	100

DSE	Discipline Specific Elective – VIII (P)	0	0	4	2	40	60	100
18PMVC43	Media Internship-II	0	0	0	2	40	60	100
GE	Generic Elective – III	2	0	0	2	40	60	100
		2	0	28	21			

CA - Continuous Assessment

SEE - Semester End Examination

List of Discipline Specific Elective Courses:

S. No.	Code	Course
1.	18PVC001	Animation Art Direction
2.	18PVC002	Art of Story Boarding
3.	18PVC003	Directing the Actor
4.	18PVC004	Applied Photography
5.	18PVC005	Anchoring & Presentation
6.	18PVC006	Audiography
7.	18PVC007	Color Grading
8.	18PVC008	Screen Writing
9.	18PVC009	Colour Theory

List of Generic Elective Courses:

S.No.	Code	Course
1.	18BCF154	E-Commerce
2.	18BCA156	Internet Basics
3.	18BCA153	Office Automation tools
4.	18BCA155	Advanced Excel
5.	18BHM153	Tourism Management

Syllabus

Core Courses

Unit: V**PERSONAL IDENTITIES****12**

Communication and Personal identity: Communication with others, family members, peers and with society. Communication in Groups, teams and in public, Defining groups & teams and its features, Strengths and limitations of groups, Public speaking in everyday life, Types & Goals of public speeches, Planning and Presenting Public speeches, Challenges in communication with groups, teams and public.

Total: 60 Hrs**REFERENCE BOOKS:**

Wood, Julia T. (2014), 7th Edition. Communication Mosaics: An Introduction to the Field of Communication. USA: Thomson-Wadsworth. ISBN-13: 978-0-8400-2818-1

Course Objective:

This subject discusses a range of literature which explores the importance of the visual to contemporary societies and offers a broad analytical framework for understanding how images have social effects. Suggest some criteria for a critical approach to visual materials.

Course Outcome

At the end of the course, learners will be able to:

CO1: Respond verbally and in writing to questions regarding history, design and significance.

CO2: Interpret motivation and societal forces behind the process of meaning making.

CO3: Visually recognize the psychology of human characteristics in terms of social subjectivity.

CO4: Understanding the post modern and post colonial visual text approaches.

CO5: Knowing the visual texts approach made in terms with Marxists ideologies.

Unit: I Visual messages and meanings**12**

The six perceptions of visual message: Personal, Historical, Technical, Ethical, Cultural Critical perspectives. Semiotic Analysis – Aspects of sign and symbols.

Unit: II Marxist Approach**12**

Basic concepts of Marxist social Analysis - Class nature of media - Marxist approach to media Texts - Hegemony - Althusser's Ideology - Base and super structure

Unit: III Theory of semiotics and visuality**12**

The sign and the meaning making processes. Way of describing signs. Paradigmatic and syntagmatic aspects of sign. Signs and codes, referent systems and mythologies. Slippery signs. Audience and Interpretation.

Unit: IV Psychology of human characteristics in terms of social subjectivity**12**

Psychological and visuality. Subjectivity, Sexuality and the unconscious. The castration complex and visual pleasure. Phallogentrism. Voyeurism. Lanchanian gazes: other ways of seeing – Laura

Mulvey and visual pleasure.

Unit: V Feminism and its approach to visual medium

12

Feminist approaches to visuals. Women and representation. Stereotyping. Gender discrimination. Post Modernism and visual analysis. Application of visual analysis tools to different media texts.

Total: 60 Hrs

REFERENCE BOOKS:

1. Gillian Rose, Visual Methodologies, Sage Publications, London 2001
2. Berger Asa, Media Analyzing Techniques, Sage Publications, New York 1998
3. Berger J., Ways of Seeing, B B C, London 1972
4. Butler J., Gender Trouble, Rutledge, London 1990

montage, Semiotics of moving camera, Semiotics of filmic sound, Semiotics of filmic movement, time and space.

Unit: IV **FILM THEORIES** **25**

Film theory – form and function, Film analysis, Auteur Theory, role of Cahiers du cinema, effect of auteur, Contributions of D W Griffith, Alfred Hitchcock, Francois Truffaut, Jean Du Godard, apparatus theory, feminist theory, formalist theory, Marxist theory and psychoanalytical theory of film, Digital Aesthetics, Music and choreography, film genre.

Unit: V **FILM SEMIOTIC ANALYSIS** **15**

Deleuzian filmic semiotics, Metzian filmic semiotics, Semiotics of the postmodern cinema, Semiotics of Hyper-Reality, Semiotics of Filmic psychology. Films for viewing: The Birth of a Nation (1915), Vertigo (1958), Psycho (1960), Breathless (1960), Grease (1978), The Dollar Trilogy, Face/Off (1997), No Country for Old Men (2007). Semiotics of the film *Se7en* (David Fincher; 1995)

Total: 90 Hrs

REFERENCE BOOKS:

1. Dyer, Richard. *Seven*. London: BFI, 1999.
2. Metz, Christian “Some Points in the Semiotics of the Cinema.” In *Film Theory and Criticism*. 5th ed. Leo Brady and Marshall Cohen (eds). NY & Oxford: Oxford University Press, 1999.
3. Metz, Christian. *Film Language: A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1990.
4. Mitry, Jean and Christopher King. *The Semiotics and the Analysis of Film*. Indiana University Press, 2000.
5. Wollen, Peter. *Signs and Meanings in the Cinema*. Indiana University Press, 1973.
6. Andrew, Dudley. *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
7. Bazin, Andre. *What is Cinema?* Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.
8. Boggs, Joseph M. & Petrie, Dennis W. *The Art of Watching Films*. 7th ed. NY: McGraw-Hill, 2008.
9. Etherington-Wright, Christine & Doughty, Ruth. *Understanding Film Theory*. London: Palgrave, 2011.

Unit: V

BOOKLET MAKING

12

Creating booklets, magazine, catalog and prospectus by using photo placing and page alignment, page setting and wrapper design. page setting for printing . color processing and printing process.

Total: 60 Hrs

REFERENCE BOOKS:

1. Philip B. Meggs, Alston W. Purvis, Meggs' "History of Graphic Design", 5th Edition November 2011.
2. James D. Foley, Andries van Dam, "Computer Graphics: Principles and Practice in C" Publisher: *Addison, Wesley* Professional (2nd Edition) 2nd Edition 1982.
3. Kelly McCathran and video2brain, : "Learn by Video": Core Training in Visual Communication by (Jun 18, 2012)
4. Peter Lourekas and Elaine Weinmann, "Visual QuickStart " A Guide, Aug 18, 2012

Course Objective:

Students will acquire a theoretical, historical, conceptual and critical understanding of television production. They will learn the basic terminology and concepts of television production and will understand the theory of television production as it applies to the interplay of visual and auditory elements within the television studio.

Course Outcome

At the end of the course, learners will be able to:

CO1: Know about the difference between the TV medium and Film medium.

CO2: Acquire the significant knowledge about the various types of video formats and television production methods.

CO3: Understand the grammar of studio production and the key roles of production team.

CO4: Understand the Production & Post production process in detail.

CO5: Acquire an in-depth knowledge about the techniques to handle and manage the problems in each phase of production.

Unit I INTRODUCTION OF TELEVISION PRODUCTION

Introduction of visualization - Understanding TV Medium - Different approaches to visualization - TV, Films, and Ad films - TV Production: ENG, EFA - Types of television standards NTSC, PAL & SECAM - Television Crew: an overview of direction - Art Direction, Floor Management: indoor & outdoor, production management, budget preparation.

Unit II GRAMMAR AND MAKING OF TELEVISION SHOWS**12**

Principles of script writing - Creative writing - Script Formats - Planning of Story, Story Board - Screen Play, dialogue writing, Script writing techniques – Types of script (documentary, short film, advertisement film, corporate film, etc.) - Selection of cast, locations, Set & Design, Research. Locations: In-door, set, on-sights Sets, - Difference between factual and fictional programmes – Introduction to documentary, films, features, PSA, teleplay, telefilm – Programme formats – wildlife films, informative films, nature films, short films, children films/ emotions, climax – Video training materials, manuals – Recent developments in television programmes and techniques – Genres – Packaging and broadcasting styles followed by different channels.

Types of camera - Video formats (VHS, SVHS, U-MATIC, BETA, DIGITAL) - Framing, Shots & Movements - usage of various types of camera lenses - Usages of Various Filters (day, night, colour correcting filter, diffusion filter), Objectives TV lighting - various types of Lights - Colour temperature, lighting for different situations - Types of lighting: Diffused & Directional - Video recording format - Audio on line or off line- Different types of microphones and their uses – Techniques of live audio recording - Usage of various kinds of Mics: (Dynamic Mic, Condenser Mic, Ribbon Mic and Uni-directional)

Unit IV PRODUCTION STAGES

Brainstorming - Planning - Research: the Basic script - Budget - Logistics - Crew - Location talents - Roles of the Production Crew - For Studio and Outdoor Shows: Set Design: Backdrop and Properties to be used - Role of the Art Director or Set Designer - Props, Wardrobe, make-up - Storyboard - Editing: Linear, nonlinear Equipment - Techniques in editing - Digitizing, format conversion, preparation of edit-list, use of the Dope sheet - Editing schedule - Online and Offline editing - Use of Audio Video Mixer - Special Effects - Writing for the programme - Recording the audio - Musical score recording - Computer graphics - Programme Output.

Unit V PRODUCTION MANAGEMENT

Managing personnel - Financial Management - Programming Strategy and Distribution - Programming Economics - Packaging - From Capsule to Delivery Platform - Strategic Alliances and Partnerships - Regulatory Influences - TRP - Management - Legal issues and Ethics - Curtain raiser - Teaser - Marketing: Getting Gponsors - Publicity - Troubleshooting for Video Equipment.

Total: 60 Hrs

REFERENCE BOOKS:

1. Herbert zettl, “The television production handbook”, Cencage publisher, edition 2011.
2. Patricia Holland, “The television handbook”, Routledge publisher, edition 1997.
3. G.H. Millerson, “Effective TV Production”, Focal Press publisher, Edition 1993.
4. P. Javis, “Shooting on location”, BBC Television Training, Borchamwood, Edition 1986.

Course objective: Students will understand the importance of social media such as blog, twitter, instagram, facebook and watsup and their influence to society. And also students will grasp need for social media.

Course Outcome

At the end of the course, learners will be able to

- CO1:** Understand what social media is and how this new type of media and communications technology influences
- CO2:** Compare and contrast the purpose and features of different types of social media, including: blogs, social networks, wikis, and photo and video sharing sites.
- CO3:** Have an in-depth knowledge about the technical aspects of television and satellites.
- CO4:** Have a thorough knowledge of communication through mobile, by understanding the mobile communication pattern, various technologies in mobile, and mobile applications.
- CO5:** Have a clear understanding of the elements of Broadcasting technology along with its process and other emerging technologies.

Unit: I INTERNET MEDIATION

12

Origins and characteristics of Internet mediated communication - contemporary issues of governance - control of internet mediated communication – the modes of content creation for online newspapers/blogs, online television and online radio - the convergent modes of mobile phone communication and email - the convergent modes of online social networks.

Unit: II SOCIAL MEDIA AND COMMUNICATION

12

Types of Social Media: Blog - Social Networks - Content Sharing Communities - Wikis - Tweeters - Book Marking - Podcasts, The evolution of Social Media - Attributes of Social Media - Impact of Social Media - Tools - Creating - Connecting - Managing Groups - Privacy and Security, Types of Blogs: Personal - Political - Business - Almost Media - Mainstream Media- Reading, Blogging Culture: Presence - Credibility - Identity - Reputation - Authority and Influence.

Unit: III MOBILE AND EMERGENT TECHNOLOGIES 12

Information technology: Computer storage - Computer networks - Internet streaming - Web Streaming - Audio and video streaming - Flash streaming - MP3 streaming (radio) - Peer to Peer distribution - Digital video broadcasting via satellite services to handhelds (DVB-SH) Technology - Geo-spatial technology, Wi-fi and Wi-Max - podcasting - i-Pod - Information superhighways - CDMA & GSM technology - mobile communication pattern - satellite telephony - 3G, 4G and 5G technology in mobile - Smartphone video telephony.

Unit: IV HACKING, ETHICS AND EMERGING CULTURAL TRENDS 12

IPR & Copyleft - Cyber Culture in Indian perspective: Ravi Sundaram's Essay Recycling Modernity - Piracy Culture - debate over Plagiarism - The emerging idea of commons - Emerging derivative art forms like database cinema, mash up music and collage.

Unit: V CHALLENGES IN SOCIAL MEDIA 12

Content - Advertising - Marketing - Limitations - Influence on individual & Society - Social Media Audience: Behaviour - Trends - Users - Domains of application - Crowd Sourcing, Social Media & Organizations - Government & Diplomacy - Activism - Race - Class and Digital Divide.

Total: 75 Hrs

TEXTBOOKS:

1. Graham Jones. A Broadcast Engineering Tutorial for Non-Engineers, Focal Press, 2005.
2. Brian Winston. Media Technology and Society: A History from the Telegraph to the Internet, Rutledge, 2000.

REFERENCES:

1. New Media Handbook Media Practice.
2. New Media Old Media A History and Theory Reader.
3. McLuhan - Understanding Media - Extensions of Man.
4. For a deeper theoretical understanding you could also refer to the 4 volume set 'New Media' by Sage Publications.
5. Wardrip-Fruin & Nick Montfort (Lev Manovich) – The New Media Reader.
6. Schaffer, Neal (2013). Maximize Your Social. New Jersey: John Wiley & Sons.
7. P.J. Tozer. Broadcasting Engineering Reference Book, Focal Press, 2004.

18CMVC23

ADVERTISING MANAGEMENT

4 0 0 4

Objective:

Advertising begins to work when the general public becomes aware of a products existence. Advertising then aims to develop customer interest, so that potential customers want to know more about the product. This should be followed by potential customers feeling a need to own the product and finally purchasing.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understand the process and functions of Advertisement.

CO2: Gain knowledge about the consumer behavior.

CO3: Have complete knowledge about the market segmentation.

CO4: Know the client and agency relationship.

CO5: Understand about the advertising research.

UNIT 1:

12

Brief History of Advertising. Indian and Global scenario of advertising. Definition and Types; Role and Function of Advertising. Structure and Functioning of an Ad Agency. Advertiser – Agency Relationship.

UNIT II:

12

Audience Analysis, Segmentation, Targeting and Positioning; Audience Research Demographics, Psychographics. Intercultural and International Advertising Global Advertising

UNIT III:

12

Creative Aspects of Advertising. Edward De Bono and Lateral Thinking. Art Direction. Creative Aspects in Print and Electronic Media. Print Production. Electronic Production. Digital Advertising-Cutting edge creativity.

UNIT IV:

12

Media Objectives, Strategy, and Planning. Media Choices-Brand Management-Sales Promotion. Product placement and celebrity endorsement- Guerilla Marketing. Social Media Marketing - Internet advertising- Viral Advertising.

UNIT V:

12

Advertising Social Issues- Political Advertising Dynamics of Creating and Executing the Complete Campaign Strategy. Ethical issues in advertising. Legal and self - regulation of advertising -Recent trends in Television Advertising

Total: 60 Hrs

REFERENCE BOOKS:

1. Contemporary Advertising by William F. Arens-McGraw-Hill Irwin publications-8th Edition.
2. David Ogilvy, “Ogilvy on Advertising Fundamentals of Advertising”, Otto Kleppner & Prentice Hall, New Jersey, Vintage; 1st Vintage Books ed edition, 2007
3. Winston Fletcher, “Advertising: A Very Short Introduction “Second Edition, Oxford University Press, 2013

Unit: V**3D COMPOSITING****10**

Importing 3D Rendered Footage placing – Adding multiple pass – Depth map - Working 3D camera in compositing – 3D Tracking - Adding filter to the text and logo animation- particle and emitter in compositing software- colour matching – Exporting video output formats.

Total: 60 Hrs**REFERENCE BOOKS:**

1. Kelly L. Murdock – “Kelly L. Murdock's Autodesk 3ds Max 2015 Complete Reference Guide”, Perfect Paperback – 8 Oct 2014.
2. Kelly L. Murdock – “Autodesk Maya Basics Guide 2015”, 21 November 2014
3. Randi L. Derakhshani (Author), Dariush Derakhshani (Author) “Autodesk 3ds Max 2015 Essentials” Autodesk Official Press 1st Edition – 2015.
4. Matt Chandler “3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and Lighting Paperback” – Import, 1 Mar 2014.
5. Dariush Derakhshani “Introducing Autodesk Maya 2016” , Autodesk Official Press Jul 27, 2015.
6. Todd Palamar “Mastering Autodesk Maya 2016” , Autodesk Official Press 1st Edition.

Objective:

Students will learn how to create a quality audio & video work using current and evolving technologies while learning the production process for television, film and online content. To describe and analyze elements in the production process and apply the fundamental concepts of production in television and film to complete a media project.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Knowing the importance of choosing a social issue for public service advertisement and a concept planning for a commercial brand and the creative planning for the marketing execution.

CO2: The importance of field research in collecting the proper information about the selected social issue and the plan of awareness creation method.

CO3: Gain In-depth knowledge in Pre production methods through script writing, Storyboard and Art direction.

CO4: Training the skill in recording the raw elements in shooting and knowing the technological advancement in recording instruments.

CO5: Knowing the trends and methods of marketing and distribution through advertising our final product

PRACTICAL - TELEVISION PRODUCTION I

1. Handle camera and tripod
2. Framing
3. Composition-Rule of third
4. Standard Shot & Camera Angle
5. Camera Movements
6. Multi Camera Setup
7. Understanding Lighting Equipments
8. Practicing Lighting Techniques
9. Formats of T.V Program-Interview
10. Formats of T.V Program-Talk show

Record Work:

Students have to produce the following exercises under the supervision of a staff member.

1. PSA Film (Maximum 3 mins)
2. PSA Film (Maximum 3 mins)
3. Commercial Ad. Film (Maximum 60 to 90 secs.)

(The Students have to submit the above exercises as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner)

Total: 60 Hrs

REFERENCE BOOKS:

1. Herbert Zettl, "The Television Production Handbook", Cengage Publisher, Edition 2011.
2. Patricia Holland, "The Television Handbook", Routledge publisher, Edition 1997.
3. Millerson, G. H, "Effective TV Production, Focal Press Publisher, Edition 1993.
4. P. Javis, "Shooting on Location", BBC Television Training, Borchamwood, 1986.

Objective:

Students will learn about freedom of the Press and restrictions thereupon, the right to publish and the right to privacy.

Course Outcome

At the end of the course, learners will be able to:

CO1 : Understand the fundamentals of the freedom of the press.

CO2 : Gain knowledge about the history of Indian Press.

CO3 : Have complete knowledge about reporting based on civil and criminal laws.

CO4: Know the Broadcasting and Advertising codes.

CO5: Understand the functions of Media Council.

UNIT I**12**

Fundamental Rights – Freedom of Speech and Expression and their Limits with special reference to Media, Provisions of Declaring Emergency and their Effects on Media. Censorship in media.

UNIT II**12**

Specified Press Laws: History of Press Laws in India – Contempt of Courts Act 1971– Civil and Criminal Law of Defamation – Relevant Provisions of Indian Penal Code with Reference of Sedition, Crime Against Women and Children; Laws Dealing with Obscenity; Official Secrets Act, 1923, Right to Information 2006.

UNIT III**12**

Press commissions - Press council: structure and functions - Reports of various committees & commissions dealing with media in India – Chanda committee, Varghese committee, Joshi committee, Vardhan committee, Sengupta committee, Mac Bride Commission

UNIT IV**12**

ASCI code of ethics for advertising - DAVP'S code of advertising - IPRA code of ethics for PR practitioners PRSI code for PR practitioners - Code of ethics by editor's guild of India- Code of conduct for journalists by press council and media houses

UNIT V**12**

Press and Registration of Books Act, 1867. Working Journalists and Other Newspaper Employees (Conditions of Service & Miscellaneous Provisions) Act, 1955; – Cinematograph Act, 1953; PrasarBharati Act; WTO Agreement And Intellectual Property Right Legislations, Including Copyright Act, Trade Marks Act And Patent Act – Information Technology, Convergence Legislations Including Cyber Laws and Cable Television Act and Media and Public InterestLitigation.

Total: 60 Hrs

REFERENCE BOOKS:

1. Basu, Laws of the Press in India, Prentice Hall of India, 2003.
2. Basu, Introduction to Indian Constitution, Prentice Hall of India, 2003.
3. Hameling, Cess (2001). Ethics of Cyber-space, Sage Publiccations, 2001.
4. Leslie, 'Mass Communication Ethics, Thomson Learning, 2000'.

Objective:

Writing for media is a creative and hard work. It needs a mental space to know the words that want to be written. And life has a habit of crowding that space. The creation of an article itself usually comes out of an idea to write, and the approach should be depicting an activity, story and event. These knowledge, idea and forms of media writing techniques will be dealt in this subject.

Course Outcome

At the end of the course, learners will be able to:

CO1: Learn perspective writing techniques and its history.

CO2: Understand conventional writing techniques.

CO3: Gain knowledge on writing for various programmes on TV and radio.

CO4: Write different types of stories and which includes news.

CO5: Create multimedia and html scripts.

Unit 1 **12**

Communication skills – developing communication skills, picking and writing — development of vocabulary — personality development. Introduction to journalistic writing — newspapers, magazines, electronic/broadcast and online- use of right word at right place.

Unit 2 **12**

Writing for Radio and Television - advertisements, documentary, game show, variety programmes, information programmes, children, women and minority programme.

Unit 3 **12**

News writing - news angle, multi angled stories, feature openers, development of story, news formula, sign posting, accuracy and field work

Unit 4 **12**

Writing – short story writing – Ten principles of clear writing – using plain English – using active voice – when to use passive voice – jargons – clichés and journalese – simple words – troublesome

Writing for Multimedia - Script formatting and HTML, interactive script format, writing narrative multimedia.

Total 60 Hrs.

Key Texts:

1. Robert Hilliard, Writing for Television and Radio, Hasting House, New York, 1982.
2. Timothy Gerard, Writing for Multimedia: Entertainment Education, Training, Advertising and World Wide Web, Focal Press, Oxford, 1997.
1. Rosemary Horstmann, Writing for Radio, A and C Black, London, 1991.
2. Gerald Kelsey, Writing for Television, A and C Black, London,

REFERENCE BOOKS:

1. Robert Hilliard, Writing for Television and Radio, Hasting House, New York, 1982.
2. Timothy Gerard, Writing for Multimedia: Entertainment Education, Training, Advertising and World Wide Web, Focal Press, Oxford, 1997.
3. Rosemary Horstmann, Writing for Radio, A and C Black, London, 1991.
4. Gerald Kelsey, Writing for Television, A and C Black, London, 1990.
5. J. Michael Stracynski, The Complete Book of Script writing: Television, Radio, Motion Pictures, The stage Play, Writers' Digest Books, 1982.
6. David Keith Cohler, Broadcast Journalism: A Guide for the Presentation of Radio and Television News, Prentice-Hall, 1985.
7. Jill Dick, Writing for Magazines, A and C Black, London, 1996.

Objective:

Editing is the art, technique, and practice of assembling shots into a coherent sequence. The job of an editor is not simply to mechanically put pieces of a film together, cut off film slates, or edit dialogue scenes. Compositing is combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. Digital compositing is an essential part of visual effects that are everywhere in the entertainment industry today.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understand the concepts of layer management in live footage.

CO2: Providing exposure on editing and developing new story/concept.

CO3: Understanding the importance of rotoscope and keying concepts in compositing work.

CO4: Understanding the camera concept and providing the same angle to the CG work.

CO5: Providing the complete knowledge of stereo concept and technology involved in this.

Unit: I Importing Media, Organizing Clips, First Edit 10

Define the clip, event, and library containers, Understand the differences between managed and external media files, Create a camera archive, Import files using Media Import and the Finder, Apply keywords to clip and clip ranges, Search and filter clips by keywords, Add notes and ratings to a clip, Create Smart Collections, Detect people and composition within clips, Understand and assign roles, Create a project, Add and rearrange clips within a primary storyline, Ripple, Roll, and Slip trim clips, Blade, replaces with gap, ripple delete, and join through edit, Perform connect edits, Create and edit in a connected storyline, Adjust audio levels, Share the project to a media file

Unit: II Revising – Enhancing - Final the Edit & Managing Libraries 10

Define and distinguish the two types of project duplication, Understand the replace edit options, Use markers for clip synchronization and task notes, Create and edit with an audition clip Refine project using trim to play head and trim to selection, Vary the playback speed of clips, Modify the look of clips with effects, Utilize transitions, Adjust transform and compositing controls, Create compound clips, Add and modify a lower third, Add and modify a 3D title, Split edit audio and video, Key frame audio, Color correct a clip, Export to a media file, Post media to an online host, Create a bundle for multiple platforms, Understand the XML workflow, Integrate Compressor export options - Import media as referenced and managed, Move and copy

clips within and between libraries, Consolidate media files to one location, Identify manual options for new projects, Synchronize dual system recordings, Create a chroma key, Understand the multi-cam workflow.

Unit: III Rotoscopy & Keying 10

In this unit, Students explore the rotoscopy involves creating shapes which are used to isolate or mark elements in footage, such as characters, vehicles, buildings etc. This method of creating selections allows to perform specific operations like color correction, adding additional layers, dynamic effects etc. Rotoscopy is the first step in the process of digital compositing. Students explore keyer techniques which involve Luma key and Chroma key. This topic covers a wide knowledge about the RGB channels and its uses. It's a unique technique teaches the fastest and most accurate way to extract an object.

Unit: IV 2D& 3D Tracking, Live Action Compositing 20

In this unit, student will explore the tracking the footage. This concepts teaches the how to track the live footage in 2D and 3D, it also teaches the techniques involved in this process. This method teaches the student how to track the camera in 2D and 3D layers for compositing. We teaches origins of 3D tracking technologies lie in the science of photogrammetric. Its covers how to composite various different layers into single image. In this students will learn at three general areas where CGI elements are composited. First is straightforward CGI compositing where a CGI object has been created and needs to be composited into the scene. Second, we will take a look at set extension, a rapidly expanding technique in filmmaking. Thirds, we will look at the match move, where separate programs are used to analyze the live action and provide terrain and camera data for the CGI programs

Unit: V Stereoscopy pipeline and its process, rendering and Output formats 10

Student will explore the pipeline of stereoscopy. In this session we cover the workflow of stereoscopy which follow the four major departments such as Rotoscopy, Matte Extraction, Clean plate and Stereo conversion process. This is the stage where we teach about the bit depth of colors and various output formats with aspect ratio. In this session we teach how to put render for broad casting and filming (size differs).

Total: 60 Hrs

REFERENCE BOOKS:

1. Ron Ganbar, "Nuke 101: Professional Compositing and Visual Effects", Peachpit Press; Second Edition, 2014
2. Steve Wright, "Composting Visual Effects", Focal Press; Second Edition, 2011
3. FCP BiBle
4. Adobe Premier CC Bible.

OBJECTIVE:

At the end of this course, the students will be able to –

CO1: Define and explain the process of media research.

CO2: Conduct media research by making use of any of the research methods.

CO3: Understand the types of research design.

CO4: Will be able to understand the methods of data collection.

CO5: Understand the statistical analysis tools and to write a research report.

COURSE REQUIREMENT: At the end of every unit, the students will be expected to submit an assignment or make a presentation as a part of internal assessment.

UNIT I**12**

Nature & scope of Mass Communication Research; Selecting the Research Problem from a broader outline to a workable formulation; Elements of Synopsis and its importance in designing the research studies; research and communication theories; Ethical perspectives of mass media research.

UNIT II**12**

Review of Literature; Defining Research Problem; Research Objectives; Hypothesis; Theoretical frame work; Research Design; Sampling: Meaning & Types of Sampling, Probability & Non-Probability.

UNIT III**12**

Research Elements; Variable: Meaning and Types of Variables; Measurement: Levels of Measurement (nominal, ordinal, interval and ratio); Reliability and Validity of Measurements; Scales and Types of Scales; Data: Sources of Data - Primary and Secondary Data; Data Collection Tools: Observation, Questionnaires and Interview Schedule.

UNIT IV**12**

Qualitative and Quantitative studies: Meaning and Differences; Observational studies-Field observation technique--Choosing the research site, Gaining access, Sampling, Collecting and analysing the data, Exiting; Focus Group Studies: Methodology of FG studies, Defining the problem, Sample selection, Conducting sessions; Intensive Interviews: Characteristics of

Intensive Interviews in contrast to the traditional interview techniques. Descriptive and Analytical Surveys: Sampling and its importance, Types of sampling designs--Probability and Non-probability sampling designs; Content Analysis: Formulating the research question, Defining the universe, Selecting the sample, Selecting units of analysis, Making categories, Coding the content, Data analysis and interpretation. Experimental Studies: Methodology, Importance of independent, dependent and control variables, Experimental and control groups.

UNIT V

12

Data processing; Coding & tabulation (Statistical tools) of the data collected; Elementary understanding of statistical techniques of data analyses; Mechanics of Research Report Writing; Diagrammatic Presentation, Bibliography & Index, Errors and Precautions in Report Writing,

TEXT BOOKS

1. Berger, Arthur Berger, Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches, Sage Publication, 2000, 2nd Edition.
2. Kumar, Ranjith, Research Methodology: A step by step guide for beginners, Sage Publication. 2001

BOOKS FOR REFERENCE

1. Priest, Susanna Horning, Doing Media Research: An Introduction, Sage Publication, 2000, 2nd Edition.
2. Wimmer Roger and Dominick Joseph Mass Media Research: An Introduction, 9 th Edition , Cengage Learning 201.

PROJECT: A

18RMVC31

TELEVISION PRODUCTION (Fiction Film Making)

0 0 6 4

Objective:

In this project, student has to produce individually a short film by adapting a short story (fiction) for a minimum duration of 20 minutes. Student under the guidance of a supervisor would develop a screenplay, shooting script, shoot and edit the film. Student will gain an understanding of techniques and aesthetics involved in making a short film.

Course Outcome

At the end of the course, learners will be able to:

- CO1:** Develop, write and plan for a short film and will be able to develop the plot, characters and conflict based on the premise of the story.
- CO2:** Understand the techniques involved in writing a screenplay for short film and to convert or to adapt a short story into a screenplay.
- CO3:** Learn about the various tasks involved in pre- production and production phase such as location survey, casting, rehearsals and budget planning.
- CO4:** Edit the film offline/online by narrating the same and doing audio mixing, dubbing and adding titles.
- CO5:** Gather feedback for the film and incorporate the suggestions in the final film for future productions. Will be able to analyse the strength and weakness of the film.

The aim of the practical is to train the student to practically apply his/her knowledge of making Short Film/ Music Album. At the beginning of the semester each student should submit his/her subject for short film/ Music Album song and get it approved.

After approval of the subject, under the guidance of a staff member, the student will develop the subject into treatment form. This has to be done only after scene by scene intense discussion with the staff. In this stage he will get to know the unique feature and problems in the short film/ Video Album scripting.

After completion, the treatment is again approved for further discussion. The next stage will be master-scene script, which contains all the details of action and dialogues. Here he would learn to plan the timing for the short film/ Video Album script.

After the master-scene script is also approved, the students will work out a detailed shooting script which will contain all the technical details of the screenplay.

The duration of the films shall not exceed 5 to 12 minutes. The film should be completed utilizing the services of Cinematography, Editing, and Sound students. At the end of the semester the completed project will be viewed and evaluated by an examiner

Total: 90 Hrs

Objective:

To help student get exposed to actual situations and functioning of the media industry and experience reality.

Methodology:

The student will be attached to the media industry for a period of 30 days during the second semester vacation on an internship basis. The intern will be exposed to a particular area of specialization. The department in coordination with the industry will closely monitor the progress of the intern. He / she should submit the Report along with the certificate in bounded form. Report Evaluation and Viva-voce in the third semester will complete the process.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Giving an opportunity to explore various career possibilities in Visual communication.

CO2: Opportunity to learn those disciplines, skills and attitudes which can best or only be learned on the job, especially self-discipline, teamwork, responsibility, and initiative.

CO3: Will help to develop practical skills in a real-world context.

CO4: Providing an opportunity to strengthen your portfolio or resume tape with practical experience and projects.

CO5: Providing a learning experience for the student, and can lead to entry level job opportunities within the company.

Course Objectives: Students will understand the role of traditional and modern media in development. And also discuss various paradigms of social and behaviour change communication.

Course Outcome

At the end of the course, learners will be able to

CO1: Understand the paradigm shifts in development communication.

CO2: Have a clear idea understand the purpose behind creating science museums.

CO3: get introduced to creation of science clubs.

CO4: introduced to satellite-based initiatives for development.

CO5: Will have a clear idea about the role of media in development.

Unit 1

12

The Nature of Development. Defining development as a Goal, as a Process; Key Concepts in Development: Self-reliance, Dependence, Cultural Identify, Decentralization, Participation, Modernization, Industrialisation,

Unit 2

12

The Concept of Development Communication: Definitions of Development Communication, Roles of Development Communication, Differences from General Communication, Goals of Development Communication. Differences between Communication for Development and Development Communication; Models of Daniel Lerner, Everett Rogers and Wilbur Schramm.

Unit 3

12

Communication for social change. Using Folk forms for Social Change; Taking Theatre into the streets. Empowerment through Silver Screen; Role of a Communicator in the process of social change. Folk forms and 'alternative silver screen' for social change.

Unit 4

12

Social Advertising - Historical perspective of advertising - Taxonomy of advertising - Social advertising – the concept, why of social advertising - taxonomy of social ads - Social advertising in India.

Unit 5**12**

Mass Media as a tool for development - Problems with the use of media for development;- Role & performance record of each medium-Print, Radio, TV, traditional media

60 Hrs**TEXTBOOKS:**

1. Srinivas Melkote. Communication for Development in the Third World: Theory and Practice, Sage, 1991.
2. Jacob Srampickal and I. Arul Aram (Ed.). Understanding Development Communication, Media House, New Delhi, 2007.

REFERENCES:

1. S.R. Mehta. Communication and Development, Rawat Publications, 1992.
2. J.V. Vilanilam. Development Communication in Practice: Indian and the Millennium Development Goals (MDG), Sage, 2009.
3. Linje Manyozo. Media, Communication and Development: Three Approaches, Sage, New Delhi, 2012.
4. Gopal Bhargava. Mass Media and Public Issues, Isha, 2011. 5. K.P. Yadav. Encyclopedia of Mass Media and Development, Sarup & Sons, 2007.
5. Rogers, Everett M and Floyd Shoemaker: Communication of innovations. New York: Free Press.
6. Nair, Sadanandan K. and White, Shirley.: (Ed). Perspectives on development communication. New Delhi: Sage.
7. Gill, S.S.: Information revolution and India: A critique. New Delhi: Roopa.
8. Narula Uma: Development Communication: theory and practice. New Delhi: Har-Ananda Publications.
9. Singhal, Aravind & Rogers, Everett.: India's communication revolution: From bullock carts to cyber marts. New Delhi: Sage. 18.
10. Parmar, Shyam: Traditional Folk Media in India. New Delhi (?): Routledge.
11. Sinha, Aravind K.: Mass Media and Rural Development-: A study of village communication in ihar. New Delhi. Concept Publishing House.
12. Sainath, P: Everybody loves a good drought. New Delhi: Penguin
13. Sen, Amartya.: Development as Freedom. New Delhi: Oxford University Press

TELEVISION PRODUCTION (Non-Fiction Film Making)**Objective:**

This course introduces practical, technical and theoretical issues in non-fiction filmmaking. Students will be exposed to different modes of documentary representation and the appropriate usage for each style. Students will learn to produce documentary films on any socially relevant topic. They will also learn the dynamics of documentary film production such as identifying topics, doing research, writing proposal, scripts, film shooting and editing. Student is expected to make a documentary film for duration of about 15 minutes.

Course Outcome:**OUTCOMES:**

CO1: To make the students familiar with the pre-production techniques involved in documentary programme production.

CO2: To develop an understanding of the different shooting techniques followed for different genres of documentary films.

CO3: The students will be able to understand types of documentary films and their purposes.

CO4: The students will know the basic of editing.

CO5: The students will be able to take a documentary with aesthetic features.

Unit I	Developing an Idea	15
Selection of topic – Research – Collection of Data		
Unit II	Structuring a Documentary	20
Script Writing – Two types of Script – Pre Script – Post Script		
Unit III	Directing a Documentary	15
Documentary Narration – Way of Telling – Interview – Docu Drama		
Unit IV	Editing	30
Logging the footage - Rewriting the script - Writing the narration, - Offline/ online editing - Audio mixing		
Unit V	Feedback & Evaluation	30
Feedback - Students will show their video to a sample audience and evaluate how far they succeeded in communicating the message.		

Total: 60 Hrs.

PROJECT: C

18RMVC42

CAMPAIGN STRATEGIES

0 0 10 5

Objective:

To help student to work individually and in a group in planning and executing a campaign.

Course Outcome

At the end of the course, learners will be able to:

CO1: To provide basic and emerging concepts and principles in relation to better decision making in the areas of Advertising & allied fields, Public Relations & Corporate Communication.

CO2: To enable the students to integrate various functions with organizational goals and strategies.

CO3: To sensitize students on various gender/ social communication issues in the light of concepts.

CO4: To provide hands-on training on planning and production of brand and social campaigns.

CO5: To research and gather consumer insights, development of creative's, media plans, suggest PR strategies, media engagement in campaigns.

Methodology

150 Hrs

After a few initial input sessions on what a campaign is and its strategies, the student will begin planning a campaign on some socially relevant theme. Using their knowledge and skills regarding main stream media and group media, they will come up with an effective campaign targeted towards a group of their choice – either in the city or in the surrounding area. Interactive sessions with N G O s, Event Managers, and Exhibition Designers will be organized.

The class for this is divided into small groups and briefed to suggest an area of their interest for a 360 degree campaign planning and production. The students work from client brief to production of campaign that broadly includes research to gather consumer insights, development of creatives, media plans, suggest PR strategies, media engagement to budgeting and production. Students are involved at all stages of campaign work. The campaigns are presented to an examiner for evaluation.

Objective:

To help student get exposed to actual situations and functioning of the media industry and experience reality.

Methodology:

The student will be attached to the media industry for a period of 30 days during the third semester vacation on an internship basis. The intern will be exposed to a particular area of specialization. The department in coordination with the industry will closely monitor the progress of the intern. He / she should submit the Report along with the certificate in bounded form. Report Evaluation and Viva-voce in the fourth semester will complete the process.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Gives an opportunity to explore various career possibilities in visual communication.

CO2: Opportunity to learn those disciplines, skills and attitudes which can best or only be learned on the job, especially self-discipline, teamwork, responsibility, and initiative.

CO3: It helps to develop practical skills in a real-world context.

CO4: Helps to provide an opportunity to strengthen your portfolio or resume tape with practical experience and projects.

CO5: It provides a learning experience for the students, and can lead to entry level job opportunities within the company.

Syllabus
Discipline Specific Elective Courses

Objective:

This course focuses on the skills required of an animation art direction, concentrating on basic drawing, as well as work in digital media, interactive design and perspective drawing. Students learn anatomy study, environment study and cartoon character study. It emphasizes on creativity, execution, teamwork and project management skills.

Course Outcome

At the end of the course, learners will be able to:

CO1: Gain knowledge about production design - its history and evolution along with its technology.

CO2: Have a very good knowledge of Ground Plan Drawing.

CO3: Have detailed understanding of model making.

CO4: Have a thorough knowledge of Creating Set Design.

CO5: Acquire knowledge of the technique and procedure in Story Board.

Unit: I BASIC DRAWING PRACTICES 20

Free hand practice, lines, ovals, rounds, curves, forms & shapes, geometrical forms, non-geometrical forms, shading, shading levels, shading techniques, types of shading, light & shadow, , direction of light & shadow , geometrical forms with Shading , Still Life , introduction arrangement, composing, sketching, still Life with shading , Still life final drawing. (Geometrical shapes) Creating texture, wood, rusted leaf, skin, cloth, stone, sand, tactile texture

Unit: II PERSPECTIVE 10

Introduction of Perspective , Importance of Perspective , Perspective terminology , Horizon line / eye level, Vanishing point, View point, Orthogonal line, Ground line, Picture plane, Types of perspective views, Aerial perspective vs. Linear perspectives, Types of linear perspective, One point perspective, Two point perspective, Three point perspective, Bird's view, Worm's view

Unit: III ANATOMY STUDY 10

Line of Action, Balance (different possess), Stick figure male & female with measurement, stick figure with cylindrical form /volume sketch, Front vs. side with measurement, Quick sketches, Study form live, Foreshortening, Overlapping, Balance – Hand study, Feet study.

Unit: IV CARTOON CHARACTER STUDY 10

Cartooning, Head types, Cartoon eyes, Cartoon noses, Cartoon mouths, Cartoon ears, Hands and feet, Body types and proportions, Developing a cartoon character out of an object, Various action poses of a cartoon character.

Unit: V ENVIRONMENT STUDY 10

2D background design, Landscape, cityscape and seascape, Colorful Background design – Layer alignment – Creating shots for scene, Storyboard

Total: 60 Hrs

REFERENCE BOOKS:

1. Bert Dodson, “Keys to drawing”, Published by North Light Books Fw Media, Reprint edition 2013
2. Ron Tiner, “Drawing from Your Imagination”, David & Charles Publications, 2008.
3. Bob Godfery and Anna Jackson The Do It, Yourself Film Animation Book, , BBC Publications, Edition I, 1974
4. Thomas, Frank and Johnston, “Disney Animation: The Illusion of Life”, Ollie Abbeville Publications, 1997

Objective:

This subject will explore the basic concepts of Storyboarding and allow students to create and review storyboards of their own. Concepts addressed will include: tools, methods and techniques, visual storytelling and narrative structure, shot composition, “acting,” and character development, among others. Following this course, students will have the basic skills necessary to produce their own workable storyboards and/or animatics and will have a strong foundation in the fundamentals of sequential visual narrative.

At the end of the course, learners will be able to:

CO1: Have a very good knowledge of planning processes of visual storytelling.

CO2: Gain knowledge about Types of lay outs, concept and story developing idea, types and concepts.

CO3: Have detailed understanding of, posing, staging and camera move, Shot and camera angle

CO4: Create cartoon work, graphic novel style.

CO5: Create book illustration in different style and technique.

Unit: I THE STORYBOARDS BEGINNINGS 20

Introduction to storyboarding, Preproduction process, Basic of Storyboards, screenplay and picturing, shots and storyboard panels., script, one line order, types of story board technique, Thumbnail story boards, and the planning processes of visual storytelling. shot types, continuity, pacing, transitions and sequence, cinematic ,storyboard.

Unit: II BASIC OF THE STORYBOARD 10

Types of lay outs, concept and story developing, idea, script Foreground, Middle Ground and Background, Developing Drawing Skills, Shot, Angles, Building the Storyboard, study of Classic Film Examples.

Unit: III SHOT ANGLES 10

Shot types, angles cuts, posing, staging and camera move, Shot and every camera angle, tilt, pan close-up extreme close up, Extreme Close-Up Establishing Shot, Long Shot background, Medium Shot, low angle, high angle, different perspectives.

Unit: IV STORY BOARD FOR COMIC 10

Cartoon story boards, Color story board, black and white story board, fantasy story board, storyboard samples, graphic novel storyboard, staging figures, dialogue and captions, manga storyboards. comic,book,like story sketches.

Unit: V STORY BOARD FOR BOOKS

10

Introduction to book illustration story boards, front page story boards, picture book storyboard, scenes for chapters of the stories, story boards for poems, and advertising story board.

Total: 60 Hrs

REFERENCE BOOKS:

1. Wendy tumminello, “Exploring Storyboarding (Design Exploration Series)”,
Delmar Cengage Learning, 1st Edition, 2004
2. John Hart, “The Art of the Storyboard A Filmmaker’s Introduction”, Focal Press; 2 edition
2013
3. Giuseppe Cristiano “ Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising”
Michael Wiese Productions, 2012

Unit: V Effects

10

This entity presents the students to do (xi) Silhouette, (xii) Special effects, (xiii) Freezing Movement and (xiv) Panorama.

Total: 60 Hrs

REFERENCE BOOKS:

1. James Folts, Ronald P. Lovell, Jr. Fred Zwahlen “Hand Book of Photography” Thompson Delmar Learning; 6 edition, 2005.
2. Tom Aung, “Fundamentals of Photography: The Essential Handbook for Both Digital and Film Cameras”, Knopf (November 25, 2008)
3. Richard Zakia, Leatie Stroebel, “The encyclopedia of photography” , Focal Press – London, 3rd edition -1993.
4. Ralph E Jacobson/Geoffrey G Attridge/Sidney F Ray, “The Manual of Photography”, Focal Press, 9th Edition (2000).

controls, mute and solo functions, BUS routing for listening, mixing and exporting project to take the final audio for multi channel systems, DTS & Dolby systems.

Unit: III Audio Processing & Dynamics 10

Studying the characteristics of compressors, Noise-Gate, Dynamics, Filters To find the overload clipping points, Recording and Editing, Effects, plug -ins Multi track software, Sound cards, Signal routing - Inputs - Outputs - Bus assignments - Monitoring Advantages/Disadvantages - Recording Chain.

Unit: IV Detailed Study of Dynamics & Plugins 10

Compressor/Limiter - Gate - Expander - parametric, Graphic, Equalizers – low frequency equalization, HPF,LPF,BPF, shelving parameters equalization, composite equalization, Band filter – Notch filters. Gain riding Compressors and limiter – attack level, variable thresholds, compression, Release time, Attack time, Automatic Gain controller, FBS, program limiting– stereo program limiting – The De-esser, The Noise gate – Multiband compressor, pop filters, spider suspender, parabolic reflector, wind shield. Other mastering Plug-ins.

Unit: V Mixing and Mastering Multichannel Output 10

Creating a knowledge about the final mixing process and the methods involved in processing for delivery required for each industry music soundtrack -the role of the sound designer and sound engineer. The role of the music editor and SFX Temp Tracks Foley and ADR Final Mixing and Dub Delivery Working with the video editor Common file types - mixing tool Exporting and audio with Pro Mixing -interface with DAW software, Introduction to Digital Theater Systems & Dolby.DTS & Dolby recording & playback principles.

Total: 60 Hrs

REFERENCE BOOKS:

1. Ken Dancyger, “The Technique of Film and Video Editing” Focal Press, 2010
2. Roy Thompson, Christopher J. Bowen “Grammar of the Edit” Focal Press, 2013
3. Bobbie O’Steen , “The Invisible Cut: How Editors Make Movie Magic” Michael Wiese Productions; 1st edition 2009
4. Gael Chandler, “Film Editing: Great Cuts Every Filmmaker Should Know”, Michael Wiese Productions 2009.
5. Howard M.Traminen,“The Audio Encyclopedia”, Howard W. Sams & Co. 2nd edition 1969.
6. Don Davis and Carolyn Davis, “Sound System Engineering”, Focal Press; 3 editions 2006

Objective:

Digital Intermediate (DI) is one of today's most exciting and fastest growing technologies in digital post production of motion picture films.

Course Outcome

At the end of the course, learners will be able to:

CO1: Understanding the various types of projection and its technology used in theatres

CO2: Students explore how the Primary and Secondary color correction affects the whole image intensities of film

CO3: Explore the color of Bit Depth with Look Up Table (LUT).

CO4: Explore other techniques like rotoscopy and keying methods to enhance the color grading in films.

CO5: Understanding the complete methodology of post-production and color grading process.

Unit: I Telecine Coloring Works 10

In this unit we teach about Cathode, ray tube (CRT) system, an electron beam is projected at a phosphor, coated envelope, producing a spot of light the size of a single pixel.

Unit: II Primary and Secondary Color Corrections 20

In this unit, Students explore how the Primary and Secondary color correction affects the whole image intensities of RGB and highlights of the entire frame, with these we teach the advanced techniques of color correction and well established digital painting techniques in the era of digital cinematography.

Unit: III Mask, Matte, Track 10

In this unit, student will learn the evolution of digital color correction tools with advanced technique of using point shapes to isolate color adjustment in the specific area of the image. We also teach color keying to isolate the colors in the image. We teach special training for automation on tracking the image in term of color to save the time in the production process.

Unit: IV Di – Process 20

In this unit, student will explore the color of Bit Depth with Look Up Table (LUT). We teach about the Color grading is the process of altering and enhancing the color of a motion picture, video image, or still images either electronically, photo,chemically or digitally.

Unit: V Preserving the Quality of the Image 10

In spite of all, after this program students will gain knowledge about the DI importance and the scope of work.

Total: 60 Hrs

REFERENCE BOOKS:

1. Steve Hullfish, "The Art and Technique of Digital Color Correction", Focal Press, Second Edition, 2012
2. Sarah Cunningham, "New Cutting Edge Digital Intermediate", Pearson Longman, First Edition, 2007.
3. Jack James; "Digital Intermediates for Film and Video", Focal Press, 2005
4. Alexis Van Hurkman; "Color Correction", Peachpit Press; First Edition, 2013

Objective:

This course introduces the students into the craft and art of screenwriting and cutting edge concepts so that the student can begin writing a full length screenplay. The students are trained to develop the skills of critical analysis, oral and extemporaneous skills needed to pitch a treatment and work collaboratively and most importantly the skills that awaken imagination, originality and inventiveness in the dramatic medium to help them to write a screenplay.

Course Outcome:

At the end of the course, learners will be able to:

CO1: Learns the purpose about film and television screenplay structure.

CO2: Analyzing the dramatic strategies in film and television.

CO3: Learning and applying correct script form.

CO4: Creatively engaging in the various stages of original scriptwriting.

CO5: Understanding the elements of screenplay with well developed plot, characters and setting.

Unit: I Writing a Dramatic / Comedy Scene 20

Students are given a task to write Dramatic/Comedic Scene Using action, dialogue, narrative instruction, and parenthetical and asides to write a 2-3 page dramatic/comedic scene. The scene should involve at least two characters, and demonstrate conflict at either an interpersonal or extra-personal level.

Unit: II Analysis 10

In this task the students will view and analyze a half-hour sit-com, a one-hour drama, and a feature-length film outside of the class. They will also distinguish between formal elements (e.g. inciting incident and obligatory scene), and must do judge their effectiveness within the context of the larger work.

Unit: III Knowledge Assessment 10

A Shot term exam is conducted to assess the knowledge of critical vocabulary, oral, extemporaneous skills of the student and also to ask a series of open questions about the form and content of screenplays read in class the classroom.

Unit: IV **Writing a Screenplay** **10**

The Students must work in groups of three to conceive and construct a 5-10 page short film screenplay. They must write a plot synopsis, character history, treatment, polished script, Blurb, and tag-line of the story and all of which will be submitted in a portfolio at the end of the semester.

Unit: V **Critical Response/Class Participation** **10**

Critical response and Class participation of the student is vital to success in this class. During the second half of the semester, students will be working on their short film screenplays. As part of the workshop requirement, students will be expected to critically respond to classmates work and if prompted they explain and defend their own.

Total: 60 Hrs

REFERENCE BOOKS:

1. Field, Syd. "Screenplay: The Foundations of Screenwriting", Random House New York(1979), Revised Edition December 2007.
2. David Trottier "The Screenwriter's Bible, 6th Edition: A Complete Guide to Writing, Formatting, and Selling Your Script (Expanded & Updated) Paperback" Silman-James Press, 6th Edition 2014.
3. Robert McKee "Story: Substance, Structure, Style and the Principles of Screenwriting Hardcover" Harper Collins November 25 1997, 6th Edition 2014.
4. J. Michael Straczynski, "The Complete Book of Script writing" Writers Digest Books (1982), Reprint 2014.

Objective:

To develop a working understanding of the essential traits of color. Establish and demonstrate practicable strategies for selecting color palettes and concept-driven color harmonies using principles, theories and systems of color design and experience, Establish and demonstrate skill in color mixing and color-discernment contemporary color specification systems such as Pantone (PMS), RGB, CMYK, CIE. Become familiar with the history of human exploration of and use of color.

Course Outcome:

At the end of the course, learners will be able to:

CO1: have a very good knowledge of color and history of color and primary color theory.

CO2: gain knowledge about color characteristic and its play in daily life

CO3: understand of colors Relationships, Harmonies, Monochromatic, and Analogous.

CO4: understand the color psychology subjective use of color.

CO5: have a thorough knowledge of color unity and creating art object using these practices.

Unit: I History of Colors 20

Brief History of colors, Color fundamentals, What is colour, Primary Colours, Secondary Colours, Tertiary Colors, Properties of colour, Hue Value, Tints and Shades, Saturation, Tones, neutral Colours, Theories of Colors.

Unit: II Color Characteristics 10

Physics of Colour, Colour Temperature: Warm Colors, Cool Colors, Theory, Color Systems Color Wheel, Munsell, Goethe theory, Runge theory Itten theory, color mixing and color-discernment, color effects: Subtractive Color and Additive Color.

Unit: III Color Harmonies 10

Relationships / Harmonies, Monochromatic, Analogous, Diad Triad Tetrad Complementary, Split Complementary, Achromatic and Polychromatic, chemistry of color, Contrast of hue/dark contrast Cold, warm contrast, Complementary contrast, Simultaneous contrast Contrast of saturation, Contrast of extension.

Unit: IV Color Psychology 10

Color Symbolism, Color Psychology, Historical & Contemporary use of Color, Local color and subjective use of color, Emotional effects of colours Personal Colour preferences, Harmony and Contrast colours.

Unit: V Colors Unity 10

Theories of Successive and Simultaneous Contrast, Additive and Subtractive colours, Expressive Perceptual Colour, Colour Unity, Disunity, Twelve steps gray and do only primaries, red, yellow, blue, Additive and subtractive principles of color theory.

REFERENCE BOOKS:

1. Albers, Joseph, "The Interaction of Color", Yale University Press, Revised edition Sep'1975.
2. Eiseman, Leatrice, "Messages and Meanings, A Pantone Color Resource", Han Books Press, 2006.
3. Itten, Johannes, "The Elements of Color", New York, John Wiley & Sons, Inc, 1970.
4. Koenig Becky, "Color Workbook", Upper Saddle River, NJ: Prentice Hall, 2003.

Syllabus
Generic Elective Courses

Objective: On successful completion of the course the students should have:

1. Learnt to analyze the business model of firm, and determine the role that the internet (and related technologies) can play to support or even enable this model
2. Understand the key issues involved in managing electronic commerce initiatives
3. Utilize the internet to collect information to conduct research.

Unit: I Telecommunication Networks

Introduction- LAN-WAN- internet- what is electronic commerce- brief history of electronic commerce- advantages and limitations of electronic commerce- types of electronic commerce- integrating electronic commerce key questions for management.

Unit: II The Internet and The World Wide Web

The internet today- history of the web- unique benefits of the internet- internet architecture – world wide web concepts and technology- creating web pages- launching a business on the internet.

Unit: III Electronic Payment Systems

Overview of the electronic payment technology- requirements for internet based payments – electronic payment medias- electronic commerce and banking.

Unit: IV E-Security

Security in the cyberspace- designing for security- virus- security protection and recovery encryption- the basin algorithm system- authentication and trust- key management internet security protocols and standard- other encryption issues.

Unit: V Web Based Business

Business-to-business electronic commerce- intranets and extranets- intranets and supply chain management- legal and ethical issues- case studies.

REFERENCE BOOKS:

1. Elias.m. Awad, "Electronic Commerce" prentice- hall of India Pvt Ltd, 2002.
2. Ravi kalakota, andrew b. Whinston, "Electronic Commerce – a managers guid", addison-wesley, 2000.

Objective:

- To make the student understands the overall view of internet.
- To inculcate the students about the various facilities available in internet.
- To gain practical knowledge about internet.

Unit: I INTRODUCTION

Internet and its history, defining and describing the Internet, Brief history, discussing the future of the Internet, Internet Resources. Describe the important features of the Web and Web browser software, Evaluate e-mail software and Web-based e-mail services

Unit: II EMAIL

Email , Parts of email ,Email software , Web based email , Email address , List servers , Newsgroups ,Newsgroups names , Newsgroups readers ,Chat rooms , Conferencing .

Unit: III INTERNET RESOURCES

Internet Resources, Games, File transfer protocol, Telnet, World Wide Web, Behavior on the Internet , Accessing the Internet , Types of access , Online services , Internet services providers , How and where to look for the service Browsing the Web , Browsing the Web.

Unit: IV FTP

Use FTP and other services to transfer and store data, Demonstrate the use of real-time chat and briefly describe the history of the wireless Internet. Use mailing lists, newsgroups, and newsfeeds, Create HTML documents and enhance them with browser extensions

Unit: V APPLICATIONS

Applications of Internet- education, business, government, Communication , Job searches, Health and medicine, Travel, Entertainment, Shopping, Stock market updates, Research.

REFERENCE BOOKS:

1. Rohit Khurana , “COMPUTER FUNDAMENTALS and INTERNET BASICS”, Aph Publishing Corporation,2010
2. Margaret Levine young, douglas Muder ,David C.Kay,Alison Barrows and Kathy warfel, “Internet” : The Complete Reference, 2nd Edition 1999.
3. Jasson Whittaker, “The Internet: The Basics”, Routledge, 2002.
4. Schneider and Evans,”New Perspectives on the Internet”, Comprehensive, Sixth Edition, 2007

Objective:

- To know the common applications available for office work.
- To learn how to work in MS-OFFICE.
- To learn how to work in MS-EXCEL and POWERPOINT.

Unit: I MSWORD

Text Manipulations- font size, style, color. Alignment- left, right and justify, paragraph alignment, Usage of Numbering, Bullets, Footer and Headers, Usage of Spell check, and Find & Replace, Text Formatting, Picture insertion and alignment.

Unit: II MSWORD

Insertion – Table, chart, clip art, shapes, borders. Creation of documents, saving of documents, using templates, Creation templates, Mail Merge Concepts, Copying Text & Pictures from Excel.

Unit: III MS – EXCEL

Creating of Excel sheet, Cell Editing, Usage of Formulae and Built-in Functions, File Manipulations, Data Sorting (both number and alphabets), Worksheet Preparation, Drawing Graphs, Usage of Auto Formatting.

Unit: IV POWER POINT

Start power point , Create blank presentation , Selecting slide layout , Insert new slide , Editing presentation , Designing and formatting presentation , Change font, font color, size, style of text , Bullet and numbering, Slide design, layout, change background , preparing slide show presentation.

Unit: V POWER POINT

Inserting Clip arts and Pictures, Frame movements of the above, Insertion of new slides. Preparation of Organization Charts, Presentation using Wizards, Usage of design templates, working with tables, graphics and animation, working with graphs and organization charts.

REFERENCE BOOK:

1. Joyce Cox, Joan Lambert and Curtis Fryc, “Step by Step Microsoft Office Professional 2010”, Microsoft press,2011 edition.

Objective:

- To make the student understand the special concepts in MS EXCEL.
- To practice the students how to work in list, data forms and records.
- To understand the concepts of filtering data.

UNIT: I ADVANCED EXCEL FORMULAS

Uses of Advance Excel Formulas -VLOOKUP, HLOOKUP, SUMIF, SUMIFS, SUMPRODUCT, DSUM, COUNTIF, COUNTIFS, IF, IFERROR, ISERROR, ISNA, ISNUMBER, ISNONTEXT, OR, AND, SEARCH, INDEX, MATCH etc

Unit: II IF CONDITIONS

Various Methods and Uses of IF Conditions, When should use the "IF" Conditions? , Creation of Multiple IF Conditions in One Cell, Use the IF Conditions with the Other Advance Functions , How to use nested IF statements in Excel with AND, OR Functions. Sorting, Data Forms, Adding Data Using the Data Form, Finding Records Using Criteria

Unit: III FILTERING AND SORTING

Filtering Data, AutoFilter, Totals and Subtotals Total, Row, Various Methods of Filter and Advance Filter options, Creating and Updating Subtotals, Various Method of Sorting Data, Creating, Formatting and Modifying Chart.

Unit: IV DATA VALIDATION AND GOAL SEEK

Uses of Goal Seek and Scenarios Manager , Data Validation, Creating drop down lists ,using different data sources , Linking Workbooks and Uses of Edit Link options ,Excel Options, Customizing the Quick Access Tool Bar , Managing Windows, Multiple Windows , Splitting Windows.

Unit: V PIVOT TABLES

Various Methods and Options of Pivot Table, Using the Pivot Table Wizard, Changing the Pivot Table Layout, Subtotal and Grand total Options, Formatting, and Grouping items Inserting calculated fields, Pivot Table Options, Display and hide data in fields Select, Move & Clear Pivot data, Creating and Modifying a PivotChart

REFERENCE BOOK:

1. Jordan Goldmeler, "Advanced Excel Essentials", A Press, 2015 edition.

Objective:

To understand its constituents, forms and types, purpose of tourism and travel motivators and tourism infrastructure. Types and functions of travel agent and tour operators, tourism organizations, international and national. Tourism regulation and impacts of tourism, economics, socio cultural, environmental and political impacts.

Unit: I Introduction to Travel and Tourism

Tourism- meaning and definition, Significance of tourism, Tourism Industry-constituents, five 'A' of tourism, forms and types, purpose of tourism and travel motivators Definition- Accommodation, food and beverage, Attractions, Telecommunications, Essential services, Transport –air-road-rail- water, air transport in India, Security of aircraft and passengers, International Air Travel Classes, Transport as a attraction

Unit: II The Travel Agents, Tour Operators And Tourist Organizations

The Travel Agent, Travel Agencies-Types-Functions-source of income, setting -up a Travel Agency. The Tour operator-Types, Package Tours-Types Guides and Escorts Tourist Organization-Need for Tourism Organizations, International Organization, Government Organizations in India, Private Organizations, Non-Governmental Organizations

Unit: III Tourism-Regulations and Impact of Tourism

Passport, VISA, Health Regulations for International Travel, Special Permits for Restricted Areas Customs Regulations, Emigrations and Immigrations, Taxes Paid by Travellers, Travel Insurances. Economic Impacts, the Multiplier Effect, Environmental Impact, Socio-cultural Impact, Demonstration Effect, Political Impact of tourism.

REFERENCE BOOKS:

1. Tourism operations and management-oxford higher education-sunetra roday, archana biwal, vandana joshi
2. Tourism management - steven page - el sevier