ST. THOMAS' COLLEGE, THRISSUR
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DEGREE OF
MASTER OF ARTS IN VISUALCOMMUNICATION
(CHOICE BASED CREDIT AND SEMESTERSYSTEM)

UNDER THE FACULTY OF MEDIA STUDIES

SYLLABUS

FOR THE STUDENTS ADMITTED FROM THE ACADEMIC YEAR 2020 – 21 ONWARDS

PROGRAMME REGULATIONS

MA Visual Communication consists of theory and philosophy of visual culture and communication, mass media, film and television with practical training in digital film technology, sound and video editing, cinematography, light design and script writing. The scope of digital visual media is ever expanding and the careers associated to it such as audio and video editing, camera, script writing and directing are so significant in both the service and entertainment sectors worldwide.

1. Title of the Programmeaffiliated

Master of Arts in Visual Communication (MAVC)

2. Duration of theProgramme

Four semesters with each semester consisting of a minimum of 90 working days distributed over a minimum of 18 weeks, each of 5 working days

3. Eligibility forAdmission

Candidates who have passed a Bachelor Degree course of the University of Calicut or any other university recognised by the University of Calicut as equivalent thereto and have secureda minimum of 50% marks in aggregate are eligible to apply. However, professional graduates will be considered for admission, provided they secure minimum of first class (60%) in overall subjects. Backward communities and SC/ST candidates will get relaxation in marks as per the university rules. Candidates who have a degree in Visual Communication will be givenpreference.

4. AdmissionProcedure

Admission will be on the basis of the marks secured by the applicant in the qualifying exam.

5. PedagogicalStrategy

Students should attend the prescribed lectures, practical classes, and internship and should submit their assignments, practical work and diploma production in the prescribed mode within the stipulated time. Industry visits and study tours shall be arranged during the programme to get the students exposed to the nature and function of various visual mediaorganisations.

6. Medium of Instruction andExamination

Medium of instruction and examination shall be English considering the global communication industry to which the professionals are nurtured and trained through theprogramme.

7. Infrastructure

Visual Communication education involves hands on training, particularly in this era of media convergence. Hence, adequate infrastructure in the form of computer systems, internet connections, software, cameras and accessories, edit suits and studios are to be ensured for the use of learners.

8. CBCSS PG Regulations2020

*In all other matters regarding the regulations of the **MA Visual Communication** programme which are not specified in the above or in the succeeding sections, CBCSS PG Regulations 2020 will be applicable.*

EVALUATION STRATEGY

1. THEORYCOURSE

20% weight shall be given to the internal evaluation. The remaining 80% weight shall be for the end semester external evaluation. The external examination in theory courses is to be conducted with question papers set by external examiners. The evaluation of the answer scripts shall be done based on a well-defined scheme of valuation framed by theexaminers.

Internal Evaluation of TheoryCourse

Sl. No	Components	Percentage	Weightage
1	Examination/Test	40%	2
2	Seminars/Presentation	20%	1
3	Assignment	20%	1
4	Attendance	20%	1

. External Evaluation of TheoryCourse

Pattern of Question Paper

Sl. No.	Type of Questions	Individual Weightage	Total Weightage	Number of Questions tobe Answered
1.	Short Answer Type Questions	2	2 x 4 = 8	4 out of 7
2.	Short Essay	3	3 x 4 = 12	4 out of 7

	Type Questions			
3	Long Essay Type Questions	5	5 x 2 = 10	2 out of 4
Total			**30**	**18**

. Instructions to Question PaperSetters

Questions shall be set to assess the knowledge acquired, standard, and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesise knowledge. Due weightage shall be given to each module based on content/teaching hours allotted to each module.

It has to be ensured that questions covering all skills are set. The setter shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay type /problem solving type and long essay type questions.

The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E Grades.

Question PaperTemplate

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Question Paper Template – Theory Paper

M A Visual Communication (CBCSS)

(2020 Admission onwards)

Semester : ....

Course Title : ....

</div>

I. Write short notes on any **four** of the following. Each answercarries **two**weights. (4x2=8weights)

1. ....
2. ....
3. …...
4.…...
5. …..
6. …..
7. …..

II. Writeshortessaysonany**four**ofthefollowing.Eachanswercarries **three**weights. (4x3=12 weights)

8. …..
9. …..
10.…..
11.…..
12.…..
13.…..
14. ....

III. Write long essays on any **two** of the following. Each answer carries **five** weights   (2x5=10 weights)

     15. ....

     16.…...

     17.…...

     18.…...

………………………………………

2. PRACTICALCOURSE

End Semester Evaluation in Practical Courses shall be conducted and evaluated by both Internal and External Examiners. As part of this, there shall be a practical examination of three hours to ascertain whether the learner acquired the expected learning outcomes in the syllabus of the course concerned. The examiners shall evaluate the skills in all modules through a single work or multiple tasks. Each student shall be given different task/ work. Students may be drawn at random for practical assignment. The practical test shall follow a viva voce on the practical assignment given for the test to evaluate the conceptual knowledge base of thelearner.

Internal and External Evaluation of PracticalCourses

Components	Percent	Weight	
		Internal	External
Lab Skill	40%	4	16
Records/ Viva	30%	3	12
Practical Test	30%	3	12
Total	**100%**	**10**	**40**

3. PROJECT WORK /DISSERTATION

The students may choose either **Dissertation** or **Short Film/Documentary Production** as their core course project.

Internal and External Evaluation of Dissertation & ComprehensiveViva-voce

Criteria	% of Weightage	Weightage External	Weightage Internal
Thesis Evaluation	**60%**		
Relevance of the topic and statement of the problem		8	2

		8	2
Methodology & Analysis		8	2
Quality of Report & Presentation		8	2
Comprehensive Viva-voce	**40%**	16	4
Total	**100%**	**40**	**10**

Internal and External Evaluation of Short Film/Documentary Production & ComprehensiveViva-voce

Criteria	% of Weightage	Weightage External	Weightage Internal
Short Film/Documentary Evaluation	**60%**		
Pre-production aspects		8	2
Production aspects		8	2
Post-production aspects		8	2
Comprehensive Viva-voce	**40%**	16	4
Total	**100%**	**40**	**10**

PROGRAMME STRUCTURE

The **MA Visual Communication** programme is structured to provide a sound grounding in theoretical and practical aspects of visual media. The subjects and scheme of assessment are as follows.

SEMESTER I

Sl No	Course Code	Course Title	Contact Hours			Credits	Internal	External		Total
			Theory	Lab	Total			Theory	Practical	
1	MVC 1 C01	Visual Culture and Communication	5	0	5	4	20	80	-	100
2	MVC 1 C02	Film Appreciation	5	0	5	4	20	80	-	100
3	MVC 1 C03	Photography	3	2	5	4	20	80	-	100
4	MVC 1 C04	Scripting for Visual Media	3	2	5	4	20	80	-	100
5	MVC 1 C05	Digital Video Production	3	2	5	4	20	80	-	100
					25	20	100	400		500
Ability Enhancement Course (AEC) **(The credits will not be counted for evaluating the overall SGPA & CGPA)**										
6	MVC 1 A01	Internship				4				

SEMESTER II

Sl No	Course Code	Course Title	Contact Hours			Credits	Internal	External		Total
			Theory	Lab	Total			Theory	Practical	
7	MVC 2 C06	Cinematography	3	2	5	4	20	80	-	100
8	MVC 2 C07	Introduction to Sound Design	3	2	5	4	20	80	-	100
9	MVC 2 C08	Introduction to Visual Editing	3	2	5	4	20	80	-	100
10	MVC 2 C09	Image and Representation	5	0	5	4	20	80	-	100
11	MVC 2 L01	Visual Communication Practical I		5	5	2	10	-	40	50
					25	18	90	360		450
Professional Competency Course (PCC) (The credits will not be counted for evaluating the overall SGPA & CGPA)										
12	MVC 2 A02	Design Industry Convergence				4				

SEMESTER III

Sl No	Course Code	Course Title	Contact Hours			Credits	Internal	External		Total
			Theory	Lab	Total			Theory	Practical	
13	MVC 3 C10	Visual Media Research	5	0	5	4	20	80	-	100
14	MVC 3 C11	Advanced Visual Editing	3	2	5	4	20	80	-	100
15	MVC 3 C12	Advanced Studies in Sound Design	3	2	5	4	20	80	-	100
16	MVC 3 C13	Media Management	5	0	5	4	20	80	-	100
17	Elective Courses *(One elective course is to be chosen- Total 4 credits)*									
	MVC 3 E01	New Media Technologies	3	2	5	4	20	80	-	100
	MVC 3 E02	Film Studies	5	0	5	4	20	80	-	100
					25	20	100	400		500

SEMESTER IV

Sl No	Course Code	Course Title	Contact Hours			Credits	Internal	External		Total
			Theory	Lab	Total			Theory	Practical	
18	MVC 4C14	Television Production	3	2	5	4	20	80	-	100
19	MVC 4 L02	Visual Communication Practical II	0	5	5	2	10	-	40	50
20 & 21	Elective Courses (Two elective courses are to be chosen- Total 8 credits)									
	MVC 4 E03	Multimedia	3	2	5	4	20	80	-	100
	MVC 4 E04	Advertising inVisual Media	5	0	5	4	20	80	-	100
	MVC 4 E05	Documentary Film Production	3	2	5	4	20	80	-	100
22	MVC 4 P01	Project Work/Dissertation and Comprehensive Viva-voce.	3	2	5	8	10+10	Viva - 40	Practical- 40	100
					25	22	90	360		450

DETAILED SYLLABUS

SEMESTER 1

MVC 1 C01 VISUAL CULTURE AND COMMUNICATION

(SemesterI   ContactHours5   Credits 4)

Learning Objective: To understand the basic concepts of visual communication, visual culture, and visual media typologies.

Learning Outcome: Enable students to understand the basic concepts and perceptions of visual communication which would help them understand visual communication deeply.

MODULE 1: (15 Hours)
Introduction to communication.Visual communication and its fundamental principles.History and development of visual arts and communication.Visual communication and visual culture.

MODULE 2: (25Hours)
What is visual media.Types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television.New media and multimedia products.Visual elements – line, plane, shape, form, patter, texture gradation, colour symmetry, order, balance, contrast, mass and proportion.Spatial relationships, compositions in 2 and 3 dimensional space.Visual communication aesthetics, the structure ofappearance.

MODULE 3: (20Hours)
Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization.Practice of Looking.

MODULE 4: (20 Hours)

The visual media and the public sphere; global flow of visual culture.Potential of visual media on the scenario of education.Visual media tools and technologies.Visual literacy.

Reference Books

Nicholas Mirzoeff. *An Introduction to Visual Culture*. London: Routledge, 1999.

MaritaSturken& Lisa Cartwright.*Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press, 2007.

Hugh Honour and John Fleming, *The Visual Arts: A History*, New York: Englewood Cliffs, 2002.

Lester E, *Visual Communication: Image with Messages*, 2000.

MVC 1 C02 FILM APPRECIATION

(SemesterI   ContactHours5   Credits 4)

Learning Objective: To introduce the theoretical background required for better understanding and reading of films.

Learning Outcome: After completing the course, students shall have a better film reading experience.

MODULE I: (18 Hours)

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

MODULE II: (22 Hours)

Mise en scène—Setting, Costume, Props, Lighting, Performance and Movement—Mise en scène Analysis—Mise en scène: functions and uses

MODULE III: (16 Hours)

Cinematography: the Shot—Framing: On-Screen and Off-Screen Space; Angle, Level, and Distance of Framing; the Moving Frame; Duration of the Image: the Long Take—Use of Colour in Cinema—the Fundamentals of Film Sound

MODULE IV: (24 Hours)

Editing: Types and Patterns of Editing—Graphic, Rhythmic, Spatial and Temporal Relations between shots—Continuity Editing and Discontinuity Editing—the Montage

UNIT 5: FILMS FOR CLOSE READING

1. FW Murnau: *Nosferatu: A Symphony of Horror*(1922)
2. Sergei Eisenstein: *The Battleship Potemkin*(1925)
3. Orson Welles: *Citizen Kane* (1941)
4. Vittorio De Sica: *Bicycle Thieves*(1948)
5. YasujirōOzu: *Late Spring* (1949)
6. Satyajit Ray: *PatherPanchali*(1955)
7. Ingmar Bergman: *Wild Strawberries* (1957)
8. Alfred Hitchcock: *Vertigo* (1958)
9. Jean Luc Godard: *Breathless* (1960)
10. Stanley Kubrick: *2001: A Space Odyssey* (1968)
11. Andre Tarkovski: *Mirror*(1975)
12. Michael Haneke: *The White Ribbon* (2009) UNIT 6: PRACTICE: Writing aboutFilms

REFERENCE BOOKS

Bordwell& Thompson.*Film Art: An Introduction*. New York: McGraw-Hill, 2008.

Jan Bone & Ron Johnson.*Understanding the Film: an Introduction to Film Appreciation*. Lincolnwood: NTC Publishing, 1997.

Louis Giannetti& Scott Eyman.*Flashback: A Brief History of Film*. 3rd ed. NJ: Prentice- Hall, 1996.

James Monaco. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. NY: Oxford University Press, 1981.

MVC 1 C03 PHOTOGRAPHY

(SemesterI   ContactHours5   Credits 4)

Learning Objective: To understand the evolution, concepts, technologies, and practices of photography.

Learning Outcome:
Enable students to practice photography which is the foundation of visual communication practices.

MODULE I: (22 Hours)
Human Eye and Camera.Visual Perception.History of Photography. Define Photography, analogue and digital photography, types of photography, Types of Camera, Types of Lenses. Basics of Camera (aperture, shutter speed, ISO, focal length, depth of field), different types ofFilters.

MODULE II: (22 Hours)
Colour and light, white balance, shift, bracketing, holding the camera, using tripods and monopods, different between high and low shutter speed, shallow and deep depth of field, types of composition: different types of shapes and designs.

MODULE III: (20 Hours)

Understanding Lighting- indoor and outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, High and low key lighting, Exposure Meters, Differential focus, Flashes. Designing with light. Basic Requirements, Equipments, Temperature, Speed etc., Reversal. Manipulation of Colour and Light.Black and White, and Colour Photography – Colour materials, Processing and Printing.

MODULE IV: (16 Hours)
Image editing – Colour profiles, colour management, colour modes – RGB vs. CMYK. Photoshop. Special effects techniques-motion pictures etc., manipulation of image, framing & trimming.
Basics of Photo-Journalism, Photography for advertising- Consumer and Industrial.

PRACTICALS

Photography record should contain at least 30 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test students' knowledge on photography.

Reference Books

Michael Langford, *Basic Photography*, Focal Press, 2005.

Michael Langford,*Advanced Photography*, Focal Press, 2008.

Mitchell Bearley& John Hedgeese, *New Introductory Photography Course*, Read Book, 2005.

MVC 1 C04 SCRIPTING FOR VISUAL MEDIA

(SemesterI   ContactHours5   Credits 4)

Learning Objective: To understand the art and craft of script writing for television, cinema, and documentaryfilms.

Learning outcome: After completion of this course, students shall be able to write scripts for television, cinema, and documentary films.

MODULE-1: (20 Hours)

Script : meaning and types of script. Concept of content and form.Role of a scriptwriter in media.Elements of good script.Role of a script Writer.Importance of General Knowledge and understanding of a theme. Process of scripting: idea formation, research, sequencing, opening and concluding.

MODULE-2: (20 Hours)

Writing Television Script. Writing for visuals.Concept of spoken language.Relation between narration and visuals. Script layout: treatment, screen play one page and split page, shooting and editing script etc. Writing for fictional and non fictional program.

MODULE-3: (20 Hours)

Analysing the scripts of popular documentaries, films, tele-serials and promotional videos.Script writing for cartoon movies.Use of idioms and phrases, proverbs, statistical facts and adjectives in narration of a script.Use of common sense.

MODULE-4: (20 Hours)

Script writing for educational documentaries.Script writing for tele-serials.Script writing for a feature film. Analysis of movie scripts, short-film script, enrichment programme script. The concept of time in script.Scripting for commercials.

ReferenceBooks

Esta De Fossard. *Writing and Producing for Television and Film*. New Delhi: Sage,2007.

J. Michael Stracynski, *The Complete Book of Script writing: Television, Radio, Motion Pictures, The Stage Play*, Writers' Digest Books,1982.

James Thomas. *Script Analysis for Actors, Directors, and Designers*.3rd Edition.Focal Press, 1992.

Syd Field.*The Definitive Guide to Screen Writing*. London: Ebury Press, 2003.

ReferenceBooks

Esta De Fossard. *Writing and Producing for Television and Film*. New Delhi: Sage,2007.

MVC 1 C05 – DIGITAL VIDEO PRODUCTION

(SemesterI   ContactHours5   Credits 4)

Learning Objective: To understand the art and craft of digital filmmaking.

Learning Outcome: After completion of this course, students shall be able to produce independent digital video projects.

MODULE 1: (15 Hours)

Conceiving the idea; Theme and story; Screen Play; Dialogue; Essentials of a good script-structure, clarity, coherence; Script development; From script to story board; Objectives and structure of story board; story board styles; Story board exercises.

MODULE 2: (20 Hours)

Schedule and Location planning; Casting and scheduling; Role of production crew - Assistant Director, Cinematographer/videographer; Camera assistant(s); Shoot division of script; Shot types

MODULE 3: (20 Hours)

Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Shallow focus and deep focus; camera movements – pan, tilt, zoom, track; crab; Using natural light; Setting lights – hard lights and soft lights; Safety measures in handlingequipment.Using naturallights.

MODULE 4: (25 Hours)

Shot composition; Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes; Sound recording equipment: types of microphones –unidirectional, bidirectional, omni directional, cardioid; Shot guns, booms; Audio recorder, control console, amplifiers; Noise/hum reduction; MIDI systems.

Reference Books

Gerald Millerson. *Video Production Handbook*. New Delhi: Focal Press, 1992.

Allan Rosenthal. *Writing, Directing and Producing Documentary Films*.Southern Illinois University Press, 1990.

Mark Simon, *Storyboards Motion in Action*, Oxford, Focal Press, 2000

Michael Wiese. *Film and Video Making*. New Delhi: Focal Press, 1994.

ABILITY ENHANCEMENT COURSE
MVC 1 A01 INTERNSHIP
(SemesterI   ContactHours0   Credits 4)
The credits will not be counted for evaluating the overall SGPA & CGPA

Internship

Students have to do internship in a media organisation for not less than three weeks. The Department Council/ equivalent body should prepare a list of media organisations (TV Channels, Editing Studios, Film Production Houses, Radio Stations, Advertising Agencies, Web Channels etc.) and students should choose one of the organisations in the list to do internship. The list should be revised from time to time. The students should submit a report detailing the functions of organisations and activities they undertook during the internship in not less than 3000 words in typed format.

SEMESTER II

MVC 2 C06 – CINEMATOGRAPHY

(SemesterII ContactHours5 Credits 4) Learning

Objective: To understand the different aspects of cinematography such as composition, lighting, and handling equipment andaccessories.

Learning Outcome: Students shall be able to practice cinematography using modern gadgets and techniques.

MODULE 1: (25 Hours)

Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Camera movements – pan; tilt; zoom; track; crab; Safety measures in handling equipment. Camera operations- Types of Camera, Types of Lenses. Camera (aperture, shutter speed, focal length, depth of field) Understanding Lighting- indoor and outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, Exposure Meters, Differential focus, Filters. Designing withlight.

MODULE 2: (15 Hours)

Shot types, Shot composition; Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes;

MODULE 3: (20 Hours)

Camera Lenses- aperture, shutter speed, focal length, depth of field, lens angle and image size; Video gain; Exposure, Colour balance; DV Cam, HD, 2K, 4K, Video signals – composite, component – DVI, VGA, HDMI,SDI;Videorecorders;Choosingthecorrectfocallength-Zoom

lenses; Camera Control MODULEs (CCU); Camcorders.

MODULE 4: **(20 Hours)**

Lighting for Cinematography: natural light and created light; Basic light sources: key light, fill light and back light. Shading devices; Filters: Reflectors; Diffusers; Umbrellas; Light meters; matching outdoor- and indoor-light. Lighting techniques to create mood, time period and special effects.

Reference Books

Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, New York, Focal Press, 1993.

David E. Elkins, *The Camera Assistant's Manual*, Los Angeles: Focal Press,1993.

Joseph Mascelli. *The Five C's of Cinematography*. Los Angeles: Silman James Press, 2007.

Leonard Maltin, *The Art of the Cinematographer*, Los Angeles: Focal Press 1978.

MVC 2 C07 – INTRODUCTION TO SOUND DESIGN

(SemesterII   ContactHours5   Credits 4)

Learning Objective: To make visual communication students aware of the basics of sound used in film and televisionproduction.

Learning Outcome: Students shall be able to record and process sound, both in live and studio setup.

MODULE I: (25 Hours)

Perception of sound, hearing sensitivity, frequency, range-sound wave length-measuring sound-basic setup of recording system-analog/digital cables, connecters, analogue to digital conversion.

MODULE II: (25 Hours)

Microphone types-unidirectional, bidirectional, omni-directional, cardioids-direction and pickup pattern, noise, choosing the right mike, technique-sound reproduction devices, input devices, various sound fileextensions.

MODULE III: (30 Hours)

Location sound recording, Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavelier/Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wildtrack&Roomtone, Syncing Audio.

Reference Books

Francis Rumsay and Tim Mick.*Sound and Recording: An Introduction*. Oxford: Focal Press.

John Strutt& Baron Williams, *The Theory of Sound*, Rayleigh. 1996.

Michael Talbot-Smith, *Sound Engineering Explained*, 2nd Edition, O'Reilly Media,2005.

MVC 2 C08 – INTRODUCTION TO VISUAL EDITING

(SemesterII   ContactHours5   Credits 4)

Learning Objective: To understand the principles, practices and equipment of visualediting.

Learning Outcome: Students shall be able to acquire visual editing skills with editingsoftware.

MODULE I (20 Hours)

Fundamentals of aesthetics of editing; Time and space in editing; Rhythm, movement and cadence; Continuity; The soviet school, Vertov, Eisenstein, Pudovkin; The French New wave; Approaches to Editing in Hitchcock; Bunuel; Bresson; Renoir;

MODULE II (20 Hours)

Linear and Non-Linear Editing, Recording in analog and Digital mode; Editing in Digital era; Standardization in formats and aspect ratio in Television; Action cutting; Sequence cutting; Parallel cutting; Editing styles in advertising; Editing dramatic scenes; Dramatic continuity;

MODULE III (20 Hours)

Introduction to non-linear editing equipments and software; Adobe premiere, AVID, Final cut pro; Timing; Manipulation of time through continuity; Structuring a scene; structuring a program;

MODULE IV (20 Hours)

Audio tracks; Mixing audio tracks; Editing and organizing audio effects; monitoring and adjusting audio levels; Setting key frames to change volume; Usage of an audio mixer; Recording a narrativetrack.

Reference Books

Brownie SE, *Video Editing: A Production Premier*, Focal Press, Boston, 1997.

Patrick Morris, *Non-linear Editing Media Manual*, Focal Press, UK, 1999.

Roger Crittenden, *Film and Video Editing*, Blueprint, London, 1995.

MVC 2 C09 – IMAGE AND REPRESENTATION

(SemesterII   ContactHours5   Credits 4)

Learning Objective: To familiarize with theoretical dimensions of representations in visual language, particularly incinema.

Learning Outcome: Students shall be able to interpret visuals with cultural and political perspectives.

MODULE 1: (22 Hours)

a. VSEVOLOD PUDOVKIN, "On Editing" from *FilmTechnique*

b. SERGEI EISENSTEIN, "Beyond the Shot" [The Cinematographic Principle and the Ideogram] & "The Dramaturgy of Film Form" [The Dialectical Approach to Film Form] both from *FilmForm*

c. ANDRÉ BAZIN, "The Evolution of the Language of Cinema" & "The Ontology of the Photographic Image" both from *What IsCinema?*

MODULE 2: (22 Hours)

d. SIEGFRIED KRACAUER, "Basic Concepts", from Theory of Film

e. JEAN-LOUIS BAUDRY "The Apparatus: Metapsychological Approaches to the Impression of Reality inCinema"

f. GILLES DELEUZE, "The Origin of the Crisis: Italian Neo-Realism and the French New Wave", from Cinema 1 and Cinema 2

g. ALAIN BADIOU, "Dialectics of the Fable: The Matrix, A Philosophical Machine" from Cinema

MODULE 3: (18 Hours)

h. WALTER BENJAMIN "The Work of Art in the Age of MechanicalReproduction"

i. JEAN-LUC COMOLLI AND JEAN NARBONI,"Cinema/Ideology/Criticism"

j. CHRISTIAN METZ, "Identification, Mirror" from The Imaginary Signifier

MODULE 4: (18 Hours)

k. LAURA MULVEY, "Visual Pleasure and NarrativeCinema"

l. TANIA MODLESKI, The Master's Dollhouse: Rear Window", from The Women Who Knew Too Much: Hitchcock and Feminist Theory

m. STEPHEN CROFTS "Reconceptualizing NationalCinema(s)"

Reference Books

Nicholas Mirzoeff, ed. *The Visual Culture Reader*. London: Routledge, 2002.

Margaret Dikovitskaya. *Visual Culture: The Study of the Visual after the Cultural Turn*. Cambridge, MA: The MIT Press, 2006.

Manghani, Sunil, Jon Simons & Arthur Piper.*Images: A Reader*. London: Sage, 2006.

Stuart Ewen. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York: Basic Books, 1999.

MVC 2 L01 VISUAL COMMUNICATION PRACTICAL I

(SemesterII   ContactHours5   Credits 2)

Learning Objective: To give hands on training and test the skills in photography, digital video production, and cinematography.

Learning Outcome: Enable students to practice the skills in photography, digital video production, and cinematography and prepare them ready for industries.

The Second Semester Practical Examination will be of 3 hours duration and will be conducted by two examiners – one external, appointed by the college and an internal examiner from the respective college and the evaluation process includes viva-voce. The exam will test various aspects of visual production, especially the following topics covered in first and second semesters:

1. Photography

2. Digital videoproduction

3. Cinematography

The questions/assignments for practical examinations and their scheme of evaluation shall be prepared by the board of examiners.

Professional Competency Course (PCC)

MVC 2 A02 DESIGN INDUSTRYCONVERGENCE
(SemesterII   ContactHours0   Credits4)

The credits will not be counted for evaluating the overall SGPA & CGPA

Learning Objective: To familiarize with the concepts and applications of interior design, industrial design, and product design.

Learning Outcome: Students shall be able to apply different skills of set design, industrial design, and product design.

Module I: Linkages to Diverse Design Avenues

Conventional and contemporary design industry avenues for 'Visual Communication' graduates: interior design, industrial design, product design (Textile design, Fashion design etc.)), production design (for stage and screen), event design (and management), graphics, animation and video gaming industry.

Module II: Interior Design, Industrial Design and Product Design

Overview of interior design, industrial design, product design, textile design, fashion design etc. Interior design: the art and science of enhancing the interiors and/or exteriors of a space or building to achieve a healthier and pleasing environment. Industrial design: the process of design applied to industrial products that are to be manufactured through techniques of mass production (automobiles, furniture, housewareetc). Product design: working to improve the function, value and aesthetics of any product. Textile design: designing yarn, fabric, machinery, carpet, and garments. Fashion design: refers to style, variety, colours, comfort and other aspects of the apparel.

Module III; Production Design and Event Design

Work of a production designer (PD) used as synonymous with `art direction' or `scenic design' or `set design' for stage and screen. Immense scope of digital technologies and increased importance of

production design in film, television, ad films, theatre and all audio-visual media. PD: 'master plan' for art direction, costumes, make up, graphics, animation and all visual elements. Scenic design for stage also includes installations, multiple screens/stages, video projections etc. 'Event designer': designing and `stage managing' any kind of social or performanceevents.

Module IV: Graphics, Animation and Video Gaming

Increased role and scope of CGI in diverse media industries and other avenues.Rapid advancement in graphics and animation software, hardware and techniques.Careers in video game designing (concept artist). Same tools and principles apply to movie animation and video gaming, but processes and techniques differ. Camera angles and lighting in movie animation; multiple angles, audience's control and body mechanics of characters in video gaming. Skills to be mastered for pursuing careers in graphics, movie animation and videogaming.

Module V: Convergence of New Design Technologies

Convergence and consolidation of design technologies. Need of the hour: versatility of a designer/ visual communication practitioner (multi-tasking with multi-design skills).

READING LIST:

1. William Lidwell, *Universal Principles of Design*, Rockport Publishers,2010

George Nelson, *Problems of Design*, Watson-GuptillPublshers, 1979

2. Vincent Lobrutto, *The Filmmakers' Guide to Production Design*, Allworth Press,2002

3. Donald A. Norman, *The Design of Every Things*, Basic Books,2002

SEMESTER III

MVC 3 C10 – VISUAL MEDIA RESEARCH

(SemesterIII   ContactHours5   Credits 4)

Learning Objective: To make the learners acquainted with the process and procedures of research in visual communication

Learning Outcome: Students shall be able to conduct research works in visual communication scientifically using various methodological frameworks.

MODULE-1: (18 Hours)

Concept of research.meaning, definition and nature of research. Purpose of research.Communication research and Importance of media research.Area of Media Research.Problems of objectivity in research.Planning to carry out research.

MODULE-2: (22 Hours)

Methods and techniques of research.Hypothesis and variables.Research design and its types.Methods of research.Research in language and literature.Research in sociology.Research in Journalism and mass communication.Census, Survey, Random, Sampling - meaning, types and problems.Survey research, experimental and field research, panel research.Reliability, validity andobjectivity.

MODULE-3: (20 Hours)

Tools and methods of research.Sources of data - primary and secondary source.Questionnaire and schedules.Observation - participatory and non participatory.Interview method.Case study approach.Content analysis of audio and video.Research and electronic media.Importance of research in media.Application of research in electronic media.Formative and summative research.Ethical issues in media research. Media research as a tool ofreporting.

MODULE-4: (20 Hours)

Application of Statistics.Tabulation and classification of data.Data analysis, software for data analysis interpretation. Elementary statistics - mean, median and mode. Inferential statistics - correlation and regression and test of significance, principle and theory.Graphic and diagrammatic representation of data.Indexing, citation and bibliography.Research report writing.

Reference Books

James A. Anderson, *Communication Research*, Palmer Press, London, 1998.

Jon Prosser, *Image Based Research*, Falmer Press, London, 1998.

Roger D Wimmer& Joseph R. Dominick, *Mass Media Research: An Introduction*, Wadsworth, New York, 1991.

Susanna Hornig Priest, *Doing Media Research*, Sage, Newsbury Park, 1996.

MVC 3 C11 ADVANCED VISUAL EDITING

(SemesterIII   ContactHours5   Credits 4)

Learning Objective: To understand the principles, practices and equipment used for advanced visual/filmediting.

Learning Outcome: Students shall be able to practice visual/film editing with advanced editingsoftware.

MODULE I (15 Hours)

Fundamentals of video formats; Video format compatibility; Audio format compatibility; Starting; Post Production; Raw source footage; Role of special effects; Audio design; Color correction; Keeping track of footages.

MODULE II (18Hours)

Project; Media files, Clips and sequences; Key board short cuts and short cut menus; Time code; Split edits; Working with multi-clips; Performing slip, slide, ripple, and roll edits; Trimming clips; Adding transitions; Refining transitions Using the transition editor; Sequence-to-sequence editing; Matching frames and play head synchronization; Working withtimecode.

MODULE III (25 Hours)

Mixing audio in the timeline and viewer; Using the voice over tool; Using audio filters; Exporting audio for mixing in other applications; Working with soundtrack pro; Using video filters; Installing and managing video effects; Video filters, Changing motion parameters; adjusting parameters for keyframed effects; Reusing effect and motion parameters; Changing clip speed; Working with freeze frames and still images; Compositing and layering; Keying, mattes, and masks; Using generator clips; Using the smooth cam filter; creating titles; Working with motion; Working with master templates; Measuring and setting video levels.

MODULE IV (22 Hours)

Color correction; Color correction features; Color correction filters; Color correction examples; RT extreme; Rendering and video processing; Mixed-format sequences; Backing up and restoring projects; Offline and online editing; Reconnecting clips and offline media; Overview of the media manager; Diagnostic tools for clips; Printing to video and output from the timeline; Compressors; Exporting still images and image sequences; Capture settings and presets; Device control settings and presets; Sequence settings andpresets.

Reference Books

Charles Roberts. *Digital Video Editing with Final Cut Express*. 2007.

Kyra Coffie, *Avid Assistant Editor's Handbook,* 2011.

James R. Caruso & Maris E Arthur, *Video Editing and Post Production*,

Prentice Hall, Helmel Homestead, 1992.

MVC 3 C12 ADVANCED STUDIES IN SOUND DESIGN

(SemesterIII   ContactHours5   Credits 4)

Learning Objective: To make visual communication students aware of the applied sound design used in film and televisionproduction.

LearningOutcome: Students shall be able to master the process of sound recording and editing using advancedsoftware.

MODULE I: (20 Hours)

Audio studio fundamentals: introduction to Pro Tools, installing Pro Tools and the textbooks, DVD contents, the Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

MODULE II: (30 Hours)

Pro Tools recording techniques: setting recording levels, sample rate and bit depth, sound wave fundamentals, deeper into sampling, sampling and anti-aliasing, quantizing and coding, hard drive space requirements, disk allocation, session parameters, buffer settings and latency times, the basics of microphones and microphone techniques, Pro Tools preferences, importing audio and session data, keyboard shortcuts, assignment: the ultimaterecording.

MODULE III: (30 Hours)

Recording: busses, playlists, use of sound fx, dialogue, music. equalization. balancing of levels- panning, mixing, creative use of sound track, the art of producing and recording Your Own Music, memory locations and markers, window configurations and arrangements, using inserts, the basics of effects loops, headphones and headphonemixers.

Reference Books

Collins Mike. *Pro Tools for Music Production: Recording, Editing.* Academic Press,2009.

Bobby Owsinski, *The Mixing Engineer's Handbook*, 2nded., New York, Thomson Course Technology, 2006.

David Miles Huber, *Modern Recording Techniques*, 7thed, Oxford: Focal Press. 2006.

MVC 3 C13 MEDIA MANAGEMENT

(SemesterIII   ContactHours5   Credits 4)

Learning Objective: Provide students with detailed insight into the structures, management, processes, economics of the media industries

Learning Outcome: After the completion of the course, the learners shall be able to understand the organizational and economic structures and strategies used in media industries and to identify the legal, ethical and other regulatory challenges facing the visualmedia.

MODULE 1: (15 Hours)

Introduction to media management: basic management principles Managerial skills in visual media production and promotion; Market for visual media products; market analysis and meeting thedemand.

MODULE 2: (25Hours)

Media production planning: production objectives/goals; Mobilising human resources – production crew and cast, contracts and call sheets; Acquiring/hiring equipment and properties; Booking studio floor and time; mounting sets; Out-door shoot planning – location search, suitability of locations; Seeking permission from legal and official bodies; Production schedules; logistics management; time management.

MODULE 3: (18Hours)

Financial management in visual media production; Budgeting basics, Budgeting for preproduction, production, Post production activities; Mobilising financial resources; cost cutting measures.

MODULE 4: (22 Hours)

Visual media laws: Cinematography Act 1952 and later amendments, Cable TV network Regulation Act; Broadcasting codes in India (Doordarshan); Cinematography Certification Rules 1983; Copyright laws; Limits of fair use; Video piracy; Cyber crime and cyber laws;

Current copyright debates over such issues as file sharing, the on-line video, and remix culture.

Reference Books

Kundra S. *Media Management*. New Delhi: Soujanya Books, 2005.

Robert Maier. *Location Scouting and Management Handbook*.Focal Press, 1994.

Michael Wiese. *Film and Video Marketing*, Focal, 1994

Elective Courses

(One elective course is to be chosen)

MVC 3 E01 NEW MEDIA TECHNOLOGIES

MVC 3 E02 FILM STUDIES

MVC 3 E01 NEW MEDIA TECHNOLOGIES

(Semester III   ContactHours5   Credits 4)

Learning Objective: To learn the technologies of new media and its wider applications in visual communication.

Learning Outcome: Students shall be able to acquire sound knowledge about new media technologies and their application in visual media industries.

MODULE-1: (20 Hours)

Video podcasting.Audio podcasting. Internet archives. Web as a visual platform.Internet technology.History of the World Wide Web.Web documents. Web servers, browsers and Web spiders. Search engines and applications.

MODULE-2: (20 Hours)

E-commerce.E-learning.E-Examinations.Active Server Pages.Personal Home Pages.URLs and Call activations. Mirror sites. Multimedia application classes: Interactive TV. Video conferencing.Hypermedia mails.E-content development.

MODULE-3: (18 Hours)

Introduction to HTML.HTML Tags and their applications.Commonly used HTML Commands.Structure of an HTML program.Document Head.Document Body. Lists-Types of Lists (Unordered List (Bullets), Ordered Lists (Numbering), Definition Lists). Adding Graphics to HTML Documents.

MODULE-4: (22 Hours)

Tables: Introduction to Header, Data rows, Caption Tag. Width, Border, Cell, color, span attributes. Linking Documents.Links (External Document References, Internal Document References); Images as Hyperlinks (Image Maps).Frames and their usage.Methods of creating

web pages- in-line frames, handling of media elements in web pages.Web designing using dream weaver.

Reference Books

Greenlaw&Hepp, *Fundamentals of the Internet and World Wide Web*, Tata-McGraw Hill.

Joel Sklar, *Principles of Web Page Design*, McGraw Hill, 2002.

Patrick Xavier, *World Wide Web with HTML*, Tata McGraw- Hill, 1996.

Thomas Powell, *Web Design: The Complete Reference*. Tata McGraw-Hill, 2000.

Hocks, Mary E., *Eloquent Images: Word and Image in the Age of New Media*, MIT, London, 2003.

MVC 3 E02 FILM STUDIES

(SemesterIII   ContactHours5   Credits 4)

Learning Objective: To introduce and explore basic concepts in film analysis and interpretation and articulate the historical, cultural, and material contexts that underpins concepts such as genre, auteur, spectator, andaudience.

Learning Outcome: At the completion of the course, the learners shall be able to analyse films in a wider historical, cultural and theoretical perspectives.

MODULE 1: (15 Hours)

Early cinema and the evolution of film language—developments in cinematography, editing, visual composition and narration—the Lumière Brothers, Georges Méliès, Edwin S Porter and DWGriffith

Films Recommended

The Lumière shorts

Georges Méliès: *A Trip to the Moon*

Edwin S Porter: *The Great Train Robbery*

Griffith: *The Birth of a Nation*

MODULE 2: (15 Hours)

Movements in European Cinema: German Expressionism—the Soviet Cinema of the1920s—the French Poetic Realism—Italian Neorealism—the French New Wave–the New German Cinema
Films Recommended

Robert Wiene: *The Cabinet of*

*DrCaligari*DzigaVertov: *Man with a*

Movie Camera Jean Renoir: *The Rules of*

the Game Vittorio De Sica: *Umberto D*

MODULE 3: (15 Hours)

Classical Hollywood Cinema—the studio system and its decline—the golden age in the 1930s—Film Noir and the 1940s—Hollywood in the 1950s and 60s—the radical 1970s and after.

Films Recommended

Billy Wilder: *Double Indemnity*

John Ford: *The Searchers* Woody

Allen: *Annie Hall*

Francis Ford Coppola: *The Godfather Part II*

MODULE 4: (15 Hours)

European cinema after World War II: the UK, Sweden, Hungary, Greece, Russia, Spain and Turkey—African Cinema—Third Cinema—the National cinemas of Asia: Japan, Korea, Taiwan, Hong Kong, China, Iran, and West Asia (Israel, Palestine and Lebanon)

Films Recommended

DariushMehrjui: *Gaav*

Luis Buñuel: *That Obscure Object of Desire*

Wong KarWai: *In the Mood for Love* Walter

Salles: *The Motorcycle Diaries*

MODULE 5: (15 Hours)

Indian cinema: popular cinema in Hindi and the regional languages; great masters of Indian cinema – Satyajit Ray, MrinalSen, RitwikGhatak, ShyamBenegal, G. Aravindan, AdoorGopalakrishnan, Mani Kaul, Balachandar, and GirishKasaravalli.

Films Recommended

Satyajit Ray: *Charulata*

RitwikGhatak: *Subarnarekha*

Mani Kaul: *Uski Roti*

AdoorGopalakrishnan: *Elippathayam*

SEMESTER IV

MVC 4 C14 TELEVISION PRODUCTION

(SemesterIV ContactHours5 Credits 4)

Learning Objective: To understand the art and craft of television programme production.

Learning Outcome: Students shall be able to acquire skills required for television programme production

MODULE 1: (20 Hours)

Production planning,pre production and post production planning. Production techniques-video format; Set designing and make up, visualization and composition, aesthetics, directing the actors, directing the crew. Planning and production of indoor and outdoor shootings, planning and management of live shows.Importance of backgrounds.Real and unreal backgrounds.Neutral background.Economical settings.Location selection.

MODULE 2: (14 Hours)

Video and Broadcast Technology— Analogue and Digital technology, frame and field, scanning process, Interlaced and Progressive scanning, Composite video signal, Component video signal, Resolution, Aspect ratio. CCU, Colour bars, Vectorscope, Waveform monitor, Broadcast standards-- NTSC, PAL, SECAM and HDTV,Telecine.

MODULE 3: (24 Hours)

Script, Length and style of scripts, Story boards and components, Effective shots, File shots, Footages, Special effects.Chroma key usage and Economy shooting methods. Video formats; types of Videotapes; Analogue tape, Digital tape. Video compression, Sampling, Intra and Inter frame compression, TBC, Camera cables, connectors, SMPTE Time Code, Control track, eyeballing- monitor setup. Transmission technologies—Terrestrial transmission; Satellite and Cable

broadcasting; Up linking and Down linking, Conditional Access System, DTH;IPTV.

MODULE 4: (22 Hours)

Introduction to TV journalism: Basic contours and characteristics of TV news Journalism, News Value, TV news room- hierarchy, role of each element in hierarchy, Editorial meetings, Terms and Jargon. Television reporting- qualities and attributes of a broadcast reporter. Reporting from field, PTC delivery- types and techniques.Live reporting, TV Interview, Interview techniques.

Reference Books

Andrew Boyd. *Broadcast Journalism: Techniques of Radio and TV News*. Focal Press, Oxford, 1997.

Gerald Millerson, *Television Production*, Focal Press, UK, 1998.

Herbert Zettl, *Television Production Handbook*, Thomson Wadsworth, Ninth Edition, Belmont, 2007.

MVC 4 L02 VISUAL COMMUNICATION PRACTICAL II

(SemesterIV   ContactHours5   Credits2)

Learning Objective: To give hands on training and test the skills in visual editing, sound design, and television production.

Learning Outcome: Enable students to practice the skills in visual editing, sound design, and television production and prepare them ready for industries.

The fourth Semester Practical Examination will be of 3 hours duration and will be conducted by two examiners – one external, appointed by the college and an internal examiner from the respective college and the evaluation process includes viva voce. The exam will test various aspects of visual production, especially the following topics covered in third and fourth semesters:

1. Visualediting

2. Sounddesign

3. Televisionproduction

The questions/assignments for practical examinations and their scheme of evaluation shall be prepared by the board of examiners.

ELECTIVE COURSES:
(Two elective courses are to be chosen)

MVC 4 E03 MULTIMEDIA
MVC 4 E04 ADVERTISING IN VISUAL MEDIA
MVC 4 E05 DOCUMENTARY FILM PRODUCTION

MVC 4 E03 MULTIMEDIA

(SemesterIV   ContactHours5   Credits 4)

Learning Objective: To learn the scope and application of multimedia in visual mediaproduction.

Learning Outcome: Learners shall be able to acquire skills in multimedia applications such as graphics, 2D and 3D animations, and other related technologies.

MODULE-1: (20 Hours)

Fundamentals of Computer Graphics.Concepts, elements, principles of visual design, layout principles, Balance, contrast and harmony, perspective design & communication. Electronic media design (television & computer) – Still & moving, visual only, text only, visual & text. Tools for creating visual design – for print and electronic media, automation and graphics.Language of color, form & color, theory of contrasts, illusions of Space & Form, design psychology.

MODULE-2: (20 Hours)

Foundation for learning animation, introduction to animation, Animation techniques, Basic Drawing with forms, Figure drawing: Basic Pose and Construction, Perspectives, Gesture drawing, Animation principles and their applications.

MODULE-3: (20 Hours)

The art of animation -animation aspects, color and texture, animation principles.Elements of animation.Preparing for animation.Steps of recording animation, 2D AND 3D Animation movies.

MODULE-4: (20 Hours)

Introducing interactivity. Non-linear animation, Introduction to Flash animation- Overview of Flash, Introduction to the flash interface, Setting stage dimensions, Introduction to drawing and drawing tools in Flash, Layers & Views, Shaping Objects – Overview of shapes, Drawing & Modifying Shapes, Working with objects & transforming Objects, Animation - Principles, Frame by frame animation, tweening, masks, Building a Movie- Symbol, Libraries, Structure & Exporting Movie.

Reference Books

Robert R & Snow D., *Flash CS4 Professional Bible*, London: Wiley Publishing, 1998.

Jenifer Tidwell, *Designing Interfaces: Patterns for Effective Interaction Design*, London, O'Reilly Media, 2005.

Jerry Palmer &MacDodson, *Design and Aesthetics*, Routledge, London, 1995.

Kimberly Elam, *Expressive Typography: The Word as Image*. RemCo, Maryland, 1975.

Phillip B. Meggs, *Type and Image: The Language of Graphic Design*, VNR, 1992.

WimmalLedwell, Kritina Holden, *Universal Principles of Design*, Rockport, 2003.

Ze-Nian Li and Mark S. Drew, *Fundamentals of Multimedia*, Prentice-Hall, 2004.

MVC 4 E04 ADVERTISING IN VISUAL MEDIA

(SemesterIV   ContactHours5   Credits 4)

Learning Objective: To familiarize with different genres of advertising, structure and functions of advertising agency, and process of copy writing and ad. Film production.

Learning Outcome: Students shall be able to make ad. Films, TVCs and other related advertising products.

MODULE-1: (18 Hours)

Nature and scope of advertising.Evolution of advertising.Advertising and market economy.Advertising and media industry.Electronic media as business.Programme management (Planning, scheduling, production andbroadcasting).

MODULE-2: (18 Hours)

Treatment.Dialogue and narration.Structure and transitions. Human aesthetics, Audiovisual aesthetics, Technical aesthetics. General aesthetics.Post-production overview.

MODULE-3: (22 Hours)

Nature and Scope of Public relations- Definitions of Public relations.Role of PR in modern society.Public opinion.Evolution of Public relations in India and developed nations.Organisation of PR office.Tools of public relations.Types of Public relations.Media marketing. Market survey: media, product and audience profile. Television rating point (TRP).Agencies of rating, process and method of rating.Selling of a programme.Nature and scope of new delivery systems.On-line marketing.

MODULE-4: (22 Hours)

Overview and analysis of advertisement promos in popular TV and Radio Channels.Studies on advertising and sales functions in electronic media organizations, emphasizing the sales process, rating systems, and rate cards.Changing role of Corporate Media. Media Groups in the Corporate world. Studies on advertising agencies, media buyers, and research organizations.

Reference Books

Jewler E, *Creative Strategy in Advertising*. Thomson Learning, 2008.

Sandage C. H. &Fryburger Vernon, *Advertising Theory and Practice*.AAITBS, 2010.

Otto Kleppner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 2006.

Norman Hart, *The Practice of Advertising*, Heinemann, London. 2012.

MVC 4 E05 DOCUMENTARY FILM PRODUCTION

(SemesterIV ContactHours5 Credits 4) Learning

Objective: To provide insight into the historical evolution of and contemporary trends in documentary filmmaking and to offer theoretical knowledge and practical training in documentary filmmaking.

Learning Outcome: At the completion of the course, the learners shall be able to understand the trajectories in the development of documentary films as a communication form and understand the process of documentary filmmaking from ideation to final production.

Module I: Evolution of Documentary Cinema (18 Hours)

Early period: John Grierson (coined the word `Documentary'), Robert Flaherty ('Nanook of the North', 'Luciana Story') and others. Important milestones in Documentary Movement. Increased interest in recent times in Documentary and its commercial (theatre) release: `Bowling for Columbine', 'Fahrenheit 9/11' (Michael Moore) `Manufacturing Consent: Noam Chomsky and the Media' (Mark Achbar& Peter Wintonick) and other examples. Change in Technology and advance in Documentary filmmaking: Film to Video, Analogue to Digital.Availability of new, portable shooting equipment and post-production systems.Future of Documentarycinema.

Module II: Classification of Documentary Films (18 Hours)

Different genres: Actualities, News, Compilation Films, Educational Films, Propaganda Films, Sponsored/Corporate Documentaries, Classical Documentaries, Creative (Imaginative) Documentaries, Historical and Biographical Documentaries, Political Documentaries, Observational Documentaries (and `Docu-Fiction'). Television Documentaries (History of Television documentaries),National

Geographic Channel, Discovery Channel, History Channel and other avenues.

Module III: Documentary Films in India (18 Hours)

News Reels and Documentaries by Films Division, Political Documentaries, Propaganda Films. Pioneers and important figures in Indian Documentary film movement: Films Divison Documentaries: Sukhdev, KVN Sastry. Political Documentaries: AnandPatwardhan, Vasudha Josh, ManjiraDatta, K. P.Sasi, C. Sarathchandran, DeepaDhanraj and others; Wildlife and Environment Documentaries: NarendraBedi, Mike Pandey, P. Balan. Documentary production and exhibition, the Indian scenario: documentary projects supported by Films Division, PSBT etc; Documentary slot on Doordarshan and private TV channels. Film Societies, New Social Movements and Film Festivals fostering the Indian Documentary FilmMovement.

Module 1V: Art and Technique of Documentary Film Production (26 Hours)

Uniqueness of the Documentary film form.Questions of veracity, credibility, `neutrality' and ethics. Pre-Post and Post production stages in Documentary: Choosing the subject, research, field work and interviews. Scripting and Directing documentaries. Production planning and preparation, budgeting and production schedule. Post Production: constructing the documentary: importance of editing, sound and music. Distribution and Exhibition of documentaries: National/International Networks and Festivalcircuits.

READING LIST:

1. Paul Rotha, *Documentary Films*, Faber & Faber, London,1964.

2. Michael Rabiger, *Directing Documentary*, Focal Press, Boston,1987.

3. Hugh Baddley, *The Technique of Documentary Film Production*, Focal Press Boston1963.

4. KarelReisz, *Techinique of Film Editing*, Focal Press, London,1958.

5. Barry Hampe, *Making Documentary Films and Videos; A Practical Guide to Planning, Filming and Editing Documentaries*, Holt Paperbacks,2007.

6. Anjali Monteiro& KP Jayasankar, *A Fly in the Curry: Independent Documentary Film in India*, Sage Publications,2015.

MVC 4 P01 PROJECT WORK/DISSERTATION AND COMPREHENSIVE VIVA-VOCE

(SemesterIV   ContactHours5   Credits 8)

Learning Objectives:
1. To equip learners to do independent research study in thevarious domains of visualcommunication.
2. To obtain real-time experiences in independent visual media production.
Learning Outcome: Students shall be able to get confidence for executing their independent visual media research/production.

I. PROJECTWORK/DISSERTATION

The students may choose **one of the** following activities:

1) **Dissertation**or

2) **Short Film/Documentary** as their core courseproject

1) Dissertation

A dissertation based on the intensive study on a topic chosen from the area of film studies/visual communication written under the supervision of a teacher in the Department. Expected length is about 15000 words. Should follow the standard format as per the University guidelines. It should be an individual work.

2) A short film/documentary of 10-20 minutesduration

Media production consists of a 20 mts work by the students in any of the following media: video, television, sound, graphics or web maintaining the formal procedure of production. Each production will be guided by a faculty. Those preparing the short film/documentary should complete their production and submit DVDs of the production to college for evaluation within the time schedule fixed by thecollege.

II. COMPREHENSIVEVIVA-VOCE:

Every student must attend the comprehensive viva-voce as scheduled by college. The viva-voce will cover all subjects of study including project work/dissertation.