



**ST. THOMAS' COLLEGE, THRISSUR
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**AFFILIATED TO UNIVERSITY OF CALICUT
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**DEGREE OF
BACHELOR OF
VISUAL COMMUNICATION**

(CHOICE BASED CREDIT AND SEMESTER SYSTEM)

UNDER THE FACULTY OF MEDIA STUDIES

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

PART I

B.A Visual Communication

PART II

Complementary Courses in

- 1. Audio Visual Communication** (For other LRP Programmes)
- 2. Visual Communication** (For **BA Multimedia**)

PART III

Open Courses

(For other streams)

BACHELOR OF VISUAL COMMUNICATION

REGULATIONS, SCHEME AND SYLLABI

PART I

BA Visual Communication **Restructured Curriculum and Syllabi as per CBCSS UG** **Regulations 2020**

(2020 Admission Onwards)

1. Introduction: BA Visual Communication, an undergraduate programme, brings together technologies of visual communication, approaches to communication, theories of visual art, digital production of moving images and electronic media. The courses included in this programme focus on the emerging areas such as digital movie making, television, web and other electronically mediated communication systems. The scope of this programme is the ever-expanding careers associated with digital film, cyber technologies, television, advertising and other means of visual communication. **BA Visual Communication comes under Group 5 of LRP, which also includes programmes such as B.A Multimedia and B.A Film and Television.**

2. Objective: The **BA Visual Communication** programme is designed to equip students with the art and craft of visual communication in order to enable them to emerge as professionals matching the human resources required for the rapidly growing media and entertainment industry. This programme provides immense theoretical and practical exposure to students in both the core and complementary sectors to cater to the needs of media and entertainment sectors.

The Programme shall be of six semesters spread across three years.

4. Eligibility for Admission

4.1 Admission Criteria

Candidates who have passed Pre-degree/Pre-university/Plus two course with not less than 45% marks in aggregate shall be eligible to apply for admission to the programme. Relaxation of 5% marks will be allowed to candidates belonging to socially and educationally backward communities as referred to by Govt. of Kerala. SC/ST candidates need to have only a pass in their qualifying degree examinations. Those

awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the marks sheets of the qualifying examination on or before the date prescribed for admission. Admission to the programme shall be based on the marks secured by candidates in the qualifying examinations.

4.2 Course Requirements

Students should attend the prescribed lecture and practical sessions without fail and should submit their assignments, practical work and projects in the prescribed mode within the deadlines. Those who fail to put in 75% attendance in both the lecture and practical sessions will not be permitted to appear for the semester-end examinations. The University can however condone the shortage of attendance as per the rules and procedures framed by it from time to time.

5. Courses of Study and Scheme of Examinations

The Programme is structured to provide a sound grounding in theoretical and practical areas of visual communication. The courses and the scheme of assessment are as follows. Common Courses (Code A), Core Courses (Code B), Complementary Courses (Code C) and Open Courses (Code D). The first part of the alpha numerical code represents the name of the course (BVC), second part (n) represents semester and the last part (A/B/C/D) represents whether it is a common course, Core course, Complementary course or Open course.

6. Ability Enhancement Courses/Audit Courses:

These are courses which are mandatory for a programme but not counted for the calculation of SGPA or CGPA. There shall be one Audit course each in the first four semesters. These courses are not meant for classroom study. The students can attain only pass (Grade P) for these courses. At the end of each semester there shall be examination conducted by the college from a pool of questions (Question Bank) set by the University. The students can also attain these credits through online courses like SWAYAM, MOOC etc. (optional). The list of passed students must be sent to the University from the colleges at least before the fifth semester examination. The list of courses in each semester with credits are given below.

Courses with credits	Semester
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Environment Studies – 4	1
Disaster Management – 4	2
*Human Rights/Intellectual Property Rights/ Consumer Protection - 4	3
*Gender Studies/Gerontology- 4	4

*Colleges can opt any one of the courses.

6.1 Evaluation of Audit courses: The examination shall be conducted by the college itself from the Question Bank prepared by the University. The Question paper shall be of 100 marks of 3-hour duration.

7. Extra credit Activities: Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NCC, NSS and Swatch Bharath. Those students who could not join in any of the above activities have to undergo Calicut University Social Service Programme (CUSSP). Extra credits are not counted for SGPA or CGPA.

7.1 CALICUT UNIVERSITY SOCIAL SERVICE PROGRAMME (CUSSP)

In this programme, a student has to complete 12 days of social service. This has to be completed in the first four semesters; 3 days in each semester. For the regular programme the student has to work in a Panchayath or local body or in a hospital/ poor home or old age home or in a pain & palliative centre or any social work assigned by the college authorities. Students who engaged in college union activities and participate in sports and cultural activities in zonal level have to undergo only 6 days of CUSSP during the entire programme. The whole documents regarding the student should be kept in the college and the

principal should give a certificate for the same. The list of students (successfully completed the programme) must be sent to the University before the commencement of the fifth semester examinations. A college level co-ordinator and a department level co-ordinator shall be appointed for the smooth conduct of the programme.

8. Credits: A student is required to acquire a minimum of 140 credits for the completion of the UG programme, of which 120 credits are to be acquired from class room study and shall only be counted for SGPA and

Bachelor of Visual Communication, 2020–21 onwards

CGPA. Out of the 120 credits, 14 credits for common courses (English), 8 credits for additional language courses and 16 credits for general courses. Audit courses shall have 4 credits per course and a total of 16 credits in the entire programme. The maximum credit acquired under extra credit shall be 4. If more extra credit activities are done by a student, that may be mentioned in the Grade card. The credits of audit courses or extra credits are not counted for SGPA or CGPA.

9. Evaluation and Grading

Mark system is followed instead of direct grading for each question. For each course in the semester letter grade and grade point are introduced in 10-point indirect grading system

9.1. Revaluation: In the new system of grading, revaluation is permissible. The prevailing rules of revaluation are applicable to CBCSSUG 2020.

Students can apply for photocopies of answer scripts of external examinations. Applications for photocopies/scrutiny/revaluation should be submitted within 10 days of publication of results. The fee for this shall be as decided by the University.

10. Indirect Grading System

10.1. Indirect grading system based on a 10-point scale is used to evaluate the performance of students.

10.2. Each course is evaluated by assigning marks with a letter grade (O, A+, A, B+, B, C, P, F, I or Ab) to that course by the method of indirect grading. (See Annexure I in the CBCSS UG Regulations 2020).

10.3. An aggregate of P grade (after external and internal put together) is required in each course for a pass and also for awarding a degree (A minimum of 20% marks in external evaluation is needed for a pass in a course. But no separate pass minimum is needed for internal evaluation). No separate grade/mark for internal and external will be displayed in the grade card; only an aggregate grade will be displayed. Also the aggregate mark of internal and external are not displayed in the grade card.

10.4. A student who fails to secure a minimum grade for a pass in a course is permitted to write the examination along with the next batch.

10.5. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of a semester, a student should pass all courses. However, a student is permitted to move to the next semester irrespective of SGPA obtained.

SGPA of the student in that semester is calculated using the formula

Sum of the credit points of all courses in a semester

SGPA = -----

Total credits in that semester

10.6. The Cumulative Grade Point Average (CGPA) of the student is calculated at the end of a programme. The CGPA of a student determines the overall academic level of the student in a programme and is the criterion for ranking the students. CGPA can be calculated by the following formula.

Total credit points obtained in six semesters

CGPA = -----

Total credits acquired (120)

10.7. SGPA and CGPA shall be rounded off to three decimal places. CGPA determines the broad academic level of the student in a programme and is the index for ranking students (in terms of grade points). An overall letter grade (cumulative grade) for the entire programme shall be awarded to a student depending on her/his CGPA (See Annexure I in the CBCSS UG Regulations 2020).

11. CBCSS UG Regulations 2020

*In all other matters regarding the regulations of the **BA Visual Communication** programme which are not specified in the above or in the succeeding sections, the Regulations of the Calicut University CBCSS (**CBCSS UG Regulations 2020**) will be applicable.*

EVALUATION STRATEGY

The evaluation scheme for each course shall contain two parts:

1) internal evaluation 2) external evaluation. 20% weight shall be given to the internal evaluation. The remaining 80% weight shall be for the external evaluation.

The marks secured for internal evaluation only need to be sent to University by the colleges concerned. The internal evaluation shall be based on a predetermined transparent system involving written tests, classroom participation based on attendance in respect of theory courses and lab involvement/records attendance in respect of practical courses. Internal evaluation of the project will be based on its content, method of presentation, final conclusion and orientation to research aptitude. Components with percentage of marks of internal evaluation of theory courses are- Test paper 40%, Assignment 20%, Seminar 20% and Class room participation based on attendance 20%.

For practical courses - Record 60% and lab involvement 40% as far as internal is concerned. (If a fraction appears in internal marks, nearest whole number is to be taken) For the test paper marks, at least one test paper should be conducted. If more test papers are conducted, the mark of the best one should be taken. To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be notified on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for internal marks. The course teacher(s) shall maintain the academic record of each student registered for the course, which shall be forwarded to the University by the college Principal after obtaining the signature of both course teacher and Head of the Department. The split up of marks for Test paper and Class Room Participation (CRP) for internal evaluation are as follows.

Split Up of Marks for Test paper

Range of Marks in Test paper	Out of 8 (Maximum internal marks is 20)	Out of 6 (Maximum internal marks is 15)
Less than 35%	1	1
35%- 45%	2	2
45% - 55%	3	3
55% - 65%	4	4
65% -85%	6	5
85% -100%	8	6

Split Up of Marks for Class Room Participation

Range of CRP	Out of 4 (Maximum internal marks is 20)	Out of 3 (Maximum internal marks is 15)
$50\% \leq \text{CRP} < 75\%$	1	1
$75\% \leq \text{CRP} < 85\%$	2	2
85 % and above	4	3

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External Evaluation

External evaluation carries 80% of marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with 2/3 credits will have an external examination of 2 hours duration with 60 marks and courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks. The external examination in theory courses is to be conducted by the University with question papers set by external experts. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme of valuation and answer keys shall be provided by the University. The external examination in practical courses shall be conducted by two examiners – one internal and an external, the latter appointed by the University. The project evaluation with viva also shall be conducted by two examiners – one internal and an external, the latter appointed by the University

THEORY COURSES

Theory Course: Type 1 (80: 20 Pattern)

Internal Evaluation

Sl. No	Components	Marks
1.	Test Papers (I & II)	8
2.	Assignment	4
3.	Seminar	4

4.	Class Room Participation based on Attendance	4
Total		20

External Evaluation:

Duration of each external examination is 2.5 Hrs. The pattern of External Examination is as given below. The students can answer all the questions in Sections A & B. But there shall be Ceiling in each section.

Pattern of Question Paper

Duration	Pattern	Total number of questions	Number of Questions to Be Answered	Marks for each question	Ceiling of marks
2.5 Hours	Section A Short Answer type questions. (Answers should not exceed 50 words).	15	15	2	25
	Section B Paragraph type questions. (Answers should not exceed 100 words).	8	8	5	35

Section C	4	2	10	20
Essay type questions. (Answers should not exceed 400 words).				
Total Marks				80

Question Paper Template – Theory Paper – Type 1

B A Visual Communication

(2020 Admission onwards)

Semester :

Course Title :

Time: 2.5 Hours

Maximum Marks: 80

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2 marks. Ceiling of marks for Section A is 25.

1.

2.

3.

4.

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12.....

13.....

14.....

15.....

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 35.

16.....

17.....

18.....

19.....

20.....

21.....

22.....

23.....

Section C

Answer any two questions not exceeding 400 words. Each question carries 10 marks.

24.....

25.....

26.....

27.....

(2 x 10 = 20 marks)

Theory Course: Type 2 (60: 15 Marks)

Internal Evaluation

Sl. No	Components	Marks
1.	Test Papers (I & II)	6
2.	Assignment	3
3.	Seminar	3
4.	Class Room Participation based on Attendance	3

Total		15

External Evaluation:

Duration of each external examination is 2 Hrs. The pattern of External Examination is as given below. The students can answer all the questions in Sections A&B. But there shall be Ceiling in each section.

Pattern of Question Paper

Duration	Pattern	Total number of questions	Number of Questions to Be Answered	Marks For Each question	Ceiling of marks
2 Hours	Section A Short Answer type questions. (Answers should not exceed 50 words).	12	12	2	20

	Section B	7	7	5	30
	Paragraph type questions. (Answers should not exceed 100 words).				
	Section C	2	1	10	10
	Essay type questions. (Answers should not exceed 400 words).				
Total Marks					60

Question Paper Template – Theory Paper – Type 2

B A Visual Communication

(2020 Admission onwards)

Semester :

Course Title :

Time: 2 Hours

Maximum Marks: 60

Section A

Answer any number of questions each not exceeding 50 words. Each question carries 2 marks. Ceiling of marks for Section A is 20.

1.

2.

3.

4.

5.

6.

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12.....

Section B

Answer any number of questions each not exceeding 100 words. Each question carries 5 marks. Ceiling of marks for Section B is 30.

13.....

14.....

15.....

16.....

17.....

18.....

19.....

Section C

Answer any one question not exceeding 400 words. Each question carries 10 marks.

20.....

(1 x 10 = 10 marks)

PRACTICAL COURSES**Internal Evaluation of Practical Courses**

Sl. No	Components	Marks
1.	Lab involvement/skills	8
2.	Attendance	4
3.	Records/Viva	8
Total		20

External Evaluation of Practical Course I BVC4B06

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of photography, cinematography, visualisation & illustration techniques, and image processing (Graphics) & editing topics covered in the syllabus. The questions/assignments and their	56	24	80

	scheme of evaluation shall be prepared by the board of examiners.			
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External Evaluation of Practical Course II

BVC6B14 External Evaluation

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of visual editing, media design (2D and 3D), audiography, and design industry convergence covered in the syllabus. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

PROJECT WORK / DISSERTATION

Internal Evaluation of Dissertation

Components	Marks
Originality (Relevance of the topic, statement of objectives etc.)	4

Methodology (Reference, bibliography, presentation, quality of analysis, use of statistical tools etc.)	4
Scheme/organization of report (Findings and recommendations)	6
Viva-voce	6
Total	20

External Evaluation of Dissertation

Components	Marks
Originality (Relevance of the topic, statement of objectives etc.)	16
Methodology (Reference, bibliography, presentation, quality of analysis, use of statistical tools etc.)	16
Scheme/organization of report (Findings and recommendations)	24

Viva-voce	24
Total	80

Short Film/Documentary/Music Video - Production

- a) Short film (7-10 minutes)
- b) Documentary (7-10 minutes)
- c) Music Video (5 minutes)

Internal Evaluation of Short Film/Documentary/Animation Film/Music Video - Production

Components	Marks
Relevance of subject/theme	4
Pre-production, production, and post-production aspects.	6
Record book	4
Viva-voce	6
Total	20

**External Evaluation of Short Film/Documentary/Animation
Film/Music Video - Production**

Components	Marks
Relevance of subject/theme	16
Pre-production, production, and post-production aspects.	24
Record book	16
Viva-voce	24
Total	80

PROGRAMME STRUCTURE

SEMESTER 1

Sl N o	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor Y	Lab	Total	External	Internal	
1	A01		4		4	60	15	3
2	A02		5		5	60	15	3
3	A07 (1)		5		5	80	20	4
4	BVC1B01	Vision and Communication	5		5	80	20	4
5	BVC1C01	Media Design - I [Graphic design]	3	0	3	60	15	3
6	BVC1C02	Introduction to Media Production	2	1	3	60	15	3
		Total (6 Courses)			25	500		20

SEMESTER II

Sl N o	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
7	A03		4		4	80	20	4
8	A04		5		5	80	20	4
9	A08 (1)		5		5	80	20	4
10	BVC2B02	Basic Photography	3	2	5	80	20	4
11	BVC2C03	Media Design- II [2D animation]	2	1	3	60	15	3
12	BVC2C04	Media Production II [Radio production]	3	0	3	60	15	3
		Total (6 Courses)			25	550		22

SEMESTER III

Sl N o	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor Y	Lab	Total	External	Internal	
13	A11		4		4	80	20	4
14	A12		4		4	80	20	4
15	BVC3B03	Theory of Visual Design	5		5	80	20	4
16	BVC3B04	History and Theory of Art	4		4	80	20	4
17	BVC3C05	Media Design III [3D animation]	2	2	4	60	15	3
18	BVC3C06	Media Production III [Television Production]	2	2	4	60	15	3
		Total (6 Courses)			25	550		22

SEMESTER IV

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
19	A13		4		4	80	20	4
20	A14		4		4	80	20	4
21	BVC4B05	Fundamentals of Cinematography	2	2	4	80	20	4
22	BVC4B06	Practical I 1. Photography 2. Cinematography 3. Visualisation and Illustration Techniques 4. Image Processing (Graphics) & Editing	0	5	5	80	20	4
23	BVC4C07	Media Design IV [Web Design]	2	2	4	60	15	3
24	BVC4C08	Media Production - IV [E-Content Development]	2	2	4	60	15	3
		Total (6 Courses)			25	550		22

SEMESTER V

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
25	BVC5B07	Screen Writing	3		3	60	15	2
26	BVC5B08	Visual Editing	3	2	5	60	15	3
27	BVC5B09	Media Design-I	2	2	4	60	15	2
28	BVC5B10	Advertising	3	2	5	80	20	4
29	BVC5B11	Audiography	3	2	5	60	15	3
30		Open Course (From Other Streams) <i>Students can choose</i>	3		3	60	15	3
		<i>courses offered by other departments</i>						
					25	475		17

SEMESTER VI

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
31	BVC6B12	Media Design-II (Animation and Visual Effects)	3	2	5	60	15	3
32	BVC6B13	Design Industry Convergence	3	2	5	80	20	4
33	BVC6B14	Practical II 1. Visual Editing 2. Media Design (2D and 3D) 3. Audiography 4. Design Industry Convergence	0	5	5	80	20	4
34	Electives: The department should offer electives for the students to choose							
	BVC6B15	New Media	3	2	5	80	20	4
	BVC6B16	Radio Production	3	2	5	80	20	4
35	BVC6B17	Project Work	5		5	80	20	2
		Total (5 Courses)			25	475		17

Total Credits: 120	Total Marks: 3100
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Total Credits

Core, Common, Complementary and Open Courses	120
Audit Courses (4 Courses)	16
Extra Credit Activities	4
Total	140

Complementary Courses for B.A Visual

Communication Complementary I

Complementary Courses in **Media Practices** (From the Board of Studies in Journalism - UG).

Complementary II

Complementary Courses in **Multimedia Applications** (From the Board of Studies in Multimedia – Single Board)

Or

Complementary Courses in **Film and Television** (From the B.A Film and Television Programme under the Board of Studies in Audio Visual Communication – Single Board)

Title of the complementary courses, course codes and detailed syllabi are to be provided by the concerned Boards.

DETAILED SYLLABUS

BVC1B01 VISION AND COMMUNICATION

(Semester I

Contact Hours 5

Credits 4)

Learning Objective: To understand the basic concepts of visual communication, visual culture, and theories related to them.

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

Module I: Visual Communication (22 Hours)

Introduction to communication studies; visual communication and its fundamental principles; history and development of visual arts and communication; visual communication and visual culture. 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.

Module II: Elements and Principles of Visual Composition (22 Hours) Visual elements – dot, line, shape, form (mass, volume,), space, texture, colour. Principles of composition: balance, contrast, movement, emphasis, pattern, proportion, unity (symmetry, order, rhythm and harmony) etc. Spatial relationships, compositions in 2- and 3-dimensional space, the structure of appearance.

Module III: Sensual and Perceptual Theories (18 Hours)

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: images, power, and politics.

Module IV: Visual Culture (18 Hours)

The visual media and the public sphere; global flow of visual culture. Potential of visual media in the field of education. Visual media tools and technologies for instruction. Visual literacy and education.

READING LIST:

1. Lester E, *Visual Communication: Image with Messages*, 2000.
2. Bo Bergstorm, *Essentials of Visual Communication*, Laurence king, 2009.
3. John Berger, *Ways of Seeing*, Penguin, London, 2009.
4. *History of Visual Communication*, www.citrinitas.com/history_of_viscom/>

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC1C01 Media Design-1 [Graphic Design]

(Semester I	Contact Hours 3	Credits 3)
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UNIT 1

Photoshop, Features and application of Photoshop, image sizes and resolutions; creating new images; placing images; file browser; tool selections; Colour models and modes; adjusting Colour display for cross platform variations. Working with layers; features of layer masks and clipping path; blending modes; adjustment layers; 3D editor; Skin editor. Background painting, design (cards, greetings, notice, brochure, flyer, board,

UNIT 2

Features and applications of illustrator, vector and raster images, resolution in images: illustrator environment; documents; working with Colors. Design (cards, greetings, notice, brochure, flyer, board,

UNIT 3

Features and applications of drawing software; Interface and toolbox; common tasks; creating basic shapes: reshaping objects; applying Colour fills and outlines. Text tools; text formatting; embedding objects into text; text wraps; text object links.

UNIT 4

Applying effects – Scripts, Additional Plug-in, distortions effects, contour effects, transparency and lens effects; depth effects; working with bitmaps; editing and applying bitmaps. Collage- layout Design - Rules in layout design- Layout Design - Typing the Text In Layout - Add Title - Create Matte painting in Photoshop (Sketch - Masking - Adjustments and painting tools)

REFERENCE:

1. Arthur T. Turnbull, Russell N. Baird, *The Graphic Communication*, Holt, Rinehart and Winston, 1964.
2. Jerry Palmer & Mo Dodson, *Design and Aesthetics*, Routledge, 1995.

3. John Christopher Jones, Design methods, Wiley, 1992.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC1C02 Introduction to Media Production

(Semester I

Contact Hours 3

Credits 3)

UNIT 1

Defining Media Production, Evolution of Media Production, age of wired transmission, telegraph, facsimile, telephone, receiver, teleprinter, co-axial cable, fibre optics, analog encoding, electronic modulation and multiplexing, electronic encryption. LAN, WAN, PAN, MAN.

UNIT 2

History of Wireless transmission, radio, television, satellite broadcasting, free space optics, internet and protocols. E-content and its application. mobile communication technology: GSM, CDMA and GPRS, to 3G, Wireless network technologies such as IrDA, Bluetooth, Wireless USB, Z-Wave, ZigBee Wireless LAN, interactivity, brain control interface.

UNIT 3

Introduction to Media Production Production, Basics of Radio and Television, Radio and TV in India. History of Electronic storage, paper tape, phonographic cylinder and disc, film, magnetic storage, RAM, Laser disc, compact disc, DVD, Blue Ray. Future of Media Production.

UNIT 4

Significance of Media Production: Fundamentals of the use of Media Production in Journalism, news, commerce, marketing, education, science, corporate communication, art, cinema. Satellite communications for transportation, aviation, maritime and military.

REFERENCE

1. Jitendra Kumar Sharma, *Print Media and Media Production: Implications for the Future*, Viva, 2006.
2. Susan Tyler Eastman & Douglas A. Ferguson, *Media Production: Programming Strategies and Practices*, Wadsworth, 2009.
3. Randeep Wadehra, *The History of the Evolution of Indian Media Production*, Sea Gull, 2007.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC2B02 BASIC PHOTOGRAPHY

(Semester II

Contact Hours 5

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: History and Aesthetics of Photography (15 Hours) Human eye and camera. Visual perception. Difference between still image and movie. Brief history of the development of still cameras from camera obscura to the present day digital cameras. Different types of camera-analogue and digital; types of lenses. Camera operations (aperture, shutter speed, focal length, depth of field).

Module II: Understanding Lighting (25 Hours)

Fundamentals of light- available, artificial, indoor and outdoor, hard and soft. Types of lighting, natural and artificial lights. Exposing and focusing, exposure meters, differential focus, filters, flashes. Designing with light, for indoor and outdoor. Definition of subject detail and shape; choosing the right colour; moving camera and subject. Basic requirements, equipment.

Module III: Image Processing (25 Hours)

Image editing – colour profiles, colour management, colour modes-RGB vs. CMYK. Photoshop. Special effects techniques-moving images etc., manipulation of image, framing & trimming. Sensitivity, temperature, speed etc., reversal. Manipulation of colour and light. Black and white, and colour photography – colour materials, processing and Printing.

Module: IV Applications of Photography (15 Hours)

Different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc). Photo-journalism, photo-features, photo-essays, writing captions, visual story telling. photography for advertising- consumer and industrial. Planning a shoot-studio, location, set props and models. Qualities of a photographer.

Practical Assignments:

Photography record should contain at least 20 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Following techniques/themes should be covered: silhouette, freezing movement,

panorama, indoor photography, special effects, environmental exposure, landscapes (scenic, people, birds/animals, monuments), portraits, photo feature and industrial photography

READING LIST:

1. Michael Langford, ***Basic Photography***, Focal Press, 2005.
2. Michael Langford, ***Advanced Photography***, Focal Press, 2008.
3. Mitchell Bearley & John Hedgeese, ***New Introductory Photography Course***, Read Book, 2005.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC2C03 Media Design – II [2D Animation]

(Semester II

Contact Hours 3

Credits 3)

UNIT 1

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

UNIT 2

Idea and concept, Acting and expressions, Script writing, Copy writing, Character design, Background and lay outs, Voiceovers, Storyboards, Leica reels/Animatics.

UNIT 3

Flip Book animations. Cell Animation: Cell, Basic drawings for cell animation- Cleanup (CU), In Betweens (IB), Timing Charts (X Sheets), Pencil Tests, Compositing, Projectors, Layer concept in cell animation, Basic equipments for Cell animations, Light-table construction concepts.

UNIT 4

2D graphics software: Flash and Toonboom. Introduction to Flash and GUI of Flash. Basic animation with flash: Bouncing ball, Walk cycle, Run Cycle and basic actions.

REFERENCE:

1. Robert R & Snow D. *Flash CS4 Professional Bible*, Wiley Publishing
2. Ellen Bessen, *Animation Unleashed*, Michael Weise Productions, 2008 (U.S.A)
3. Richard Williams, *The Animator's Survival Kit*, Arrar Straus & Giroux Pub., U.S.A

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC2C04 Media Production II [Radio Production]

(Semester II

Contact Hours 3

Credits 3)

UNIT 1

History and evolution of radio; characteristics of the medium. Introducing radio formats: radio talk, interview, radio drama, chat shows, phone-in/phone-out programmes, running commentary, news bulletins, features, and documentaries; special abilities required for each format; writing techniques.

UNIT 2

Radio news - news-room management, news coverage, news formats, news presentation and structure and content of news bulletins. Theory of Sound- frequency, pitch, amplitude, timber; theory of broadcasting technology- AM, FM, SW, Long Wave, Satellite Radio, Internet Radio; recording and storing of sound- Wave Format, MP2 and MP3.

UNIT 3

Recording instruments - various types of microphones, speakers, headphones, sound recorders, recording software, multi-track music recording, special effects, mixing and dubbing. Role of radio broadcaster -announcer, disc jockey, radio host; 'on-air' techniques - performance, art of interviewing, speed, breathing, emphasis and pitch.

UNIT 4

Radio in India -public service broadcasting and All India Radio, private commercial broadcasters, educational radio, community radio in the West, scope of community radio in India, the Indian Audience and the revival of radio after the television boom.

REFERENCE

1. Robert McLeish, *Radio Production*, 3rd Edition, Focal Press, 2008.
2. U. L. Baruah, *This is All India Radio*, Sage Publications, 2005.
3. Carl Hausman, Philip Benoit, Lewis Donnell. *Modern Radio Production, Programming and Performance*, O'Reilly Media, 2005.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC3B03 THEORY OF VISUAL DESIGN

(Semester III

Contact Hours 5

Credits 4)

Learning Objective: To understand the concepts and techniques of visual design.

Learning Outcome:

Prepare students to apply the skills and techniques of visualization, illustration, and image reproduction. Develop their expertise in 2D and 3D image making.

Module I: Visual Arts--Continuity and Style (18 Hours) Evolutionary history of human desire for image creation through visualisation and illustration: real and abstract images and symbols; possibilities of interpretation. Design methods, ideation, concepts, prototyping and evolution. Principles of design: the needs, information, planning, exploration, creation, satisfaction. Functions of design – orderly presentation, attraction, simulation, reflection, support, and retention.

Module II: Visualisation and Illustration Techniques (22 Hours) Line drawings, studies from still life, (human) figure drawing (anatomy), outdoor study (sketching places and people), geometric drawings (perspective, lighting and shading), Shapes study. Introduction to different drawing materials and tools.

Module III: Image Reproduction Techniques (22 Hours)

Print technology, printing press, offset, study of proportions, finish and features. Digital reproduction of images. Typography, classification, use of various letter forms, Typography in different contexts: Web, posters, signage, books, motion graphics etc.

Module IV: Basics of Image-Making (18 Hours)

Basics of visualisation and illustration in 2-D and 3-D. Fundamentals of animation; basics of image manipulation and editing. The elements of design (point, line, form, surface, mass, texture, tone, colour, space and principles of

design (unity, balance, contrast, movement, proportion, rhythm and harmony) applied in graphics and animation.

Practical Assignment: Each student should submit individual practical application assignments (projects) in visualisation & illustration techniques and image-making

READING LIST:

1. Colin Ware, *Visual Thinking for Design*, Morgan Kaufmann Publishers, 2008.
2. Wimmel Ledwell & Kritina Holden, *Universal Principles of Design*, Rockport, 2003.
3. Alan Hashimoto, *Visual Design: A Digital Approach*, Cengage Learning, 2009.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC3B04 HISTORY AND THEORY OF ART

(Semester III

Contact Hours 4

Credits 4)

Learning Objective: To trace the evolution and trajectory of art and to understand different genres and proponents of art forms.

Learning Outcome: Enable students to distinguish different art forms with the knowledge of its roots and proponents. Make aware of contemporary art forms both in India and abroad and enable them to explore further.

Module I: Fundamentals of Art (14 Hours)

Drawing, geometrical drawing; application of visual elements: line, space, balance, and harmony, angles and viewpoint, perspective. Tonal variations, texture of objects and forms, colour schemes, colour combinations, composition and values.

Module II: Brief History of Western and Indian Art (18 Hours) Murals, papyrus manuscripts, hieroglyphics, classical art, medieval art, Byzantine and Gothic, renaissance, Baroque and Rocco, romanticism and realism. Modernism in the west: impressionism, symbolism, expressionism, cubism, futurism, constructivism, Dada, surrealism. Mural painting and temple art in India, Mughal art; modern art, artists and art circles in India (special reference to Kerala context).

Module III: Contemporary Art Movements (14 Hours)

Abstract expressionism, pop art, performance art, postmodern art and architecture, installations; convergence of art and other visual media explorations. Contemporary Indian art.

Module IV: Aesthetics and Politics (18 Hours)

Linkages of art to society, culture, history, psychology and politics. Surrealism and psychoanalysis, Dali and Margritte. Feminist theory of art: gaze. 'Lokadharmi' and 'Natyadharmi' in Indian context. The so called binaries of 'high art' or 'pure art' ('art for art's sake'), and 'low art' or 'popular art'; propagandist, promotional and applied arts (advertisement etc.).

Practical assignment: Group visit (study tour) to art museums and art shows; keep a field report/journal

READING LIST:

1. Robert Belton, *Art History: A Preliminary Handbook*, McGraw-Hill, 2000.
2. Laurie Schneider Adams, *History of Western Art*, McGraw-Hill, 2004.
3. David Wilkins, Bernard Schultz, and Katheryn M. Linduff, *Art Past, Art Present*, 4th edition, New York: Harry Abrams, 2001.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC3C05 Media Design – III [3D Animation]
(Semester III Contact Hours 4 Credits 3)

UNIT 1

Definition of Multimedia. Multimedia systems. Multimedia elements. Multimedia applications. Multimedia system architecture. Multimedia file formats, standards.

UNIT 2

Concept creation, story boarding, scripting and project developing methods. 3D designing and Animation dynamics - lens, effects, ray tracing, lighting, shading, reflection, texturing techniques.

UNIT 3

3D animation using Maya, Animation Principles in 3D, Concepts of light and shading, Clay modeling, Basic 3D modeling using Maya, Basic Texturing using Maya, Introduction to Rigging and animation using Maya, rendering.

UNIT 4

Dynamics in Maya FX, Texturing and Lighting, Advanced Texturing using Mudbox and Lighting, Dynamics, Particles, Real Flow, Maya. Compositing and Stereoscopy

REFERENCE:

1. Ami Chopine, *3D Art Essentials: The Fundamentals of 3D Modeling, Texturing, and Animation*, Focal Press, 2011.
2. William W. Lee, *Multimedia-Based Instructional Design: Computer-Based Training, Web-Based Training, and Distance Learning*, Prentice-Hall, 2010.
3. Todd Palamar, *Mastering Autodesk Maya 2016*, Wiley/Sybex, 2016

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC3C06 Media Production III [Television Production]
(Semester III Contact Hours 4 Credits 3)

UNIT 1

Production planning, pre-production planning-duties and responsibilities of producer/director. Production techniques- Camera for TV, Single camera and Multi-camera productions, treatment, screenplay, shoot, script, storyboard; documentary, serial, talk show, interview, demonstration, discussion, profiles, commercials.

UNIT 2

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. Multi-camera productions – live telecast – switchers.

UNIT 3

Video display systems. Lighting systems- Lighting methods and needs. Mike positioning and arrangements. Shooting plans and backgrounds. Camera, lenses, frame, shots, angle, moving frame, dolly, trak, truck, crane, pedestal, handheld, steady, chroma key, 180° system, establishing shot, shot, continuity.

UNIT 4

Effective shots, File shots, Footages, Special effects. graphics and animation, Chroma key usage and Economy shooting methods. Video broadcast and technology, news and advertisements.

REFERENCE:

1. Jeremy G. Butler, *Television: Critical Methods and Applications*, Blueprint, London, 1995.
2. Gerald Millerson & Jim Owens, *Video Production Handbook*, Focal Press, 2004.
3. Catherine Kellison, *Producing for TV and Video*, Focal Press, 1999.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC4B05 FUNDAMENTALS OF CINEMATOGRAPHY

(Semester IV

Contact Hours 4

Credits 4)

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

Learning Outcome: Prepare students to practice cinematography using modern gadgets and techniques.

Module I: Digital/Electronic Cinematography (12 Hours)

Video gain; exposure, colour balance; DV Cam, HD, 2K, 4K, video signals – composite, component – DVI, VGA, HDMI, SDI; video recorders; choosing the correct focal length - zoom lenses; camera control units (CCU); camcorders; multiple camera shoot.

Module II: Handling Camera and Accessories (20 Hours) Aperture, focal length, lens angle and image size. Lenses, filters, tripods/pedestals, dollies, cranes and cables. Camera mounted on tripod or hand-held, mounted on track and trolley, crane (jib), helicam and newer gadgets. Camera movements: pan, tilt, zoom, track, crab. Controlling shallow focus, deep focus, shift focus etc.; safety measures in handling equipment.

Module III: Composition (16 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

Module IV: Lighting (16 Hours)

Lighting: 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.

***Practical assignment:** Students should write a scene, do shot division, light up the scene and shoot the scene. Each student should keep a record of aesthetic and practical decisions taken during this group project.*

READING LIST:

1. Joseph Mascelli. *The Five C's of Cinematography*, Los Angeles: Silman James Press, 2007.
2. Leonard Maltin, *The Art of the Cinematographer*, Los Angeles: Focal Press 1978.
3. Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, New York, Focal Press, 1993.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC4B06 PRACTICAL - I
(Semester IV Contact Hours 5 Credits 4)

Learning Objective: To give hands on training and test the skills in photography, cinematography, visualisation & illustration techniques, and image processing & editing.]

Learning Outcome: Enable learners ble to practice the skills in photography, cinematography, visualisation & illustration techniques, and image processing & editing 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 university and an internal examiner from the respective college and the evaluation process includes viva voce. The exam will test various aspects of visual production and design, especially the following topics covered in I-IV Semesters:

1. Photography
2. Cinematography
3. Visualisation and illustration techniques
4. Image processing (Graphics) & editing

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

Internal Evaluation:

Sl. No	Components	Marks
1.	Lab involvement/skills	8
2.	Attendance	4
3.	Records/Viva	8
Total		20

External Evaluation

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of photography, cinematography, visualisation & illustration techniques, and image processing (Graphics) & editing topics covered in the syllabus.	56	24	80

	The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.			
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BVC4C07 Media Design IV [Web Design]

(Semester IV

Contact Hours 4

Credits 3)

UNIT 1

The internet: Introduction – internet defined – internet history – the way the internet works – internet congestion – Internet culture – Business culture and the internet – World Wide Web: introduction the web defined – web browser details – web writing styles – web presentation outline, design, and management – registering web pages. Types web sites.

UNIT 2

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.

UNIT 3

Using tables for webpage design. 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.

UNIT 4

Introduction to adobe dream weaver; Benefits of the Dreamweaver; Applications of Dreamweaver; Standard tool bar: Common tool bar, Layout tool bar , Text Tags, Spry Elements, Forms in Dream weaver.

REFERENCE:

- 1.Faithe Wempen. *Step by Step HTML 5*, PHI Publication
- 2.Greenlaw & Hepp, *Fundamentals of the Internet and World Wide Web*, Tata-McGraw Hill.
- 3.Joel Sklar, *Principles of Web Page Design*, McGraw Hill, 2002.
- 4.Patrick Xavier, *World Wide Web with HTML*, Tata McGraw- Hill, 1996.
- 5.Thomas Powell, *Web Design: The Complete Reference*. Tata McGraw-Hill, 2000.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC4C08 Media Production IV [E-Content Development]

(Semester IV

Contact Hours 4

Credits 3)

UNIT 1

E-content. Designing and Development of E-content. Standards of E-content. Learning Objects and Re-usability of E-content.

UNIT 2

E-content Tools. Graphics, Audio and Video-Creating and Editing. Authoring Tools.

UNIT 3

Open Educational Resources. Meaning and Importance of Open Educational Resources. Various OER Initiatives. Creative Common Licensing

REFERENCE

1. Ruth C. Clark & Richard E. Mayere, *E-Learning and the Science of Instruction: Proven Guidelines for Consumers and Designers of Multimedia Learning*, Pfeiffer, 2011.
2. Julie Dirksen, *Design For How People Learn*, New Riders Publishing, 2011.
3. William Horton, *E-Learning by Design*, Pfeiffer, 2011.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5B07 SCREEN WRITING

(Semester V Contact Hours 3 Credits 2)

Learning Objective: To understand the art and craft of screen writing for cinema, television and new media.

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

Module I: The Art of Screen Writing (14 Hours)

The art of writing for film, television and new media. Fundamentals of film screen writing; script formats; stages of script and screen play – idea, research, treatment, draft script, revision of script; structure, characters, dialogue. Hiring a writer, optioning a screenplay.

Module II: Elements of a Good Film Script (16 Hours) Qualities of a good script - structure, clarity, coherence. Script, screenplay, story board. Studying models/classical examples from past and present. Analysis of movie scripts, short-film scripts, enrichment programme scripts etc. Script formats - fiction

and non-fiction, documentaries, docudramas, PSAs, advertisements, corporate films etc. Script writing for educational programmes (documentaries, information, infotainment).

Module III: Writing for Television (18 Hours) Understanding the television medium, its scope, limitations and challenges. Relation between narration and visuals. Writing for different TV genres, including 'soap operas' (TV serials). Script writing for tele-series. Programmes for children, women and minority programmes; information programmes. News writing - news angle, multi-angled stories, feature openers, development of story, news formula, sign posting, accuracy and fieldwork. Variety programmes: game show, reality show, music and dance. Scripting for commercials (TVC).

Practical Assignments: *Write a script and prepare the story board for any of*

the following: short-fiction, educational documentary, advertisement, television

programme, TV game show, TV commercial, News programme. Duration: 5 minutes. Maintain the final draft (Record).

READING LIST:

1. Allan Rosenthal. ***Writing, Directing and Producing Documentary Films***. Southern Illinois University Press, 1990.
2. Gerald Kelsey, ***Writing for Television***, A and C Black, London, 1990.
3. J. Michael Stracynski, ***The Complete Book of Script writing: Television, Radio, Motion Pictures, The Stage Play***, Writers' Digest Books, 1982.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5B08 VISUAL EDITING

(Semester V Contact Hours 5 Credits 3)

Learning Objective: To understand the principles, practices and equipment used for visual editing.

Learning Outcome: Students shall be able to practice visual editing with advanced editing software.

Module I: Principles of Editing (14 Hours)

Purpose of editing: screen play, shooting script, rough cut to final cut.

Selection of shots and ordering of shots, timing, pace, rhythm. Shot, scene and sequence. Manipulating time and space through editing. Principles of continuity. Structuring a scene, structuring a film/ television programme.

Editing transitions.

Module II: Editing Equipment and Software (16 Hours)

Analog and digital; linear and non-linear editing. Familiarizing the non linear editing equipment and software, edit controllers and mixers. Avid, Adobe Premiere, Final Cut Pro (FCP), FCP Express and other Editing software. Steps in post production: shot logging; metadata, re-shoot; EDL; importing and organising video clips; time line tools; trimming clips; batch capturing.

Module III: Editing Procedure (25 Hours)

Playing multiple formats, working with master clips, Logging information in browser columns, finding and labeling project items, Customizing shortcut keys and button bars; applying transitions, Viewing transition options, modifying and copying transitions, using the transition editor, changing transition parameters, Previewing and rendering effects. Applying filters: applying and viewing video filters, viewing and modifying filter parameters. using colour correction filter, animating filters.

Module IV: Consolidating Video And Audio (25 Hours)

Mixing audio tracks: editing and organising audio effects, monitoring and adjusting audio levels, applying transitions to fade volume, setting key frames to change volume, using the audio mixer, recording a narration track.

Applying audio filters. Finishing and outputting: Preparing the project for finishing, detecting audio peaks, adjusting video levels for broadcast, exporting quick time files, compressor, outputting to tape, making a time code window burn, backing up projects.

***Practical assignments:** Exercises in any editing software; importing and assembling clips, batch capturing. Use of transition devices. Audio editing; sound mixing.*

READING LIST:

1. Karel Reisz & Gavin Miller, *The Technique of Film Editing*, Focal Press, 1989.
2. James R. Caruso & Maris E Arthur, *Video Editing and Post Production*, Prentice-Hall, 1992.
3. Patrick Morris, *Non-linear Editing Media Manual*, Focal press, UK, 1999.
4. Charles Roberts. *Digital Video Editing with Final Cut Express*, 2007.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5B09 MEDIA DESIGN-I

(Semester V Contact Hours 4 Credits 2)

Learning Objective: To learn the theoretical and practical frameworks of graphics and animation.

Learning Outcome: Learners shall be able to work with pre-press graphics and to create 2D animations.

Module I: Graphics and Animation (12 Hours)

Familiarizing software: Adobe Photoshop, Illustrator and Adobe Flash

Module II: Introduction to Animation (20 Hours)

Foundations for learning animation, animation techniques, basic drawing with forms, figure drawing: basic pose and construction, perspectives, gesture drawing, animation principles and their applications.

Module III: Idea and Concept (14 Hours)

Script writing, acting and expressions, character design, background and layouts, voiceovers, storyboards, Leica reels/Animatics.

Module IV: Two-Dimensional Animation (18 Hours)

2D animation, traditional 2D animation, cleanup (CU), in betweens (IB), timing charts (X sheets), pencil tests, compositing.

Practical Assignments: Students work in groups (of 3-4 students) and create a 10 seconds 2-D animation film projects

READING LIST:

1. Russell N. Baird, *The Graphic Communication*, Holt, Rinehart and Winston, Canada, 1987.
2. Jerry Palmer & MacDodson, *Design and Aesthetics*, Routledge, London, 1995.
3. John Christopher Jones, *Design Methods*, Wiley, 1992

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5B10 ADVERTISING

(Semester V Contact Hours 4 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 I: Definition and Scope of Advertising (12 Hours)

Definition, origin & growth, nature & scope, roles of advertising; social, communication, marketing & economic functions of advertising. Advertising and its role in the market, advertising as a process of communication - social and ethical issues.

Module II: Types of Advertising (12 Hours)

Consumer, corporate, industrial, retail, cooperative and public service advertising; reading the advertisement - review with current ad campaigns. Target audience, geographic area, media & purpose. Corporate & promotional advertising – social media promotions.

Module III: Advertising Agency (14 Hours)

Structure and functions; leading agencies in India full service agencies – multinational clients – challenges and opportunities. Latest trends in advertising in India. Ad agency - types, structure of small, medium & big agencies, functions, services.

Module IV: Conceptualization & Ideation (18 Hours)

USP, big idea, visualization, print ad layout, headline, sub headline, body copy, logos & slogans, client brief, creative strategy, media plan, brand positioning, brand personality, brand image, brand equity. Ad Films, concepts, one lines and scripts.

Module V: Production Planning for Ad Films, TVCs and other Products (24 Hours)

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. Financial management in visual media production; budgeting basics, budgeting for preproduction, production, Post production activities; mobilising financial resources; cost cutting measures. Cash flow. Marketing of various rights.

Practical assignments: Each Student should analyse the structure and strategies of a print ad. or television commercial. They should plan and shoot a TVC as group project

READING LIST:

1. Otto Kleppner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 1980.
2. Mariekae de Mooij, *Advertising Worldwide*, Prentice Hall, UK, 1994.
3. Mohan M, *Advertising Management Concepts and Cases*, Tata McGraw Hill; New Delhi, 1989.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC5B11 AUDIOGRAPHY

(Semester V Contact Hours 5 Credits 3)

Learning Objective: To understand the audio studio fundamentals, recording techniques, and creative use of sound tracks.

Learning Outcome: After completion of this course, students shall be able to record and edit using the advanced software like Pro Tools.

Module I: Basics of Sound and Sound Recording Systems (15 Hours)

Perception of sound - hearing sensitivity - frequency, range - sound wave length - measuring sound - basic setup of recording system - analog digital cables, connectors, analogue to digital conversion. Microphone - types - unidirectional, bidirectional, omni directional, cardioids; direction, pickup pattern, noise, choosing the right mike, technique- sound reproduction devices - input devices – various sound file extension.

Module II: Audio Studio Fundamentals (15 Hours) Introduction to Pro Tools and other audio software. ProTools: Installing Pro Tools. The Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

Module III: Pro Tools Recording Techniques (25 Hours) 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 ultimate recording.

Module IV: Creative Use of Sound Track (25 Hours)

Recording: busses, playlists, use of dialogue, music and sound effects. Equalisation. Balancing of levels – panning, mixing, 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 headphone mixes.

Practical Assignment: Record nature sounds for posting in a 5-minutes' short fiction film (Individual exercise). Create the soundtrack for a 3-minutes film, involving dubbing, foley recording, background music, final mixing (Group project)

READING LIST:

1. John Strutt & Baron Williams, ***The Theory of Sound***, Rayleigh. 1996.
2. Francis Rumsay and Tim Mick. ***Sound and Recording: An Introduction***. Oxford: Focal Press.
3. Collins Mike, ***ProTools for Music Production: Recording, Editing***, Academic P, 2009.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC6B12 MEDIA DESIGN-II (ANIMATION AND VISUAL EFFECTS)

(Semester VI

Contact Hours 5

Credits 3)

Learning Objective: To understand the principles and dynamics of 3D animation and special effects.

Learning Outcome: Students shall be able to create 3D animations and special effects using software like Maya.

Module I: Multimedia (14 Hours)

Definition of multimedia. Multimedia systems. Elements and applications. Multimedia system architecture, file formats and standards.

Module II: Three Dimensional Design Concepts (22 Hours) Concept creation, story boarding, scripting and project developing methods. 3D designing and animation dynamics - lens, effects, ray tracing, lighting, shading, reflection, texturing techniques.

Module III: Animation Principles in 3-D (24 Hours)

3D animation using Maya, concepts of light and shading, clay modeling, basic 3D modeling using Maya, basic texturing using Maya, introduction to rigging and animation using Maya, rendering.

Module IV: Special Effects (20 Hours)

Dynamics and VFX: pre production for Maya FX, texturing and lighting, advanced texturing and lighting, dynamics, particles, real flow, Maya and combustion, advanced Maya and combustion.

Practical Assignment: Students should apply the animation and special effects techniques they learn in this module in a 3-minute short fiction film (Group exercise)

READING LIST:

1. Ze-Nian Li and Mark S. Drew, *Fundamentals of Multimedia*, Prentice-Hall, 2004.
2. William W. Lee, *Multimedia-Based Instructional Design: Computer-Based Training, Web-Based Training, and Distance Learning*, Prentice-Hall, 2010.
3. Jenifer Tidwell, *Designing Interfaces: Patterns for Effective Interaction Design*, London, O'Reilly Media, 2005

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC6B13 DESIGN INDUSTRY CONVERGENCE

(Semester VI Contact Hours 5 Credits 4)

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 (12 Hours)

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 (20 Hours)

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, houseware etc). 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 (20 Hours) 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 performance events.

Module IV: Graphics, Animation and Video Gaming (18 Hours) 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 video gaming.

Module V: Convergence of New Design Technologies (10 Hours)

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

Practical assignment: Field visit to firms of industrial design, fashion design, interior design etc.

READING LIST:

1. William Lidwell, *Universal Principles of Design*, Rockport Publishers, 2010
George Nelson, *Problems of Design*, Watson-Guptill Publishers, 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

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC6B14 PRACTICAL - II

(Semester VI Contact Hours 5 Credits 4)

Learning Objective: To give hands on training and test the skills in visual editing, media design (2D and 3D), audiography and designing.

Learning Outcome: Enable students to practice the skills in visual editing, media design (2D and 3D), audiography and designing and prepare them ready for industries.

The Final Semester Practical Examination will be of 3hrs duration and will be conducted by two examiners – one external, appointed by the University and an internal examiner from the respective college and the evaluation process includes viva voce. The exam will test various aspects of Visual Communication and Design, especially the following

Topics covered in V-VI Semesters:

1. Visual Editing
2. Media Design (2D and 3D)

3. Audiography

4. Design Industry Convergence

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

Internal Assessment:

Sl. No	Components	Marks
1.	Lab involvement/skills	8
2.	Attendance	4
3.	Records/Viva	8
Total		20

External Evaluation

Duration	Pattern	Marks	Viva	Total
3 Hours	The exam will test various aspects of visual editing, media design (2D and 3D), audiography, and design industry convergence covered in the syllabus. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	56	24	80

ELECTIVES:

BVC6B15 NEW MEDIA

BVC6B16 RADIO PRODUCTION

BVC6B15 NEW MEDIA

(Semester VI

Contact Hours 5

Credits 4)

Learning Objective: To learn the basics of online journalism, language of the Web, and new trends in new media industries.

Learning Outcome: Students shall be able to acquire the skills required for new media practices.

Module I: Introduction to Internet Journalism (16 Hours) Internet as a medium of communication, history of internet, characteristics of online journalism (immediacy, interactivity and universality), difference between websites and portals, blogs, podcasts, search engines, online sites of leading media organizations/web servers/administrators, internet service providers

Module II: Language and Style of Online Journalism (24 Hours) Online Reporting, tools for news gathering, floating pyramids in cyberspace, screen – chunk and scroll – page formats, characteristics of journalistic writing on the web (conciseness, scan-ability, objectivity, TOC, section summaries, bullets, numbered lists, keywords, additional headlines, shorter paragraphs, summary decks, pull quotes/callouts, story shell style, side bars, info-boxes, slide show, photo gallery, etc.)

Module III: Language of the Web (28 Hours)

Web design — HTML/XML, hypertext, links. Linear and non-linear presentations, integration of design, graphics and visual computing, picture editing software, page design tools, typography and colour.

Finding information on the Web, directories and search engines

Module IV: Trends in Cyberspace (12 Hours)

An overview of current trends in information technology, the ICE concept, digital convergence.

Practical Assignment: Students should create an 'Online News Letter' or Blog and record the reader-interactive feedback to it (Group work)

READING LIST

1. Reddick, Randy Elliot King, *The Online Journalist*, Harcourt College Publishers, New York, 1997.
2. Jane Dorner, *Writing for the Internet*, OUP, New York, 2002.
3. Francis Botto, *Dictionary of Multimedia and Internet Applications*, John Wiley & Sons, New York, 1999.
4. Domnick, Barry & Fritz, *Broadcasting, Cable, The Internet and Beyond: An Introduction to Modern Electronic Media*, Surjeet Publication, New Delhi, 2004.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC6B16 RADIO PRODUCTION

(Semester VI Contact Hours 5 Credits 4)

Learning Objective: To understand the evolution and growth of radio and to familiarize with the process of radio programme production.

Learning Outcome: Students shall be able to acquire the skills required for radio industries.

Module I: History and Evolution of Radio (20 Hours)

Brief history; characteristics of the medium. Introducing radio formats: radio talk, interview, radio drama, chat shows, phone-in/phone-out programmes, running commentary, news bulletins, features, and documentaries; special abilities required for each format; writing techniques.

Module II: Radio News (20 Hours)

News-room management, news coverage, news formats, news presentation and structure and content of news bulletins. Theory of sound- frequency, pitch, amplitude, timber; theory of broadcasting technology- AM, FM, SW, long wave, satellite radio, internet radio; recording and storing of sound- wave format, MP2 and MP3.

Module III: Recording Instruments (20 Hours)

Various types of microphones, speakers, headphones, sound recorders, recording software, multi-track music recording, special effects, mixing and dubbing. Role of radio broadcaster -announcer, disc jockey, radio host; ‘on-air’ techniques - performance, art of interviewing, speed, breathing, emphasis and pitch.

Module IV: Radio in India (20 Hours)

Radio in India -public service broadcasting and All India Radio, private commercial broadcasters, educational radio, community radio in the West, scope of community radio in India, the Indian audience and the revival of radio after the television boom.

Practical Assignment: Create a short (10minutes) radio documentary (Group project)

READING LIST:

1. Robert McLeish, ***Radio Production***, 3rd Edition, Focal Press, 2008.
2. U. L. Baruah, ***This is All India Radio***, Sage Publications, 2005.
3. Carl Hausman, Philip Benoit, Lewis Donnell. ***Modern Radio Production, Programming and Performance***, O'Reilly Media, 2005.

Internal Evaluation: 20 Marks

External Evaluation: 80 Marks (Question Paper Type 1)

BVC6B17 PROJECT WORK

(Semester VI Contact Hours 5 Credits 2)

Learning Objective: To obtain real-time experiences of individual production.

Learning Outcome: Students shall be able to get confidence of executing their own independent project/production.

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

1) **Dissertation**

or 2) **Short Film/Documentary/Animation Film/Music Video - Production** as their core course project

1) **Dissertation**

A dissertation based on the intensive study on a topic chosen from the area of visual communication and visual culture, written under the supervision of a faculty. Expected length is about 10,000 words; should follow the standard format as per the University guidelines. It should be an individual work.

Internal Evaluation of Dissertation

Components	Marks
Originality (Relevance of the topic, statement of objectives etc.)	4
Methodology (Reference, bibliography, presentation, quality of analysis, use of statistical tools etc.)	4

Scheme/organization of report (Findings and recommendations)	6
Viva-voce	6
Total	20

External Evaluation of Dissertation

60

External Evaluation of Dissertation

Components	Marks
Originality (Relevance of the topic, statement of objectives etc.)	16
Methodology (Reference, bibliography, presentation, quality of analysis, use of statistical tools etc.)	16
Scheme/organization of report (Findings and recommendations)	24
Viva-voce	24
Total	80

2) Short Film/Documentary/Animation Film/Music Video -

Production

- a) Short film (7-10 minutes)
- b) Documentary (7-10 minutes)
- c) Animation Film (below 3 minutes)
- d) Music Video (5 minutes)

All production projects are group projects and all students in the group must have a role in the project. The students should maintain the formal procedure of production and submit a record book of all the activities along with the DVDs/Media of the production. Each production should be guided by a faculty member.

Internal Assessment of Short Film/Documentary/Animation

Film/Music Video – Production

Components	Marks
Relevance of subject/theme	4
Pre-production, production, and post-production aspects.	6
Record book	4
Viva-voce	6
Total	20

External Evaluation of Short Film/Documentary/Animation

Film/Music Video - Production

Components	Marks
Relevance of subject/theme	16
Pre-production, production, and post-production aspects.	24
Record book	16
Viva-voce	24
Total	80

COMPLEMENTARY COURSES

OFFERED BY

BA VISUAL COMMUNICATION FOR OTHER STREAMS

1. COMPLEMENTARY COURSES IN AUDIO VISUAL COMMUNICATION (FOR OTHER

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BVC1C01	Introduction to Audio Visual Media	3		3	60	15	3
2	BVC2C01	Visual Design	3		3	60	15	3
3	BVC3C01	Advertising	4		4	60	15	3
4	BVC4C01	Radio Production	4		4	60	15	3
					14	300		12

LRP PROGRAMMES)

BVC1C01 INTRODUCTION TO AUDIO VISUAL MEDIA

(Semester I Contact Hours 3 Credits 3)

Learning Objective: To introduce the fundamentals of visual media, visual language, and various functions of visual communication.

Learning Outcome: Students shall get a thorough theoretical background in visual communication and visual language.

Module I: Visual Language and Visual Literacy (14 Hours) Visual communication and visual culture. Development of visual communication: visual language, reading pictures, lights, shade and colour in communication, expressions, costumes, symbols and signs of body language, language of pictures and graphics. Visual composition elements-- line, plane, shape, form, mass, pattern, text gradation, colour and principles--symmetry, order, balance, unity, contrast, proportion, spatial relationships.

Module II: Types of Visual Media (10 Hours)

Folk and performing art forms, theatre, drawing, painting, photography, film and television, new media, multimedia, video gaming and virtual reality. How do some conventional art forms adapt to digital age?

Module III: Physiological Functions of Visual Communication (14 Hours)

Sensual and perceptual theories of visual communication; what the brain sees: colour, form, depth and movement. Viewers' meaning making process, perception, visual thinking/visualization. Visualizing in 2 and 3 dimensional spaces.

Module IV: Aesthetics and Politics in Media Arts (10 Hours)

Visual communication aesthetics, structure and appearance. Studying film and television as popular forms of 'visual communication'. Language of film, television and new media. Practice of 'looking': images, power and politics.

READING LIST

1. Arthur Asa Berger, *Seeing is Believing: An Introduction to Visual Communication*, New York, Mary Field, 1998.
2. Frederic Palmer, *Visual Elements of Art and Design*, Longman, 1989.
3. Arun Bhatia, *Visual Communication*, New Delhi, Rajat Publications, 2005.
4. Jonathan Baldwin and Lucienne Roberts, *Visual Communications: From Theory to Practice*, AVA Publishing, 2006.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC2C01 VISUAL DESIGN

(Semester II Contact Hours 3 Credits 3)

Learning Objective: To familiarize with the principles and practices of visual design.

Learning Outcome: Students shall be able to distinguish between different types of visual designs and their theoretical evolution.

Module I: Art and Visual Perception (10 Hours)

Growth of visual art from the early periods to the renaissance: primitive art, realism, romanticism, renaissance. Special emphasis on Da Vinci, Michaelangelo, Rembrandt and Raphael. Understanding the use of perspective, iconography, calligraphy etc. as elements of visual aesthetics during the renaissance period.

Module II: Growth of Visual Art--Impressionism, Expressionism, Surrealism and Cubism (14 Hours)

The works of Vincent Van Gough as effective examples of a subjective perception based on the play of lights. Expressionism and Surrealism: analysis of the film, 'Cabinet of Dr. Caligary'. Classical concept of perspective losing its significance; artist's perception of an object through the 'inner eye': works of Salvadore Dali, May Deren, Andy Warhol and others. Cubism: life and works of Pablo Picasso; the socio-historical context of 'Guernica'.

Module III: Elements and Principles Applied in Visual Design (12 Hours)

Use of visual space for creating images: circular frames, horizontal frames, vertical frames, conical frames etc. Understanding the 'rule of third' and

‘golden points’. Use of perspective as a strong element to create images of concrete forms.

Module IV: Introduction to Graphic Design and Animation (12 Hours)

Basic principles of graphic design and image editing; fundamentals of design theory. Designing posters, propaganda material etc. Short history of animation. Early animation devices. Techniques of animation. Different types of animation. Layout, character/props/background, character construction. scripting for animation film.

READING LIST

1. Alex W. White, *The Elements of Graphic Design*: All Worth Press, New York, 2011.
2. Hedley Griffin, *The Animator’s Guide to 2D Computer Animation*, Focal Press, 2000.
3. Tony White, *How to Make Animated Films*, Focal Press, 2009.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC3C01 ADVERTISING

(Semester III Contact Hours 4 Credits 3)

Learning Objective: To understand the concepts and practices of advertising.

Learning Outcome: Students shall have a thorough knowledge about advertising agency and the skills required for the advertising industry.

Module I: Introduction to Advertising (12 Hours)

Advertising: definition, scope and functions. Different modes of

advertising: consumer, corporate, industrial, retail, cooperative and public service advertising (PSA). Advertising as a process of social and marketing communication and its impact and effects.

Module II: Target Audiences and Types of Advertising (12 Hours) Target audience, geographic area, media & purpose. Corporate & promotional advertising. New trends of 'life-style conscious' and environmental conscious advertising. Different avenues for advertising: print, outdoor, film, television, web and mobile.

Module III: Advertising Agency (16 Hours)

Structure and functions; leading agencies in India-diversification and competition – full service agencies – multinational clients – challenges and opportunities. Latest trends in advertising (India & abroad) – Ad agency & its types, structure of small, medium & big agencies, functions, services-legal aspects & ethical issues.

Module IV: Conceptualization, Ideation & Visualization (24 Hours)

Designing & layout, copy writing; types of headlines, body copy base lines, slogans. Logos & trademarks. Client brief, account planning, creative strategy & brief, communication plan, brand management, positioning, brand personality, brand image, brand equity, case studies. Advertising campaign: objectives, creative strategy: message, appeals, level of response, media planning, advertising budget, pre testing and post testing. Scripting and producing ad films, TVC (television commercials), Web ads, mobile ads etc.

READING LIST

1. Otto Kleppner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 1980.
2. Mariekae de Mooij, *Advertising Worldwide*, Prentice Hall, UK, 1994.
3. Mohan M, *Advertising Management Concepts and Cases*, Tata McGraw Hill; New Delhi, 1989.
4. William D. Well, *Advertising Principles and Practice*, Pearson, 2007
5. S. A. Chunawalla & K. C. Sethia, *Fundamentals of Advertising Theory and Practice*.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC4C01 RADIO PRODUCTION

(Semester IV

Contact Hours 4

Credits 3)

Learning Objective: To understand the evolution and growth of radio and to familiarize with the process of radio programme production.

Learning Outcome: Students shall be able to acquire the skills required for radio industries.

Module I: History and Evolution of Radio (12 Hours)

Brief history; characteristics of the medium. Introducing radio formats: radio talk, interview, radio drama, chat shows, phone-in/phone-out programmes, running commentary, news bulletins, features, and documentaries; special abilities required for each format; writing techniques.

Module II: Radio News (20 Hours)

News-room management, news coverage, news formats, news presentation and structure and content of news bulletins. Theory of sound: frequency, pitch, amplitude, timber; theory of broadcasting technology- AM, FM, SW, long wave, satellite radio, internet radio; recording and storing of sound- wave format, MP2 and MP3.

Module III: FM Radio, Community Radio and Internet Radio (16 Hours)

Advent of FM radio channels, ushering in 'new media language/idiom', appealing to young and old. Internet radio and also community radio becoming popular in the digital age. Role of radio broadcaster -announcer, disc jockey (DJ), radio host; 'on-air' techniques - performance, art of interviewing, speed, breathing, emphasis and pitch.

Module IV: Radio in India (16 Hours)

Radio in India -public service broadcasting and All India Radio, private commercial broadcasters, educational radio, community radio in the west, scope of community radio in India, the Indian audience and the revival of radio after the television boom.

READING LIST:

1. Robert McLeish, *Radio Production*, 3rd Edition, Focal Press, 2008.
2. U. L. Baruah, *This is All India Radio*, Sage Publications, 2005.
3. Carl Hausman, Philip Benoit, Lewis Donnell. *Modern Radio Production, Programming and Performance*, O'Reilly Media, 2005.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

2. COMPLEMENTARY COURSES IN VISUAL COMMUNICATION (FOR BA MULTIMEDIA)

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BVC1C02	Introduction to Visual Communication	3		3	60	15	3
2	BVC2C02	Introduction to Cinema	3		3	60	15	3
3	BVC3C02	Scripting and Story Boarding	4		4	60	15	3
4	BVC4C02	E-Content Development	2	2	4	60	15	3
					14	300		12

BVC1C02 INTRODUCTION TO VISUAL COMMUNICATION

(Semester I

Contact Hours 3

Credits 3)

Learning Objective: To introduce the fundamentals of visual media, visual language, and various elements of visual communication.

Learning Outcome: Students shall get a thorough theoretical background of visual communication.

Module I: Visual Communication (12 Hours)

Introduction to communication studies; visual communication and its fundamental principles; history and development of visual arts and communication; visual communication and visual culture. 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.

Module II: Elements and Principles of Visual Composition (14 Hours)

Visual elements – dot, line, shape, form (mass, volume,), space, texture, colour. Principles of composition: balance, contrast, movement, emphasis, pattern, proportion, unity (symmetry, order, rhythm and harmony) etc. spatial relationships, compositions in 2- and 3-dimensional space, the structure of appearance.

Module III: Sensual and Perceptual Theories (12 Hours)

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: images, power, and politics.

Module IV: Visual Culture (10 Hours)

The visual media and the public sphere; global flow of visual culture. Potential of visual media in the field of education. Visual media tools and technologies for instruction. Visual literacy and education.

READING LIST:

1. Lester E, *Visual Communication: Image with Messages*, 2000.
2. Bo Bergstorm, *Essentials of Visual Communication*, Laurence king, 2009.
3. John Berger, *Ways of Seeing*, Penguin, London, 2009.
4. *History of Visual Communication*,

www.citrinitas.com/history_of_viscom/>

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC2C02 INTRODUCTION TO CINEMA

(Semester II Contact Hours 3 Credits 3)

Learning Objective: To familiarize with the theoretical and practical aspects of cinema.

Learning Outcome: Students shall be able to appreciate cinema meaningfully, and they shall be familiarized with the basic production techniques.

Module 1. (12 Hours)

A brief history - Lumiere Brothers, the era of silent movies, evolution of sound films; the major cinema movements – German expressionism, Soviet montage, Italian neo-realism, French new wave, Latin American cinema, Hollywood cinema, Japanese cinema, African cinema and Indian cinema.

Module 2. (14 Hours)

Film terminology; characteristics, potentials and limitations of cinema; types of films - feature films, documentaries, short films, animations and others; cinema today-Hollywood, Bollywood and South India. Defining film and film language – shot, scene, sequence, screenplay; cuts and transitions, mis-en-scene and montage.

Module 3. (12 Hours)

Pre-production – idea, treatment, script, storyboard, schedule, budget, crew, location, art direction, casting and rehearsals; production – indoor, outdoor, sets; art and cast; basics of cinematography: camera movements, camera viewpoints, camera distances; lighting, post-production – logging, shot assembly, dubbing and commentary recording, editing, marketing and distribution.

Module 4. (10 Hours)

A comprehensive overview of Malayalam Cinema.

READING LIST

Books for Reference

1. Virginia Wright Wexman, *A History of Film*. 6th edition.
2. Jareck KUPSC. *The History of Cinema for beginners*.
3. J. Dudley Andrew, *Major Film Theories, An Introduction*.
4. James Monaco, *How to Read a Film*, 3rd Edition.
5. Tom Holden, *Film Making*.
6. Meena T Pillai, (ed.) *Women in Malayalam Cinema*, Orient Blackswan, 2010.
7. Gopinath,. ed. *Film and Philosophy*, Calicut University, 2008.
8. Rajadhyaksha, Ashish, et al. *Encyclopedia of Indian Cinema*. New (rev. ed.) London: British Film Institute, 1999.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC3C02 SCRIPTING AND STORY BOARDING

(Semester III

Contact Hours 4

Credits 3)

Learning Objective: To understand the theoretical and practical aspects of scripting and story boarding.

Learning Outcome: Students shall be able to acquire skills required for writing scripts and preparing story boards for visual media production.

Module 1. (14 Hours)

What is a script?- types of scripts – documentary, short films, feature films, advertisement, sports, educational, corporate presentations. Qualities of a good script writer . Elements of scriptwriting – structure, clarity, coherence, flow of ideas, interest. Stages of scripting - idea, concept, story, screenplay, shooting script, storyboard. Writing the proposal outline . Writing treatment.

Module 2. (20 Hours)

Basic elements of a story. Key elements of a good script: Scene heading, action, parenthetical, character, dialogue, setting. Three act dramatic structure. Theme, plot, conflict. Character development. Dialogues and action. Shooting script & story board.

Module 3. (20 Hours)

Documentary script writing - Relation between narration and visuals. The art of writing for films, Fundamentals of film screen writing. Pitching a story (includes shot, scene, sequence), identifying the beginning, middle & end of the story, first draft, final draft. Script layout: screen play one page and split page.

Module 4. (10 Hours)

Choosing the genre: EvenV, drama, action adventure, suspense thriller, romance, comedy, crime detective mystery, road movie, film noir, etc.

Practical: Write a script and prepare the story boards for any of the following: short fiction, educational documentary, advertisement, television programme, TV game show, multimedia presentation, TV commercial, news programme. Duration: 5 minutes. Maintain the final draft.

READING LIST:

1. Allan Rosenthal. *Writing, Directing and Producing Documentary Films*. Southern Illinois University Press, 1990.
2. Gerald Kelsey, *Writing for Television*, A and C Black, London, 1990.
3. J. Michael Stracynski, *The Complete Book of Script writing: Television, Radio, Motion Pictures, The Stage Play*, Writers' Digest Books, 1982.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC4C02 E-CONTENT DEVELOPMENT.

(Semester IV Contact Hours 4 Credits 3)

Learning Objective: To familiarize with the concepts and components of E-Content development.

Learning Outcome: Students shall be able to acquire the skills required for E-Content development.

Module 1. Introduction to E-Content Development: (10 Hours) Definitions of e-content. Types of e-content. Examples of e-content. Scope and career opportunities in e-content development.

Module 2. Introduction to Instructional Design and Learning Theories: (12 Hours)

Definitions of instructional design. Bloom's taxonomy for the cognitive domain. The ADDIE model, Rapid prototyping or Successive Approximation Method (SAM), ARCS model (Keller), Kirkpatrick's evaluation model.

Module 3. Basics of E-Content Development: (18 Hours)

Learner needs analysis, design document, course map, writing learning objectives, content analysis, content chunking, working with SMEs. Storyboarding for e-content. The e-content development cycle. E-content development tools. Multimedia elements: working with graphics, animation, narration and audio. Technical considerations: introduction to LMS, LCMS, SCORM and AICC.

Module 4. Instructional Strategy for E-content Development: Learner

Engagement: (20 Hours)

Engaging learners through interactivity, branching, visualization of content. Types of interactivity for e-content: point and click, drag and drop, text-input, match, system process simulations. Presentation strategy: scenario-based learning, game-based learning, virtual coaches and avatars. Assessments: types of assessment, types of feedback, monitoring the learner's progress through CYUs and self-assessments

Module 5. Different ways of delivering e-content: (4 Hours)

Synchronous versus asynchronous

Practicals — E-Content Development Tools Basics
of Web programming using HTML Creating e-
content with Adobe Articulate Creating e-content
with Adobe Captivate

READING LIST

1. Ruth C. Clark & Richard E. Mayere, *E-Learning and the Science of Instruction: Proven Guidelines for Consumers and Designers of Multimedia Learning*, Pfeiffer, 2011.

2. Julie Dirksen, *Design For How People Learn*, New Riders Publishing, 2011.
3. William Horton, *E-Learning by Design*, Pfeiffer, 2011.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

OPEN COURSES

OFFERED BY BA VISUAL COMMUNICATION

FOR OTHER STREAMS

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BVC5D01	Advertising Design	3		3	60	15	3
2	BVC5D02	Radio Jockeying	3		3	60	15	3
3	BVC5D03	Basic Photography	3		3	60	15	3

BVC5D01 ADVERTISING DESIGN

(Semester V Contact Hours 3 Credits 3)

Learning Objective: To understand the basic concepts and practices of advertising design.

Learning Outcome: Students shall be able to understand the basic tasks and tools used in advertising design.

Module I: Introduction to Advertising Design: (14 Hours) Introduction to design (history, tools and technology); introduction to elements and principles of design; elements: line, texture, value, form, space, colour etc.); principles: balance, proportion, contrast, emphasis, pattern, movement, harmony and rhythm. Colour theory (associations: physiological and social, culture, symbolism)

Module II: Advertising Design: Ideas and Effective Execution (16 Hours)

Ad design: media art works that demonstrate clarity of intent in conveying an idea, story or emotion; 'mind-capturing' and 'eye-capturing' ideas and their cost-effective execution through artistic and technical innovations.

Contributions from digital technology, in comparison with previous forms of advertising media and designs.

Module III: Tasks and Tools (18 Hours)

Assignments at an Ad design firm: Typography (lettering and fonts), creating logo and agency identity, letterhead. Page lay-out and page design (media-publishing), visual and audio publicity for events, stage shows, movies, propaganda/ campaigns etc. (designing movie and other Ad posters, flyers etc.). Outdoor publicity (hoardings, visual ads on stationary or moving objects (digital landscapes and social art). Video art, installations and projections. Ad films, TVCs: (television commercials), movie Ads, PSA: public service announcements). Designs and publicity on the Web/Cyberspace

READING LIST:

1. Robin Landa, *Advertising by Design: Generating and Designing Creative Ideas Across Media*, Wiley, 2016.
2. Tom Altstiel & Jean Grow, *Advertising Creative: Strategy, Copy and Design*, Sage Publications, 2016.
3. James Webb Young, *A Technique for Producing Ideas*, , Waking Lion Press, 2009

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5D02 RADIO JOCKEYING

(Semester V

Contact Hours 3

Credits 3)

Learning Objective: To understand the functions, skills and qualities of radio jockeys.

Learning Outcome: Students shall be exposed to the new avenues of radio jockeying.

Module I: What is Radio Jockeying? (14 Hours)

RJ introduces and discusses music genres, hosts radio talk shows, which may take calls from listeners; interviews celebrities/guests; gives news, weather, sport and traffic information. Earlier term was 'Disc Jockey' (DJ). In India, radio personalities were referred to as 'radio announcers'. Now a 'radio jockey' (RJ) is almost a celebrity, esp. among young audiences. With FM stations, increased popularity for radio jockey talents. Also known as radio DJs. Avenues: FM/AM radio, radio talk show, sports talk-radio, satellite radio.

Module II: Role of a Radio Jockey (16 Hours)

To inform, update and entertain. Work involves presenting various music programmes and entertaining the audiences through other elements like interviewing guests-musicians, artists and well-known personalities, either related to music/film/media profession or even otherwise. They provide commentaries related to a music piece and coordinate requests from listeners. Technological support (broadcast automation) to help the RJ with the playlist, commercials, jokes, commentaries etc.

Module III: Skill-Kit for a Good RJ: (18 Hours)

A RJ should have a pleasing, friendly and 'trendy' personality. A good, clear voice, with excellent tone and modulation; a strong command over language; great communication skills and creativity and spontaneity to interact with listeners; creative thinking, the ability to come up with new ideas or topics for the show; sufficient knowledge on current affairs, news issues and social

trends; a sense of humour and ability to improvise on the spot and the ability to develop their 'own style'.

READING LIST:

1. Rakesh Pragya, *Radio Jockeying*, Diamond Pocket Books, 2012.
2. Lambert M. Surhone (Ed), Mariam T Tennoe and Susan F. Henssonow (Ed), *Radio Jockey*, Betascript Publishing, 2010.
3. Jesse Russel and Ronald Cohn, *Radio Jockey*, Book on Deman Pvt Ltd, 2012.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

BVC5D03 BASIC PHOTOGRAPHY

(Semester V Contact Hours 3 Credits 3)

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

Learning Outcome: Enable students to acquire the basic skills of photography.

Module I: History and Aesthetics of Photography (16 Hours)

Human eye and camera. Visual perception. Difference between still image and movie. Brief history of the development of still cameras from camera obscura to the present day digital cameras. Different types of camera-analogue and digital; types of lenses. Camera operations: aperture, shutter speed, focal length, depth of field.

Module II: Understanding Lighting (16 Hours)

Fundamentals of light- available, artificial, indoor and outdoor, hard and soft. Types of lighting, Natural and artificial lights. Exposing and focusing, Exposure

meters, differential focus, filters, flashes. Designing with light, for indoor and outdoor. Choosing the right colour; moving camera and subject. Basic requirements, equipment and accessories.

Module: III: Applications of Photography (16 Hours)

Different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc.). Photo-journalism, photo-features, photo-essays, writing captions, visual story telling. Photography for advertising- consumer and industrial. Planning a shoot-studio, location, set props and models. Qualities of a photographer

READING LIST:

1. Michael Langford, *Basic Photography*, Focal Press, 2005.
2. Michael Langford, *Advanced Photography*, Focal Press, 2008.
3. Mitchell Bearley & John Hedgeese, *New Introductory Photography Course*, Read Book, 2005.

Internal Evaluation: 15 Marks

External Evaluation: 60 Marks (Question Paper Type 2)

