

DEPARTMENT OF VISUAL
COMMUNICATION
B.Sc. Visual Communication
U.G. PROGRAMME
SYLLABUS

Effective from the Academic Year 2016-2017



Loyola College (Autonomous)
Chennai- 600 034



Department of Visual Communication

S.No	Subject Code	Subject Title
1	16UVC1MC01	HUMAN COMMUNICATION
2	16UVC1MC02	VISUAL LITERACY
3	16UEL1AL02	WRITING FOR MEDIA
4	16UVC2MC01	DRAWING
5	16UVC2MC02	MEDIA CULTURE AND SOCIETY
6	16UVC3MC01	PHOTOGRAPHY
7	16UVC3MC02	ELEMENTS OF FILM
8	16UVC3MC03	GRAPHIC DESIGN
9	16UEL3AL01	WRITING FOR MEDIA
10	16UEL3AL02	ENGLISH LITERARY CRITICISM
11	16UVC4MC01	COMMUNICATION THEORIES
12	16UVC4MC02	ADVERTISING
13	16UVC4ES01	PROFESSIONAL PHOTOGRAPHY
14	16UVC4ES02	SCRIPT WRITING
15	16UVC5MC01	ART AND AESTHETICS
16	16UVC5MC02	VISUAL ANALYSIS
17	16UVC5MC03	DEVELOPMENT COMMUNICATION
18	16UVC5ES01	DIGITAL FILMMAKING
19	16UVC5ES02	COPYWRITING
20	16UVC5ES03	ADVERTISING PRODUCTION
21	16UVC5ES04	EDITING
22	16UVC5ES05	CORPORATE COMMUNICATION
23	16UVC6MC01	MEDIA MANAGEMENT



24	16UVC6MC02	MEDIA PRESENTATION SKILLS
25	16UVC6MC03	MEDIA LAWS AND ETHICS
26	16UVC6MC04	NEW MEDIA STUDIES
27	16UVC6MS01	MEDIA RESEARCH METHODS



16UVC1MC01 HUMAN COMMUNICATION

SEMESTER	I	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	4

Objectives:

- To understand the basic concepts in Human Communication, with specific reference to Visual Communication.
- To apply the basic concepts of Human Communication in Communication.

Unit 1:Communication: history, definitions, functions and types .Nature Components and purposes. Eight postulates of communication. The Self in Communication.Visual and other sensory perceptions.Colour Psychology.

Unit 2: Human communication process: elements, features and barriers. Perception.Perception process.Influencing factors.Attribution.Language and verbal interaction.Principles.Barriers.Social Aspects.Listening.

Unit 3:Nonverbal Communication: Importance. Functions and Universals.Body Communication.Body and culture.Body movements.Body language.Space,Territorial and Touch communication.Para language and Time.

Unit 4:Interpersonal communication and relationships. Relationship development and deterioration. Group and organizational communication

Unit 5: Public communication. Impact of communication technology on culture. Social Aspects of Language. Language as a Social Institution.Culture and Communication.

Methodology:

Theoretical inputs coupled with discussions and assignments.

Evaluation:

1. Internal 50%: CA I &II Tests = 40marks and Assignments = 10marks



2. External 50%: Semester Examination – Written = 100 marks

Key Texts:

1. DeVito Joseph A [2000], Human Communication: The Basic Course, Harper & Row, London.
2. Stephen W. Littlejohn & Karen A. Foss, [2010] Theories of Human Communication, Waveland Press, Inc., U.S.
3. Min-Sun Kim, [2002] Non-Western Perspectives on Human Communication: Implications for Theory and Practice, SAGE Publications, Inc., New Delhi.
4. Mark L. Knapp *et al* [2009] Nonverbal Communication in Human Interaction, Wadsworth Publishing, Boston, U.S.

Books for Reference:

1. Hedwig Lewis, [2000] Body Language, Response books, New Delhi,
2. Agee K Warren, et al [1979] Introduction to Mass communication, Oxford and IBH Publishing Co., New Delhi.
3. Kincaid, Lawrence and Wilbur Schramm [1974] Fundamentals of Human Communication, East West Communication Institute, Honolulu.
4. Harry. C [1957] On Human Communication, John Wiley & Sons, New York.

16UVC1MC02 VISUAL LITERACY

SEMESTER	I	CREDITS	5
CATEGORY	MC	NO.OF HOURS/ WEEK	5

Objectives

- To acquire theoretical knowledge and understand aspects of the visual language.
- To develop visual sensitivity and improve the ability to use this language wisely and critically.



- To deepen familiarity with the possible uses of visual tools and improve the skill in using them for the promotion of social and environmental goals.

Unit 1: Foundational concepts of Visual Literacy: Perceptual theory, Physiological aspects, imagery and memory, historical development. Definition of visual literacy; perceptual aesthetics and visual language. Communication models, nonverbal communication: study of Symbols, body language and object language.

Unit 2: Visual Theories: Basic visual concepts and Principles: Gestalt Theory, Gestalt psychology, constructivism; Perceptual Theories: Role of Perception, semiotics, cognitive.

Unit 3: Visual Cues: Colour, Form, dot, lines, shapes, 2D and 3D forms, texture; Depth, perspective, size and proportion, movement; Composition and visual-balance; visual/verbal relationships; design considerations for visuals.

Unit 4: Visuals in Business and Industry. Advertising, Public Relations, and Journalism. The communication strategies - Meaning, methods, message [content, artist, form, audience, visual technique, Visualization/Visual Thinking. Visual Persuasion and Propaganda; Visual Stereotypes.

Unit 5: Analysis of Visuals: The Personal, Social, Cultural, Political, Technical, Ethical, Critical perspectives; Deconstruction, cultural and Technical coding, mass media, semiotic, and post structural thoughts and concepts. Moral and Ethical issues.

Methodology:

Theory and Practical sessions with extensive lab work on various assignments.

Evaluation:

Internal 50% : CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project- 20



Key Texts:

1. Moore David M., Dwyer Francis M. [1994], Visual Literacy: A Spectrum of Visual Learning, Englewood Cliffs, New Jersey.
2. Judith Wilde Watson, [2000] Visual Literacy: A Conceptual Approach to Graphic Problem Solving, Watson-Guptill.
3. Berger Arthur Asa, [2008] Seeing is Believing, McGraw Hill, New York
4. Joss A. Smith Watson, [1999] The Pen & Ink Book: Materials and Techniques for Today's Artist, Watson-Guptill.

Books for Reference:

1. Robert W. Gill, [1981] Rendering with Pen & Ink, Thames & Hudson, London.
2. Stan Smith, [1984] Anatomy, Perspective & Composition, Macdonald, London.
3. H. Kumar Vyas, [2009] Design and Environment: A Primer, National Institute of Design, Ahmedabad.

16UEL1AL02 WRITING FOR MEDIA

SEMESTER	I	CREDITS	3
CATEGORY	AL	NO.OF HOURS/ WEEK	6

OBJECTIVES:

1. To familiarize the students with different genres of writing associated with media and enable them to write news stories, scripts, features, reviews, punch lines and tag lines.
2. To expose them to both theory and practice in different forms of writing and to educate them on grammar and rules of punctuation and proof reading.
3. To kindle their creativity by encouraging them to write and provide hands-on training in writing.



UNIT I Script Writing

- i. Different kinds of script writing
- ii. Theories of script writing: The three-act structure, Syd Field's Paradigm and the sequence approach.
- iii. Converting a short story into a script, television writing, radio writing and anchoring.

UNIT II Writing features and reviews

- i. Definition
- ii. Characteristics
- iii. Classification of features
- iv. Lead for features
- v. Feature leads vs hard news lead
- vi. Review writing
- vii. Systematic and non systematic approach.
- viii. Writing features, book reviews and movie reviews

UNIT III Writing News stories

- i. Headlines
- ii. Rules guiding headlines
- iii. News stories
- iv. Inverted pyramid style
- v. V. Lead
- vi. Snippets
- vii. Editorials
- viii. Advertorials
- ix. Writing news stories
- x. Converting news stories into snippet
- xi. Blowing a snippet into a full length news story

UNIT IV Ad Writing

- i. Importance of advertising
- ii. Demography
- iii. Different kinds of ads
- iv. USP- punch line- body copy- Tag line- by line.



- v. Writing punch lines, body copy and tag line- designing pamphlets and brochures- designing news paper and magazine ads.

UNIT V Text Mechanics

- i. Grammar Basics
- ii. Different kinds of errors
- iii. Punctuation.
- iv. Identifying errors and proof reading.
- v. Editing

Books for Reference

1. Field, Syd. The Foundations of Screen Writing. Delta, 2005.
2. Higgins, Dennis and Bernbach William. The Art of Advertising, McGraw-Hill Professional, 1965.
3. Quirk Randolph, Greenbaum Sidney, Leech. N, Geoffrey. A Comprehensive grammar of the English Language. Addison Wesley, 1989.
4. Mencher, Melvin. Basic Media Writing, William C. Brown, 1995.
5. Murphy Raymond. English Grammar in Use. Cambridge University Press, 2003.
6. Swan, Walter. How English works: A grammar practice book, OUP, USA, 1997.
7. Trottier, David. The script writer's Bible: A complete guide to Writing, Formatting and selling your script. Silman James, 2010.
8. Bly. W, Robert. The copy Writer's Handbook, 3rd edition. Henry Holt and company, 2007.
9. G. Stoval, James. Writing for the Mass Media. 8th edition. Pearson, 2011.
10. Straczinsky, J. Michael. The Complete book of Script Writing.. F&W publications, 2002.



16UVC2MC01 DRAWING

SEMESTER	II	CREDITS	5
CATEGORY	MC	NO.OF HOURS/ WEEK	5

Objectives:

- To understand the nuances of Art and master the Techniques of Painting.
- To acquire knowledge to express ideas in the form of Drawing and Paintings.

Unit 1: Fundamentals of painting: Principal Elements, Colour, Form, Space, Perspective, Illusion, Image, Principles of Design and Composition.

Unit 2: Tradition and gradual development of art; Art movements in history; Visual reality and conceptual reality; development of ideas and concepts; Artist's views, expression based on aesthetical and philosophical views and of social and structural change.

Unit 3: Media, materials and applications: Water colour, Wash method on paper and silk, Tempera and Gouache, Oil painting, Alla prima and old master process, priming canvas, glazing and scumbling, types of oils, acrylic, pastel, relief and mixed media, encaustic wax, modern media, collage. Mural techniques, Fresco-secco and Buon Fresco; Brushes, canvas, paper, wood, silk, etc.

Unit 4: Types of paintings: Outdoor and indoor, Patronized art, art movements based paintings; Landscape, seascape, still life, thematic, realistic and abstract art.

Unit V Portraiture study: human form, stick figures, manikins, anatomy, body measurement, head, hands, legs, clothed full figures, pastures and movement; Comparison with animals, birds and other creatures. Memory drawing, cartoons, caricature and animation.



Methodology:

Extensive studio demonstrations and practical sessions to help students visualize and represent various forms, using various methods and media.

Evaluation:

Internal 50% : CA I & II Tests = 30, Assignments = 20

External 50%: Semester Practical Exam = 30, Project = 20

Key Texts:

1. Brian Curtis, (2009) Drawing from Observation: An Introduction to Perceptual Drawing, McGraw-Hill.
2. Betty Edwards, (2012) Drawing on the Right Side of the Brain: The Definitive, Tarcher.
3. Betty Edwards, [2002] The New Drawing on the Right Side of the Brain Workbook: Guided Practice in the Five Basic Skills of Drawing, Tarcher/Putnam.
4. Betty Edwards, [2004] Color: A Course in Mastering the Art of Mixing Colors, Tarcher.

Books for Reference:

1. Gaspare De Fiore, [1983] Draw it! Paint it! Drawing Course, Eaglemoss Publications Ltd.
2. Henry M. Gasser, [1968] How to Draw and Paint, Dell, New York.
3. Arthur L Guptill, [1984] Freehand Drawing – Self-taught, Watson Guptill Publications, New York.
4. JognDevane, [1988] Drawing and Painting – The Portrait, Tiger Books International, London.
5. Stansmith (Ed), [1986] How to Draw and Paint – Landscapes, The Figure, New Burlington Books, London.



16UVC2MC02 MEDIA CULTURE SOCIETY

SEMESTER	II	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	4

Objectives:

- To understand the dynamics of media culture and society.
- To study the core concepts of critical reading of the media.

Unit 1: Media saturation. The manufacture and management of information. Why, How and How Not to study media. A theoretical framework for media education. The need for critical autonomy.

Unit 2: Media determinants: Owners and controlling companies. State and the law. Advertisers. Economic determinants. Media rhetoric. Selection. The rhetoric of the image. The effect of camera and crew. Visual coding. Political economy of media and global issues.

Unit 3: Media as the consciousness industry. Media ideology. Dominant and subordinate ideologies. Agenda Setting. Media and realism. Media and identity, cultural approach in studying the media.

Unit 4: Media audiences: Reception, Audience positioning. Subjectivity. Pleasure. Audience dynamics. Impact of media on society, ecological perspectives.

Unit 5: Alternate media: Indian and global initiatives; social media for social change; Future of mass media: digital technologies, changing media, Globalization and media.

Methodology:

Theoretical inputs through classroom lectures and discussions on media education.

Evaluation:



- Internal 50%: CA I &II Tests 40marks and Assignments 10marks
- External 50%: Semester Examination - Written 100 marks

Key texts:

1. Paul Hodkinson,[2010]Media, Culture and Society: An Introduction, SAGE Publications Ltd.
2. Neil Postman, [2005]Amusing Ourselves to Death: Public Discourse in the Age of Show Business Penguin Books.
3. Peter L. Berger (1967)The Social Construction of Reality: A Treatise in the Sociology of Knowledge,Anchor.
4. Alvarado, Gutch and Wollen, [1987]Learning Media, Macmillan Education Ltd.
5. Len Masterman, [1985] Teaching the Media, Co-media Publishing Group, London,
6. Tim O’Sullivan and Brian Duttar, [2003] Studying the media- An introduction, Arnold, London.
7. Michael O’Shaughnessy, Jane Stadler, [2005] Media and society an introduction, Oxford University press.

Books for Reference:

1. Grame Burton, [1989] Talking Television, Vikas Publishing House, New Delhi.
2. Sean McBride, [1982] Many Voices, One World, UNESCO, New Delhi.
3. David Barrat, [1986] Media Sociology, Tavistock Publications, London.
4. M.S.S. Pandian, [1992] The Image Trap, Sage Publications, New Delhi.
5. Chris Newhold and Oliver Boyd, [2002]The Media Book, Arnold, London.



6. Ciaran McCullagh, [2002] Media Power, Palgrave, London.
7. Nick Couldry, [2003] Media Rituals: A critical approach, London.
8. David Corteau, William Hoynes [2003] Media /Society: Industries, Images and Audiences, Sage publications.

**16UHT2AL03 HISTORY OF ART AND
ARCHITECTURE**

SEMESTER	II	CREDITS	3
CATEGORY	AL	NO.OF HOURS/ WEEK	4

Objectives:

- To have a proper understanding of our rich Cultural Heritage.
- To become aware of the rich contributions through Architecture, Sculpture and Painting.

Unit I: General Characteristics of Indian Art - Indus Valley Civilization: Architecture, Sculpture Minor Arts.

Unit II: Architecture: Stambha StupaCaitya Hall Vihara Hindu temple Northern Temples Southern. Temples Temples in the Deccan.

Unit III: Islamic Architecture –Mosque, tomb, minar, fort, mausoleum – garden, palaces - Contemporary Indian Architecture.

Unit IV: Sculpture: Mauryan Sculpture Sunga and Early Andhra Sculpture Gandhara Sculpture Mathura Sculpture Later Andhra Sculpture Gupta Sculpture Post Gupta Sculpture - South Indian Bronzes.



Unit V: Painting: Ajanta School of Painting Mughal School of Painting Rajput School of Painting - Modern Indian Painting.

BOOKS FOR REFERENCE:

- Basham, A.L., The Wonder that was India, London, Macmillan, 2004.
- Brown, Percy., Indian Architecture, Volume 1, Buddhist and Hindu Volume II Islamic period, Taraporevala, Bombay. 1995.
- Brown, Percy., Indian Painting under the Mughals, London 1924.
- Edith Tomory, History of Fine Arts in India and the West, Orient Longman, Madras, 1978.
- Fergusson James., History of Indian and Eastern Architecture, Volume I and II, MushiramMondharlal, Delhi, 1969.
- Havell, E.B., The Art Heritage of India, Revised Edition, Paraporevala, Bombay 1964.
- History and Culture of the Indian People, Volume II,III, V & VI, BharatiyaVidyaBhavan, Bombay
- Indian Art through the Ages, The Publication Division, Government of India, New Delhi, 1948.
- Rawlinson H. G & Others, Indian Art, Sidgwick, and Jackson Ltd., London 1966
- Roy C. Craven, Fine Arts in India, Vikas Publishing House, Delhi.Sivaramamurthi,C. South Indian Bronzes Sivaramamurthi, C., Indian Sculpture, Allied Publishers, Bombay, 1961.



16UVC3MC01 PHOTOGRAPHY

SEMESTER	III	CREDITS	5
CATEGORY	MC	NO.OF HOURS/ WEEK	5

Objectives:

- To understand the elements and concepts of photography.
- To get a practical orientation and hands-on training in basic photography.

Unit 1: Fundamentals of Photography. History of Photography. History of Camera. Definition –Key concepts in Photography. Working of a D/SLR camera.

Unit 2: Types of camera, Structure, Features of the camera, Lens and its types. Understanding of Exposure. Aperture, Shutter & ISO Correlation. Depth of Field

Unit 3: Study on Lighting. Indoor Lighting Techniques. Equipments used. Light Measuring Devices. Props and Elements to support lighting. Outdoor Lighting. Understanding Kelvin values. Colour and Lighting. Colour theory

Unit 4: Aesthetics: Composition and styles of photography. Various Framing Techniques. A Study on Works of eminent photographers – James Nachwey, Raghu Rai, Annie Leibovitz, etc.

Unit 5: Film Developing and Printing Process. Digital Photography: Types & Functions of Sensor, Menus and Options in DSLR and Digital Photography Colour management & Post Production.

Methodology:

Practical Sessions coupled with group works and exercises.

Evaluation:

Internal 50%: CA I & II = 30 marks and Assignments = 20marks.



External 50%: Semester Examination Practical = 100 marks

Key Texts:

1. Barbara London Jim Stone John Upton, [2010]Photography (10th Edition), Pearson, New York.
2. Terry Barrett, [2005] Criticizing Photographs: An Introduction to Understanding Images, McGraw-Hill, New York.
3. Robert Hirsch, [2008] Seizing the Light: A Social History of Photography, McGraw-Hill.
4. Tony Northrup, [2012] DSLR Book: How to Create Stunning Digital Photography, Mason Press.
5. Ben Long, [2012]Complete Digital Photography, Sixth Edition, Delmar Cengage Learning, U.S.

Reference Books:

1. George Haines, [1992]Learning Photography, Hamlyn publishing Group, London.
2. Michael Langford, [1986]Basic Photography, Focal Press, London.
3. John Hedgeco, [1979]Complete Photography Course, Fireside Book, New York.

16UVC3MC02 ELEMENTS OF FILM

SEMESTER	III	CREDITS	3
CATEGORY	MC	NO.OF HOURS/ WEEK	3

Objectives:

- To understand the fundamentals of film as a form of communication & to develop a technical approach to film.

Unit 1:Film as an experience, entertainment, commodity, communication medium: a brief overview of film industry, with



special reference to Tamil Nadu and India; Films in relation to ethics, morality, philosophy and aesthetics.

Unit 2: Film production process - a detailed overview. Understanding the functioning of this industry. Brief comparison of industry functioning in various parts of the country. Preproduction, production and post-production process & various departments involved in it.

Unit 3: Technical Studies: Camera & its functioning - The Shot: characteristics, types, meanings; scene and sequence. Camera angles and movements, performance, settings, props, costume, lighting, Editing, Different types of editing. Importance of editing grammar. Sound Mixing & Sound Design, SFX.

Unit 4: Film concepts and film movements - Mise-en-scene, montage, cinematic codes, conventions, film form and narrative structure – Genre forms – documentary and animation forms.

Unit 5: Documentary: Comparison between Fiction films & Documentary. Importance of documentary making in contemporary society. Different Narrative Techniques of documentary. Technical aspects of producing a Documentary.

Methodology: Theoretical Sessions coupled with group work and exercises.

Evaluation: Internal 50%: CA I & II = 40marks and Assignments = 10marks.

External 50%: Semester examination – Practical = 100 marks

Key Texts:

1. Bordwell D and Thomson K [2010] Film Art – An Introduction. McGraw-Hill, New York.
2. Turner G [2006] Film as Social Practice. Routledge, London.
3. Steven Ascher and Edward Pincus [2013], The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.



Reference Books:

1. Mast S and Cohen M ed., [1985] Film Theory and Criticism, Oxford, OUP, New Delhi.
2. Nichols, B ed., [1985] Movies and Methods, Vols.I and II, University of California Press.
3. Barnow and Krishnaswamy S, [1990] Indian Film, New York, OUP, New Delhi.
4. James Monaco, [2000] How to read a film, Macmillan, New Delhi.

16UVC3MC03 GRAPHIC DESIGN

SEMESTER	III	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	3

Objectives:

- To help understand and learn graphic design principles.
- To conceptualize ideas in a graphic form and produce designscreatively.
- To learn to create designs using software.

Unit 1: Fundamentals of Design- definition, applications of geometrical forms- line, 2D and 3D forms, texture, pattern, colour, space, movement, colour and space, form and space, visual structure, Understanding Composition: Field figure Relationship, methods of composition;Approaches to design: light to dark, dark to light (reduction method),Optical Illusion and doodling, symbols and pictograms.

Unit 2: Principles of design – balance, contrast, harmony, rhythm& movement, proportion, emphasis, scale and unity; layout principles: rule of thirds, grids; proportion-the golden mean and the unity of layout elements; basic design applications. Designing using software like Photoshop., InDesign, etc.



Unit 3:Typography --classification groups and subgroups, families, fonts: serifs, sans serifs, hand formed and specialized; craft of typography- point system, selection and use of fonts - type specification, copy fitting and spacing; calligraphy.

Unit 4:Graphic reproduction - elements of printing-basic production steps - fundamentals of letterpress, lithography, offset, gravure, flexography, screen-printing - colour separation, reproduction and registration - computerized prints; papers and inks for printing.

Unit 5: Message presentation from concept to visual; process of design; problem identifying; preliminaries refinement, analysis decision making and implementation; Designing products, evaluate imagination, abstract symbolism, creativity and innovation.

Methodology:

Exposure through lectures to elements, principles of design and the design process coupled with practical sessions. [Learn to create designs using software like InDesign and Photoshop].

Evaluation:

Internal 50% : CA I & II Tests = 30, Assignments = 20

External 50%: Semester Practical Exam-30, Project = 20

Key texts:

1. Timothy Samara, [2007] Design Elements: A Graphic Style Manual Rockport Publishers.
2. Bryony Gomez-Palacio, [2011] Graphic Design, Reference: A Visual Guide to the Language, Applications, and History of Graphic Design, Rockport Publisher.
3. Wendell. C. Crow, [1986] Communication Graphics, Prentice-hall, Englewood Cliffs, N.J.
4. Peter Bridgewater, [1987] An Introduction to Graphic Design, Chartwell Books, N.J.

Books for Reference:



1. Russell N. Baird, [1987] The Graphic Communication, Holt, Rinehart and Winston, Canada.
2. Jerry Palmer & MacDodson, [1995] Design and Aesthetics, Routledge, London.
3. David Bann, [1985] The Print Production Hand Book, Macdonald & Co (Publisher) Ltd, London.

Web sources:

1. www.viso.microsoft.com; www.wordle.net, as accessed on 12-2-2016.

16UEC3AL02 ECONOMICS FOR MEDIA AND ENTERTAINMENT

UG

Category: AL

Semester: III

Offered to: B.Sc. Viscom

Credits: 3

Hrs/Wk: 6 hrs.

Objectives:

1. To enable the students to apply economic principles in the study of media industries.
2. To help students to analyse the functions and activities of companies involved in the media.

Unit 1: Introduction

(18 Hours)

Definition of Media Economics, the importance of studying media economics, macro & micro economic issues in media, types of media companies, the economic problem of production, distribution & consumption, types of economies.

Unit 2: Principles of Media Economics

(18 Hours)

Supply & demand, the demand curve, price elasticity & cross elasticity of demand, types of demand for media products. Product & geographic dimensions of media markets, market



structures – monopoly, oligopoly, monopolistic competition, perfect competition, media industries and market structure, market conduct.

Unit 3: Evaluating Media Markets (18 Hours)

What is a media market and who are its major players? Methods used to measure market concentration and diversification within a firm, impact of regulation and impact of technology on media markets and individual firms.

Unit 4: The Broadcast, Cable, Satellite Television & Internet Industries (18 Hours)

The radio, cable & satellite television and internet industries – industry trends, major players, market structure and economic characteristics, role of regulatory and technological forces and future of the respective industries.

Unit 5: The Print Media (18 Hours)

The newspaper industry – major players, market structure and economic characteristics, role and type of advertising in newspapers, impact of the internet on newspapers, economic future of the newspaper industry. The magazine industry – major players, market structure and economic characteristics, types of division in magazine publishing, various markets for magazines, impact of technology and the internet on the magazine industry.

Books for Study:

1. Albarran, A.B. (2002). Media Economics: Understanding Markets, Industries & Concepts (2nd Ed) Ames: Iowa State University Press.
2. Gillian Doyle, (2002). Understanding Media Economics, SAGE Publications Ltd.



3. Colin Hoskins, (2004). Media Economics: Applying Economics to New and Traditional Media, Sage Publications, Inc, 1st Ed.
4. Effulin, (2009). The Business of Media Distribution: Monetising Film, TV and Video Content in an Online World, Focal Press.

Books for Reference:

1. Alexander A., Owens, J., and Carveth, R. (1993) Media Economics: Theory and Practice, New York: Lawrence Erlbaum.
2. Albarran, A.B., & Chan – Olmsted, S. (Eds) (1998) Global Media Economics: Commercialisation, Concentration and Integration of World Media Markets, Ames: Iowa State University Press.
3. Bagdikian, B.H. (2000). The Media Monopoly 6th Ed., Boston: Beacon Press
4. Golding.P., and Murdoch, G. (1997). The Political Economy of the Media (Vols. 1&2)

16UVC4MC01 COMMUNICATION THEORIES

SEMESTER	IV	CREDITS	3
CATEGORY	MC	NO.OF HOURS/ WEEK	3

Objectives:

- To expose students to classical and contemporary theories of communication
- To prepare students to examine the validity of theories in this dissertation projects

Unit 1: Communication and Psychology: Balance theory, Congruity theory and Dissonance theory, Educational communication and basic theories of learning, Bandura's Social learning theory, Diffusion of innovation - KAP, AIETA, AIDA; persuasion and attitudinal and behavioral changes



Unit 2: Communication and politics: Political communication and its effects in democracies; public opinion, propaganda and war, priming, framing, stereotyping, structuring reality, manufacturing consent.

Unit 3: Communication and culture: Cultural effects of mass media, entertainment effects of mass media, cultivation theory, media and violence, gender and media, children and media, expatriates and their media.

Unit 4: Communication and language: Linguistic approach to communication, media genres and texts, news narratives, semiotics, problems and prospects of visual language.

Unit 5: Globalization and mass communication: Issues in global media governance, transnational media ownership and media corporates, media imperialism, impact of technology on international communication, new media, future of communication theories.

Methodology: Theoretical Sessions coupled with group work and exercises.

Evaluation: Internal 50%: CA I & II = 40marks and Assignments = 10marks.

External 50%: Semester examination – Practical = 100 marks

Key Texts:

1. Stephen W. Littlejohn & Karen A Foss, [2009] Encyclopaedia of Communication Theory, Sage Publications, California.
2. Thussu, Daya [2010] International Communication: A Reader, Routledge, New York.
3. McQuail, Dennis, [2000] McQuail's Mass Communication Theory, Sage Publications, London.
4. Williams, Kevin, Understanding Media Theory, OUP, London.

Books for References:

1. Wilbur Schramm, [1971] The Process and Effects of Mass Communication, University of Illinois, U.S.



2. Wilbur Schramm, [1973] Men, Messages and Media, Harper & Row Publishers, New York.
3. Joseph Klapper [1960], The Effects of Mass Communication, Free Press, U.S.
4. Stanley J. Baran & Dennis K. Davis, [2010] Mass Communication Theory: Foundations, Ferment and Future, Wadsworth Publishing, U.S.

16UVC4MC02 ADVERTISING

SEMESTER	IV	CREDITS	3
CATEGORY	MC	NO.OF HOURS/ WEEK	3

Objectives:

- To increase your understanding of the advertising process.
- To help students identify, understand, and apply integrated brand promotion
- To translate theory into practice by analyzing a number of pragmatic examples and case studies of real-world advertising experiences.

Unit 1: Introduction to Advertising: Definition of Advertising, History of Indian Advertising. Role of Advertising in the Product Life Cycle (PLC), Agency-Client Relationship; Creative Pitch - Agency compensation-Agency accreditation. Types of Advertising: Commercial, Non-commercial, Primary demand and Selective Demand, Classified and Display advertising, Comparative advertising, Co-operative advertising, Political Advertising.

Unit 2: Marketing Concepts and Evolution (Exchange, Production, Product, Selling and Marketing), Fundamental Nature of rural market, Understanding the Rural Mind and buying process. Social Marketing: Definition of social marketing, need, objectives and publics 6 P's of a social marketing program.

Unit 3: Role of creativity in advertising Determining the message theme / major selling idea -Introduction to



Unique Selling Proposition (USP) Positioning strategies
Persuasion and types of advertising appeals. Role of different
elements of ads such as logo, company signature, slogan,
tagline, jingle, illustration etc. – Copywriting for various
media. Pre-testing and post testing of ads.

Unit 4: The Creative Brief- Setting communication and/or Sales
Objectives for the ad/ad campaign. Methods of setting ad
budget- media planning and buying- media objectives-Factors to
be considered in media planning and media vehicle. Developing
media strategy with media mix and media scheduling strategies.

Unit 5: Regulatory system for control on advertising in India –
Advertising Standard Council of India (ASCI)- Various laws
and enactment concerning advertising in India.

Methodology: Theoretical Sessions coupled with group work
and exercises.

Evaluation: Internal 50%: CA I & II = 40marks and
Assignments = 10marks.

External 50%: Semester examination – Practical = 100 marks

Key Texts:

1. Coutland L. Bovee, John V. Thill, George P. Dovel,
Marian Burk Wood, [1995] Advertising Excellence,
McGraw-Hill, Inc. N.Y.
2. Jim Atchison, [2007] Cutting Edge Advertising, Pearson
Prentice Hall,
3. William F. Arens, [2012] Contemporary Advertising,
McGraw Hill Higher Education.
4. Pete Barry, [2012] Advertising Concept Book, Thames
& Hudson.
5. Roger Baron, [2010] Advertising Media
Planning, McGraw-Hill.
6. Mario Pricken [2008] Creative Advertising, Thames &
Hudson.

Books for References:



1. Belch & Belch[1998] Advertising and Promotion: An Integrated Marketing Communications Perspective, McGraw-Hill Education
2. David Ogilvy[1985]Ogilvy on Advertising ,Vintage; 1st Vintage Books ed
3. Robert W. Bly[1990] The Copywriter's Handbook: A Step-By-Step Guide to Writing Copy That Sells,Holt Paperbacks.
4. G.M.Rege.Dr. [1972]Advertising Art & Ideas - A Textbook, Kareer Polytechnic Publication, Bombay.
5. S.A.Chunawalla and K.C.Sethia, [2000] Foundations of Advertising Theory and Practice,Himalaya Publishing House, Mumbai,
6. Arthur A. Winters & Shirley F. Milton, [1989] The Creative Connection – Advertising Copywriting and Idea Visualization, Fairchild Publications, New York.

16UVC4ES01 PROFESSIONAL PHOTOGRAPHY

SEMESTER	IV	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- To help understand photography in terms of the various branches of photography.To provide specialized training in photography catering to professions of photography.

Unit 1:Photography - Equipment & Techniques, Camera lenses, ISO, Aperture, Shutter speed, working of camera, Lighting Techniques & Composition.

Unit 2:Introduction to Fashion, Advertising,Food, Product & Special effects photography – Basics on Advertising & fashion. Setting up, Theme, Background, Model styling, costumes,



Accessories, Set Design & Art Work, Lighting for various elements and Retouching.

Unit 3: Other Branches of professional photography –Industrial Photography, Fashion Photography, Wildlife Photography, Photography in Travel & Tourism.

Unit 4: Journalistic Photography, Wedding Photography, Sports Photography, Still photography in Cinema & Other Branches.

Unit 5: Business of Photography - Selling Photos on galleries. Online marketing – Stock images. Creating Brand value – Selling at the right market & Pricing of Photography – Social Media as a business Platform

Methodology: Practical Sessions coupled with group works and exercises. Industrial visit to different fields in photography and Interaction.

Evaluation: Internal 50%: CA I& II = 40marks and Assignments=10marks.

External 50%: Semester examination Practical=100 marks

Key Texts:

1. Dave Saunders, [1988] Professional Advertising Photography, Mere Hurst Press, London.
2. Alain Solomon, [1987]Advertising Photography, American Photographic Publishing and Imprint of Watson Guptill Publication, New York.

Books for Reference

1. John Constantine and Julia Valice, [1983] The Thames-Hudson Manuel of Professional Photography, Thames-Hudson, London.
2. Jack Newbart, [1989] Industrial Photography, Am Photo, Watson Guptill Publications, New York.



16UVC4ES02 SCRIPT WRITING

SEMESTER	IV	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- To understand the art and craft of scripts for Film and Television media.
- To creatively write and evolve scripts for Film and Television media.

Unit 1: Scriptwriting as a creative enterprise –Ideation Process, Brainstorming Creative thinking – creativity process – stages in the craft of script writing – basic story idea, narrative synopsis outline.

Unit 2: Narrative structure: beginning-middle-end, Syd Field’s Paradigm, conflict, development, climax and denouement – story, storyline, plot, and treatment – principles of suspense and surprise. Three point and Two point structures.

Unit 3: Characterization – character biography – tags – stereotyping – two-dimensional versus three-dimensional characters – guiding principles for evolving effective and credible characters.

Unit 4: Understanding form of cinema. Selective narrative techniques – point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter. Scene breakdown, Drafting Process and full-fledged script.

Unit 5: Different Film Genres. Film and TV script formats, storyboards, Copyright, software for scripting. Pitching the story.

Methodology: Practical Sessions coupled with group works and exercises.

Evaluation: Internal 50%: CA I & II = 40 marks and Assignments = 10marks.



**LOYOLA COLLEGE (AUTONOMOUS)
CHENNAI - 600 034.**

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16UVC5MC01 ART AND AESTHETICS

SEMESTER	V	CREDITS	6
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objective:

- To acquire knowledge of Art and Aesthetics to appreciate Arts in various forms.
- To imbibe a historical understanding of Art of India and the West.

Unit 1:General principles of art and beauty in Indian art; principles of image making;Six limbs of Indian paintings (shadanga) and six Chinese canons;Theories of Rasa, Dhvani, Alankara, Auchitya and Riti. Visual and performing art.Paintings in Chitrasutra.Visible and invisible aspect of art (Drishyam/Adrishyam), Tamil literature: Agam, Puram, Thina.

Unit 2:Art history, criticism and aesthetic theories: Development of formalism (Wolfflin, Reigl, Roger Fry, Greenberg), Iconology (Gombrich and Panofsky), Visual Perception (Rudolf Arnheim) and New Art History (Bryson, Hal Foster).AnandaCoomaraswamy and Stella Kramrisch and their relevance in the Indian Art History study.

Unit 3:Formal and stylistic aspect of Indian sculpture and architecture. Indian paintings: Ajanta, mural tradition, manuscripts, Rajasthani, Malwa, Pahari and Deccani;Indian Iconography; Indianschools of Art: Raja Ravi Varma followers, Neo-Bengal School, Indigenous, Figurative-narrative and Abstract trends in 60s and 70s, Modern Trends.

Unit 4:Western approach to art and aesthetics: Plato, Aristotle and others. Aesthetic categories: beauty, tragic, comic, sublime. Manifestos of modern art movements.Theory of Avante-Garde.Implication of theories of Semiotics.Structuralism, Post-modernism and Feminism on Art thinking and writing.

Unit 5:European Art: Pre-historic art, Greek, Roman, Early Christian art, Byzantine, Gothic, Renaissance, Mannerist, Baroque, Romanticism, Realism, Impressionism, Post-



impressionism, Symbolism, Fauvism, Cubism, Expressionism and abstract trends. Futurism, Dadaism, Surrealism, Abstract expressionism, Op, Pop, Minimal, Neo-figuration and art in Post-modern period – Italian Trans-avant-garde, German Neo-expressionism, Happening, Installation, Feminist, Gay art.

Evaluation:

Internal 50%: CA I &II Tests = 40 marks and Assignments = 10 marks

External 50%: Semester Examination – Written = 100 marks

Key Texts:

1. Gardner Helen,[2012] Art through the Ages: A Global History, Volume I and II, Wadsworth Publishing.
2. Robert Stecker,[2010]Aesthetics and the Philosophy of Art: An Introduction (Elements of Philosophy) Rowman& Littlefield Publishers.
3. Yuri Borev, [1985] Aesthetics, Progress Publications, Moscow.
4. Rama Coomaraswamy (Editor),[2003] The essential Ananda K.Coomaraswamy, World wisdom Publisher.

Books for Reference:

1. Arnold Hanser [1982], Social History of Art, (Four Volumes) Routledge and Kegan Paul, London.
2. Ernst Fischer [1963], The necessity of Art, penguin Books, U.K.
3. NihranjanRay [1974],An Approach to Indian art, Publishing Bureau, Punjab University.
4. Compilation [1990], Aestheticians, Publications Division, Government of India.



16UVC5MC02 VISUAL ANALYSIS

SEMESTER	V	CREDITS	6
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

- To help understand and interpret media texts effectively.
- To critically look at visuals and learn to apply visual analysis tools.

Unit 1: Visual Text and meanings. The six perceptions of visual Image. Personal, Historical, Technical, Ethical, Cultural, Critical Perspectives.

Unit 2: Basic concepts of Marxist social Analysis. Class nature of media. Marxist approach to media texts. Hegemony. Althusser's Ideology. Base and super structure.

Unit 3: Semiotic approach. Media as text. Signs. Codes. Denotation and connotation. Syntagmatic and paradigmatic analysis. Social semiotics. Critical Discourse Analysis.

Unit 4: Psychoanalytic approach to media. Freud and Lacan. Basic concepts. Gaze. Repression. Desire. Construction of subject.

Unit 5: Gender perspectives. Feminist Approach. Postmodern approach. Post-Colonial approach.

Evaluation:

Internal 50%: CA I & II Tests 40marks and Assignments 10marks

External 50%: Semester Examination - Written 100 marks

Key Texts:

1. Berger Arthur Asa, [2012] Media Analysis Techniques, Sage Publication, London.
2. Gillian Rose, [2011] Visual Methodologies, Routledge, London.
3. Theo Van Leeuwen, Carey Jewitt, [2003] Handbook of Visual analysis, Sage Publications, London.



Books for Reference:

1. Philip Ryan and Peter Walls, [2001] Media studies: the Essential introduction, Rout ledge, London.
2. MaritaSturken, [2009] Practices of Looking: An Introduction to Visual Culture Oxford University Press, USA.
3. Paul Martin Lester, [2002] Visual Communication: Images with Messages, Thomson, U.K.

16UVC5MC03 DEVELOPMENT COMMUNICATION

SEMESTER	VI	CREDITS	6
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

- To understand the nature and potential of communication for holistic social development.
- To acquire skills to use development communication for social change.

Unit 1: Development Communication - a brief outline. Shifting Horizons.Mainstream Development Discourse.Information Capitalism.Participatory Communication.Holistic social development, Empowerment of the people.

Unit 2: Evolution of the Theory and practice of Development Communication- International and Indian models. Millennium Development Goals

Unit 3:Media and Mediation. Participatory Engagement.Critical perspectives on Communication and Development: Dominant paradigm of development, modernization approach. Information and communication technologies for rural development.

Unit 4: Communication for Social change- role of a communicator in the process of social change. Inclusive Society.Community-centric intervention. Folk forms and Third



theatre. Alternative media for social change. Using social networks for change, Strategy for social campaigns.

Unit 5: Development organizations-national and International; Resources for development- funding agencies; Development as career.

Methodology:

Class room lectures coupled with practical sessions and campaigns.

Evaluation

Internal 50%: CA I & II = 35marks and Assignments = 15marks.

External 50%: Semester examination written = 100 marks

Key Texts

1. Dipankar Sinha (2013), Development Communication, Orient Blackswan Pvt. Ltd., New Delhi.
2. Emile G. McAnany, [2012] Saving the World: A Brief History of Communication for Development and Social Change, University of Illinois Press.
3. Jan Servaes [2008] Communication for Development and Social Change, Sage Publications Pvt. Ltd.
4. Communication for Social Change Anthology: Historical and Contemporary Readings, Communication for Social Change Consortium, Inc. [2006]
5. Karin Gwinn Wilkins, [2000] Redeveloping Communication for Social Change Rowman & Littlefield Publishers.
6. Wendy Quarry, [2009] Communication for Another Development: Listening Before Telling (Development Matters) Zed Books.



7. Mohan J. Dutta, [201] Communicating Social Change: Structure, Culture, and Agency, Communication Series, Routledge.

Books for Reference

1. Srinivas R Melkote, [2000] Communication for Development in the Third World, SAGE Publications.
2. Maglaland Demetrio (Ed), [1976] From the Village to the Medium - An Experience in Development Communication, Communication for Asia, Philippines.
3. Desmond A. D'Abreo, [1990] Voice of the People - Communication for Social Change, Culture and Communication, Madras.
4. SadanandMenon and Shirly, Perspectives in Development Communication.
5. Augusto Boal, [1979] Theatre of the Oppressed, Pluto Press.
6. Durga Das Mukhopadhyay, [1994] Folk Arts and Social Communication, Publication Division, New Delhi.

16UVC5ES01 DIGITAL FILMMAKING

SEMESTER	V	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- The Detailed Study of Film Style and Form and the practical application of the same.

Unit 1: History of Cinema& Understanding Cinema from technical perspective: Different Film Movements, Development of Classical Indian & Hollywood Cinema. History of Global Films, including European Film (1930-present).Origin of Classical Narrative Cinema-Soundless film.Contemporary Digital Cinema.

Unit 2: Preproduction Process: Ideation Process, Research, Understanding the structure of screenplay, Scripting, Script



writing Software, drafting Process, Film Grammar, Budgeting, Pitching the story, Scheduling, Casting, and other preparations for the shoot.

Unit 3: Production Process: Role of the Director, Shooting, Directing the actors, directing the camera and working with the crew. Understanding Cinematography. Current Trends in Digital Formats & Cameras Used, Blocking and Staging of a camera. Working with sound department on set. Live sound Recording. Executing the production.

Unit 4: Digitizing Process: Basic Editing Methodology. Grammar of editing. Editing Process. Use of Visual Effects, Colour Correction, Sound Editing, Sound Mixing, Dubbing, Rendering Master Print.

Unit 5: Digital Film Marketing & Distribution. Ways of Film Distribution. Understanding the Film Market. Promotion and Marketing of Films. Digital Promotions. Digital Market Sales & Foreign Sales. Scope for online sales for independent films & Film festival Marketing.

Methodology: Practical Sessions coupled with group works and exercises. Students will produce a final independent project.

Evaluation: Internal 50%: CA I & II = 10marks and Assignments 10marks.

External 50%: Semester examination Practical 100 marks

Key Texts:

1. Steven Ascher and Edward Pincus [2013], The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.
2. David Mamet [1992] On Directing Film, Penguin Books.
3. Benjamin Pollack [2010] Filmmaking: From Script Through Distribution, Amazon Media EU & US.
4. Pete Shaner [2011] Digital Filmmaking: An Introduction, Mercury Learning & Information, U.S.



Books for Reference

1. Walter Murch [1995], In the Blink of an Eye, Barnes & Noble, U.S.
2. Richard T. Kelly [2011] The Name of this Book is Dogme95, Faber & Faber Film.
3. Robert Rodriguez [1996], Rebel Without a Crew, Penguin, U.S.

16UVC5ES02 COPYWRITING

SEMESTER	V	CREDITS	4
CATEGORY	ES	NO.OF HOURS/WEEK	6

Objectives:

- To understand the language of advertising effectively.
- To equip the students with tools to write effective copy for advertising.

Unit 1: Language of communication – strategies of address. Advertising-psychological mirror, advertising ideology-marketing mix, sales promotion, incentive, temporary incentives, planning promotion, assess the brief, sales and marketing objective and pretest.

Unit 2: The creative process-the anatomy of press ads, Agency brief, Advertising strategy-creative brief and creative strategy.Target audience, tone of voice, brand image, the proposition-the brand positioning statement-brainstorming and the Big Idea.

Unit 3: Visualization and layout, visual and copy, advertising copy, long and short copy, headline – basics of writing, functions, essentials and different forms. Slogans – necessity, characteristics and different types.

Unit 4: Types of copy – scientific, descriptive, narrative, colloquial, humorous, topical, endorsement, interrogative, prestige, reason why, co-operative and intentional.



Unit 5: Copywriting for New and Social Media: Sharing Science, Valuable Content, Emotional Triggers, Headlines & Hashtags, Adapting a Single Piece of Writing across Platforms, Content Curation for Social Media, Measuring Social Media Success.

Practice:

1. Copy for Direct mailer, basic structure, crafting the copy.
2. Writing for in-shop media-poster, dangler, counter dispenser, point of sales, and point of purchase materials. Outdoor and Transit commercials, Hoarding/Billboards- innovations, exhibitions, events etc.
3. Scripting for an audio-visual and writing for the Internet. The difference between Paper and Online Presentation, Writing Effective Web Copy.

Methodology:

Theoretical inputs and intensive case study applied in the creation of the simulated advertising campaign.

Evaluation:

Internal 50% : CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project- 20

Key Texts:

1. Valladares A. June, [2000] The Craft of Copy writing, Response Books, New Delhi.
2. Jonathan Gabay J., [1996] Teach Yourself Copywriting, Teach Yourself Books, London.
3. Robert W. Bly,[2006] The Copywriter's Handbook, Third Edition: A Step-By-Step Guide To Writing Copy That Sells Holt Paperbacks.
4. D&AD,[2012] The Copy Book,Taschen.



5. Margo Berman, [2012]The Copywriter's Toolkit: The Complete Guide to Strategic Advertising Copy Wiley-Blackwell.

Reference:

1. Arthur A. Winters and Shirley F. Milton, [1982] The Creative Connection, Fairchild Publications, New York.
2. Jim Aitchison, [1999] Cutting Edge Advertising, Prentice Hall, New Delhi.
3. Anil Thakraney(Ed), [2002] The Last Word, Mid-Day Multimedia Limited, Mumbai.

16UVC5ES03 ADVERTISING PRODUCTION

SEMESTER	V	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- To develop skills in visualizing and illustrating potential layout for complex ideas.
- To acquire knowledge and skill to execute design graphicsfor information.

Unit 1: Product mix-distribution channel- marketing communication channel- planning advertising, advertising collaboration, product positioning, creative blue print, advertising strategy, creative strategy, brain storming, Big idea, copy writer’s, Art director’s contribution & collaboration, purpose of copy and Illustration.

Unit 2: Principles and qualities of good illustration: concept and visualization; creative process; Visualizing advertisement, structure and types of layout, kinds of layouts.

Unit 3:Business and Information Graphics: Visual/verbal relationship, what are Infographics? Perspective: Personal, Technical, Ethical, Cultural; Information Design: Tuft,



Jacobson; Role of Graphics in Business, Visual Topologies, Concept Graphic, Charts, Tables, Graphs, and Diagrams.

Unit 4: Visualizing promotional materials: typography & type design, publication design, image making, packaging, print design, corporate identity, branding and information & communication systems like signage or way finding.

Unit 5: Graphics and Information Design: Understanding information design: evolution of new media, standards, prints, WWW, Information Architecture and Design, Interface Design, Graphic Design, Navigational Design, Usability Engineering, Site Tour, Future concerns. Information mapping: Text and font issues, colour, contrast, and grouping.

Methodology:

Intensive studio and lab work complemented with theoretical inputs.

Evaluation:

Internal 50% : CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project-20

Key Texts:

1. Simon Jennings, [1980] The Complete Guide to Advanced Illustration and Design, Chartwell Books Inc., NJ.
2. Richard M. Schelemmer, [1990] Handbook of Advertising Art Production, Prentice Hall, Englewood cliffs, NJ.

Reference:

1. Harvey R. Levenson, [1981] Art and Copy Preparation, Graphic Art Technical Foundation, USA.
2. Raymond F. Stock, [1976] Sales Literature for Industry, McGraw Hill.



16UVC5ES04 EDITING

SEMESTER	V	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- To understand the basic concepts in Editing with specific reference to Television Production and Film Making.
- To apply the basic concepts of Editing in Production.

Unit 1: Brief on Post production process. Introduction to Editing. The role of the Editor. Editing Work Flow. Basic techniques of building a scene. Understanding shot to shot transition. Understanding Pace and Time. Basic editing terminologies.

Unit 2: Editing as a Craft: Rational Editing, Principles of Editing like Contrast, Parallelism, Symbolism, Simultaneity & Leit-motif (Reiteration of theme). Understanding Continuity, Delivering a meaning, bearing audio in mind, Control of Overuse technique or Visual effects.

Unit 3: Preparing the First Cut: Setting Up for Editing, Basic Linear and Non Linear Editing Concepts. NLE Edit: The Three Point Edit, Working in the Timeline, Transitions, Key framing, Applying Filters, and Ingesting.

Unit 4: Editing for Multicam Setup: Work Flow of Online Editing. Online Editing Techniques. Basic Visual Mixer tools. Television News Room Editing Setup.

Unit 5: Preparing for Final Cut: NLE Compositing, Color Correction & Color Grading, Dub matching and track lying. (To prepare for re- recording and optical effects.) Working on Audio, Titling, Final Review & Project

Methodology:

Practical inputs coupled with discussions and assignments.

Evaluation:



Internal 50%: CA I &II Tests 40marks and Assignments 10marks

External 50%: Semester Examination - Written 100 marks

Key Texts:

1. Ken Dancyger[2010], The Technique of Film and Video Editing: History, Theory, and Practice, Focal Press, U.S.
2. Roy Thompson, Christopher J. Bowen [2013], Grammar of the Edit, Focal Press.

Books for Reference:

1. David Bordwell and Kristin Thompson [2012], Film Art: An Introduction, Mc-Graw Hill Education, London.
2. Bobbie O’Steen[2009]The Invisible Cut: How Editors Make Movie Magic, Michael Weise Productions, U.S.
3. Gael Chandler [2012], Cut By Cut: Editing Your Film or Video, Michael Weise Productions, U.S.
4. Walter Murch [2009], In the Blink of an Eye: A Perspective on Film Editing, Harper Collins.
5. KarelReisz, The History of Film Editing.

16UVC5ES05 CORPORATE COMMUNICATIONS

SEMESTER	V	CREDITS	4
CATEGORY	ES	NO.OF HOURS/ WEEK	6

Objectives:

- To acquire knowledge and understanding of many aspects of corporate communication.
- To develop skills to apply communication aspects to media companies and other organizations.

Unit 1: Corporate communication-definition and overview; Internal and organizational communication; Marketing communication; International communication.



Unit 2: Changing media environment, Strategic communication, Investor relations, Government relations, Crisis communication.

Unit 3: Blogs, Podcasting, Electronic media communication, the internet and on-line communication tools, social media strategy, Technical communication in the software industry.

Unit 4: Corporate Social Responsibility and communication, Media relations, Communicating the brand, Press Release.

Unit 5: Identity, Image, Reputation and Corporate Advertising, Transparent Corporation communication practice.

Methodology:

Lectures, case studies and group discussions complemented with theoretical inputs.

Evaluation:

Internal 50% : CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project-20

Key Texts:

1. Bagdikian, Ben H. (2000). The Media Monopoly (6th edition). Boston, MA: Beacon Press.
2. Deetz, Stanley A. (1992). Democracy in an age of corporate colonization: Developments in communication and the politics of everyday life. Albany, NY: State University of New York Press.
3. Mitchell, Lawrence E. (2002). Corporate irresponsibility: America's newest export. New Haven, CT: Yale University Press.



16UVC5SK01 TELEVISION PRODUCTION

UG

Offered To: Viscom

Category: SK

Credits: 4

Semester: V

Hours/Week: 6

Objectives:

- To understand the nuances of Television medium.
- To develop overall creative skills in the production of Television Programmes.

Content:

Unit 1: Understanding TV medium; differences from the Film medium; Video formats - VHS, U-Matic, Beta; Digital formats, HD, HDD. TV and Video Production approaches.

Unit 2:Preproduction: scheduling, budgeting, breakdown of scripts, contracts, Teamwork and work ethics.

Unit 3:Grammar of Production - Set design and costume. Camera Movements.Production Team; Single-Camera and Multi-Camera Production. Different genre in Studio production - Interview, Educational Shows, Drama, PSA, Game Shows, reality shows. Anchor, News Reader. Out-door Production – ENG (Electronic News Gathering) and EFP (Electronic Field Production).

Unit 4:Lighting and Sound - natural and artificial lighting, dramatic effect and special effect lighting; three point, high key and low-key lighting. Basics of Sound recording, microphones, sound manipulation.

Unit 5:Post Production:Posting voice and music. Adding special effects. Editing - Grammar of editing, Transitions,



Editing the visual, editing the sound track. Editing for music pieces. Production Problems in each phase and their solutions. Some legal issues.

Practice:

1. Studio Productions: Basic shots, Interviews (Single camera set-up), Shows (Multi camera set-up), Drama.
2. Outdoor Productions: News reporting / Road show, Short documentaries and drama.
3. Editing Exercises: Sequencing, Creating a story with stock shots, Music video

Methodology:

Theoretical inputs and extensive practical assignments in TV production.

Evaluation:

Internal 50%: CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project- 20

16UVC6MC01 MEDIA MANAGEMENT

SEMESTER	VI	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

- To have an understanding of management in media organizations.
- To acquire the managerial skills for effective execution of tasks in the industry.

Unit I: Principles of management, Organization theory, delegation, decentralization, motivation, control and co-ordination. Ownership patterns of mass-media in India – sole proprietorship, partnership, private limited companies, public limited companies, trusts, co-operatives, religious institutions (societies) and franchises (Chains). Policy formulation –



planning and control; problems, process and prospects of launching media ventures.

Unit II: News paper organizations today. Ownership pattern and economics of Newspapers. News management and managing the newsroom. Collaborating with News service agencies.

Unit III: Film as industry- production, digitizing, distribution and exhibition systems. Financing the film- Film Development Corporations. Government and film production. Contemporary issues- cross over cinema, collaborations and the emergence of multiplexes information services and other new technologies. Consequences of new technology on film.

Unit IV: The rise of satellite Television, The cable industry, TRAI, Television channels and production houses-management. Concept of Public Service Broadcasting. Radio and music industry. Convergence of media. Internet media Managing portals and webcasting

Unit V: Governmental regulatory mechanism and policy changes. Foreign equity and FDI in Indian media. Contemporary debates

Methodology: Classroom lectures coupled with practical sessions.

Evaluation: Internal 50%: CA I & II = 40 marks and Assignments 10 marks.

External 50%: Semester examination written 100 marks

Key Texts:

1. Peter K Pringle, Michael F. Starr & William E McCavitt, [1991] Electronic Media Management, Focal Press, London.
2. John R Rossiter & Larry Percy, [1987] Advertising and Promotion Management, McGraw Hill, New York.

Books for Reference:



1. Barry G. Sherman, [1987] Telecommunications and Management - the Broadcast and Cable Industries, McGraw Hill.
2. Richard Gates, [1992] Production Management for Film and Video, Focal Press, London.

16UVC6MC02 MEDIA PRESENTATION SKILLS

SEMESTER	VI	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

- To understand the power of communication.
- To acquire communication skills to use them effectively for the media.

Unit 1: Human communication essentials. Verbal and nonverbal communication, human body in communication. Bodily communication. Culture, code and norms. Gesture communication; Power of speaking and listening.

Unit 2: Understanding self. Strength and weakness; opportunity and threat, SWOT Analysis, goal setting.

Unit 3: Facing interview, participation in group discussion; presentation for client; Addressing the audience. Overcoming stage fear; Stage speaking and compeering: Techniques and style.

Unit 4: Media presentation basics. Interviewing. Types. Dos and Don'ts. Interviewing for the media. (Print, TV, Radio) Presenting people and events. Conducting press meets. Effective communication methods.

Unit 5: Preparation of Resume, Portfolio and Show Reel.

Methodology:

The course will have lectures, demonstrations, assignments, projects in the subject according to the prescribed syllabus and references.



Evaluation:

Internal 50%: CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam: Viva -30, Project-20

Key texts:

1. Agee K. Waren et al, [1979] Introduction to Mass Communication, Oxford and IBH publishing Co., New Delhi.
2. Vandermark and Leth, [1977] Interpersonal Communication, Cummings Publishing CO., California.
3. Kincaid Lawrence and Wilbur Schramm, [1982] Fundamentals of Human Communication, East West Communication, Harper and Row, New York.

Books for Reference:

1. Schramm Wilbur and Potter William, [1982] Men, Women, Message and Media- Understanding Human Communication, Harper and Row, New York.

16UVC6MC03 MEDIA LAWS AND ETHICS

SEMESTER	VI	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

- To enable students to understand with the various laws governing the media in the Indian context.
- To understand the ethical principles and imbibe the spirit behind the media laws.

Unit 1: History of media law in India. Indian Constitution .Fundamental rights.Directive principles of state policy.Reasonable restrictions Emergency provisions. Amendments, Parliamentary privileges. Freedom of media in India.



Unit 2: Defamation. Libel and Slander. IPC and Criminal Procedure Code. Official Secrets Act. Contempt of Court Act . The press and registration of books Act Press Council Act Working journalists and other Newspaper Employees(condition and service) and Miscellaneous provisions Act. . Cases related to these Acts.

Unit 3: The monopolies And Restrictive Trade Practices Act. Drugs and Magic remedies (Objectionable Advertisements) Act. The PrasarBharati (Broadcasting Corporation of India)Act. The cable Television networks Act. Broadcasting Services Regulation Bill. Cinematograph Act and board of Censors. . Cases related to these Acts.

Unit 4: Intellectual Property Rights WTO. The designs ACT. Trade and Merchandise Marks Act. The Patents Act. The Copyright Act. Information Technology Act Indecent Representation of Women (Prohibition) Act and rules. The Children Act. The Young Persons(Harmful Publications) Act , other regulations and guidelines. Cases related to these Acts.

Unit 5: Media ethics. Ethics Vs Law. Code of ethics in print media .Code for commercial Advertising in AIR and Doordarshan. Advertisement Standard Council of India 's code of ethics. Broadcasting ethics. Principles of Self-Regulation. Issues related to privacy, national security, sex and nudity, neutrality, objectivity, depiction of women and children , depiction of violence etc. sting operations. Corrigendum.

Methodology: Class lecture coupled with group discussions and presentations.

Evaluation:

Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

Key Texts



1. Patrick L. (Lee) Pleasance [2008] Media Ethics: Key Principles for Responsible Practice, SAGE Publications, Inc.
2. Philip Wilkins Lee Paterson [2008] Media Ethics: Issues and Cases McGraw-Hill Higher Education.
3. Durga Doss Basu, [2000] Press Laws, Central Law Book Agency, Delhi.
4. Barua ,Vidisha. [2002] Press and Media Law Manual, Universal Law Publishing Co , New Delhi.
5. Neelamalar, [2010] Media law and ethics, PHI Learning new Delhi.

Books for reference:

1. Kiran R.N., [2000] Philosophies of Communication and Media Ethics, B.R. Publishing Corp., New Delhi.
2. BaskarRao N., G.N.S. Ragavan, [1996] Social Effects of Mass Media in India, Gyan Publishing House, New Delhi.
3. Ray Eldon, Hiebert Carol, [1988] Impact of Mass Media, Longman, New York.
4. Universal's Press[2010]Media & Telecommunication Law, Universal Law Publishing Company, New Delhi.
5. <http://india.gov/acts.php>

16UVC6MC04 NEW MEDIA STUDIES

SEMESTER	VI	CREDITS	4
CATEGORY	MC	NO.OF HOURS/ WEEK	6

Objectives:

1. To understand the core concepts of Digital Media
2. To study the emerging trends and new tools in online communication

Unit 1: New Media-Emergence of Digital Era-Technology, Society and Historical Change-Informationalism-Digital Revolution-Network Society and Information Age-Social Media



Unit 2: The Internet as social technology-- Computer Mediated Communication (CMC)- different types of CMC- Communication through CMC-Mediated Society-Cyberspace-Cybernetics.

Unit 3:Online communication tools (OCT)-Forming online identities-Anonymity, Pseudonymity, and Identity-Relating Online -Impersonal Communication-Social Presence Theory - Social Context Cues Theory-SIDE Model-Hyper personal Communication

Unit 4: Internet culture in India-Electronic Surveillance-Merits and De-merits of OCT -Forming Online Relationships-Self Presentation- Online Self Disclosure-Virtual Communities-Qualities of Virtual Communities -Netizenship

Unit 5: Online Therapy- Internet Addiction Disorder-Obscenity in Cyberspace -Online Communication and the Law- Information Technology Act in India-Cyber law -Ethical Aspects.

Methodology:

Theoretical inputs, applied case studies, practical assignments.

Evaluation Pattern:

- Internal 50% CA I &II Tests 30 marks, and, Assignments 15 marks; and 5 marks will be reserved for class presence, student initiative, participation in subject related activities.
- External 50%: Audio-visual report of Research – 30 marks & Viva-voce – 20 marks

References

1. Manuel Castells[2010], The Rise of the Network Society --Volume -I,2010,Blackwell Publication UK
2. DeVito Joseph A [2000], Human communication – The basic course, Harper & Row, London.

e-Book



Andrew F. Wood *San Jose State University, [2005]* Matthew J. Smith Online Communication, Linking Technology, Identity, and Culture, Lea's Communication Series, London

16UVC6MS01 MEDIA RESEARCH METHODS

SEMESTER	VI	CREDITS	4
CATEGORY	MS	NO.OF HOURS/ WEEK	6

Objectives:

- Understand the various types of media research methods and tools: benefits, shortcomings & ethical issues.
- The course must enable students to use media research for pre-production, production and post-production assessment/evaluation of their projects.
- To enable students to design and execute their final media projects using the methods learned in the class.

Unit 1: Introduction to Research: Meaning of Research, Process of Research, Research Problem, Research Design, Sampling, Hypothesis. Methods like Process research, Anthropological research, Historical research, Experimental research, and other types.

Unit 2: Data Collection Techniques and Analysis: Survey Toolbox: Schedule, Questionnaire, Audience Surveys like NRS-IRS, TAM-TRP; Election related surveys: Opinion Poll, Exit Poll; National Sample Surveys: Collection of data by NSSO. Case Study Method: In-depth analysis of subject of research, Cross-cultural Research, Macro and Micro Research; Observation Method; Interviews; Content Analysis, Data Analysis, Computer-assisted handling and analysis-SPSS.

Unit 3: Communication Research: Message Analysis; Discourse and Semiotic analysis; Channel/ Medium analysis: characteristics, access, appropriateness and coverage; Audience Analysis: Demographic, Socio-economic, Socio-psychological



aspects, Quantitative and Qualitative techniques; Impact Analysis: Tools and Techniques.

Unit 4: Media Research: Formative Research: Need assessment, Development of audience profile, Availability of audience segment, Access of the media, Resource mapping, and Production research: Print, Radio, TV, Films, Digital & New Media. Feedback and summative research: Impact of stated objectives and unintended outcomes; Ethics in research.

Unit 5: Market Research: Need, scope and function of product, consumer and Ad research; Product testing, test marketing; Pre & Post testing, Market segmentation, buying motives, purchase intent; Target audience/market research, message research, concept research, copy research, DAGMAR; Relevance of market research in media studies.

Methodology:

Theoretical inputs, applied case studies, practical assignments.

Evaluation Pattern:

- Internal 50% CA I = Theory Test for 15 marks & CIA II = Creating a Research Paper for 15 marks. Total CIA = 30 marks, and, Assignments = 15 marks; and 5 marks will be reserved for class presence, student initiative, participation in subject related activities.
- As per Industry standards, each student will be asked to create one Wikipedia page. It can be in English or Tamil or other languages and on any topic of the student's interest.
- The student will use the course to research and design the strategy for their final portfolio project.
- Creating an Information-based graphic poster (Infographic) based on the research findings.
- The Students will receive one workshop and hands-on training in SPSS.
- External 50%: Audio-visual report of Research – 30 marks & Viva-voce – 20 marks



Key Texts:

1. C.R. Kothari [1996], Research Methodology, WishwaPrakashan, Delhi.
2. Judith Bell [1999], Doing Your Research Project, Viva Books Pvt Ltd.
3. Wimmer Roger D, Dominick Joseph R [2004], Mass Media Research, Thompson, New York.
4. Philip Mayer [2005], Precision Journalism, A Reporter's Introduction to Social Science Methods, Rowman& Littlefield, Lanham, MD.
5. Sharon Lorio [2004], Qualitative Research in Journalism – Taking it to the Streets, Lawrence Erlbaum, Mahwah: NJ.
6. G.K. Parthasarthy [2006], Electronic Media and Communication Research Methods, Authors Press, New Delhi.

Books for Reference:

1. Wimmer& Dominick [2013], Mass Media Research- An Introduction, Wadsworth Publishing Company, California.
2. Berger Arthur Asa [2011], Media and Communication Research Methods, An Introduction to Qualitative and Quantitative Approaches, Sage Publications, USA.



VISCOM ALLIED OFFERED TO OTHER DEPARTMENTS

16UVC1AL01 ANIMATION FIGURE DRAWING

SEMESTER	I	CREDITS	3
CATEGORY	AL	NO.OF HOURS/ WEEK	6

Objectives:

- To introduce students to the principles of Life drawing by exploring the observation of the human form.
- Study focuses on the principles of movement, weight, balance, shape, and anatomy through gesture drawing, long form poses, and humans in motion. The practice of observation and application is the foundation from which students apply these principles.
- Study in shading, shadow, foreshortening, and action analysis further allow students to explore the importance of observing the human form and anatomy.

Content:

Unit-1: Basic Life Drawing Skills - Life drawing including human anatomy, emotions, actions and expressions. Stick Figures, Line of action, Basic Human, Animals and Birds Anatomy

Unit-2: Basic Perspective Drawings – How to draw Shapes, Buildings and Figures in 1 point, 2 point and 3 point perspectives, Worm’s Eye View, Bird’s Eye View – Out-door study



Unit-3: Light & Shade in Drawings – Basic Drawings including Humans, Animals, Birds etc. with Light & Shade, Still-life study

Unit-4: Basic Anatomy Drawings - Basic Anatomy Drawings including Humans, Animals, Birds etc. – using Mannequins, Group figure studies

Unit-5: Actions & Movements, Emotions, Postures& Gestures in Drawings: Live Action / Motion Drawings including Humans, Animals, Birds etc. Including emotions, actions and expressions, attitude, postures and gestures, Facial expressions

Assignments:

Still Life Study - Shapes, Organic & In-organic studies, Indoor and Outdoor Study, Light & Shade, Perspective and Anatomy.

Methodology:

Extensive Practical sessions, Drawing Sessions, Industry Experts, Assignments, Field Visits for out-door studies – Zoo, Park etc.

Evaluation:

Internal 50% - CA I & II = 35 Marks & Assignment – 15 Marks

External 50% - Semester Examination – Practical – 100 Marks

Reference Books & Online References:

1. Thomas, Frank; Ollie Johnston (1997) [1981]. The Illusion of Life: Disney Animation.
2. Allan, Robin. "Walt Disney's Nine Old Men &The Art Of Animation". Animation World Network.



3. Solomon, Charles, "Enchanted Drawings: The History of Animation". Random House, 1994.
4. Beck, Jerry, "Animation Art: From Pencil to Pixel, The world of Cartoon, Anime and CGI." Collins, 2004.
5. Lotman, Jeff and Smith, Jonathan, "Animation Art: The Early Years 1911-1953" Schiffer, 1995.
6. Lent, John, "Animation in Asia and Pacific." Joan Libbey, 2010.
7. Clements, Jonathan and McCarthy, Helen, "The Anime Encyclopedia," Stone Bridge Press. 2001.
8. Ryder, Anthony, "The Artists Complete Guide to Figure Drawing," Watson – Guptill, 1999.
9. Goldfinger, Eliot, "Human Anatomy for Artists: The Elements of Form," OUP, 1991.8. Rockman, Deborah, "The Art of Teaching Art," OUP, 2000.
10. History of Animation - https://en.wikipedia.org/wiki/History_of_animation

16UVC2AL01 MEDIA DESIGN & DEVELOPMENT

SEMESTER	II	CREDITS	3
CATEGORY	AL	NO.OF HOURS/ WEEK	6

Objectives:

1. The students must appreciate & become oriented towards media production.
2. Design & develop an appropriate media strategy from start to finish on a timeline.
3. Learn to evaluate media projects based on efficiency, usability & aesthetics.

Unit 1: Introduction to Communication: Different types of Communication, SMCR, Examples of Persuasive & Effective Communication; Simon Sinek's Golden Circle; Introduction to



Communication Concepts like 5Ws & 1H, Inverted Pyramid, AIDA, Big Idea, USP, Brand, IMC, CSR. Experiential Learning: Each student will take five photographs and tell a story with it.

Unit 2: Components of Successful Communication: Components of IMC: marketing & sales objectives, audience segmentation, market research, advertising, promotional & sales strategies, integrating elements & evaluation of communication. Experiential Learning: Taking examples of successful & landmark media campaigns, the students will answer: What makes an ad great? How did PR help build a strong relationship? How did Design help solve a problem?

Unit 3: Designing a Media Project: In groups, students will be guided to choose a Social Issue/Topic/NGO/SHG/Cause and design a media strategy for the same using free social media like FB/Twitter/Instagram, etc. Taking case studies, the students will be exposed to the planning and execution of social media campaigns. Experiential Learning: Working as a group, the students will create a Client Brief and a Media Plan.

Unit 4: Developing a Media Project: In groups, the students will be guided to identify key resource people, use existing research, mapout roles & responsibilities within the group and create a time schedule. The students will then create posts on free social media regarding their topic. Experiential Learning: The groups will create a flowchart of tasks and activities for their social media project and execute the same.

Unit 5: Evaluation of a Media Project: Each group will present a summary of their activities on social media and experiences. The students will be asked to critically evaluate each other's projects on aspects like: Usability, Efficiency, Aesthetic Quality, Depth in the subject, Reach (likes/shares/tweets), etc.



Methodology:

Theoretical inputs through classroom lectures and case studies and student assignments on media economics.

Evaluation:

1. Internal 50%: CA I &II Tests 30 marks and Assignments 20marks
2. External 50%: Semester Examination - Written 100 marks

Key Texts:

1. Peter Block *et al*, [2008] Managing in the Media, Focal Press.
2. Simon Cottle, [2004] Media Organisation & Production, Sage Publications, New Delhi.
3. Walt Harrington [2000] Intimate Journalism: The Art & Craft of Reporting Everyday Life, New Delhi.
4. Paneerselvam & Senthilkumar P [2009] Project Management, PHI Learning Pvt. Ltd.

Websites:

Createmixedmedia.com; Projects & Academic Growth:

<http://www.naeyc.org/As> accessed on 12-2-2016.

16UVC2AL02 PHOTOGRAPHY AND VIDEOGRAPHY

SEMESTER: 2

CREDITS: 6

CATEGORY: AL

NO.OF HOURS/WEEK: 6

Objectives:

- To acquire knowledge and skills in photography.
- To make the best use of the acquired knowledge in visual communication.



Content:

Unit I History of photography – definition - Concept and terminology, characteristics of light - light sensitivity.

Unit II Camera and equipment - types of camera – structure – features of the camera; lens-types of lenses-focal length, aperture, angle of view. Digital Photography: Types & Functions of Sensor, Menus and Options in DSLR and Digital Photography Color management & Post Production Techniques

Unit III Chemistry of photography - light sensitivity- film and paper, developer, fixer and other chemicals. Darkroom techniques - developing and printing. Techniques and styles of photography - exposure-depth of field; action, Portraiture, product, landscape, photo feature.

Unit IV Videography Lighting and Sound - natural and artificial lighting, dramatic effect and special effect lighting; three point, high key and low-key lighting. Basics of Sound recording, microphones, sound manipulation.

Unit V Grammar of Videography - Set design and costume. Camera Movements. Production Team; Single-Camera and Multi-Camera Production. Different genre in Studio production - Interview, Educational Shows, Drama, PSA, Game Shows, reality shows. Anchor, News Reader. Out-door Production - ENG (Electronic News Gathering) and EFP (Electronic Field Production).

Methodology:

Theoretical inputs combined with practical sessions and execution of various assignments.

Evaluation:

Internal 50% : CA I & II Tests-30, Assignments-20

External 50%: Semester Practical Exam-30, Project- 20



Key Texts:

6. Barbara London Jim Stone John Upton,[2010] Photography (10th Edition) New York,Pearson.
7. Ben Long, [2011] Complete Digital Photography, Sixth Edition
8. Allan Wurtzel, [1983] 'Television Production' McGraw Hill Book Co.

Books for reference:

4. George Haines, [1992] Learning Photography, Hamlyn publishing Group, London,
5. Sr. Mary Peter Claver and Sr. Mary Jyosita, [1992] 'First Steps to TV-Video Production', BharathiBhawan, Patna.

16UVC3AL01ART FORLITERATURE

UG

Category:AL

Semester:II

Offered To:English

Credits:4

Hours/Week:6

Objectives:

- Thiscourselooks closelyat therelationship of film, visual art, and literature.
- Tocrete visual screenplaysand screenadaptationsfrom great works ofliterature.

UNIT1:Literature andIts Elements:Different genres ofLiterature, CharacterArchetypes. Understandinghow literarygenresand ideas havebeen incorporated into theatre,cinema andart.

UNIT2: Art andIts Elements: Elements of Art, OrganizingPrinciples. Takingslect paintings and



analyzing them. The Art of Seeing; Adaptations from Works of Fine Art into other mediums.

UNIT3: Theatre and Its Elements: The Origins of Writing for Western Theatre. Acts and Dramatic Structure, Characterization and Improvisation on Screen. Adaptations & writing effectively for Audience Engagement.

UNIT4: Film and Its Elements: Narrative Structure, Two and Three Point Narrative Structures, Character Arc, Prototypes and Stereotypes. How to develop a character for Screen. Adaptations to film, and from Art and Theatre into film.

UNIT5: Bringing it all Together: Understanding how Literature, Theatre, Film and Art relate to each other and are influenced by the historical, philosophical, religious, political, and musical works of the period in which they are produced. The underlying human emotions that is common to all great works of Art, Literature, Theatre and Film. How they can be used effectively by a writer.

Methodology: Students are required to read and view famous works that have been adapted across platforms, like *Girl with a Pearl Earring*, and books of Dan Brown & Stieg Larsson.

Methodology:

Theory and Practical sessions with extensive lab work on various assignments.

Evaluation:

Internal 50% : CAI & IITests-40, Assignments-10

External 50%: Semester Written Exam-50

Key Texts:

1. Adams, Laurie Schneider, [2002] *Looking at Art*, Prentice Hall, New Jersey.



2. Brown, Dan [[2003],TheDaVinci Code, Doubleday,New York.
3. Giannetti,Louis [2011],UnderstandingMovies. 13th edition, PrenticeHall, New Jersey.
4. Martin, GeorgeR. R. [1996]A Game of Thrones,BantamBooks,New York.
5. Soles, Derek [2002], ThePrenticeHall Pocket Guideto Understanding Literature, PrenticeHall, New Jersey.

References:

1. SydField, [2005] Screenplay: TheFoundations ofScreenwritingRevisededition
2. Robert Mckee, [2010] Story: Substance, Structure, Style, and the Principlesof Screenwriting, Harper Collins, U.S.
3. BlakeSnyder, [2005] Savethe Cat, Michael WieseProductions, U.S.
4. Rob Parnell, [2014]TheWriter &TheHero's Journey, R&R BooksFilm Music, U.S.
5. All booksofIrvingStone.
6. Samuel Beckett's 'Waitingfor Godot', and its screen and theatric adaptations.



16UVC3AL02 WRITING FOR THE SCREEN

Category: AL

Credits: 3

Semester: III

Hours/Week: 6

OBJECTIVES:

- To understand the art and craft of scripts for Film and Television media.
- To creatively write and evolve scripts for Film and Television media.

Unit 1: Scriptwriting as a creative enterprise –Ideation Process, Brainstorming Creative thinking – creativity process – stages in the craft of script writing – basic story idea, narrative synopsis outline.

Unit 2: Narrative structure: beginning-middle-end, Syd Field’s Paradigm, conflict, development, climax and denouement – story, storyline, plot, and treatment – principles of suspense and surprise. Three point and Two point structures.

Unit 3: Characterization – character biography – tags – stereotyping – two-dimensional versus three-dimensional characters – guiding principles for evolving effective and credible characters.

Unit 4: Understanding form of cinema. Film Movements. Selective narrative techniques – point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter. Scene breakdown, Drafting Process and full-fledged script.



Unit 5: Different Film Genres. Film and TV script formats, storyboards, Copyrights, software for scripting. Pitching the story, Scheduling, Casting, and preparations for the shoot.

Methodology: Practical Sessions coupled with group works and exercises.

Evaluation: Internal 50%: CA I & II = 40 marks and Assignments = 10marks.

External 50%: Semester examination Practical = 100 marks

Key Texts:

1. Syd Field, [2005] Screenplay: The Foundations of Screenwriting Revised edition
Steven Ascher and Edward Pincus [2013],
2. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age.*
3. Ken Dancyger, [2006] Alternative Scriptwriting: Rewriting the Hollywood Formula Focal Press.
4. Robert Mckee, [2010] Story: Substance, Structure, Style, and the Principles of Screenwriting, Harper Collins, U.S.
5. Blake Snyder, [2005] Save the Cat, Michael Wiese Productions, U.S.
6. Rob Parnell, [2014] The Writer & The Hero's Journey, R&R Books Film Music, U.S.

Books for Reference

1. Sujatha, ThiraiKathaiEzhuthuvathuEppadi. (Tamil book)



2. Sujatha, Workbook on Screenplay Writing in Tamil.(Tamil book)
3. Dwight, Swein, [1976] Film Script Writing, Hastings House, New York.