

PERIYARUNIVERSITY
PERIYARPALKALAINAGARSALEM
-636011



DEGREE OF
BACHELOR OF SCIENCE IN VISUAL
COMMUNICATION(CHOICE BASEDCREDITSYSTEM)

SYLLABUSFORB.Sc.VisualCommunication

FOR THE STUDENTS ADMITTED FROM
THEACADEMICYEAR 2021-2022ONWARDS

PERIYAR UNIVERSITY

REGULATIONS FOR B.Sc.(VISUAL COMMUNICATION)

DEGREE COURSE with Semester System

(Effective from the academic year 2021-2022)

COURSE DESCRIPTION AND REGULATIONS

Definition:

- **Visual communication** is the transmission of information and ideas using symbols and imagery. It is believed to be the type that people rely on most and includes signs, graphic designs, films, typography, and countless other examples. There is evidence to suggest that it is the oldest form of **communication**.
- **Visual communication** is the delivery of message through the **use of visual** elements, such as charts and graphs, clip art and electronic images, to convey ideas and information to audience. **Visual communication** plays an important role in our daily life.

B.Sc. Visual Communication:

- B.Sc. in **Visual Communication** is a 3-year full-time undergraduate course, the minimum **eligibility** for admission to which is the successful completion of the **Senior Secondary Certificate (10+2) or 10+3 year Diploma qualification** from a recognized educational board, with a minimum required eligibility prescribed by the Periyar University. The program is spread over 3 years, divided into 6 semesters of 6 months each.

Ideal candidates for the course would possess:

- Interest in conceptualizing, designing, and giving life to creative ideas.
- interest in, and aptitude for:
 1. Typography
 2. Photography
 3. Signs
 4. Drawing
 5. graphic design
 6. illustration
 7. color and electronic resources.
 8. It makes for a vast portion of visual media and art.

Such graduates are hired in capacities such as:

- Graphic Artist
- Desktop Publisher
- Digital Photographer
- Web Designer
- Instructional Designer
- Animator

- Cartoonist
- ProductionAssistant
- AdPhotographer
- EventManager,etc.

Popularareasofemploymentforsuchgraduatesinclude:

- NewsandMediaIndustry
- Advertising Industry
- FilmIndustry
- Websites
- RadioStations
- Collegesanduniversities
- Animation
- Gamingwebsites,etc.

Majorcomponentsofthecourseinclude:

- Humancommunication
- Graphicdesign
- Basicsofadvertising
- Photography
- Design
- Drawing
- Scriptwriting
- Acting
- Film
- Copywriting,amongotherssuch.

Successfulgraduatesofthecoursemayalsoopttospecialisein:

- Mediamanagement
- Internationalmedia
- Televisionproduction
- Visualdesign
- Radioprogramming
- Mediatrends.

The course also most often includes the mandatory completion of an internship, of 6-8 weekduration,in design or media-based organizations.

REGULATIONS

1. ELIGIBILITY FOR ADMISSION

A pass in Higher Secondary Examination or an Examination accepted as equivalent thereto by the syndicate (**10+2 or 10+3 year Diploma**), subject to such conditions as may be prescribed thereto are permitted to appear and qualify for the **Bachelor of Science in Visual Communication Degree Examination** of this university after a course of study of three academic years.

2. DURATION OF THE COURSE

The course shall extend over a period of three years comprising of six semesters with two semesters in one academic year. There shall not be less than 90 working days for each semester. Examination shall be conducted at the end of every semester for the respective subjects.

3. COURSE OF STUDY

The course of study shall comprise instruction in the following subjects according to the syllabus and books prescribed from time to time. The syllabus for various subjects shall be clearly demarcated into five viable units in each paper/subject. Part-I, Part-II, Part – III and Part-IV subjects are as prescribed in the scheme of examination.

4. EXAMINATIONS

The theory examination shall be three hours duration to each paper at the end of each semester. The candidate failing in any subject(s) will be permitted to appear for each failed subject(s) in the subsequent examination. The practical examinations for UG courses should be conducted at the end of the even semester.

4.(a) Submission of record notebooks for practical examinations

Candidates appearing for practical examinations should submit bonafide Record Notebooks' prescribed for practical examinations, otherwise the candidates will not be permitted to appear for the practical examinations. However, in genuine cases where the students, who could not submit the record note books, they may be permitted to appear for the practical examinations, provided the concerned Head of the department from the institution of the candidate certified that the candidate has performed the experiments prescribed for the course. For such candidates who do not submit Record Books, zero (0) marks will be awarded for record notebooks.

5. Revision of Regulations and Curriculum

The University may revise/amend/change the Regulations and Scheme of Examinations, if found necessary.

6. (a). Passing Minimum – Theory

The candidate shall be declared to have passed the examination if the candidate secure not less than 40 marks out of 100 (**CIA – 10 marks out of 25 and EA – 30 marks out of 75**) in the University examination in each theory paper.

6. (b).PassingMinimum–Practical

The candidate shall be declared to have passed the examination if the candidate secure not less than 40 marks put together out of 100 (**CIA – 16 marks out of 40 and EA– 24marks out of 60**) in the University examination in each practical paper.

7. Question Paper Pattern for B.Sc. Visual Communication Course

7.1(a).THEORY-Question Paper Pattern[EA](Total Marks:75)

PART–A(15 x1= 15Marks)

(Answer ALL questions), (Objective Type-Three questions from each unit)

PART–B(2x5=10Marks)

(Answer ANY TWO questions) & (One question from each unit with 2 out of 5 questions))

PART–C(5 x10= 50Marks)

(Answer FIVE questions) & (Either or Pattern i.e. Internal Choice)

7.1(b).THEORY-Internal Marks Distribution[CIA](Total Marks:25)

- ❖ Attendance:5Marks
- ❖ Assignment:5Marks
- ❖ Internal Examinations:15Marks

7.2(a).PRACTICAL – Marks Distribution & Question paper Pattern(Max. Marks: 100)[External[EA]: 60Marks&Internal [CIA]: 40Marks]

8. Commencement of this Regulation

This regulation shall take effect from the academic year 2020-2021, i.e. for students who are to be admitted to the first year of the course during the academic year 2020–2021 and thereafter.

PERIYAR UNIVERSITY

B.Sc. Visual

Communication Outcome Based

Education

PEO1	: Graduates of the programme will have a successful career in all visual communication and Media related industries and can pursue higher education and research.
PEO2	: Graduates of the programme can work in teams to create the social responsibilities in the broad ways as media persons to construct the ethical practices.
PEO3	: Graduates of the programme will continue to develop their knowledge and skills throughout their career.
PEO4	: Graduates of the programme will continue to develop their technical perspective view to accomplish the new technical innovations.

Program Outcomes(PO):

PO1	: Apply the knowledge of visual communication and media fundamentals to the solution of problems in Visual Communication and media industry.
PO2	: Identify, formulate, research literature, and analyze Media and Communication problems reaching substantiated conclusions using first principles of Media and Visual Communication theories and practice.
PO3	: Design solutions for complex media and Visual Communication problems and design system components or processes that meet the specified needs with appropriate consideration for the public health and safety, and the cultural, societal, and environmental considerations.
PO4	: Use research-based knowledge and research methods including design of experiments, analysis and interpretation of data, and synthesis of the information to provide valid conclusions related to Media and Visual Communication
PO5	: Create, select, and apply appropriate techniques, resources, and modern media and communication tools to Media and Visual Communication activities with an understanding of the limitations.
PO6	: Understand the impact of the professional media and Visual communication solutions in societal and environmental contexts, and demonstrate the knowledge of media and communication and need for sustainable development.
PO7	: Apply ethical principles and commit to professional ethics, responsibilities, and norms of the media practice.

SCHEME OF EXAMINATIONS

(The scheme of examinations under CBCS (Choice Based Credit System) for different semesters shall be as follows)

FIRST YEAR									
SEM	SUBJECT CODE	SUBJECTS	TOTAL HOURS		CREDITS	CIA	EA	TOTAL MARKS	
			L	T/P					
I	19UFTA01	LANGUAGE I	6	T	4	25	75	100	
	19UFEN01	ENGLISH I-Communicative English	6	T	4	25	75	100	
	20UVC01	CORE I: Fundamentals of Communication	6	T	4	25	75	100	
	20UVC02	CORE II: Concept of Visualization (Theory)	5	T	4	25	75	100	
	20UVCA01	ALLIED I: Introduction to Social Psychology	5	T	3	25	75	100	
	19UES01	Value Education: Yoga	2	T	0	25	75	100	
		Add-on Course-Professional English	3	1	4	25	75	100	
	TOTAL CREDITS & MARKS			33		23			700
I	19UFTA02	LANGUAGE II	6	T	4	25	75	100	
	19UFEN02	ENGLISH II-Communicative English	6	T	4	25	75	100	
	NMSDC	Language Proficiency for Employability-Effective English	2	T	2	25	75	100	
	20UVC03	CORE I: Writing for Media	6	T	4	25	75	100	
	20UVCA02	ALLIED II: Indian Constitution and Media Laws	5	T	3	25	75	100	
	20UVCP01	CORE PRACTICAL I: Concept of Visualization	5	P	4	40	60	100	
		Environmental Studies	2	T	0	25	75	100	
		Add-on Course-Professional English	3	1	4	25	75	100	
	TOTAL CREDITS & MARKS			35		25			700
	First Internship Training in any Media/Production House in 30 days/4 weeks (to be undertaken during summer holidays)			Internship report to be evaluated in 4 th Semester					

SECONDYEAR									
SEM	SUBJECT CODE	SUBJECTS	TOTAL HOURS		CREDITS	CIA	EA	TOTAL MARKS	
			L	T/P					
III	17UFTA03	LANGUAGEIII	6	T	4	25	75	100	
	17UFEN03	ENGLISHIII	6	T	4	25	75	100	
	20UVC04	COREIV:Photography	5	T	4	25	75	100	
	20UVCA03	ALLIEDIII:Audiography	5	T	4	25	75	100	
	20UVCSB01	SBECI:MediaPresentationSkill	4	T	3	25	75	100	
	20UVCN01	NMECI:SocialMediaManagementand Marketing	4	T	2	25	75	100	
	NMSDC	Digital Skills for Employability- Microsoft office Essentials	2	T	2	25	75	100	
	TOTALCREDITS&MARKS			32		23			700
	CompulsoryField/IndustrialVisit			withintheState					
IV	17UFTA04	LANGUAGEIV	5	T	4	25	75	100	
	17UFEN04	ENGLISH IV	5	T	4	25	75	100	
	20UVC05	COREV:Videography	4	T	4	25	75	100	
	20UVCP02	COREPRACTICALII:Photography	4	P	4	40	60	100	
	20UVCP03	COREPRACTICALIII:AudioandVideoProduction	4	P	4	40	60	100	
	20UVCA04	ALLIEDIV:Visual Aesthetics	4	T	4	25	75	100	
	NMSDC	Employability Skills-Microsoft	2	T	2	25	75	100	
	20UVCN02	NMECII:CitizenJournalism (ANYONEFROMNMECLIST)	2	T	2	25	75	100	
	20UVCP04	FirstInternshipReportEvaluationand Viva	0	T	3	40	60	100	
	TOTALCREDITS&MARKS			30		31			900
SecondInternship Training in anyMedia/Production Housein30 days/ 4weeks(tobeundertakenduringsummerholidays).			Internshipreportto beevaluated in6 th Semester						

THIRDYEAR								
SEM	SUBJECT CODE	SUBJECTS	TOTAL HOURS		CREDITS	CIA	EA	TOTAL MARKS
			L	T/P				
V	20UVC06	COREVI:MediaManagementandEntrepreneurship	6	T	4	25	75	100
	20UVC07	COREVII:GraphicsandAnimation	6	T	4	25	75	100
	20UVC08	COREVIII:DevelopmentCommunication	6	T	4	25	75	100
	20UVCE01	ELECTIVEI:MediaCampaign(PR,CC&CSR)	6	T	4	25	75	100
	20UVCSB03	SBECIII:DesigningforNew Media	6	T	3	25	75	100
		NMSDC- Marketing and Design Tools – (other Arts) Digital Marketing	2	T	2	25	75	100
	TOTALCREDITS &MARKS		32					600
CompulsoryField/IndustrialVisit			OutsidetheState					
VI	20UVC09	COREIX:FilmStudies	5	T	4	25	75	100
	20UVC10	COREX:MediaSocietyandCulture	3	T	2	25	75	100
	20UVCP04	COREPRACTICALIV:GraphicsandAnimation	4	P	4	40	60	100
	20UVCP05	COMPULSORYPROJECT(VideoMagazine)	4	P	4	40	60	100
	20UVCE02	ELECTIVEII:E-ContentDevelopment	4	T	4	25	75	100
	20UVCEP01	ELECTIVEPRACTICALI:Advertising	4	P	4	40	60	100
	20UVCSB04	SEBCIV:E-MediaMarketing	4	T	3	25	75	100
	20UVCP06	SecondInternshipReportEvaluationandViva	0	P	3	40	60	100
		EXTENSIONACTIVITIES (NCC/NSS/YRCetc..)						
	NMSDC	Digital Marketing	2	-	2	-	-	-
TOTALCREDITS&MARKS		30		30			800	

Mapping of Course Outcomes with Program Outcomes:

Course Outcomes	Program Outcomes								
	P01	P02	P03	P04	P05	P06	P07	P08	P09
1	H	H	H	L	L	L	H	H	L
2	L	H	M	H	H	H	H	L	L
3	H	H	H	H	M	H	L	H	H
4	H	H	L	L	H	L	H	H	H
5	H	H	H	H	H	M	H	H	H

FIRSTYEAR

SEMESTER I

20UVC01	CORE I: Fundamentals of Communication	6	T	4	25	75	100
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Unit I: Communication: Meaning, definition, scope and need for Mass Communication - Forms of Communication: Intra Personal Communication, Interpersonal Communication, Group Communication, Public Communication, Mass Communication: Electronic, Satellite, Interactive, Digital Communication etc..

Unit II: Communication process – sources, message, channel, receiver, feedback, Noise: types of noise- encoding and decoding process. Elements and process of communication - Model of Mass Communication: Berlo, Lasswell, Shannon and Weaver models, Gerber's Model, Sociological Model, Gatekeeping Model. Functions of Mass Communication - Barriers of Mass Communication.

Unit III: Impact of Mass Media: Introduction to Mass Media - Content and Nature of Mass Media, Impact & Influence of Mass Media - The Indian Context: reach, access and nature of audience - Differentiate between Mass Communication & Mass Media - Means & Tools of Mass Communication: Traditional & Folk Media: Types, importance of traditional media - Print: Books, Newspapers, Magazines - Broadcast: Television, Radio – Films – Internet - Advertising, Public Relations - Other outdoor media

Unit IV: Introduction to Visual Communication: Visual language - Visual grammar - perception, composition, grouping and organization, balance, ratio and proportion, rule of thirds, light, colour harmony and contrast - Principles of visual grammar - Film, video, e books, art, modern ways

Unit V: Sociocultural history of Visual Communication: History of visual communication – How to read visuals, Analysing designs and posters - Impact of Visual Communication on society - Presentation Methods of Visual Communication: Forms of visual communication - Approaches to visual communication. Design principles - Design processes

References:

1. Blake et al. *Taxonomy of concepts of Communication*. Hasting House, NY, 1979.
2. McQuail Dennis, *Communication Models*, Longman, London, 1981.
3. John R. Bitner *Mass Communication – An introduction*. Prentice Hall, New Jersey, 1980.
4. Jaishrijethwaney and Shrutijain *Advertising management*. Second edition.
5. Seetharam K.S. *Communication and culture – A world view*. McGraw Hill, New Delhi, 1991.
6. Shukla, S.K., *Mass media and Communication*. Cyber tech Publishing, New Delhi. 2006.
7. Keval J. Kumar *Introduction to Mass Communication*, Vipul Prakashan, Bombay. 1994.

20UVC02	COREII:Concept of Visualization (Theory)	5	T	4	25	75	100
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Unit I: Fundamentals of Design: What is Design? - Introduction to design - Role of Design in Society - Impact/function of Design - Indigenous Design Practices - Role of design in the changing social scenario - Role and responsibility of Designers.

Unit II: Sketching and Drawing: Natural and manmade objects and environment - Elements of Design: (Line, Shape, Forms, Space, Colour etc.) - Principles of Design: Unity - Harmony, Balance, Rhythm, Perspective, Emphasis, Orientation, Repetition and Proportion.

Unit III: Calligraphy and Typography: History of typography - Typography for digital uses - Page Layout - Fonts, Body, Measurements, Spacing, Point systems, and families. Essentials of Typography - Type style, Usage, Bit Mapped Fonts, PostScript fonts.

Unit IV: Designing Softwares: Vector graphics - Basics of Vector - Introduction to Drawing, Text, Image, Page Layout and Design. Raster Graphics - Basics of Raster - Introduction to digital Drawing, Tools, Arranging objects, Layers, Effects and its interface.

Unit V: Designing logos, business cards, letterheads, Brochure, Dangler etc.

Reference books:

1. *Designing Effective Communications (2001): Creating Contexts for Clarity And Meaning.* by Jorge Frascara (Editor) Publisher: Allworth Press. U.S.A. First edition
2. *Golden trends in Printing Technology (1996);* by V S Krishnamurthy. Sage publications. New delhi. First edition.
3. *Graphic Communication (1999)* by Aruthur Turnbull. Sage publications. New Delhi, INDIA. First edition.
4. *How To Be a Graphic Designer Without Losing Your Soul (1997)* by Adrian Shaughnessy - Publisher: Princeton Architectural Press. Fockland. Second edition.
5. *In Design Type : Professional Typography with Adobe InDesign CS2 (1995)* by Nigel French - Publisher: Adobe Press. Netherland. Second edition.
6. *Newspaper design (2000)* N Y Harlod Evans. Sage publications. London, First edition

20UVCA01	ALLIEDI-Introduction to Social Psychology	5	T	3	25	75	100
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UNIT I

The Nature and Scope of Social Psychology. The Methods of Social Psychology. The Development of Social Psychology: Early Beginnings – the Contributions of Sociologists and Psychologists: Comte; LeBon; Durkheim; Cooley; G.H. Mead; McDougall;.

UNIT II

Socialization: Social Learning Process. Socialization and Motivation; dependency; Aggression; Cooperation, Acculturation, Accommodation, Need Achievement; affiliation; etc. Social Factors in perception. Society and Personality.

UNIT III

Attitudes and Opinions - The Nature and Dimensions of Attitudes. The Formation and Change of Attitudes. Communication and Persuasion. Public opinion – Nature, measurement, formation and change. Role of Mass communication in Public Opinion Formation and change.

UNIT IV

Groups and group Processes; Nature and Types of groups; Conditions Conducive to Development of Groups; group Dynamics; Group norms and conformity; Social Facilitation. Group structure and group performance; Cooperation and competition.

UNIT V

Mass Psychology; Audiences and Collective Behaviour. Classification of Collective masses. Casual Audiences, Intentional Audiences and Audiences and Mass Media. Collective Behaviour – the mobs and the Different kinds of Mobs. The Psychology of Mass Movements.

Reference Books:

1. McDavid and Harris; "An Introduction to Social Psychology". Harper & Row, 1968
2. DCrytchfold, R Sand Ballachey, EL "Individual in Society". McGraw Hill. New York
3. Sherif, N and Sherif C. W. "An Outline of Social Psychology" Harper & Row. New York,
4. Introduction to Social Psychology, Prof. B. Kuppaswamy, Media Promoters & Publishers Pvt. Ltd. - Mumbai, 2004 / Amazon.

FIRSTYEAR

SEMESTER II

20UVC03	CORE III: Writing for Media	6	T	4	25	75	100
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UNIT-I: Print Medium: Nature and characteristics of a Newspaper- Readers' perception – Information medium–Deadline–content variety–Editorial policy and style– Inverted Pyramid Style: Headlines, Lead, Body-writing features and articles- Comparative analysis of Tamil and English dailies– Freelancing.

UNIT-II: Magazines: General and specialized magazines–contents–target readers–language –writing style–pictures and illustrations –features and special articles–Regional Magazines vs English magazines: a comparative analysis– Freelancing.

UNIT- III: Radio: Nature and characteristics of Radio – Radio for information, education and entertainment–Time and deadline factor–News headlines and highlights–News features–Talk Shows – Interviews – Radio Audiences – Audience Participation –Language And Style – New Wave FM Radio–Radio Jockeying–Target Audience–Content Variety and Style–Music- Competition– Script Writing.

UNIT – IV: Television: Nature and characteristics of Television – Audio and Visual elements – writing Television News–Time Factor–Informational and educational programmes– General And Special Audience Programmes–Language and Style of Presentation– Video Jockeying–Script Writing-Entertainment Programmes–Audience Participation.

UNIT-V: Web Writing: Internet as a medium-nature and characteristics–Newspaper online –content online: informational, educational and entertainment– authenticity and piracy issues– regulations.

Reference:

1. Mencher, Melvin. "News Reporting and Writing". New York.
2. McGraw Hill Pub. 2003. Navin Chandra & Chaughan., "Journalism Today". New Delhi. Kanishka Pub. 1997.
3. Shrivastava, K.M., "Radio and TV Journalism". New Delhi. Sterling Publishers, 1989
4. Hilliard, Robert., "Writing for Television, radio and New media (8th ed.)". Belmont. Wadsworth Pub. 2004
5. White, Ted., "Broadcast news writing, Reporting and Producing" (4th ed.). Oxford. Focal Press. 2006.

20UVCA02	ALLIEDII:IndianConstitutionandMediaLaws	5	T	3	25	75	100
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Unit1:Indian Constitution

Nature and Scope of Indian constitution - Preamble, Salient Features, Fundamental Rights and Duties, Directive Principle Of State Policy, Freedom of Speech and Expression: Article 19 (1) (a) and Reasonable Restrictions Article 19(2)–Emergencies-Press Freedom during Emergency- Citizenship, Functions of Executive, Judiciary, Legislature.

Unit2:Indian Constitution and Media Laws

Union Government and its Administration: Federalism, Centre-State relationship, President: Role, power and position, PM and Council of Ministers, Cabinet and Central Secretariat, Lok Sabha, Rajya Sabha. State Government and its Administration: Governor: Role and Position, CM and Council of Ministers, State Secretariat: Organisation, Structure and Functions. Local Self Government – Panchayat Raj - Election Commission: Role and Functions.

Unit3:Fundamentals of Media Laws

Media Acts: Official Secrets Act–Copy Right Act, Censorship, Contempt of Court–Libel & Slander -Defamation–Working Journalist Acts–Press & Registrations of Books Act–Patent Right- Press Commission -Prasar Bharati Act- Indian Evidence Act-Press Council.

Unit4: Cyber Laws in India

Cyber laws - The need for cyber -laws, nature and scope of cyber laws - Information Technology Act 2000; Intellectual Property Rights (IPR)– Hackers, Cyber Terrorism, Cyber Stalking, Spamming, Cryptography and Digital Signature, Computer Viruses., Piracy, Privacy, plagiarism, software piracy, and internet, pornography- Media Convergence Bill.

Unit5:Media Law & Ethics

Right to Information Act – Indian Cinematograph Act 2006 - Human Rights - Indian Penal Code pertaining to media – Sec.144 etc. Media Ethics - Code of ethics, Journalist ethics during Pandemic -economic pressures and social responsibility, basic components of media ethics-truth-telling, credibility, accountability, justice, fairness, freedom- Ethics of Photo and Video Journalism, manipulating news, Advertising Ethics, Ethics in Cyberspace..

References

1. Basu, Law of the Press in India. Prentice-Hall India
2. Basu. Introduction to Indian Constitution. Prentice-Hall India
3. Zelezny, E (1997): Communication Law: Liberties, Restraints and the Modern Media. Thomson Learning
4. Basu. Shorter Constitution of India. Prentice-Hall India
5. Na. Vijayshankar. Cyber-laws in India. Citizen., s guide
6. Hameling, Cess (2001). Ethic of Cyber-Space. Sage Publications

7. *Day, E(2000): Ethics in Media Communications: Cases and Controversies. Thomson Learning*
8. *Leslie(2000). Mass Communication Ethics. Thomson Learning*
9. *Belsey, A and Chadwick, R(1992). Ethical Issues in Journalism and the Media*
10. *Gillmor, E(1998): Mass communication Laws: Cases and Comments. Thomson Learning*
11. *Gillmor(1996) Fundamentals of Mass Communication Laws. Thomson Learning*

20UVCP01	COREPRACTICALI:ConceptofVisualization	5	P	4	40	60	100
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Digital Portfolios encourage students to showcase their accomplishments, works in progress, or personal history when applying for a job or for college entrance. They will build a portfolio that features the work they have completed throughout the year using designing softwares.

- 1. Functions of Design**
- 2. Graphic Design Process**
- 3. Types of Drawing**
- 4. Colour and its Theories**
- 5. Elements of Composition**
- 6. Types of Layout and a Complete Design for Publication.**
- 7. Types of Digital Images, Editing and Printing**
- 8. Advertisement Design Planning**
- 9. Means of Campaign Designing**
- 10. Types of Visual Communication and Design a Poster/Hoarding/Book-cover, etc.**
- 11. Layout of a Website Home- Page on
a Chosen Field. (Institution/organization/sports/art/ev
ent etc.)**

Portfolio:

- 1. One work from each concept**
- 2. One complete sketch book of at least 100 sketches**

SECONDYEAR

SEMESTERIII

20UVC04	COREIV:Photography	5	T	4	25	75	100
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UNITI

Photography-Definition&concept;Nature&FunctionsofPhotography;Historicaldevelopment ofPhotography;Camera:Introduction to camera-Human Eye& Camera-Concept of Visual Perception; Basics of Camera: Different types of Camera- Box, TLR, SLR,DSLR &Mirrorless Cameras; Parts & Functions of Camera- Aperture, Shutter, Lens & Film;CameraAccessories.

UNITII

Lens - Definition & Concept; Nature & Characteristics of Lens; Types of Lens- Wide Angle,Normal & Tele; Special Lens- Zoom, Fish eye & Macro Lens; Focus- Definition & Concept;Types of Focus- Split Image & Macro Image Focusing; Focal Length- Types of Focal Length-Short, Long & Variable Focal Length; Exposure - Depth of Field- Aperture Priority & ShutterPriority - ISO - Filter- Definition & concept; Characteristics of Filters; Types of Filters- UV,Polarizing Filter, Grey Grad Color Balancing Filter, Neutral Density Filter & SoftFocusFilter.

UNITIII

Lighting- Definition & concept; Nature of Light; Characteristics of Light; UnderstandingLight- Indoor & Outdoor; Types of Light- Natural & Artificial; Three PointLighting- Key,Fill&BackLight;TypesofLightingEquipments-Pro-lit,SoftBox&etc;Differentaccessories of Lighting- Umbrella, &etc; Flash- Functions of Flash; Light Meter- Definition &concept;Functions ofLight Meter.

UNITIV

AestheticsofPhotography;Framing-CharacteristicsofFraming;Composition-Characteristics of Compositions, Typesof Composition- Rule of Third, Frame within Frame& Etc.; Scope of Photography; Types of Photography- Photo Essay, Photo Documentary,Photo-Journalism, Advertisement Photography, Natural Photography, Wild life Photography,FashionPhotography&Industrial Photography.

UNITV

Introduction to Digital Imaging: Define Photoshop– Photoshop work space – Palettes – Buttons – choosing colour – Brush shape – operations and usage of tools – Pencil tool – PaintBrush tool – Air Brush tool – Text tool – Paint Bucket tool – Gradient tool – smudge tool –Focal tool – toning – Eye dropper – Zoom tool – Morgue Tool – Lasso Tool – Magic Wand – ArtMarks–ArtLayers–LayerMark–Create Layer–Filltool–Trashcan–Cloning–Clone

Align–ArtFilter–Plugins–RuleofThumb–Kerning–leadingdigitalimageonvariousmedia.

Referencebooks:

1. *Photojournalism –Bytheeditors of time–life books NewYork.*
2. *Basicphotography– John HedgeCoe. London:Collins&brown, 1993.*
3. *Thecolour bookof photography– L.Lorelle.London:Focalpress, 1956.*
4. *Newintroductoryphotographiccourse,JohnHedgecoe"s,MitchellBeazley,1990.*
5. *Photo– journalism,Rotovision SA,Terry AOPE,2001.*
6. *MichaelLangford:BasicPhotography,FocalPress,UK,2000*
7. *LindaGood,Teaching
andLearningWithDigitalPhotography,SagePublications,NewDelhi,2009*
8. *JamesCurran, ThePhotographyHandbook,Routledge,USA,2013*
9. *BenLong,CompleteDigital Photography,CourseTechnologyPTR,USA,2010*

20UVCA03	ALLIEDIII:Audiography	5	T	4	25	75	100
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UNIT– I: Perception of sound-hearing sensitivity-frequency range-sound-wavelength; the speed of sound; measuring sound; psychoacoustics - dBA and dBC concepts ; musical sounds, noise - signal dynamic range - pitch - harmonics-equalization-reverberation time,Sabine formula.

UNIT –II: Sound isolation and room acoustics- means of control- treatments- studio layout – room dimensions-Basic set-up of recording system-analog,digital,- cables and connectors,interference,microphone,musical stands,equipment inter-connection– input,out meters-the essence of recording engineering.

UNIT-III: The production chain and responsibilities -recording session,production charts and log,laying tracks,mono, stereo,panning,surround, filters and pad- studio communication,environment,headphones:types and uses,ambient noise,dolby A,B,C, SR,bdx.LFE.

UNIT-IV: Microphone types-direction pickup pattern,phantom power, noise,choosing the right mike,technique-Sound reproduction devices-zero level,monitors,specifications listening test- Compression ratios -various sound file extensions- time code,synchronization–positioning of microphones–speech-musical instruments-standard rules,1/3 rule, care and handling-foley & sound effect creation.

UNIT-V: Mixing console - Echo and reverberation - special effects units- equalizers & compressors,plug-ins-digital recording software-editing techniques.Input devices-Storage-Output devices- file transfer protocols-networking of studio-streaming- basics of broadcasting- AM,FM,mobile radio,internet radios,community radio,educational radio broadcasts, audio publishing.

References:

1. Philip Newell, *Elsivier. Recording Studio Design. Oxford: Focalpress. 2005.* Strutt, John Williams, Baron.
2. *The Theory of Sound. Rayleigh. 1996.* Fahy, Frank *Foundations of Engineering Acoustics. Academic Press. 2001*
3. *Acoustics and Psychoacoustics (2nd ed.). Oxford: Focal Press, 2001.*
4. Morfey, Christopher L. *Dictionary of Acoustics.. Academic press. 2001.*
5. Holman, Tomlinson. *Surround Sound: Up and Running.. Oxford: Focalpress. 1999.*
6. Alec Nisbet. *The Use of Microphones. Oxford: Focal Press, 2004.*
7. Salkin, Glyn. *Sound Recording and Reproduction. Oxford: Focal Press, 1996.*

20UVCSB01	SBECI:MediaPresentationSkill	4	T	3	25	75	100
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Unit 1: What is presentation? - Why we need training? – Boring presentation – Common cases of ineffective presentation – Steps to make an effective presentation – communication is the key

Unit 2: Introduction to Voice: - Introduction to Human Voice - 5 P's of Voice. i.e. - Pitch - Pace – Pause - Projection – Punch. Breathing :- Breathing & Voice relationship - How to Breathe – Controlling the Airflow - When to breathe - Noisy breathing - The diaphragm - Breathing Exercises, Pranayama

Unit 3: Introduction to the Art of Public Speaking & Presentation: - Understanding the Audience – Preparation of Subject - Scripting - Presentations; Reading for Microphone & Presentation: - Introduction to Micro-phone - Use of Mike - Voice Modulations - Characterization - Language & Dialects.

Unit 4: Voice-Over: - Voice Over for different Audio-Visual genres i.e. Documentaries, Walk-through, Program setc- Voice Over for Audio Programs - Voice Over for Commercials - Techniques of Voice recording & editing. Dubbing: - Introduction to dubbing - Understanding of Character - Dubbing as Art - Role of Dubbing Artist - Introduction to Dubbing Studio's - Dubbing Exercises - Reviewing Dubbed Films & other genre

Unit 5: New Media: - Sparklers - Promo's - Hello Tunes - IVR (Interactive Voice Response) & Voice Artist - Audio Branding Opportunities. Industry & Opportunities - Introduction to Industry - Preparing Individual Profile - Preparing Commercial Projects etc - Social Media Strategies – What is social media? - Build relationships - Separating business/personal profiles.-Online Presenting: Showreel.

References:

1. *Introduction to Broadcast Voice – Jenny Mill*
2. *The Art of Public Speaking - McGraw-Hill International Edition*
3. *Introduction to Broadcast Journalism - Dr. Keshav Sathaye*
4. *Biographies of distinguished Performers & Actors*
like Shreeram Lagoo, Dada Kondke, Amitabh Bachhan and many more.
5. *Introduction to Advertising - Oxford University Press*

20UVCN01	NMECI:SocialMediaManagementandMarketing	4	P	2	25	75	100
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UNIT- I: New media- Definition & Introduction; Characteristics of New Media; New Mediatechnology;CommunicationRevolution;NewMediaVsOldMedia;DifferencesbetweenNew Media; Digital divide; E-Governance- Process, Social & Legal Frameworks; New Media&Visual Culture.

UNIT- II: Social Media- Definition & Concept; Why Social Media; Characteristics of Social Media;RoleofSocialMedia;TypesofSocialMedia- Blog,SocialNetworks,ContentCommunities,Wikis,Tweeters&Podcasts;TheEvolutionofSocial Media;AttributesofSocialMedia;ImpactofSocialMedia.TheSocialMediaMix:-Tallying theBottomLine-PlottingSocialMediaMarketingStrategy-ManagingCybersocialCampaign- LeveragingSearchEngineOptimization(SEO)forSocialMedia-UsingSocial Bookmarks, News, and Share Buttons.

UNIT- III: Social Media & Communication; Social Media tools- social networking, Blogs, Micro-blogging, Wiki,Contentsharing&socialbookmarking; SocialMedia- Creating&Connecting,Creating&Managinggroups,Privacy&Safety;Blog- FeaturesofBlog;TypesofBlogs- Personal,Political,Business,AlmostMedia&MainstreamMediaBlogs;ReadingBlogs;Blogginculture:presence,credibility,identity,reputation,authority, andinfluence;

UNIT- IV: Social Media & Society- Performing Relationship & community, performing identitythrough social media, social media strategies & planning; Reaching Consumers- EthicalIssues,Privacy,Labour&IdentityRegulations;TechnologicalConvergence;SocialMedia- Activism,Diplomacy,GroundSourcing&DigitalDivide;User-generatedcontent(UGC),Consumer-generatedMedia (CGM),Social Bookmarking &Social MediaOptimization.

UNIT- V: Challenges in social media- content, advertising & marketing; limitations & influence onindividual&society;social mediaaudience&behavior; TrendsofSocialMedia- Communities,Audience&Users;Domainsofapplication- SocialMedia&Crowdsourcing;SocialMedia&Organizations;SocialMedia- Government&Diplomacy;SocialMedia-Activism,Race, Class & Digital Divide.

Reference:

1. *TerryFlew,NewMedia:AnIntroduction,Oxford,2011*
2. *AlexNewson, Blogging andotherSocial Media, GowerPublishing Limited,England,2009*
3. *MartinLister,New Media:ACritical Introduction, Routledge,NewYork,2003*
4. *BarrieOxford,New mediaandPolitics,SagePublications, NewDelhi,2001*
5. *HamidMowlana,GlobalInformation&WorldCommunication, SagePublications, NewDelhi,1997*
6. *SocialMedia Marketing All-in-OneforDummiesbyJanZimmerman*

7. *SocialMedia MarketingforDummiesbyShivSingh*
8. *SocialMediaMarketing.TheNextGenerationofBusinessEngagementby DaveEvans*

SECOND YEAR

SEMESTER IV

20UVC05	COREV: Videography	4	T	4	25	75	100
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UNIT I: Basic Television Studio Structure, Elements of Studio Production, Elements of Field Production, Studio Layout and Design.

UNIT II: Digital Television – Camera parts, Operations and functions, Accessories, Types of Video camera, Video Formats, Picture Compositions, Various types of shots, Framing, effective Shots, Lights and lighting, Camera angle, lighting instruments, Techniques of television lighting.

UNIT III: Preproduction - planning, Scheduling, Script Formats, Scriptwriting, Visualization and sequencing, Production crew, Television Talent, Acting Techniques, Auditions, Makeup, Costuming, Difficulties in Indoor and Outdoor Shooting.

UNIT IV: Postproduction - Editing modes, Basic editing systems, Non-linear Editing features and Techniques, Editing Procedures, Online Editing, Editing Softwares, Special effects, Audio Sound Control.

UNIT V: Videorecording and storage systems, designing and Using Television Graphics, Single camera set up, Multi Camera set up, Live coverage, other communication system – Communications systems, Signal Transport.

Reference books:

1. Zettl, H. (2006). *Television Production Handbook: Thomson Wadsworth. Ma. USA.*
2. Wootton, C. (2005). *A Practical Guide to Video and Audio Compression. Focal Press. NY.*
3. Angell, D. (2008). *The Filmmaker's Guide to Final Cut Pro Workflow. Focal Press. NY.*
4. Magoun, A. B. (2007). *Television - The Life Story Of A Technology. Greenwood Press. London:*
5. *Genre in Asian Film and Television - New Approaches. (2011). PALGRAVE Macmillan. UK.*

20UVCP02	COREPRACTICALII:Photography	4	P	4	40	60	100
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- 1) Outdoor-Single /Group-people
- 2) Composition -Normal, Wide,Tele
- 3) Nature-Landscape-Wide,Closeup
- 4) Stilllife
- 5) Silhouette
- 6) NewsPhotography
- 7) IndustrialPhotography
- 8) FoodsandBeverages
- 9) WildlifePhotography
- 10) AdvertisingPhotography
- 11) Architecture(Interior&Exterior)
- 12) Actionphotography(Pan&Freezeframe)
- 13) Indoorphotography(Portrait-Single&Group)
- 14) Lighting(TopLight,KeyLight,Back Light,SideLight,
LowLight,FillLight,DiffusedLight,SpotLight)
- 15) MultipleExposures.

*Take4Pictureswith
theentireSpecificationsnotedown,printandpreparerecordnotebook.Record should
containminimum of 50 pictures.

20UVCP03	COREPRACTICALIII:AudioandVideoProduction	4	P	4	40	60
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Audioproduction:

1. Addvocalstopreviouslyrecordedrhythm tracks.
2. Correcterrorsandaddnewparts(fortheabovetrack)
3. Doover dubbingprocedures foranythreetypes ofmusical instruments.
4. Blendstoundtocreatemoods.
5. Dosoundrecordingfordifferentformats
6. Recordlivedrums usingmultiplemikes.
7. DoSignalprocessingtoshapesoundthroughtheuseofreverberationunits,digital delays andechoproductio – (usingeither software/hardware)
- 9.DoSignalProcessingwithlimiters,compressors,noise gates,andexpanders,chorusingunits, flangersandharmonizers.–(usingeithersoftware/hardware)
9. Experimentanddiscover yourownuniquesoundsandspecialeffects
10. Createasignaturetune,aPSA,aradiospot, aradioad,ajingle.
11. Produceprogrammesindifferent formats(Talk,compering,announcement,anchoring,interviewsetc.)
12. Createanaudio storybook withBGM,ambienceandeffects (duration 10to 15minutes).

VideoProduction:

1. Script
2. Storyboard
3. Cameramovements
4. Shots
5. Angles
6. Multicamerasetup
7. Editingtechniques
8. LinearandNon-linearediting
9. Capturing-Rendering-StorageMedia-TransitionsEDLpreparation
10. Basiclightingtechniques
11. Atmosphericlighting
12. Anchoring
13. Titling
14. Shortfilm
15. TVcommercial
16. Montage
17. Interview
18. Newsproduction
19. Talkshow
 - a) Three-ActStructureShortFilm
 - b) Documentary(5 to10min)

ReferenceBooks:

1. *JimOwens,TelevisionProduction, FocalPress,UK,2012*
2. *HerbertZettl,TelevisionProductionHandbook, WadsworthLearning,UK,2012*
3. *GeraldMillerson,TelevisionProduction,FocalPress,UK,2009*
4. *HerbertZettl,TelevisionProduction-Handbook,ThomsonWadsworth,UAS,2006*

20UVCA04	ALLIEDIV:VisualAesthetics	4	T	4	25	75	100
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Unit1

Visual message and meanings. The six perceptions of visual message: Personal, Historical, Technical, Ethical, Cultural Critical perspectives.

Unit2

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

Unit3

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

Unit4

Marxian analysis of visuals. Base and superstructure. Class Conflict. The role of ideology. Alienation.

Unit5

Feminist approaches to visuals. Women and representation. Stereotyping. Gender discrimination. PostModernism and visual analysis. Application of visual analysis tool to different media texts.

Reference:

1. *Arthur Asa Berger, Media Analysis Techniques. Sage Publications, London, 2001.*
2. *Gillian Rose. Visual Methodologies. Routledge, London, 2000.*
3. *Philip Rayan and Media Studies: The Essential Introduction. Routledge, London, 2001.*
4. *Theo Van. Handbook of Visual Analysis. Sage Publication, London, 2003.*
5. *Barthes, R. Mythologies, Paladin. London 1973.*
6. *Berger, John. Ways of Seeing, BBC, London. 1972.*
7. *Mitchell, Juliet. Psychoanalysis and Feminism, Allen Lane, London.*
8. *Mirzoeff, F. An Introduction to Visual Culture. Routledge, London.*

20UVCN02	NMECII: Citizen Journalism	2	T	2	25	75	100
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UNIT I : Citizen – definition -Society - Community – Society Vs Community - Culture and communication – Access to knowledge & Culture – Public Sphere- Political sphere - Mediated communication (Historical context) – Mediated communication on modern culture - News inflation and filtering

UNIT II: Design of technologies (control and desire), Inequalities of design, control of public space – laws and regulation - Media stereotypes and bias - Media ecology (Tribal age, Literacy age, Print age, Electronic age, New media age), Media in transition, Technological convergence, Media identity, Introduction of participatory culture, Disruptions (New Technologies, New Audiences, New Rhetorics, New Authority)

UNIT III: Digital Revolution- Media literacy – Content analysis in modern context- Democracy in Virtual World- Activism & Civil Disobedience – Activism and civil disobedience without media literacy - Social Justice – Vigilantism - Safe space – Political correctness - post-truth - Technological determinism, Mobile Journalism (MOJO)

UNIT IV: Internet as Human right (net neutrality) - Social Networks and participatory culture – online privacy and citizen surveillance – Crowdsourcing - Non-fiction documentaries - Advocacy Films - Alternative journalists and their agenda - Parody news shows – significance and context.

UNIT V: Open data and open governance - New forms of civic media - Access to information in digital world - Available tools for citizen journalist - Indian government and civic media – impartiality in citizen journalism – source journalism, Citizen media, Participatory journalism. Hyper Local Journalism in today's media market.

References

1. Hoffmann David, (2014), *Citizens Rising: Independent Journalism and the Spread of Democracy*. Delhi, India: Prakash Books India Pvt. Ltd.
2. Mohamed Ali Sayed, (2013), *Citizen Journalism and Democratic Transformation in Egypt*. Saarbrücken, Germany: Omni Scriptum.
3. Paramjeet Singh Dhawal, (2001), *International Encyclopaedia of New Media: Citizen Journalism*. Bengaluru, India: Anmol Publications.

THIRD YEAR

SEMESTER V

20UVC06	CORE VI: Media Management and Entrepreneurship	6	T	4	25	75	100
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UNIT I: Management-Meaning, Nature, Scope, Objectives & Function of Management; Definition & Concept, Fundamentals of Management; Hierarchy of Management; Functions & Structure of Management; Principles of Management; Media Management- Nature, Scope, Objectives of Media Management; Principles of Media Management; Structure & Functions of Media Departments- Administrative, Financial, Circulation, Marketing, Personal & Production department; Media as an Industry & Profession.

UNIT II: Ownership- Definition & Concept; Licensing & Franchising; Rules & Regulations- Monopolies, Oligopolies, Conglomerates, Mergers, & Acquisitions; Media ownership- Concept & Structures; Types of Media Ownership- Sole Proprietorship, Partnership, Private Limited Company, Public Limited Companies, Trusts, Cooperatives, Religious Institutions & Franchises;

UNIT III: Media Organization- Concept & Structure; Functions of Media Organization- Organizing, Leading, Communicating, Coordinating, Controlling, Planning, Scheduling, Budgeting, Production, Monitoring, Distribution & Documentation; Organizational Behavior- Nature & Theories of Organizational Behavior; Organizational System & Individual Behavior- Ability, Personality, Attitude, Learning & Perception; Group Dynamics & Organizational Behavior; Leadership & Leadership Qualities.

UNIT IV: Media Economics- Definition & Concept; Economics of Print & Electronic Media; Media Business- Legal & Financial; Media Revenues- Media Sales, Advertising & Capital Cost; Sponsorship- Definition & Concept; Principles of sponsorship, Reason for Companies to Sponsor; Elements of Sponsorship; Identifying appropriate Sponsors & Sponsorships; Managing Sponsorship Relationships.

UNIT V: Event Management- Need for Event Management; Principles of Event Management- Planning, Creativity, Briefing, Time lines and budgeting; Types of Event & Event Management; Understanding Events; Growing importance of Events- Exhibitions, Audio & Product Launch, Movie Release & Advertising Campaign.

Reference Books:

- 1) Alan B. Albarran, *Management of Electronic Media*, Wadsworth, USA, 2010
- 2) Alan B. Albarran, *The Media Economy*, Routledge, New York, 2010

- 3) George Sylvie, *Media Management: A Casebook Approach*, Lawrence Erlbaum Associates, USA, 2009
- 4) Lucy Keung, *Strategic Management in the Media*, Sage Publications, New Delhi, 2008
- 5) Peter Pringle, *Electronic Media Management*, Focal Press, UK, 2006)

20UVC07	COREVII:GraphicsandAnimation	6	T	4	25	75	100
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Unit I: What is ANIMATION-EARLY STUDIOS AND ANIMATION PIONEERS–

EARLY APPROACHES TO MOTION IN ART- Types of Animation - cell animation, classic characters, cut out animation, stop motion effects, puppet stop motion, pixilation, optical printing, vector / keyframed animation, sand animation, silhouette animation, pin-screen animation, Chinese shadow puppetry and rotoscope– 2D and 3D

Unit II: HISTORY OF INDIAN ANIMATION, INDUSTRIES AND STUDIOS-emerging trends in Indian animation industry and outsourcing demands

Unit III: Clay animation, Flip Books. Stop motion techniques. White board stop animation, Cutout paper animation, Animation set designing (Tabletop). Clay-character modeling, Tabletop Model lighting, Clay Animation, Technique of working in team.

Unit IV: Creating 2D animation: Animation basics, creating motion, creating key frames, Representations of animation in the timeline, Frame rates, Frame by frame animation, Onion skinning, Extend still images, Mask layers. USING timeline effects, Twinned Animation, Special effects, Filters and animation of filters, filter libraries, working with ext, working with Sound, Working with video.

Unit V: Interface of 3D, Understanding the concept of four view ports, Aligning object in the each view port in X, Y, Z axis, Using the menus, Floating and docking. Command panel, customizing the interface. Introduction to different workspaces, "Geometry, Sub objects, Extruding, Welding, bridging etc, Recognizing the workspaces". Introduction to standard and extended primitives.

References:

1. Stephencavalier
(author) "The world history of animation hardcover" Disney animation, Disney editions 1, 9 Sep 2011.
2. Frank thomas "the illusion of life", Disney animation (Disney editions deluxe) hardcover–import, 5 Oct 1995

3. *“Cartoon Animation”, Preston Blair, Walter T. Foster, Apple Press, Limited, Eighth Edition, ISBN 1560100842*
4. *“History of Animation”: Facts and Figures, Bredson, Philips Cardiff, Pearson Publ, 1972*
5. *Flash character animation: applied studio techniques By Lee Purcell (Sams publishing).*
6. *The Complete Book of Scriptwriting By- J. Michael Straszynski*
7. *From pencil to pixel by Tony White*
8. *Animation process by Persten Blair.*
9. *3ds Max 2016 Bible by Kelly Murdock (John Wiley & Sons).*
10. *3ds max step by step approach by Kurt Wendt.*

20UVC08	CORE VIII: Development Communication	6	T	4	25	75	100
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UNIT I: Concepts of Development: Approaches to development (Gandhian, Western, Eastern, Schumaker, Communist), Complexities of development indicators; Economic growth theories; Paradigms of development- dominant and alternative paradigms; Self-reliance theory, Cultural model, Participatory model.

UNIT II: Social development - Economic development - Political development - Cultural development- meaning, nature, direction and process; Theories of social change, Factors of social change; Role of communication in social change, Diffusion of innovation concept of modernization and post-modern.

UNIT III: Panchayati Raj- planning at national, state, regional, district, block and village levels. Ingredients of development a) Education b) Health c) Population Planning b) Agriculture e) Media f) Good Governance g) Water- Case studies in agriculture, population and environment empowerment of the impoverished communication experiments in India and other developing countries on development projects and communication strategies, Development support organizations; Governmental and non-governmental; Different experiments in India and Asia.

UNIT IV: Development Communication, Media and National Development, Community Radio, Defining development communication development communication policies and practices in India; Indian media and development communication; Development support communication; Role of folk and ICT in development.

UNIT V: Prospects and challenges of Development Communication, Planning Development Communication Campaign, Alternative Theories of Communication for Development: Development of What and Whom? Strategies for participatory communication; Ethical perspective, Need for alternative communication.

References:

1. Altafin, I. (1991) *Participatory Communication in Social Development Evaluation*. *Community Development Journal*, 26 (4), 312-314.
2. Atkin C. & Wallack L. (Eds.) (1990) *Mass Communication and Public Health: Complexities and Conflicts*. Newbury Park: Sage Publications.
3. E.M. Rogers (Ed.) *Communication and development: Critical perspectives* (pp. 15-42). Beverly Hills: Sage. Bowes, J.E. (1997) *Communication and community development for health*
4. *Communication as culture : essay on media and society*. Boston: Unwin Hyman. Diaz, Bordenave, J. (1977) *Communication and rural development*. Paris: Unesco. Glanz K. & Rimer B.K. (1995) *Theory at a glance*.
5. Hornik, R.C. (1989) *Channel effectiveness in development communication programs*. In Rice, R.E. & Atkin, C.K. (Eds.) *Public information campaigns, 2nd edition*, (pp. 309-330). Newbury Park: Sage.
6. Melkote, S.R. (1991) *Communication for development in the Third world*. Newbury Park: Sage.
7. Mita, R. & Simmons, R. (1995) *Diffusion of the culture of contraception: Program effects on young women in rural Bangladesh*, *Studies in family planning*, 26 (1), 1-13. Mlama, P.M. (1991)
8. Mody, B. (1991) *Designing messages for development communication: A audience participation-based approach*. Newbury Park, CA: Sage
9. Quarmyne, W. (1991) *Towards a more participatory environment: Cross-linking establishment and alternative media*, In K. Boafo (Ed.), *Communication processes: Alternative channels and strategies for development support*. Ottawa: IDRC.
10. Rockefeller Foundation (1999) *Communication for social change: A position paper and conference report*. New York: Rockefeller Foundation.
11. Rogers, E.M. (1976) *Communication and development: The passing of the dominant paradigm*, *Communication research* 3(2), 213-240.
12. Rogers, E.M. (1983) *Diffusion of innovations, 3rd edition*. New York: Free Press.
13. Rogers, E.M. & Kincaid, D.L. (1981) *Communication networks: A paradigm for new research*. New York: Free Press.
14. Rogers, E.M. & Singhal, A. (1989), *India's information revolution*. California, United States: SAGE Publishing

20UVCE01	ELECTIVE I: Media Campaign (PR, CC & CSR)	6	T	4	25	75	100
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UNIT I: Communication basics – Understanding Corporate Communication - Types of Communication-Business Communication – components – Employee Communication: network – Work team communication – variables – goal – conflicts solution – non-verbal communication – Crosscultural communication – Managing Government Relations.

UNIT II: Corporate Communication in Brand Promotion – Financial Communication – Crises

Communication - Report writing: Characterizing & business reports – Types and forms of reports – Project proposals – collection of data – team presentation - writing the report – documenting the sources – proofreading - Business Presentation: Written and oral presentation – work – business presentation visual aids – slides – electronic presentation – hand-outs – delivering the presentation.

UNIT – III: Public Relations – Definition - Purpose & Philosophy of Public Relations, Elements of Public Relations, Human Relations, Objectives of Public Relations, Four Steps of Public Relations Process, Emergence of Public Relations, Public Relations and Propaganda, Planning and Programming, Evaluating the Program, Writing for Media and Media Relations,.

UNIT – IV: Functions of Public Relations Department, Policy, Publicity, Product Publicity, Relations, Community Relations, Shareholders Relations, Promotion Programmes, Donations, Employee Publications, Guest Relations, Establishment of Relations with the Public, The need for Public Relations, Scope of Public Relations, Professional Code - Public Relations theories.

UNIT – V: Ethics and Challenges of Public Relations, International Public Relations Association (IPRA) Code of Conduct, The European Code of Professional Conduct, Marketing and PR, PR and Advertising, PR as a Component of Communication and Strategies, Strategic Management, Human Action Approach, PR as a Profession, Report Writing, Copyright and other Legal Issues, PR in India..

References:

1. *Advertising and Promotion – Geroge E-Belch & Michael A. Belch-Tate McGraw-Hill – Sixth Edition.*
2. *Advertising and Promotion – Krutishah and Alan D "souza Tata McGraw-Hill*
3. *Principles of Advertising and IMC – Tom Duncan-Tata McGraw-Hill Second Edition*
4. *Scot Ober, Contemporary business communication, fifth edition, biztantra.*
5. *Lesiler & Flatlay, Basic Business communication. Tata McGraw Hill.*

20UVCSB03	SBECIII:DesigningforNewMedia	6	T	3	25	75	100
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Unit I: Basic Principles of Page Design – Research – Ideation - Progressive Proofing - Placing graphics into a document - Creating graphics for placement - CMYK vs. RGB, raster vs. vector - Working with Fonts, flowing text, typography.

Unit II: Terminology and Creation Basics Introduction - Psychology of Colours - Hex Codes and Colour Palettes - Understanding Licenses - How to Find Images and Videos - Terminology and Design Dos and Don'ts.

Unit III: Social media design overview - create a story in social media - optimize your story - design an inspirational post - multi-page post - cover video - impactful ad - animated ad

Unit IV: Creating templates – board covers – Image cut-outs – channel art – creating

thumbnails Unit V: Business and web material – designing e-book - compression file formats

Reference:

1. *Visual Explanations, Edward Tufte*
2. *Infographics Designers' Sketchbooks: Rick Landers and Steven Heller*
3. *Information Graphics, Robert L. Harris*
4. *Visual Function: An Introduction to Information Design, Paul Mijksenaar*
5. *The Functional Art: An Introduction to Information Graphics and Visualization, Alberto Cairo*

THIRD YEAR

SEMESTER VI

20UVC09	COREIX:FilmStudies	5	T	4	25	75	100
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UNIT- I: Film studies- definition & Concept; - Culture & Art; Film as a medium; Characteristic of Film Studies; Film theory & Semiotics; Formalism and Neo Formalism; Film Language; Film & Psychoanalysis; Film & Cultural Identity; Aesthetics & Film interpretation. History of Cinema- Motion Picture- Pioneers of Cinema- The Birth of the Talkies, Great Depression era, Second World War era, The Western Era, Cold War Era, Box-Office Era, New Technology Era, Special Effects Era, Digital Era & High Definition Era (HD).

UNIT- II: World Cinema- Different Schools of World Cinema; German Expressionism- Style & Characteristics- Fritz Lang- The Golden Age of German Cinema; French Impressionism, Surrealism & New Wave Cinema; Montage- Definition & Concept; Origin of Montage; Soviet Montage- Lev Kuleshov, Vsevolod Pudovkin & Sergei Eisenstein; Italian Neo Realism- origin & development- Vittorio De Sica; Japanese Cinema- Akira Kurosawa; Latin Cinema; Third world Cinema.

UNIT- III: Mise-en-scene- Definition & Concept; Film Genre- Definition & Concept; Types of Film Genres- Main Film Genres, Sub Film Genres & Hybrids Genres; Narrative Cinema- Definition & Concept; Story, Three Act Structure & Plot; Non Narrative Cinema- Avant-garde & Experimental film; Types of Non Narrative Cinema- Documentary, Abstract, Music Videos & Live Cinema (Performance); Style & Ideology.

UNIT- IV: Development of Cinema- The Birth of the Talkies, Great Depression era, Second World War era, The Western Era, Cold War Era, Box-Office Era, New Technology Era, Special Effects Era, Digital Era & High Definition Era (HD)- Indian Cinema- Arrival of the Cinema; Pioneers of Indian Cinema- Dada Saheb Phalke; Talkie Indian Cinema; Studio System- New Indian Cinema- Satyajit Ray & Mrinal Sen; Emerging Trends of Digital Film & Short Films.

UNIT- V: Emergence of Indian Regional Cinemas. Tamil cinema- Development of Tamil Talkies; Talkie Studio- Modern Theatres, Jupiter pictures, AVM Studio, Gemini studio, Vahini Studio, L. V. Prasad; Writer's era- Film Institutes, New Dimension of Tamil Cinema- Marketing & Distribution Film Festivals- International & National Festivals; Film Awards- International & National Film Festivals; Government and Indian Cinema- CBFC, NFDC, Film Division, National Film Awards, NFAC, FTII & Film Society;

Reference:

1. Ashish Rajadhyasha, Paul Wileman, 2005. *Encyclopedia of Indian cinema*. Oxford University Press. New Delhi.
2. Rabiger, Michael. 2004. *Directing the Documentary*. 4th edition. Oxford. Focal press.
3. Proferes, Nicholas. 2001. *Film Directing Fundamentals*. Oxford: Focal Press.
4. Mamer, Bruce. 2000. *Film Production Technique*. 2nd Edition.
5. Belmont Wadsworth Publication. Nemes, Jill. 1996. *Introduction to film studies*. Routledge. London. Edited by Gerald Mast, Cohen Marshall and Braudy Leo. 1992.

6. *Film Theory and criticism: Introductory Readings, 4th Edition*. Oxford University Press, New Delhi. Jill Nelmes, *Introduction to Film Studies*, Routledge, USA, 2012
7. John Hill, *The Oxford Guide to Film Studies*, Oxford University Press, UK, 2011
8. Warren Buckland, *Film Studies: Teach Yourself*, McGraw-Hill, USA, 2010
9. Sarah Casey Benyahia, *As Film Studies*, Routledge, USA, 2008
10. Richard Dyer, *Film Studies: Critical Approaches*, Oxford University Press, UK, 2000
11. Jarek Kupsc, *History of Cinema for Beginners*, Orient Blackswar, 2011
12. Geoffrey Nowell-Smith, *The Oxford History of World Cinema*, Oxford University Press, UK, 1999
13. Sowmya Dechamma C.C, *Cinemas of South India*, Oxford University Press, UK, 2010
14. Aristides Gazetas, *An Introduction to World Cinema*, McFarland, New York, 2008
15. Steve Neale, *Contemporary Hollywood Cinema*, Routledge, USA, 1998

20UVC10	COREX: Media Society and Culture	5	T	4	25	75	100
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UNIT- I: Mass Media- Definition, Nature & Scopes; Historical Development of Mass Media; Understanding Mass Media; Characteristics of Mass Media; Significance of media Impact of Mass Media on individual, society and culture; Power of Mass Media; Functions of Mass Media; Type of Mass Media- Print, Electronic, Traditional & New Media; Media and Social Institutions; Sociology of Mass Media- Cultural Studies, Multiculturalism & Media Culture.

UNIT- II: Media Audiences- Interpretation & Resistance; Media Audiences Analysis- Mass, Segmentation, Product & Social Uses; Public & Public Opinion; Mass Media & Public Opinion; Media in Society; Effects of Mass Media; Mass Media & Indian Family; Media World Vs Native Culture; Mass Media & Women; Violence in Media; Audience Making- Active Vs Passive audience; Theories of audience- Uses and Gratification Theory- Uses & Effects Theory.

UNIT- III: Media & Popular Culture- Commodities, Culture and Sub-Culture; Popular texts: Popular Discrimination; Politics & Popular Culture; Popular Culture Vs People's Culture; Acquisition & transformation of popular culture; Celebrity Culture- Film Industry; Personality & Brand Management; Hero-worship & etc.; Film, Television & Visual Culture; Advertising & Commercial Culture; Literacy & Media Literacy; Importance of Media Literacy; Youth, Television & Socialization.

UNIT- IV: Psychoanalysis- definition & concept; psychoanalytic techniques; Psychoanalytic process; Feminism- definition & concept; historical & Characteristics of Feminism; Modernism- definition & concept; Modern & Modernity; Historical & Characteristics of Modernism; Modernism Vs Postmodernism; Marxism- definition & concept; history of Marx's theory; Criticisms of Marx's Theory; Marx's Understanding of Globalization.

UNIT- V: Audience Analysis- Ratings in Advertising, Ratings in Programming & Ratings Services;

Audience Rating- Rating Points- GRPs & TRPs; Reach Vs GRP; Types of Audience Rating- Average Audience Rating, Total Audience Rating & Cumulative Audience Rating; CPM and CPP; Ratings Data Collection Methods; Audience & Marketing Trends; Selling Space&Time.

Reference:

1. RaviSundaram, *MediaStudies:NoLimits, OxfordUniversityPress, UK, 2012*
2. *A Dictionary of Media and Communication, Oxford University Press, UK, 2011*
3. Asa Berger, *Media Analysis Technique, Sage Publications, India, 1998 (Unit IV&V)*
4. Lawrence Grossberg, *Media-Making: Mass Media in a popular culture, Sage Publications, 1998 (Unit III)*
5. Richard Collins, *Media, Culture & Society- A Critical Reader, Sage Publications Ltd, 1986 (Unit I&II)*

20UVCP04	COREPRACTICALIV:GraphicsandAnimation	4	P	4	40	60	100
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1. Animation exercises on following principles:
 - a) Squash and Stretch,
 - b) Anticipation,
 - c) Staging,
 - d) Straight ahead and pose to pose,
 - e) Follow through and
 - f) overlapping action,
 - g) slow in and slow out,
 - h) Arcs,
 - i) Secondary action,
 - j) Timing,
 - k) Exaggeration,
 - l) Solid drawing,
 - m) Appeal,
 - n) Mass and weight,
 - o) Character acting,
 - p) Volume.
2. Create a whiteboard animation with stop motion technique.
3. Create a Paper cut out Animation
4. Animate text and apply filters and effects.
5. Animate web banners.
6. Frame by frame animations (Butterfly, Bird fly, biped walks, quadruped walks).
7. Cut out animations (Character animations, lip-sync animation, walks, body movements with dialogues).
8. Experiments with interactivity create button symbols and explore your creativity with them.

(Student will create and submit a short 2D Animation film individually or in group under the supervision of project guide. This project will be evaluated by a panel of internal faculty members as well as by external examiner.)

20UVCE02	ELECTIVEII:E-ContentDevelopment	4	T	4	25	75	100
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Unit I: Introduction to development for the content - ient/Server Request/Response Web Browser – Lookandfeel-DynamicContent -Dynamicrequest/response

Unit II: Content Creation Process– Idea, Outline – promotion & Include Influencers – Create Imagesandcontent – Content review– Mixed Media– Publish Content–Promotion

Unit III: Content Marketing – Content Strategy – Research / Editor – Copy and Paste – PromotingContent– Outsourced design and development–Advertising

Unit IV: Content Marketing Tools: Ideation and Research – Outline – Writing and rewriting – promotionalelements(quotes,Reference data..)-Customimages-Review -addingMixedmedia- upload and publish

Unit V: Promotion: content for social media ads – customer audience – lookalike audience – Mobileaudience– PromotingthroughEmail content-build relationships.

Reference:

1. DianeElkinsetal.(2015).*E-LearningFundamentals:APRACTICAL GUIDE*.
2. NickRushbyetal.(n.d.)*WileyHandbookofLearningTechnology*. WileyEducation.
3. *WileyEpicContentMarketing:HowtoTellaDifferentStory*,byJoePulizzi
4. *ProfitWithSocial MediabyBenitaBhatiaDua&DeepaJayaraman*

20UVCEP01	ELECTIVEPRACTICALI:Advertising	4	P	4	40	60	100
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1. Produceclassifiedadvertisements
2. Designearpanels
3. Designavisualdominantadvertisement
4. Designacopydominantadvertisement
5. Designasolusadvertisement
6. Designanadvertisementforaconsumerproduct
7. Designaretailadvertisement.
8. Designacorporateadvertisement
9. Designapublicserviceadvertisement
10. Designatestimonialadvertisement
11. Designacomparativeadvertisement
12. Designanadvertisementforbrandpromotion
13. Designanadvertisementwithemotionalappeal
14. Designanadvertisementwithfearappeal

15. Design an advertisement with humor as appeal

(Digital Portfolios encourage students to showcase their accomplishments, works in progress, or personal history when applying for a job or for college entrance. They will build a portfolio that features the work they have completed throughout the year using designing softwares. Record should contain the thumbnail, rough and comprehensive artwork and printed copy for all the items listed above)

20UVCSB04	SEBCIV:E-MediaMarketing	4	T	3	25	75	100
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Unit I: Marketing – Definition – Marketing Mix elements – Globalisation – competition- need for effective marketing – Marketing and Selling – New trends in marketing – Corporate social responsibilities – Green marketing – social marketing and other concepts.

Unit II: Targeted market – niche marketing – types of market – characteristics of the Indian market – Need for market study – global brands and market perception – Demographic, psychographic and geographic segmentation of markets – Test marketing: objectives, planning and execution. Customer Service – Disadvantages – Time intensive – Trademark and Copyright Issues – Trust, Privacy and Security Issues – User-Generated Content (UGC).

Unit III: Introduction – Content – Context - Social Media Marketing and its features – Advantages – Cost – Social Interaction – Interactivity – Social media sites (Facebook) – Micro-blogging sites (Twitter) – Publishing tools (Wordpress) – Review sites – Photo sharing sites – Video Sharing sites – Personal broadcasting tools

Unit IV: Social Media marketing trends – Social Media Executive - Organic reach - pay to play – merging channels – merging tools - Advertising options - audience to target – integration – going live.

Unit V: Integrated Marketing Communication – Need for integrated approach – cross cultural marketing programmes – challenges in multinational marketing - Future trends – Social Analytics – adverts – case studies - Media Monitoring - Campaign Analysis - Image Analytics - Audience Analysis – ethical issues in social media marketing – consumer rights and forums.

Reference:

1. *Social Media Marketing* by Tracy L Tuten Michael R Solomon
2. *Social Media Marketing 2019* by Clarke Gary
3. *Social Media Analytics Strategy* by Alex Goncalves

4. *Kenneth Clow & Donald Baack. 2005. Integrated Advertising, Promotion and Marketing Communication (2nd edn.) Prentice Hall, New Delhi.*
5. *Arun Kumar, N. Meenakshi. 2006. Marketing Management. Vikas Pub. New Delhi. Marketing Communication – an integrated approach (4th edn.) by PR Smith and Jonathan Taylor, Kogan Page publisher 2005.*
6. *Principles of Advertising and IMC (2nd edn.) by Tom Duncan, Tata McGraw Hill company Ltd., New Delhi 2008.*
7. *Advertising and Promotion, an Integrated Marketing Communications Perspective (7th edn.) by George E Belch, Micheal A Belch and Keyoor Purani, Tata McGraw Hill company Ltd., New Delhi 2010.*