



**UNIVERSITY OF CALICUT**

**Abstract**

B.A. Visual Communication - CUCBCSS UG 2014 - Restructured Regulation and Syllabi (LRP Pattern) Implemented with effect from 2017 Admissions on wards -Approved-Orders issued.

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**G & A - IV - B**

U.O.No. 10216/2017/Admn

Dated, Calicut University.P.O, 16.08.2017

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- Read:-*1. Minutes of the meeting of the BoS in Audio Visual Communication held on 8.06.2017  
2. Minutes of the meeting of Faculty of Journalism held on 06.07.2017  
3. Minutes of the meeting of Academic Council held on 17.07.2017  
4. Orders of the Vice Chancellor in the file of even no. dated 16.08.2017

**ORDER**

Vide paper read first above, the meeting of the BoS in Audio Visual Communication held on 8.06.2017 resolved to approve the revised syllabi of CUCBCSS UG BVC (Hereafter BA Programme in Visual Communication and BTFP (Hereafter BA Programme in Film and Television) for the 2017-18 admissions.

Vide paper read second above, the Faculty of Journalism held on 06.07.2017 approved the minutes of the meeting of the BoS in Audio Visual Communication held on 8.06.2017.

Vide paper read third above the meeting of the Acadmic Council held on 17/07/2017 approved the minutes of the Faculty of Journalism held on 06.07.2017 and the minutes of various BOS coming under the Faculty of Journalism.

Vide paper read fourth above, the Vice Chancellor after considering the matter, has accorded sanction to implement the restructred Regulation and Syllabi of B.A. Visual Communication (LRP Pattern) CUCBCSS UG w.e.f 2017 Admission Onwards.

Sanction has therefore been accorded to implement the restructred Regulation and Syllabi of B.A.Visual Communication (LRP Pattern) CUCBCSS UG, 2017 Admission Onwards.

Orders are issued accordingly.

(Restructred Syllabus appended)

Ajitha P.P

Joint Registrar

To

The Principals of all affiliated Colleges

Copy to:

CE/ Ex Section/ EG Section/ DR and AR BA Branch/ EX IV/Director, SDE/SDE Exam Wing/Tabulation Section / System Administrator with a request to upload the Syllabus in the University website/ GA I F Section/ Library/ SF/ FC/DF

Forwarded / By Order

Section Officer

# **UNIVERSITY OF CALICUT**

## **BOARD OF STUDIES IN AUDIO VISUAL COMMUNICATION (SINGLE BOARD)**

**Restructured Curriculum and Syllabi as per CUCBCSS UG Regulations  
2014**

**(2017 Admission Onwards)**

### **PART I**

## **B.A Visual Communication**

### **PART II**

**Complementary Courses in**

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

### **PART III**

**Open Courses  
(For other streams)**

### **PART IV**

## **Scheme of Evaluation**

**(Of Core, Complementary, Practical, Open Courses, and Project Work)**

# **PART I**

## **BA Visual Communication**

**Restructured Curriculum and Syllabi as per CUCBCSS UG Regulations  
2014**

**(2017 Admission Onwards)**

### **RULES, REGULATIONS, SCHEME AND SYLLABUS**

**1. Introduction:** **BA Visual Communication**, an undergraduate programme, brings together technologies of visual communication, approaches to communication, theories of visual art, digital production of moving images and electronic media. The courses included in this programme focus on the emerging areas such as digital movie making, television, web and other electronically mediated communication systems. The scope of this programme is the ever-expanding careers associated with digital film, cyber technologies, television, advertising and other means of visual communication. **BA Visual Communication comes under Group 3 of LRP, which also includes programmes such as Computer Science, Electronics, Multimedia, and Instrumentation**

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

### **3. Course Duration**

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

### **4. Eligibility for Admission**

#### **4.1 Admission Criteria**

Candidates who have passed Pre-degree/Pre-university/Plus two course with not less than 45% marks in aggregate shall be eligible to apply for admission to the programme. Relaxation of 5% marks will be allowed to candidates

belonging to socially and educationally backward communities as referred to by Govt. of Kerala. SC/ST candidates need to have only a pass in their qualifying degree examinations. Those awaiting results of their qualifying examinations also can apply. But such candidates will be admitted provided they produce the marks sheets of the qualifying examination on or before the date prescribed for admission. Admission to the Programme shall be based on the marks secured by candidates in the qualifying examinations.

#### 4.2 Course Requirements

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

#### 5. CUCBCSS UG Regulations 2014

*In all other matters regarding the regulations of the **BA Visual Communication** programme which are not specified in the above or in the succeeding sections, the Regulations of the Calicut University CBCSS (CUCBCSS UG Regulations 2014) will be applicable.*

#### 6. Courses of Study and Scheme of Examinations

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

**SEMESTER 1**

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	A01		4		4	80	20	3
2	A02		5		5	80	20	4
3	A07		5		5	80	20	4
4	BVC1B01	Vision and Communication	5		5	80	20	3
5		Complementary I Course 1	3	0	3	80	20	3
6		Complementary II Course 1	3	0	3	80	20	3
					25	600		20

**SEMESTER II**

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
7	A03		4		4	80	20	3
8	A04		5		5	80	20	4
9	A08		5		5	80	20	4
10	BVC2B02	Basic Photography	3	2	5	80	20	3
11		Complementary I Course 2	3	0	3	80	20	3
12		Complementary II Course 2	3	0	3	80	20	3
					25	600		20

**SEMESTER III**

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
13	A11		4		4	80	20	4
14	A12		4		4	80	20	4
15	BVC3B03	Theory of Visual Design	5		5	80	20	3
16	BVC3B04	History and Theory of Art	4		4	80	20	3
17		Complementary I Course 3	4		4	80	20	3
18		Complementary II Course 3	4		4	80	20	3
					25	600		20

**SEMESTER IV**

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theory	Lab	Total	External	Internal	
19	A13		4		4	80	20	4
20	A14		4		4	80	20	4
21	BVC4B05	Fundamentals of Cinematography	2	2	4	80	20	3
22	BVC4B06	Practical I 1. Photography 2. Cinematography 3. Visualisation and Illustration Techniques 4. Image Processing (Graphics) & Editing	0	5	5	80	20	4
23		Complementary I Course 4	4		4	80	20	3
24		Complementary II Course 4	4		4	80	20	3
					25	600		21

## SEMESTER V

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
25	BVC5B07	Screen Writing	3		3	80	20	2
26	BVC5B08	Visual Editing	2	2	4	80	20	4
27	BVC5B09	Media Design-I	2	2	4	80	20	4
28	BVC5B10	Advertising-I	2	2	4	80	20	3
29	BVC5B11	Audiography	2	2	4	80	20	3
30	BVC5B12	Radio Production	3	1	4	80	20	3
31		Open Course (From Other Streams) <i>Students can choose courses offered by other departments</i>	2		2	40	10	2
					25	650		21

## SEMESTER VI

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
32	BVC6B13	Media Design-II (Animation and Visual Effects)	2	2	4	80	20	3
33	BVC6B14	New Media	3	2	5	80	20	3
34	BVC6B15	Advertising-II (Media Management)	2	2	4	80	20	3
35	BVC6B16	Design Industry Convergence	3	2	5	80	20	3
36	BVC6B17	Practical II 1. Visual Editing 2. Media Design (2D and 3D) 3. Audiography 4. New Media: (Web/Online Journalism, Web TV and Internet Radio)	0	5	5	80	20	4
37	BVC6B18	Project Work	2		2	40	10	2
					25	550		18

<b>Total Marks: 3600</b>	<b>Total Credits: 120</b>
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### MARK DISTRIBUTION

<b>Common Courses: English</b>	<b>4 x 100</b>	<b>400</b>	<b>600</b>
<b>Additional: Mal/Hindi/Arabic etc.</b>	<b>2 x 100</b>	<b>200</b>	
<b>General Courses</b>	<b>4 x 100</b>	<b>400</b>	<b>400</b>
<b>Core Courses</b>	<b>17 x100</b>	<b>1700</b>	<b>1750</b>
<b>Project</b>		<b>50</b>	
<b>Open Course</b>		<b>50</b>	<b>50</b>
<b>Complementary Courses 1</b>	<b>4 x 100</b>	<b>400</b>	<b>400</b>
<b>Complementary Courses 2</b>	<b>4 x100</b>	<b>400</b>	<b>400</b>
<b>Total Marks</b>			<b>3600</b>

## Complementary Courses for **B.A Visual Communication**

### **Complementary I**

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

### **Complementary II**

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

**Or**

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

*Title of the complementary courses, course codes and detailed syllabi are to be provided by the concerned Boards. Apart from the complementary courses of other B.A Programmes, LRP programmes will have examinations at the end of each semester from semester 1 to semester 4.*

## BVC1B01 VISION AND COMMUNICATION



(Credits – 3)

## COURSE DETAILS

### Module I: Visual Communication

Introduction to communication studies; Visual Communication and its fundamental principles; History and development of visual arts and communication; visual communication and visual culture. What is visual media? Types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television. New media and multimedia products.

### Module II: Elements and Principles of Visual Composition

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

### Module III: Sensual and Perceptual Theories

Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization. Practice of Looking: images, power, and politics.

### Module IV: Visual Culture

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

## READING LIST:

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

**(Credits – 3)****COURSE DETAILS****Module I: History and Aesthetics of Photography**

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

**Module II: Understanding Lighting**

Fundamentals of light- available, artificial, indoor and outdoor, hard and soft. Types of lighting, Natural and Artificial Lights. Exposing and Focusing, Exposure Meters, Differential focus, Filters, Flashes. Designing with light, for indoor and outdoor. Definition of subject detail and shape; choosing the right colour; moving camera and subject. Basic requirements, Equipments.

**Module III: Image Processing**

Image editing – colour profiles, colour management, colour modes- RGB vs. CMYK. Photoshop. Special effects techniques-moving images etc., manipulation of image, framing & trimming. Sensitivity, Temperature, Speed etc., Reversal. Manipulation of Colour and Light. Black and White, and Colour Photography – Colour materials, Processing and Printing.

**Module: IV Applications of Photography**

Different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc). Photo-Journalism, Photo-features, Photo-essays, Writing captions, Visual story telling. Photography for advertising- Consumer and Industrial. Planning a shoot-studio, location, set props and models. Qualities of a photographer

***Practical Assignments:***

*Photography Record should contain at least 20 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Following techniques/themes should be covered: Silhouette, Freezing movement, Panorama, Indoor photography, Special effects, Environmental exposure, Landscapes (scenic, people, birds/animals, monuments), Portraits, Photo feature and Industrial photography*

**READING LIST:**

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

**BVC3B03 THEORY OF VISUAL DESIGN****(Credits – 3)**

## COURSE DETAILS

### **Module I: Visual Arts--Continuity and Style**

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

### **Module II: Visualisation and Illustration Techniques**

Line Drawings, Studies from still life, (human) Figure drawing (anatomy), Outdoor study (sketching places and people), Geometric drawings (perspective, lighting and shading), Shapes study. Introduction to different drawing materials and tools.

### **Module III: Image Reproduction Techniques**

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

### **Module IV: Basics of Image-Making**

Basics of visualisation and illustration in 2-D and 3-D. Fundamentals of animation; Basics of image manipulation and editing. The elements of design (point, line, form, surface, mass, texture, tone, colour, space and Principles of Design (unity, balance, contrast, movement, proportion, rhythm and harmony) applied in graphics and animation.

***Practical Assignment:*** Each student should submit individual Practical Application Assignments (projects) in Visualisation & Illustration Techniques and Image-Making

### **READING LIST:**

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

## **BVC3B04 HISTORY AND THEORY OF ART (Credits – 3)**

### **COURSE DETAILS**

### **Module I: Fundamentals of Art**

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

### **Module II: Brief History of Western and Indian Art**

Murals, papyrus manuscripts, hieroglyphics, Classical art, Medieval art, Byzantine and Gothic, Renaissance, Baroque and Rocco, Romanticism and Realism. Modernism in the West: Impressionism, Symbolism, Expressionism, Cubism, Futurism, Constructivism, Dada, Surrealism. Mural painting and temple art in India, Mughal art; modern art, artists and art circles in India (special reference to Kerala context).

### **Module III: Contemporary Art Movements**

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

### **Module IV: Aesthetics and Politics**

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

**Practical Assignment:** *Group visit (study tour) to Art museums and Art shows; keep a Field Report/Journal*

### **READING LIST:**

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

## COURSE DETAILS

### **Module I: Digital/Electronic Cinematography**

Video gain; Exposure, Colour balance; DV Cam, HD, 2K, 4K, Video signals – composite, component – DVI, VGA, HDMI, SDI; Video recorders; Choosing the correct focal length - Zoom lenses; Camera Control Units (CCU); Camcorders; Multiple camera shoot.

### **Module II: Handling Camera and Accessories**

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

### **Module III: Composition**

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

### **Module IV: Lighting**

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

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

## **READING LIST:**

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

**(Credits: 4)**

#### **COURSE DETAILS**

The Fourth Semester Practical Examination will be of 5hrs duration and will be conducted by two examiners – one external, appointed by the University and an internal examiner from the respective College and the evaluation process includes viva voce. The exam will test various aspects of Visual Production and Design, especially the following topics covered in I-IV Semesters:

1. Photography
2. Cinematography
3. Visualisation and Illustration Techniques
4. Image Processing (Graphics) & Editing

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

**BVC5B07 SCREEN WRITING**  
**(Credits: 2)**

#### **COURSE DETAILS**

### **Module I: The Art of Screen Writing**

The art of writing for Film, Television and New Media. Fundamentals of film screen writing; script formats; stages of script and screen play – idea, research, treatment, draft script, revision of script; Structure, Characters, Dialogue. Hiring a Writer, Optioning a Screenplay.

### **Module II: Elements of a Good Film Script**

Qualities of a good script - structure, clarity, coherence. Script, Screenplay, Story board. Studying models/classical examples from past and present. Analysis of movie scripts, short-film scripts, enrichment programme scripts etc. Script Formats - Fiction and Non-fiction, documentaries, docudramas, PSAs, advertisements, corporate films etc. Script writing for educational programmes (documentaries, information, infotainment).

### **Module III: Writing for Television**

Understanding the Television medium, its scope, limitations and challenges. Relation between narration and visuals. Writing for different TV genres, including 'soap operas' (TV serials). Script writing for Tele-series. Programmes for children, women and minority programmes; information programmes. News writing - news angle, multi-angled stories, feature openers, development of story, news formula, sign posting, accuracy and fieldwork. Variety programmes: Game show, Reality Show, Music and Dance. Scripting for Commercials (TVC).

**Practical Assignments:** Write a script and prepare the story board for any of the following: short-fiction, educational documentary, advertisement, television programme, TV game show, TV commercial, News programme. Duration: 5 minutes. Maintain the final draft (Record).

### **READING LIST:**

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

## **BVC5B08 VISUAL EDITING (Credits: 4)**

### **COURSE DETAILS**

#### **Module I: Principles of Editing**

Purpose of editing: screen play, shooting script, rough cut to final cut. Selection of shots and ordering of shots, timing, pace, rhythm. Shot, scene and sequence. Manipulating time and space through editing. Principles of Continuity. Structuring a scene, structuring a film/ television programme. Editing transitions.

### **Module II: Editing Equipment and Software**

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

### **Module III: Editing Procedure**

Playing multiple formats, working with master clips, Logging information in browser columns, Finding and labeling project items, Customizing shortcut keys and button bars; Applying Transitions, Viewing transition options, Modifying and copying transitions, Using the transition editor, Changing transition parameters, Previewing and rendering effects. Applying Filters: Applying and viewing video filters, Viewing and modifying filter parameters. Using colour correction filter, Animating filters.

### **Module IV: Consolidating Video And Audio**

Mixing Audio Tracks: Editing and organising audio effects, Monitoring and adjusting audio levels, Applying transitions to fade volume, Setting key frames to change volume, Using the audio mixer, Recording a narration track. Applying audio filters. Finishing and Outputting: Preparing the project for finishing, Detecting audio peaks, Adjusting video levels for broadcast, Exporting Quick time files, Compressor, Outputting to tape, Making a time code window burn, Backing up projects.

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

### **READING LIST:**

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

**BVC5B09 MEDIA DESIGN-I**

**(Credits: 3)**

### **COURSE DETAILS**



**Module I: Graphics and Animation**

Familiarizing softwares: Adobe Photoshop, Illustrator and Adobe Flash

**Module II: Introduction to Animation**

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

**Module III: Idea and Concept**

Script writing, Acting and expressions, Character design, Background and layouts, Voiceovers, Storyboards, Leica reels/Animatics.

**Module IV: Two-Dimensional Animation**

2D animation, Traditional 2D Animation, Cleanup (CU), In Betweens (IB), Timing Charts (X Sheets), Pencil Tests, Compositing.

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

**READING LIST:**

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

**BVC5B10 ADVERTISING- I**  
(Credits: 3)

**COURSE DETAILS:**

**Module I: Definition and Scope of Advertising**

Definition, origin & growth, nature & scope, roles of advertising; Social, Communicational, Marketing & Economic - functions of advertising. Advertising and its role in the market, advertising as a process of communication - Social and ethical issues.

**Module II: Types of Advertising**

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

**Module III: Advertising Agency**

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

**Module IV: Conceptualization & Ideation**

USP, Big Idea, visualization, Print Ad layout, Headline, Sub headline, Body Copy, Logos & Slogans, Client Brief, Creative Strategy, Media Plan, Brand Positioning, Brand personality, Brand image, Brand equity. Ad Films, Concepts, one lines and scripts.

**Practical Assignments:** Each Student analyse the structure and strategies of a Print Ad. or Television Commercial. They plan and shoot a TVC as Group project

**READING LIST:**

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

**BVC5B11 AUDIOGRAPHY**  
(Credits: 3)

**COURSE DETAILS**

### **Module I: Basics of Sound and Sound Recording Systems**

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

### **Module II: Audio Studio Fundamentals**

Introduction to Pro Tools and other audio softwares. ProTools: Installing Pro Tools. The Pro Tools Interface, Signal Flow, Gain Stages, I/O Setup, Types of Tracks, Creating a New Session in Pro Tools, Keyboard Shortcuts.

### **Module III: Pro Tools Recording Techniques**

Setting Recording Levels, Sample Rate and Bit Depth, Sound Wave Fundamentals, Deeper into Sampling, Sampling and Anti-Aliasing, Quantizing and Coding, Hard Drive Space Requirements, Disk Allocation, Session Parameters, Buffer Settings and Latency Times, The Basics of Microphones and Microphone Techniques, Pro Tools Preferences, Importing Audio and Session Data, Keyboard Shortcuts, Assignment: The Ultimate Recording.

### **Module IV: Creative Use of Sound Track**

Recording: Busses, Playlists, Use of dialogue, music and sound effects. Equalisation. Balancing of levels – panning, mixing, the art of producing and recording Your Own Music, Memory Locations and Markers, Window Configurations and Arrangements, Using Inserts, The Basics of Effects Loops, Headphones and Headphone Mixes.

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

### **READING LIST:**

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

## **BVC5B12 RADIO PRODUCTION (Credits: 3)**

### **COURSE DETAILS**

## **Module I: History and Evolution of Radio**

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

## **Module II: Radio News**

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

## **Module III: Recording Instruments**

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

## **Module IV: Radio in India**

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

***Practical Assignment:*** Create a Short (10minutes) Radio documentary (Group project)

## **READING LIST:**

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

**BVC6B13 MEDIA DESIGN-II (ANIMATION AND VISUAL EFFECTS)**  
(Credits – 3)

## **COURSE DETAILS**

### **Module I: Multimedia**

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

### **Module II: Three Dimensional Design Concepts**

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

### **Module III: Animation Principles in 3-D**

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

### **Module IV: Special Effects**

Dynamics and VFX: Pre Production For Maya FX, Texturing and Lighting, Advanced Texturing and Lighting, Dynamics, Particles, Real Flow, Maya and Combustion, Advanced Maya and Combustion.

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

### **READING LIST:**

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

## **BVC6B14 NEW MEDIA (Credits – 3)**

### **COURSE DETAILS**

#### **Module I: Introduction to Internet Journalism**

Internet as a medium of communication, history of internet, characteristics of

online journalism (immediacy, interactivity and universality), difference between websites and portals, Blogs, podcasts, search engines, online sites of leading media organizations/web servers/administrators, internet service providers

### **Module II: Language and Style of Online Journalism**

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

### **Module III: Language of the Web**

Web Design — HTML/XML, hypertext, links. Linear and non-linear presentations, integration of design, graphics and visual computing, picture editing software, page design tools, typography and colour. Finding information on the Web, directories and search engines

### **Module IV: Trends in Cyberspace**

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

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

## **READING LIST**

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

## **BVC6B15 ADVERTISING-II (MEDIA MANAGEMENT) (Credits: 3)**

### **COURSE DETAILS**

#### **Module I: Advertisement as Marketing Communication**

The term ‘Advertising’ includes not only traditional advertising (Print, Radio, Film TV Commercials) but sales promotions, digital and social media marketing,

life-style-marketing, events etc. as well. Need for integration of these diverse elements to achieve the most effective impact ('most valuable bang for the buck'). This is called Integrated Marketing Communication (IMC); the key players in the IMC and their roles. Research and insights from various sources on the type and taste of the target audiences incorporated into Ad Design and Campaign.

### **Module II: Advertising Firm and Client Management**

Introduction to media management: basic management principles, Managerial skills in visual media production and promotion; Market for visual media products; market analysis and meeting the demand. Online marketing, mob sourcing. Formulating Communication Objectives, Designing a Creative strategy, Creative Brief and an IMC plan; Branding, Targeting and Positioning. Sample Pitching Sessions (as practice for future pitching with clients or companies).

### **Module III: Production Planning for Ad Films, TVCs and other Products**

Production objectives/goals; Mobilising human resources – production crew and cast, contracts and call sheets; Acquiring/hiring equipment and properties; Booking studio floor and time, mounting sets, Out-door shoot planning – location search, suitability of locations; Seeking permission from legal and official bodies; Production schedules; logistics management; time management. Financial management in visual media production; Budgeting basics, Budgeting for preproduction, production, Post production activities; Mobilising financial resources; cost cutting measures. Cash flow. Marketing of various rights.

### **Module IV: Ethics, Regulations and Social Marketing:**

Limits to free rein in advertising and marketing. Questions of ethics, propriety, remunerations to all parties involved etc. Copyright laws; Limits of fair use; Video piracy; Current copyright debates over such issues as file sharing, the on-line video, and remix culture. Cyber laws.

**Practical Assignment:** *Field visit to an Advertisememnt Firm (Print, Outdoor publicity, Film or Television).*

### **READING LIST:**

1. Kundra S. **Media Management**. New Delhi: Soujanya Books, 2005.
2. Dibankar Panigrahy and P K. Biswasroy. **Media Management in India**. Kanishka Publishers, 1993.
3. Venkat Iyer. **Mass Media Laws and Regulations in India**. India Research Press, 2002.

## **BVC6B16 DESIGN INDUSTRY CONVERGENCE (Credits: 3)**

### **COURSE DETAILS**

#### **Module I: Linkages to Diverse Design Avenues**

Conventional and Contemporary Design Industry avenues for 'Visual

Communication' graduates: Interior design, Industrial design, Product design (Textile design, Fashion design etc.)), Production Design (for Stage and Screen), Event Design (and Management), Graphics, Animation and Video Gaming industry.

### **Module II: Interior Design, Industrial Design and Product Design**

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

### **Module III; Production Design and Event Design**

Work of a Production Designer (PD) used as synonymous with 'Art Direction' or 'Scenic Design' or 'Set Design' for Stage and Screen. Immense scope of digital technologies and increased importance of Production Design in Film, Television, Ad Films, Theatre and all audio-visual media. PD: 'Master Plan' for art direction, costumes, make up, graphics, animation and all visual elements. Scenic Design for Stage also includes Installations, multiple screens/stages, video projections etc. 'Event Designer': designing and 'stage managing' any kind of social or performance events.

### **Module IV: Graphics, Animation and Video Gaming**

Increased role and scope of CGI in diverse media industries and other avenues. Rapid advancement in graphics and animation softwares, hardwares and techniques. Careers in Video Game designing (Concept Artist). Same tools and principles apply to Movie Animation and Video Gaming, but processes and techniques differ. Camera angles and lighting in movie animation; multiple angles, audience's control and body mechanics of characters in Video Gaming. Skills to be mastered for pursuing careers in Graphics, Movie animation and Video gaming.

### **Module V: Convergence of New Design Technologies**

Convergence and consolidation of design technologies. Need of the hour: versatility of a Designer/ Visual Communication practitioner (multi-tasking with multi-design skills).



***Practical Assignment:*** Field visit to firms of Industrial Design, Fashion Design, Interior Design etc.

**READING LIST:**

1. William Lidwell, *Universal Principles of Design*, Rockport Publishers, 2010  
George Nelson, *Problems of Design*, Watson-Guptill Publishers, 1979
2. Vincent Lobrutto, *The Filmmakers' Guide to Production Design*, Allworth Press, 2002
3. Donald A. Norman, *The Design of Every Things*, Basic Books, 2002

**BVC6B17 PRACTICAL-II**  
**(Credits: 4)**

The Final Semester Practical Examination will be of 5hrs duration and will be conducted by two examiners – one external, appointed by the University and an internal examiner from the respective college and the evaluation process includes viva voce. The exam will test various aspects of Visual

Communication and Design, especially the following topics covered in V-VI Semesters:

1. Visual Editing
2. Media Design (2D and 3D)
3. Audiography
4. New Media: (Web/Online Journalism, Web TV and Internet Radio)

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

### **BVC6B18 PROJECT WORK** **(Credits: 2)**

The students may choose **one of the** following activities: 1) **Dissertation**  
or 2) **Short Film/Documentary/Animation Film/Music Video - Production**  
as their core course project

#### **1) Dissertation**

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

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

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

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

# PART II

## COMPLEMENTARY COURSES OFFERED BY BA VISUAL COMMUNICATION FOR OTHER STREAMS

### 1. COMPLEMENTARY COURSES IN **AUDIO VISUAL COMMUNICATION** (FOR OTHER LRP PROGRAMMES)

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BVC1C01	Introduction to Audio Visual Media	3		3	80	20	3
2	BVC2C01	Visual Design	3		3	80	20	3
3	BVC3C01	Advertising	4		4	80	20	3
4	BVC4C01	Radio Production	4		4	80	20	3
					14	400		12

### BVC1C01 INTRODUCTION TO AUDIO VISUAL MEDIA (Credits: 3)

## COURSE DETAILS

### Module I: Visual Language and Visual Literacy

Visual communication and visual culture. Development of visual communication: visual language, reading pictures, lights, shade and colour in communication, expressions, costumes, symbols and signs of body language, language of pictures and graphics. Visual composition Elements-- line, plane, shape, form, mass, pattern, text gradation, colour and Principles--symmetry, order, balance, unity, contrast, proportion, spatial relationships.

### Module II: Types of Visual Media

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

### Module III: Physiological Functions of Visual Communication

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

### Module IV: Aesthetics and Politics in Media Arts

Visual communication aesthetics, structure and appearance. Studying Film and Television as popular forms of 'visual communication'. Language of Film, Television and New Media. Practice of 'looking': images, power and politics.

## READING LIST

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

## BVC2C01 VISUAL DESIGN (Credits: 3)

## COURSE DETAILS

### **Module I: Art and Visual Perception**

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

### **Module II: Growth of Visual Art--Impressionism, Expressionism, Surrealism and Cubism**

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

### **Module III: Elements and Principles Applied in Visual Design**

Use of visual space for creating images: circular frames, horizontal frames, vertical frames, conical frames etc. Understanding the 'Rule of Third' and 'golden points'. Use of perspective as a strong element to create images of concrete forms.

### **Module IV: Introduction to Graphic Design and Animation**

Basic principles of graphic design and image editing; fundamentals of design theory. Designing posters, propaganda material etc. Short history of animation. Early animation devices. Techniques of animation. Different types of animation. Layout, Character/Props/Background, Character construction. Scripting for animation film.

### **READING LIST**

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

**BVC3C01 ADVERTISING  
(Credits – 3)**

### **COURSE DETAILS**

### **Module I: Introduction to Advertising**

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

### **Module II: Target Audiences and Types of Advertising**

Target audience, geographic area, Media & purpose. corporate & promotional advertising. New trends of 'life-style conscious' and environmental conscious advertising. Different avenues for advertising: print, outdoor, film, television, web and mobile. Scripting and

### **Module III: Advertising Agency**

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

### **Module IV: Conceptualization, Ideation & Visualization**

Designing & layout, copy writing; types of headlines, body copy base lives, slogans. Logos & trademarks. Client Brief, Account Planning, Creative Strategy & Brief, Communication Plan, Brand management, Positioning, Brand personality, Brand image, Brand equity, Case studies. Advertising campaign: objectives, creative strategy: message, appeals, level of response, media Planning, advertising budget, pre testing and post testing. Scripting and producing Ad Films, TVC (Television Commercials), Web Ads, Mobile Ads etc.

### **READING LIST**

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

(Credits: 3)

**COURSE DETAILS****Module I: History and Evolution of Radio**

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

**Module II: Radio News**

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

**Module III: FM Radio, Community Radio and Internet Radio**

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

**Module IV: Radio in India**

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

**READING LIST:**

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



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

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
1	BVC1C02	Introduction to Visual Communication	3		3	80	20	3
2	BVC2C02	Introduction to Cinema	3		3	80	20	3
3	BVC3C02	Scripting and Story Boarding	4		4	80	20	3
4	BVC4C02	E-Content Development	2	2	4	80	20	3
					14	400		12

**BVC1C02 INTRODUCTION TO VISUAL COMMUNICATION**

**(Credits 3)****COURSE DETAILS****Module I: Visual Communication**

Introduction to communication studies; Visual Communication and its fundamental principles; History and development of visual arts and communication; visual communication and visual culture. What is visual media? Types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television. New media and multimedia products.

**Module II: Elements and Principles of Visual Composition**

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

**Module III: Sensual and Perceptual Theories**

Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization. Practice of Looking: images, power, and politics.

**Module IV: Visual Culture**

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

**READING LIST:**

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

**BVC2C02 INTRODUCTION TO CINEMA**

**(Credits 3)****COURSE DETAILS****Module 1.**

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

**Module 2.**

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

**Module 3.**

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

**Module 4.**

A comprehensive overview of Malayalam Cinema.

**READING LIST****Books for Reference**

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

## BVC3C02 SCRIPTING AND STORY BOARDING (Credits 3)

### COURSE DETAILS

#### Module 1.

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

#### Module 2.

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

#### Module 3.

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

#### Module 4.

Choosing the genre: EvenV, Drama, Action Adventure, Suspense thriller, Romance, Comedy, Crime Detective Mystery, Road Movie, Film noir, etc.

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

#### READING LIST:

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

## BVC4C02 E-CONTENT DEVELOPMENT.

**(Credits 3)****COURSE DETAILS****Module 1. Introduction to E-Content Development:**

Definitions of e-content. Types of e-content. Examples of e-content. Scope and career opportunities in e-content development.

**Module 2. Introduction to Instructional Design and Learning Theories:**

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

**Module 3. Basics of E-Content Development:**

Learner needs analysis, Design document, Course map, Writing learning objectives, Content analysis, Content chunking, Working with SMEs. Storyboarding for e-content. The e-content development cycle. E-content development tools. Multimedia elements: Working with graphics, animation, narration and audio. Technical considerations: Introduction to LMS, LCMS, SCORM and AICC.

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

Engaging learners through interactivity, branching, visualization of content. Types of interactivity for e-content: Point and click, drag and drop, text-input, match, system process simulations. Presentation Strategy: Scenario-based learning, Game-based learning, Virtual coaches and avatars. Assessments: Types of assessment, Types of feedback, Monitoring the learner's progress through CYUs and self-assessments

**Module 5. Different ways of delivering e-content:**

Synchronous versus asynchronous

***Practicals — E-Content Development Tools***

*Basics of Web Programming using HTML*

*Creating e-content with Adobe Articulate*

*Creating e-content with Adobe Captivate*

**READING LIST**

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

**PART III**

**OPEN COURSES OFFERED BY BA VISUAL COMMUNICATION  
FOR OTHER STREAMS**

Sl No	Course Code	Course Title	Contact Hours			Marks		Credits
			Theor y	Lab	Total	External	Internal	
<b>1</b>	<b>BVC5D01</b>	<b>Advertising Design</b>	<b>2</b>		<b>2</b>	<b>40</b>	<b>10</b>	<b>2</b>
<b>2</b>	<b>BVC5D02</b>	<b>Radio Jockeying</b>	<b>2</b>		<b>2</b>	<b>40</b>	<b>10</b>	<b>2</b>
<b>3</b>	<b>BVC5D03</b>	<b>Basic Photography</b>	<b>2</b>		<b>2</b>	<b>40</b>	<b>10</b>	<b>2</b>

**BVC5D01 ADVERTISING DESIGN**

(Credits: 2)

## COURSE DETAILS

### Module I: Introduction to Advertising Design:

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

### Module II: Advertising Design: Ideas and Effective Execution

Ad Design: media art works that demonstrate clarity of intent in conveying an idea, story or emotion; 'mind-capturing' and 'eye-capturing' ideas and their cost-effective execution through artistic and technical innovations. Contributions from Digital technology, in comparison with previous forms of Advertising media and designs.

### Module III: Tasks and Tools

Assignments at an Ad Design firm: Typography (lettering and fonts), Creating Logo and Agency identity, Letterhead. Page lay-out and Page design (media-publishing), Visual and audio publicity for events, stage shows, movies, propaganda/ campaigns etc (designing Movie and other Ad Posters, Flyers etc). Outdoor publicity (hoardings, visual ads on stationary or moving objects (digital landscapes and social art). Video art, installations and projections. Ad Films TVCs: (Television Commercials), Movie Ads, PSA: Public Service Announcements). Designs and publicity on the Web/Cyberspace

### READING LIST:

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

(Credits: 2)

**COURSE DETAILS****Module I: What is Radio Jockeying?**

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

**Module II: Role of a Radio Jockey**

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

**Module III: Skill-Kit for a Good RJ:**

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

**READING LIST:**

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



## BVC5D03 BASIC PHOTOGRAPHY (Credits: 2)

### COURSE DETAILS

#### **Module I: History and Aesthetics of Photography**

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

#### **Module II: Understanding Lighting**

Fundamentals of light- available, artificial, indoor and outdoor, hard and soft. Types of lighting, Natural and Artificial Lights. Exposing and Focusing, Exposure Meters, Differential focus, Filters, Flashes. Designing with light, for indoor and outdoor. Choosing the right colour; moving camera and subject. Basic Requirements, Equipment and Accessories.

#### **Module: III: Applications of Photography**

Different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc.). Photo-Journalism, Photo-features, Photo-essays, Writing captions, Visual story telling. Photography for advertising- Consumer and Industrial. Planning a shoot-studio, location, set props and models. Qualities of a photographer

### READING LIST:

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

# **PART IV**

## **SCHEME OF EVALUATION OF CORE, COMPLEMENTARY, PRACTICAL, OPEN COURSES, AND PROJECT WORK**

The evaluation scheme for each course contains two parts: *viz.*, internal evaluation and external evaluation.

## 1. INTERNAL EVALUATION

20% of the total marks in each course, including practical course, is for internal examinations.

### a) Internal Evaluation for Core and Complementary Courses

Sl. No	Components	Marks
1.	Attendance	5
2.	Test Papers (I & II)	10 (5+5)
3.	Assignment/Seminar/Practical	5
<b>Total</b>		<b>20</b>

### b) Internal Evaluation for Practical Courses: Practical I (BVC4B06) and Practical II (BVC6B17)

Sl. No	Components	Marks
1.	Lab skill	8
2.	Records/viva	6
3.	Practical Test	6
<b>Total</b>		<b>20</b>

### c) Internal Evaluation for Open Course.

Sl. No	Components	Marks
1.	Attendance	2.5
2.	Test Papers (I & II)	5 (2.5 + 2.5)
3.	Assignment/Seminar/Practical	2.5
<b>Total</b>		<b>10</b>

**d) Internal Evaluation of Project Work (BVC6B18)**

**i) Dissertation**

<b>Components</b>	<b>Marks</b>
Punctuality	2
Use of Data	2
Scheme/Organization of Report/Analysis	4
Viva-voce	2
<b>Total</b>	<b>10</b>

**ii) Short Film/Documentary/Animation Film/Music Video - Production**

<b>Components</b>	<b>Marks</b>
Relevance of Subject/Theme	1
Pre-production, production, and post-production aspects.	6
Record book	1
Viva-voce	2
<b>Total</b>	<b>10</b>

## 2. EXTERNAL EVALUATION

External evaluation carries 80% marks. University examinations will be conducted at the end of each Semester.

**Table 1: Pattern of Question Paper for Core and Complementary Courses**

Duration	Pattern	Total Number of Questions	Number of questions to be answered	Marks for each question	Marks
3 Hours	Multiple Choice/Objective.	10	10	1	10
	Short Answer	10	8	2	16
	Paragraph	10	6	4	24
	Essay	4	2	15	30
<b>Total Marks</b>					<b>80</b>

**Table II: External Evaluation for Practical Courses: PRACTICAL I (BVC4B06) and PRACTICAL II (BVC6B17)**

Duration	Pattern	Marks	Viva	Total
5 Hours	The exam will test various aspects of Visual Communication, Production and Design, especially the topics covered in the syllabus. The questions/assignments and their scheme of evaluation shall be prepared by the board of examiners.	60	20	80

**Table III: Pattern of Question Paper for Open Course.**

Duration	Pattern	Total Number of Questions	Number of questions to be answered	Marks for each question	Marks
2 Hours	Multiple Choice/Objective.	5	5	1	5
	Short Answer	6	4	2	8
	Paragraph	5	3	4	12
	Essay	2	1	15	15
<b>Total Marks</b>					<b>40</b>

**Table IV: External Evaluation for PROJECT WORK (BVC6B18)****i) Dissertation**

<b>Components</b>	<b>Marks</b>
Review of Literature and Formulation of the Research Problem/ Objective	8
Methodology and Description of the techniques used	8
Analysis and Discussion of results	8
Presentation of the report: organization, linguistics style, references etc.	8
Viva Voce based on the Project work/Dissertation	8
<b>Total</b>	<b>40</b>

**ii) Short Film/Documentary/Animation Film/Music Video - Production**

<b>Components</b>	<b>Marks</b>
Relevance of Subject/Theme	<b>4</b>
Pre-production, production, and post-production aspects.	<b>24</b>
Record book	<b>4</b>
Viva-voce	<b>8</b>
<b>Total</b>	<b>40</b>

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