SRM UNIVERSITY

FACULTY OF SCIENCE AND HUMANITIES

M.Sc DEGREE COURSE IN VISUAL COMMUNICATION

CHOICE BASED CREDIT SYSTEM

REGULATIONS

(W.e.f. 2008 -2009)

COURSE OF STUDY AND SCHEME OF EXAMINATIONS

Sl. no	Subject Name	Subject Code	Weekly Lecture/ practical Hours	Credits	Exam Hours	Maximum Marks		Total
						Inte	Exte	
1.	Introduction to Human Communication		6	3	3	80	20	100
2.	Media Aesthetics		6	3	3	80	20	100
3.	Indian Cinema		6	3	3	80	20	100
PRACTICALS - I								
4.	Visualization & Storyboard		6	4	3	80	20	100
5.	Elective- Computer Graphics& Animation – I (OR) Television Production - I - (Studio Direction)		6	4	3	80	20	100
TOTAL				20				

SEMESTER – I

				SEMESTER – II					
Sl. no	**Subject Name**	**Subject Code**	**Weekly Lecture/ practical Hours**	**Credits**	**Exam Hours**	**Maximum Marks**		**Total**
						Inte	**Exte**	
6.	**Film Language**		**4**	**3**	**3**	**80**	**20**	**100**
7.	**Story Development & Scriptwriting**		**4**	**3**	**3**	**80**	**20**	**100**
8.	**Visual Culture in India**		**5**	**3**	**3**	**80**	**20**	**100**
9.	**World Cinema**		**5**	**3**	**3**	**80**	**20**	**100**
			PRACTICAL – II (ELECTIVE)					
10.	**Elective- Computer Graphics & Animation- II** (or) **Television Production- II (Outdoor Direction)**		**12**	**5**	**3**	**80**	**20**	**100**
	TOTAL			**16**				

SEMESTER – III								
Sl. no	Subject Name	Subject Code	Weekly Lecture/ practical Hours	Credits	Exam Hours	Maximum Marks		Total
						Int.	Ext.	
11.	**Visual Research Methods**		6	3	3	80	20	100
12.	**Entertainment and Society**		6	3	3	80	20	100
13.	**Film Analysis and Criticisms**		6	3	3	80	20	100
PRACTICAL- III								
14.	**Special Visual Effects**(Using Tools like Combustion)		6	4	3	80	20	100
15.	**Video Editing** (FCP, Avid or Adobe premier)		6	4	3	80	20	100
TOTAL				20				

Sl. no	Subject Name	Subject Code	Weekly Lecture/ practical Hours	Credits	Exam Hours	Maximum Marks		Total
						Int.	Ext.	
16.	Project Management		4	3	3	80	20	100
17.	Gaming and Game Design		4	3	3	80	20	100
PRACTICAL- IV								
18.	Computer Graphics & Animation – III		6	4	3	80	20	100
19.	Sound Recording & Editing		6	4	3	80	20	100
20.	Research Project Work		6	4	3	80	20	100
21.	Specialization (Project)		6	4	3	80	20	100
TOTAL				22				

SEMESTER – IV

Range of total marks	Letter Grade	Grade Points
90-100	S	10
80-89	A	9
70-79	B	8
60-69	C	7
50-59	D	6
0-49	U	0
Incomplete	I	0
Withdrawal	W	0

11. PATTERN OF QUESTION PAPER (THEORY)

Time 3 hours   Max Marks 80

 Part – A: (4 x 4 = 16 Marks)

Part – B   (8 x 3 = 24 Marks)

Part – C   (10 x 4 =40 Marks)

PATTERN OF QUESTION PAPER (PRACTICAL)

Time: 3 Hours   Max: 100 Marks.

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SYLLABUS (W.e.f. 2008 -2009)

<u>**SEMESTER-I**</u>

Paper- 1: Introduction to Human Communication

Unit: 1: Nature and Scope of human communication

Unit: 2: Theories of Interpersonal Communication

Unit: 3: Theories of Persuasion (Elaboration Likelihood Model, Cognitive Dissonance)

Unit: 4: Public Communication (Rhetoric Model), Models of Mass Communication

Unit: 5: Visual Persuasion – Semiotic Approach (Sign, Meaning, Iconography)

Paper-2: Media Aesthetics

Unit: 1: Principles of design and applied media aesthetics. Contextualization and Perception

Unit: 2: Structuring Light and Lighting

Unit: 3: Structuring color, functions, compositions and feel

Unit: 4: Structuring space – area and frames, depth and volume

Unit: 5: Study of two and three dimensional space and its visual possibilities

Paper-3: Indian Cinema

Unit: 1: Early Cinema-Indian Cinema Beginning to Independence

Unit: 2: Post Independence Era-1970s-Regional, Parallel Cinema

Unit: 3: European, Asian and Latin American Cinema – Directors

Unit: 4: Indian Films – Decades 1980s. 1990s

Unit: 5: Contemporary Indian Cinema – Directors

<u>**Practical**</u>

Paper-4: Visualization & Storyboard

Unit: 1: Drawing Terminology-Tools and Basic Techniques-Ideation & Creativity

Unit: 2: Storyboard, Characterization, Shots, Layouts, Composition and Staging

Unit: 3: Point of View, Horizons, Perspectives, Vanishing Point, Foreshortening, Plane

Unit: 4: Figure Composition, Frame, Light and Shade Logics

Unit: 5: Storyboard Tips and Techniques – Animatics

Practical ELECTIVE

Paper-5: a) Computer Graphics& Animation – I (3D Max, Maya)

Unit: 1: Key Poses, Breakdowns, In-betweens Counts, charts, slow-in-out

Unit: 2: Extreme Position, Arcs, Path of Action, Holds-Timing

Unit: 3: Emphasis, Anticipation, Flexibility, Weighted/Flow Joint Movement

Unit: 4: Action Generic Walks/Cycle, Runs/Cycles, Overlapping Action

Unit: 5: Personality, Expression, Eyes, Silhouetting, Dialogue, Laughter, Takes

Unit: 6: Basics of computer graphics, key concepts/terminologies

Unit: 7: Introduction to 3dsmax, Interface and Viewpoints-Maya Interface

Unit: 8: Objects, Materials, Reflections/Refractions Bump, maps, UVW mapping, unwrapping

Unit: 9: Traditional lighting techniques in depth, Different types of lights and their Purpose, Photometric
Lights and Shadow, Interior and exterior rendering, Hyper-shade

Unit: 10: Modeling, Patch&NURBS, Polygon, Units and bitmap reference, Box/Spline Modeling

(OR)

b)   Television Production- (Studio Direction)

Unit: 1 Topic/ theme based programme (1+3 discussion exercise)

Unit: 2 Current affairs type programme

Unit: 3 Magazine Programme (current film release)

Unit: 4 Drama Practical (simple drama exercise) and Quiz programme.

Unit: 5 Mime type programme and Studio Live (a live studio exercise)

PAPER – 6 FILM LANGUAGE
UNIT 1 : Film Language as a Visual Communication system
UNIT 2 : Basic elements and tools (Scene, shots, movement, distance), camera Movements
UNIT 3 : Editing – Triangle Principles (Timing, Montage) Visual punctuation, transition,
UNIT 4 : Sings, Syntax, Montage Codes, Framed Images, Diachronic Shots, Scene motion
UNIT 5 : Guidelines and Rules of Filming (staging), dialogue, matching, glances.

PAPER – 7 STORY DEVELOPMENT & SCRIPTWRITING
UNIT 1 :   Story Problems-Terminology of Story Design, Ideation – Originality – Creativity.
UNIT 2 : Elements of Story (Structure, Genre, Character, Meaning, Hero's Journey)
UNIT 3 : Principles of Story Design (Acts, Scene Design, Composition)
UNIT 4 : Scriptwriting Tools and Techniques, Formats – Dialogue Writing,   Action – Description.
UNIT 5 : Script Analysis – Exercises, Drills, Case Studies.

PAPER – 8 VISUAL CULTURE IN INDIA
Unit 1 : Visual Culture in India – Cultural Studies Approach – Images, Ideology, Representation.
Unit 2 : Film Culture (Celebrity / Hero – worship / gender / Politics)
Unit 3 : Popular Culture in India, Folk Media and Narratives.
Unit 4 : Cartoon and Comic Traditions in India.
Unit 5 : Contemporary Visual Culture / Urban Culture.

PAPER – 9 WORLD CINEMA
UNIT 1 : Early Cinema – World – Indian Beginning to World War.
UNIT 2 : Post – War Films – Hollywood Cinema.
UNIT 3 : European Films Film Makers
UNIT 4 : Asian and Latin American Cinema – Directors.
UNIT 5 : Contemporary Cinema (Korean).

PRACTICAL – II (ELECTIVE)
PAPER - 10

COMPUTER GRAPHICS & ANIMATION (Maya, 3D Max)

UNIT 1 : Principles of Movement Dynamics and particles, Types of particles and Space warps.
UNIT 2 : Rigid – body and soft – body dynamics Particle creations and settings
UNIT 3 : 2D and 3D Paint Effects, Atmospheric effects pre – build Effects.

UNIT 4 : Emitters, Fields and Collisions, Environmental Modeling.
UNIT 5 : Hair, Cloth – Maya Fur and Hair, Maya n Cloth, Scripting (MEL).
UNIT 6 : Character Design, Personality, Character Modeling (Shape, Proposition, Head Heights)
UNIT 7   : Rigging and IK Systems, Skeletons Constraints, Key – frame, Curve, Editors.
UNIT 8 : Skinning & Character Sets, Deformations &Animation Effects (Morphing).
UNIT 9 : Types of Camera, Camera matchi8ng animation, Setup, Settings, Angles / Motion.
UNIT 10 : Material Baking and Renderings, Videography Techniques for CG (Blue Matte etc.)

(OR)

TELEVISION PRODUCTION (Outdoor Direction)

UNIT 1 :   Documentary Filming and Directing Telefilm.
UNIT 2 :   Popular Music practical (Music and art type program).
UNIT 3 :   Magazine type programme on travel / holidays.
UNIT 4 :   Single Camera continuity (on site).
UNIT 5 :   Caption Exercise on fashion and city round – up practical.
REFRENCES
P. Javis, Shooting on Location, BBC Television Training, Borchamwood, 1986.
Linda Seger, The Art of Adaptation: Turning Fact and Fiction into Film, Holt, 1992.
Michael Rabiger, Directing the Documentary, Focal Press. Boston 1997.
P. Lewis, Aright Royal Do: The Making of an Outside Broadcast, BBC Television Training, Borehamwood, 1991.
P. Champness, Camera Mounting for Film and Video on Location, BBC Television Training, Borehmwood 1987.

Paper- 11: Visual Research Methods

Unit 1: Research Process, Design, Basic Terminology, Applications

Unit 2: Content Analysis of Visual Images- Measurement and Coding

Unit 3: Social Semiotic Approach to Visual Analysis- Meaning Categorization

Unit 4: Audience Survey, Reception Analysis

Unit 5: Researching for Story

Paper- 12: Entertainment and Society

Unit 1: Entertainment Definition- Characteristics of mass Mediated Entertainment

Unit 2: pleasure Principle, Narrative Theory, Dramatic Theory

Unit 3: Understanding Entertainment Audiences

Unit 4: Media Effects (Cultivation/ Culture Effects), News as Entertainment

Unit 5: Business of Entertainment- Markets, Trends, Regulations, Interactive Media

Paper- 13: Film Analysis and Criticisms

Unit 1: Film as Art and Mass Communication

Unit 2: Early Film Theories Structuralisms Expressionism

Unit 3: Cinema Vetier Realism, Neo- Realism, Critical Marxist Approaches

Unit 4: Post-modern approaches, Feminist Approaches

Unit 5: Contemporary Cinema, Digital Cinema & Aesthetics

Practical

Paper- 14: Special Visual Effects (Using Tools like Combustion)

Unit 1: Compositing- principles and pipelines, integration with compositing software

Unit 2: Paint, Particles Creating simple composites Matte Paintings, Animatronics, Sets, etc.

Unit 3: Pre- Production and Post Production, Keying and Colour Correction

Unit 4: VFX and its Constitutes, Techniques of Compositing- Exercises

Unit 5: Compositing Techniques, Finishing Tools and Techniques

Paper- 15: Video Editing (FCP, Avid or Adobe premier)

Unit 1: Basic Editing Principles & Techniques

Unit 2: Clipping, cutting, moving video clips & images, Fine tuning

Unit 3: Transitions and Effects-

Unit 4: Non-linear Editing Software Interface and Functionalities

Unit 5: Exercises and Practice- Editing Problems/ Solutions

Paper- 16: Project Management

Unit 1: Market- industries, Applications (Movies, Television, Web, Education)

Unit 2: Project Management- Stages and Process (Progress Charts etc.)

Unit 3: Team/ Talent Management- Roles/ Responsibilities, Work Flow-Piping

Unit 4: Scheduling, Time Management, Delivery, Distribution, Contingency plan

Unit 5: Project Finance and Budgeting, Licensing, Copyright, Contracts Ownership

Paper- 17: Gaming and Game Design

Unit 1: Gaming History, Models of Games

Unit 2: Social and Cultural implications of games

Unit 3: Game design- Structure- Storytelling-interactivity-Difficulty Level

Unit 4: Techniques, Stages and Process of Design- Game Scripting/Writing

Unit 5: Mobile Gaming, On-line Gaming- Social Games

Practical

Paper- 18: Computer Graphics & Animation – III

Unit 1: Finishing Tools, Special Effects, Scripting

Unit 2: Advanced Tips and Techniques with Maya /3D Max/ Combustion

Unit 3: Basic Animated Character, Movements shots (walk, run, etc) Logos/Titles

Unit 4: TV Commercial/ Promotions, Public Service Announcements

Unit 5: Short Animation Film, Information- Educational Programs

Paper- 19: Sound Recording & Editing

Unit 1: Sound Recording- Basic Tools and Techniques for Animation

Unit 2: Voice-Over- Dialogue- Non Voice- Music Track

Unit 3: Sound Editing- Dialogue and Lip syc.

Unit 4: Editing Software Interface and Functionalities

Unit 5: Exercises and Practice, Sound Effects for Animation

Paper- 20: Research Project Work

Paper- 21: Specialization (Project)

Advanced Techniques in 3D Max and Maya

Audio and Video Editing Software

Advanced Effects/ Finishing Tools