

**DEPARTMENT OF VISUAL COMMUNICATION**  
**U.G. PROGRAMME**

**SYLLABUS**

**Effective from the Academic Year 2003-04**



**LOYOLA COLLEGE**

Autonomous

College Conferred with Potential for Excellence by UGC

Accredited at Five Star Level by NAAC

**Chennai - 600 034**

# DEPARTMENT OF VISUAL COMMUNICATION

## ***Context:***

With the emergence of new technologies like satellite communication and internet, the media industry is undergoing dramatic changes and has opened up new vistas. In this changing scenario the Department of Visual Communication finds its innovative role to play.

## ***Vision and Objectives:***

The Department aims at producing culture conscious, development oriented, socially responsible and committed media professionals by enabling students get exposed to the whole spectrum of visual communication.

To realize its aim the Department has set the following objectives:

1. To provide an appropriate media ambience for students to get structured initiation into the world of media and in the process discover and nurture their unique communication skills;
2. To enable students creatively conceptualize and skillfully execute professional assignments; and
3. To guide students gain knowledge and confidence to take up challenging careers in media.

## ***Course Dynamics:***

To realize the three-fold objective, the course dynamics is structured as a blend of the following three trajectories:

Trajectory I : Multi-disciplinary theoretical foundation

Trajectory II : Identification and development of media skills

Trajectory III : Career orientation

## ***Methodology:***

The methodology encompasses three aspects:

1. Theoretical inputs drawn from different disciplines.
2. Practical knowledge of handling various assignments through hands-on experience.

3. Experiential exposure to media environment in the form of fieldwork and internship, guided by a rigorous field methodology.

These are supplemented by inputs through seminars, Media Interactive Creativity Sessions (MICS), and workshops and exhibitions on topics related to visual communication.

**COURSE PLAN**

**(MAJOR AND ALLIED SUBJECTS)**

**GE = General Elective, SE = Subject Elective, ( ) = Course Hours, R = Required, O=Optional**

Sem	Major	Special	Skill-based	Elective	Allied
I	Visual Literacy (3) Human Communication (3)				
II	Drawing (3) Media, Culture & Society (3)				Media History (R) (6)
III	Basic Photography (3) Elements of Film (3) Principles of Design (3)			Body Language(GE) (3)	Desktop Publishing or English for Advertising (O) Marketing Management (R)(6)
IV	Advertising Basics (3) Graphic Design (3) Script Writing (3) Art Appreciation (3)			Screen Printing (GE) (3)	History of Art and Architecture or Folklore (O) (6)
V	Development Communication (6) Media Research, Orientations (3) Visual Analysis Tools(6) Visualizing & Illustration (6) Television Production (6)			Film Appriciation-I & II (SE) (6) Copy Writing-I & II (SE) (6) Computer Graphics & Multimedia-I&II (6) Advertising Photography-I&II (6) Publication Design-I&II (6) Photo Language-I&II (6)	
VI		Project (9) Comprehensives (6)	Internship (10)		

## VC 1500 - HUMAN COMMUNICATION

**Semester** : I **Credit** : 2  
**Category** : MC **No. of Hrs / Week** : 3

**Objective:** To understand the basic concepts in human communication with specific reference to visual communication

### **Content:**

**Unit 1** Communication: history, definitions, functions and types.

**Unit 2** Human communication process: elements, features and barriers.

**Unit 3** Interpersonal communication: verbal, nonverbal, visual, gestural, spatial and silence.

**Unit 4** Mass communication: functions, features and types.

**Unit 5** Impact of communication technology on culture – McLuhan's Four Waves.

Methodology:

Theoretical inputs coupled with discussions and assignments.

Evaluation:

Internal Assessment: Assignments 20%, Tests 30%

External Examination: Written exam 50%

### **KEY TEXTS:**

1. Vandermark and Leth, Interpersonal Communication, Cummings Publishing Co., California, 1977.
2. Kincaid, Lawrence and Wilbur Schramm, Fundamentals of Human Communication, East West Communication Institute, Honolulu, 1974.
3. Harry. C, On Human Communication, John Wiley & Sons, New York, 1957.

## VC 1501 - VISUAL LITERACY

**Semester** : I **Credit** : 2  
**Category** : MC **No. of Hrs / Week** : 3

**Objective:** To understand the elements of visual communication and appreciate the infinite details of the environs and ones role in them.

**Content:**

**Unit 1** Reading visual elements-dot, lines, shapes, forms, contour, texture, scale, perspective, etc.

**Unit 2** Picture reading - figurative level - relationship of elements, perception, constancies and perceptual grouping; symbolic level-verbalization and creativity. Visual building vocabulary - exaggeration, distortion, stylization and abstraction.

**Unit 3** Rendering objects- still life, sketching, free-hand drawing; colour, form and pictorial space, emphasis on surface characteristics, exploration of media, material and scale.

**Unit 4** Vocabulary of colour – optical, pigment, chromatic, achromatic, tone, shade, tint, value, saturation aspects of colour, meaning of colour, functions of colour - attraction, association, retention and atmosphere, psychological impact of colour.

**Unit 5** Effective understanding of tools and different media of drawing – pencil, crayon, charcoal, pastels, pen and ink, markers, water colour, gouache, acrylic, oil colour, collage, and mixed medium and techniques.

**Methodology:**

Theory and Practical sessions with lab work on various assignments.

**Evaluation:**

Internal Assessment: Assignments 20% Test 30%

External Examination: Project 10% Test 40%

**KEY TEXTS:**

1. Author Asha Berger, Seeing is Believing, Mayfield, California, 1989
2. H. Kumar Vyas, Design and Environment, National Institute of design, Ahmedabad

**REFERENCES:**

1. Robert W. Gill, Rendering with Pen & Ink, Thames & Hudson, 1981
2. Stan Smith, Anatomy, Perspective & Composition, Macdonald, 1984

## VC 2500 - DRAWING

<b>Semester</b>	<b>: II</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To study the form and structure of animate and inanimate objects and learn the process of visual representation of ideas.

### **Content:**

**Unit 1** Drawing-representational or realistic-with one source lighting-basic value/dark value differences, soft and hard edges in opposition, colour, texture, warm & cold, darks and lights, twining of form in space & value relationship to environment.

**Unit 2** Study of human anatomy-skeleton, muscles, head, hand, leg and foot; structures, postures and movements in drawing.

**Unit 3** Study of figure – frontal and profile - expressions, clothed figures, figures in an environment; observation and human interpretation, personal expression; Approaches to painting model - sensation, response, empathy, tension, colour, and composition.

**Unit 4** Perspective-sense of form and space on two dimensional surface- linear perspective (horizon line, vanishing points, intersecting lines), - aerial perspective (colour and value for light and atmosphere).

**Unit 5** Conventional and unconventional drawing techniques, value studies and volumetric analysis, contour drawing; Drawing from imagination and subconscious, abstraction and atmospheric drawing.

### **Methodology:**

Theoretical inputs coupled with extensive studio demonstrations and practical sessions.

### **Evaluation:**

Internal Assessment: Assignments 20% Test 30%

External Examination: Project 10% Test 40%

## KEY TEXTS

1. Gaspare De Fiore, Draw it! Paint it! Drawing Course, Eagle Mass Publications Ltd., 1983.
2. H.Gasser, How to Draw and Paint, Dell, New York, 1968

## REFERENCES:

1. Arthur L Guptill, Freehand Drawing – Self-taught, Watson Guptill Publications, New York, 1984
2. John Devane, Drawing and Painting – The Portrait, Tiger Books International, London, 1988
3. Stansmith (Consultant Editor), How to Draw and Paint – Landscapes, The Figure, New Burlington Books, London, 1986

## VC 2501 - MEDIA CULTURE AND SOCIETY

<b>Semester</b>	<b>: II</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand the dynamics of media culture and society and study the core concepts in critical reading of the media.

### Content:

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

**Unit 2** Media determinants. Owners and controlling companies. State and the law. Advertisers. Economic determinants. Media rhetoric. Selection. The rhetoric of the image. The effect of camera and crew. Visual codings.

**Unit 3** Media as the consciousness industry. Media ideology. Dominant and subordinate ideologies. Media and realism.

**Unit 4** Problematizing the audience. Audience positioning. Subjectivity. Pleasure. Audience dynamics. Impact of media on society.

**Unit 5** A reading of alternative media. Indian and global initiatives.

### Methodology:

Theoretical inputs through classroom lectures and exercises in

media education.

**Evaluation:**

Internal Assessment: Assignments 20%, Test 30%

External Examination: Written exam 50%

**KEY TEXTS:**

1. Alvarado, Gutch and Wollen, Learning the Media, Macmillan Education Ltd., 1987.
2. Len Masterman, Teaching the Media, Comedia Publishing Group, London, 1985.
3. Tim O’Sullivan and Brian Duttar, Studying the Media - An Introduction, Arnold, London, 2003.

**REFERENCES:**

1. Grame Burton, Talking Television, Vikas Publishing House, New Delhi, 1989.
2. Sean McBride, Many Voices, One World, UNESCO, New Delhi, 1982.
3. David Barrat, Media Sociology, Tavistock Publications, London, 1986.

## **VC 3500 - BASIC PHOTOGRAPHY**

<b>Semester</b>	<b>: III</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To acquire knowledge and skills in photography and make the best use of it in visual communication.

**Content:**

**Unit 1** History of photography – definition – characteristics of light.

**Unit 2** Camera and lens – camera: types, structure, features – types of lenses –focal length, aperture, angle of view.

**Unit 3** Chemistry of photography – light sensitivity – film and paper, developer, fixer and other chemicals.

**Unit 4** Technicality of photography – exposure, depth of field, action, etc. – darkroom techniques – developing and printing.

**Unit 5** Portraiture, product, landscape, photo feature.

**Methodology:**

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



**Evaluation:**

Internal Assessment: Assignments 20%, Test 30%  
External Examination: Project 30%, Viva Voce 20%

**KEY TEXTS:**

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

## **VC 3501 - ELEMENTS OF FILM**

<b>Semester</b>	<b>: III</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand the fundamentals of film as a form of communication and develop a technical approach to film.

**Content:**

**Unit 1** Film as an experience, entertainment, commodity, communication medium – a brief overview of film history, with special reference to India & Thamizh Nadu.

**Unit 2** Technical elements-1: The Shot – characteristics, types, meanings – the scene and sequence.

**Unit 3** Technical elements-2: Camera and camera movements, performance, settings, props, costume, lighting, editing, sound, SFX.

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

**Unit 5** Film concepts and film movements – Great auteurs from Hollywood, Europe, Russia, Asia and India.

**Methodology:**

Theoretical inputs supported by ample illustrations from films and group/individual exercises in technical analysis.

## Evaluation:

Internal Assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva Voce 20%

## KEY TEXTS:

1. Bordwell K and Thomson K, Film Art – An Introduction, New York, Knopff, 1990.
2. Turner G. Film as Social Practice, London, Routledge, 1988.
3. James Monaco, How to Read a Film, Delhi, Macmillan, 1986.

## REFERENCES:

1. Barnouw, E. Documentary – A History of Nonfiction, Oxford, OUP, 1974.
2. Schatz, Thomas, Hollywood Genres: Formulas, Film making and the Studio System, New York, McGraw Hill, 1981.
3. Mast S and Cohen M (ed), Film Theory and Criticism, Oxford, OUP, 1985.
4. Nichols, B (ed), Movies and Methods, Vols. I and II, University of California Press, 1985.

# VC 3020 - PRINCIPLES OF DESIGN

**Semester** : III

**Credit** : 1

**Category** : CL

**No. of Hrs / Week** : 3

**Objective:** To learn the principles of graphic design and understand the process of conceptualization and visualization of idea in graphic form.

## Content:

**Unit 1** Principles of design – Balance: formal and informal, Contrast: size, shape & scale, Harmony, Rhythm: movement in design, leading viewers eye; Proportions: scale and ratios.

**Unit 2** Principles of design – Emphasis: Visual center of design, rule of thirds; space and layout principles, grids, the golden mean and the Unity of layout elements.

**Unit 3** Design concepts - exploration of nature and application of visual methods and techniques for concepts - line, form, mass, surface, texture, pattern, image, shadows, positive and negative space.

**Unit 4** Exploration of visual thinking--associations with shapes, common reception of shape communication, visual structure,

applications of geometrical forms and creation of three-dimensional abstract designs.

**Unit 5** Design as purposeful, informational visual language and creativity-Message presentation from concept to visual; process of design: identifying audience, problem identification, preliminaries refinement, analysis, decision-making and implementation.

Methodology:

Exposure through lectures to elements and principles of design and the design process coupled with practical exercises on communication of messages/ideas through design.

Evaluation:

Internal Assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva Voce 20%

**KEY TEXTS:**

1. Wendell. C. Crow, Communication Graphics, Prentice-hall, Englewood Cliffs, N.J., 1986
2. Peter Bridgewater, An Introduction to Graphic Design, Chartwell Books, N.J., 1987

**REFERENCES**

1. Russell N. Baird, The Graphic Communication, Holt, Rinehart and Winston, Canada 1987
2. Jerry Palmer & Mac Dodson, Design and Aesthetics, Routledge, London 1995
3. Liz Mcquiston and Barry Kitts, Graphic Design Source Book, Chartwell Books, N.J., 1987

## **VC 4500 - ADVERTISING BASICS**

<b>Semester</b>	<b>: IV</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide a basic understanding of the nature of Advertising as a creative industry.

**Content:**

**Unit 1** Introduction to Advertising. Definition and Types. Structure and functioning of an Ad Agency. Advertiser-Agency Relationship.

**Unit 2** Audience Analysis, Segmentation, Targeting and Positioning; Audience Research – Demographics, Psychographics.

**Unit 3** Creative Aspects of Advertising. Art Direction. Creative Aspects in Print and Electronic Media. Print Production; Electronic Production.

**Unit 4** Outdoors Advertising. Media Choices. Sales Promotion. Advertising Ethics. Legal Aspects of Advertising.

**Unit 5** The Role of PR in Advertising. Advertising Social Issues. Political Advertising. Dynamics of creating and executing the complete campaign strategy.

Methodology:

Theoretical inputs through classroom lectures, and class presentation.

Evaluation:

Evaluation will be done on the basis of attendance, class participation, class presentation, assignments, regular tests and the final project and viva.

### **KEY TEXTS:**

1. Frank Jefkins, Advertising Made Simple, Rupa & Co, New Delhi. 1992.
2. Coutland L.Bovee, John V.Thill, George P.Dovel, Marian Burk Wood, Advertising Excellence, McGraw-Hill, Inc. N.Y. 1995.
3. William F.Arens, Contemporary Advertising, Irwin/McGraw-Hill, 1999.

### **REFERENCE:**

1. G.M.Rege.Dr. Advertising Art & Ideas - A Textbook, Kareer Polytechnic Publication, Bombay. 1972.
2. S.A.Chunawalla and K.C.Sethia, Foundations of Advertising Theory and Practice, Himalaya Publishing House, Mumbai, 2000.
3. John Philip Jones (Ed), The Advertising Business, Sage Publications, 1999.
4. Arthur A. Winters & Shirley F.Milton, The Creative Connection - Advertising Copywriting and Idea Visualization, Fairchild Publications, New York. 1989.

# VC 4501 - SCRIPT WRITING

<b>Semester</b>	<b>: IV</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand the art and craft of evolving scripts for media.

## **Content:**

**Unit 1** Script writing as a creative enterprise – creative thinking – creativity process – stages in the craft of script writing – basic story idea, narrative synopsis outline, scene breakdown, and full-fledged script.

**Unit 2** Narrative structure – beginning-middle-end – conflict, development, climax and denouement – story, storyline, plot, and treatment – principles of suspense and surprise.

**Unit 3** Select narrative techniques – point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter.

**Unit 4** Characterization – character biography – tags – stereotyping – two-dimensional versus three-dimensional characters – guiding principles for evolving effective and credible characters.

**Unit 5** Media and script formats, storyboards – writing versus directing and other related issues.

## **Methodology:**

Theoretical inputs on the art of script writing and progressively structured exercises in script writing.

## **Evaluation:**

Students will be graded on the basis of maintaining various records and diaries, attendance and class participation, number and originality of the scripts, and regular tests / interviews (50%) and the final project (30%) and viva (20%).

## **KEY TEXTS:**

1. William Miller, Screen Writing for Narrative Film and Television, Columbus Books, London, 1989.

2. Dwight, Swein, Film Script Writing, Hastings House, New York, 1976.
3. Dwight, Swein, Script Writing for Video and Audio Media, Hastings House, New York, 1976.
4. Rajanayagam, S, Dream Screen (Thamizh), Illidam, Chennai, 2002.

**REFERENCES:**

1. Barry Hampe, Video Script writing, Plume, Penguin Usa Inc., 1993.
2. Syd, Field, Screenplay – The Foundations of Screen Writing, Dell Publishing Co., New York, 1979.

## **VC 4502 - GRAPHIC DESIGN**

<b>Semester</b>	: IV	<b>Credit</b>	: 2
<b>Category</b>	: MC	<b>No. of Hrs / Week</b>	: 3

**Objective:** To gain knowledge in the application of design principles and find solution for design problems.

**Content:**

**Unit 1** Graphic Design – definition - language of design and creativity, process of designing, creative concepts, analysis, execution, application of principles of design and production.

**Unit 2** Typography - typeface terminology - classification of types - types and typesetting-hot types and cold types - point system - selection and use of fonts – variation of font, spacing techniques; effective use of typefaces in Design.

**Unit 3** Graphic reproduction - fundamentals of letterpress, lithography, offset, gravure, flexography and screen printing processes; die cutting, die stamping, computerized prints- dot-matrix, inkjet, electrostatic and laser printing methods; papers and inks for various printing processes.

**Unit 4** Elements of printing-basic reproduction steps- Graphic artwork, composing/ typesetting, colour separation, plate-making, printing and finishing; screen-printing-screen preparation - direct methods, indirect method, photographic method.

**Unit 5** Design tools and techniques – developing creative, imaginative original conceptual ideas for basic design applications.

**Methodology:**

Theoretical inputs coupled with practical sessions on various designing techniques.

**Evaluation:**

Internal Assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva Voce 20%

**REFERENCES:**

1. Russell N. Baird, Arthur T. Turnbull and Duncan McDonald, The Graphic Communication, Holt, Rinehart and Winston, 1987.
2. David Bann, The Print Production Hand Book, Macdonald & Co (Publisher) Ltd, London, 1985
2. Harvey R. Levarson, Art and Copy preparation, Graphic Art Technical Foundation, USA, 1981

## **VC 4503 - ART APPRECIATION**

<b>Semester</b>	<b>: IV</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide a panoramic view of major art movements and trends to help understand the basic principles of Aesthetics.

**Content:**

**Unit 1** The major movements in ancient and contemporary art.

**Unit 2** Aesthetics – the functions of art, principles of art, and the social nature of art.

**Unit 3** Art, artist and society – the social responsibility of the artist.

**Unit 4** Indian concepts of art and aesthetics – theory of rasa.

**Unit 5** Art and ideology - Future trends in aesthetics.

**Methodology:**

Theoretical inputs through classroom lectures, discussions, and exercises in art appreciation coupled with field visits.

**Evaluation:**

Internal Assessment: Assignments 20%, Test 30%

External Examination: Written Exam 50%

**KEY TEXTS:**

1. Yuri Borev, Aesthetics, Progress Publishers, Moscow, 1985.
2. Edith Tomory, History of Fine Arts in India and the West, Orient Longman, 1995.
3. Arnold Hauser, Social History of Art, Routledge and Kegan Paul, London, 1984.

## **VC 5500 - DEVELOPMENT COMMUNICATION**

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 4</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 6</b>

**Objective:** To understand the nature and potential of communication for holistic social development.

**Content:**

**Unit 1** The nature of Development. Defining development as a Goal, as a Process; Key Concepts in Development: Self-reliance, Dependence, Cultural Identity, Decentralization, Participation, Modernization, Industrialization, First-Second-Third-Fourth Worlds, Basic Needs, etc. Complexities of development efforts; Alternate paths to Development; Development and Colonialism; Development and Tradition bound Society.

**Unit 2** The Concept of Development Communication: Definitions of Development Communication, Roles of Development Communication, and Philosophy of Development Communication - Differences from General Communication, Goals of Development Communication. Differences between Communication for Development and Development Communication; Models of Daniel Lerner, Everett Rogers and Wilbur Schramm.

**Unit 3** Communication for social change. Using Folk Forms for Social Change; Taking Theatre into the Streets; Empowerment through Silver Screen; Role of a communicator in the process of social change. Folk forms and 'alternative silver screen' for social change.



**Unit 4** Social Advertising. Historical perspective of advertising. Taxonomy of advertising. Social advertising - the concept, why of social advertising, taxonomy of social ads. Social advertising in India - areas covered under social advertising, agencies involved in social advertising: the DAVP and other media units, organized sector and voluntary organizations, international agencies.

**Unit 5** Dev Com Campaign Strategies – the why and how of a campaign, audience analysis, fixing target audience, focusing message, determining media choice, execution of a campaign by the students.

**Methodology:**

Classroom lectures and group presentations. Application of the basic principles of development communication in a campaign on social issues.

**Evaluation:**

Evaluation will be done on the basis of attendance, class participation, class presentation, assignments, regular tests, a campaign on social issues, and the final exam.

Internal Assessment: Assignments 20%, Two Tests 30%

External Examination: Written Exam 50%

**KEY TEXTS:**

1. Melkote, Srinivas R., Steeves, H.Leslie - Communication for Development in the Third World- Theory and Practice for Empowerment, (2nd Edition). Sage Publications. New Delhi 2001.
2. Clayton Vollan and Jim Simmons (Ed) - Development Communication- A Resource Manual for Teaching, Asian Mass Communication Research and Information Center, Singapore, 1985.

**REFERENCE:**

1. D’Abreo Desmond A. Voice to the People – Communication for Social Change, Culture and Communication. Madras, 1990.
2. Chauhan, Meenakshi R., Advertising – The Social Ad Challenge, Ammol Publications Pvt Ltd., New Delhi 1995.

# VC 5501 - MEDIA RESEARCH ORIENTATION

**Semester** : V  
**Category** : MC

**Credit** : 2  
**No. of Hrs / Week** : 3

**Objective:** To provide a general orientation to the various methods of research employed by media groups.

## **Content:**

**Unit 1** The need and relevance of media research. Responsibility and Involvement. Scientific and nonscientific method. Steps involved in designing a research project. Research objectives. Research problem. Hypothesis. Types of research methods – Historical, Case study, Content analysis, participant observation, survey, lab experiment, ethnography, etc.

**Unit 2** Types of research design – Exploratory, Descriptive and Experimentation. Merits and demerits of these methods. Opinion polls, audience research and viewership ratings.

**Unit 3** Data collection methods. Primary data and secondary data. Types of secondary data. Survey data, Observation data. General accuracy of data collected. Questionnaire method. Structured and non-structured. Telephone and personal interviews. Questionnaire construction methods.

**Unit 4** Sampling. Types of sample. Random, Cluster, Stratified Systematic, Probability and non-probability, Convenience, Judgment, Quota, etc. Sampling problems. Sample error. Choosing a sample design.

**Unit 5** Preparation and tabulation of collected data. Data analysis. Steps involved in writing a research paper/report. Written research report. Evaluation of the Research procedure.

## **Methodology:**

Theoretical inputs through classroom lectures, practical exercises in research methods, and case studies using different media texts and contexts.

**Evaluation:**

Internal Assessment: Assignments 20% Test 30%

External Examination: Project 30% Viva 20%

**KEY TEXTS:**

1. Hansen, Andres et al., Mass Communication Research Methods, Macmillan Press Ltd, London, 1998
2. Wimmer, D Roger and Dominick R Joseph, Mass Media Research: An Introduction, Wadsworth Publishing Company, California 1991

**REFERENCE:**

1. Dr. Mercado, Communication Research Methods, University of Philippines, Manila, 1979.
2. Pamela L. Alreck and Robert B. Settle, The Survey Research Handbook, Irwin Homewood, Illinois, 1985.

## **VC 5502 - VISUAL ANALYSIS TOOLS**

<b>Semester</b>	<b>:</b>	<b>I</b>	<b>Credit</b>	<b>:</b>	<b>2</b>
<b>Category</b>	<b>:</b>	<b>MC</b>	<b>No. of Hrs / Week</b>	<b>:</b>	<b>3</b>

**Objective:** To understand and interpret media text and effectively apply visual analysis tools.

**Content:**

**Unit 1** Vision and visibility. Ocularcentrism. The social conditions and effects of visual objects. Visual culture. Critical visual methodology. Sites of production. Technological, Compositional, Social aspects of visuals.

**Unit 2** Semiotic analysis-Aspects of sign and symbols. The sign and the meaning making processes. Ways of describing signs. Paradigmatic and syntagmatic aspects of sign. Signs and codes, referent systems and mythologies. Slippery signs. Audience and interpretation.

**Unit 3** Psychoanalysis and visibility. Subjectivity, sexuality and the unconscious. The castration complex and visual pleasure. Phallocentrism. Voyeurism.

**Unit 4** Marxian and sociological analyses of visuals. Base and super structure. Class conflict. The role of ideology. Alienation. Uses and gratifications.

**Unit 5** Feminist approach to visuals. Women and representation. Stereotyping. Gender discrimination – Post-Modernism and visual analysis. Application of visual analysis tools to different media texts.

**Methodology:**

Theoretical inputs through classroom lectures. Exercises and case studies using different media texts.

**Evaluation:**

Internal Assessment: Assignments 20%, Tests 30%

External Examination: Project 30%, Viva Voce 20%

**KEY TEXTS:**

1. Arthur Asa Berger, Media Analysis Techniques, SAGE Publications, New Delhi, 1976.
2. Gillian Rose, Visual Methodologies, SAGE Publications, New Delhi, 2001.
3. Tony Thwaites and Lloyd Davis, Introducing Cultural and Media Studies, Paalgrave, London, 2002.

**REFERENCE:**

1. Barthes, R. Mythologies, Paladin. London, 1973.
2. Berger, John. Ways of Seeing, BBC, London, 1972.
3. Mitchell, Juliet. Psychoanalysis and Feminism, Allen Lane, London.
4. Mirzoeff, F. An Introduction to Visual Culture, Routledge, London.

## **VC 5503 - VISUALIZING AND ILLUSTRATION**

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To develop skills in conceptualization and visualization of complex ideas and preparation of potential layout for advertisements.

**Content:**

**Unit 1** Planning advertising - Product mix - distribution channel - marketing communication channel – role of advertising, producer and advertising agency collaboration, copywriter and art director's contribution.

**Unit 2** Advertising strategy: consumer profile, brand profile, selling strategy, creative idea, brand positioning, selling idea, creative blue print, the writer and art director collaboration, copy writing and visualizing, purpose of copy and Illustration.

**Unit 3** Illustration - conceptual approach-communication and visual interpretation, qualities of good illustration; Illustration problems, illustration techniques, types of illustrations, use of different media, types of papers & other surfaces.

**Unit 4** Conceptualization and visualization of layouts – principles of layout, application of spatial concepts; elements of advertisement, structure and types of advertisement layout- classical, vertical, horizontal, diagonal layouts and fractional division layouts; Creative process and visualizing: thumbnail, rough, ruled comprehensive, type comprehensive and the final art work.

**Unit 5** Execution of Design: POP materials, direct mailer, brochures, book jackets, menus, booklets, package designs, stationeries, brand identity manual and corporate Identity manual.

Methodology:

Intensive studio and lab work complementing theoretical inputs.

Evaluation:

Internal assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva 20%

**KEY TEXTS:**

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

**REFERENCE:**

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

# VC 5504 - TELEVISION PRODUCTION

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 4</b>
<b>Category</b>	<b>: MC</b>	<b>No. of Hrs / Week</b>	<b>: 6</b>

**Objective:** To develop overall creative skills in the production of Television Programmes.

## **Content:**

**Unit 1** Understanding TV medium; differences from the Film medium; Video formats - VHS, Umatic, Beta, etc. TV and Video Production approaches - Studio and Outdoor; Single-Camera and Multi-Camera Production.

**Unit 2** Grammar of Studio Production - Set design, Camera Movements, Production Team. Different genre in Studio production - Interview, Educational Shows, Drama, PSA, Game Shows, etc. Anchor, News Reader. Grammar of Out-door Production - Location, Natural lighting.

**Unit 3** Lighting and Sound - natural and artificial lighting, dramatic effect and special effect lighting; three point, high key and low-key lighting. Basics of Sound recording, microphones, sound manipulation.

**Unit 4** Editing - Grammar of editing, Transitions, Editing the visual, editing the sound track.

**Unit 5** Facing Production Problems - three phases of production, problems in each phase and their solutions; scheduling, budgeting, breakdown of scripts, contracts, some legal issues in production, Teamwork and work ethics.

## **Methodology:**

Theoretical inputs and extensive practical assignments in TV programmes. Out-door and Studio productions. Hands-on editing exercises.

## **Evaluation:**

Internal Assessment: Extensive Assignments 30%, Test 20%  
External Examination: Project 30%, Viva voce 20%

## KEY TEXTS:

1. Lynn S.Gross and Larry W.Ward, Electronic Moviemaking, Wadsworth Publishing Company, California, 1991.
3. Allan Wurtzel, Television Production, McGraw Hill Book Co., 1983.

## REFERENCE:

1. Ralph S.Singleton, Film Scheduling (2 Ed), Lone Eagle Publishing Company, Los Angeles, CA, 1991.
2. Steve E.Browne, Videotape Editing - A Postproduction Primer, Focal Press, Boston, 1989.

## VC 5400 - COPY WRITING – I

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To equip the student with tools to use the language of advertising effectively.

### Content:

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

**Unit 2** The creative process-the anatomy of press ads, Agency brief, Advertising strategy-creative brief and creative strategy.

**Unit 3** Target audience, tone of voice, brand image, the proposition-the brand positioning statement-brain storming and the Big idea.

**Unit 4** Visualization and layout, visual and copy, advertising copy, long and short copy, headline – basics of writing, functions, essentials and different forms. Slogans – necessity, characteristics and different types.

**Unit 5** Types of copy – scientific, descriptive, narrative, colloquial, humorous, topical, endorsement, interrogative, prestige, reason why, co-operative and intentional.

### Methodology:

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

### Evaluation:

Internal Assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva Voce 20%

### KEY TEXTS:

1. Valladares A. June, The Craft of Copy writing, Response Books, New Delhi, 2000
2. Jonathan Gabay J., Teach Yourself Copywriting, Teach Yourself Books, London, 1996.

### REFERENCE:

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

## VC 5401 - COPY WRITING – II

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

### Practical Sessions:

1. Copy for Direct mailer, basic structure, crafting the copy.
2. Writing for TV, TV commercials, serials, soap operas, other genres, big idea, TV spot techniques, idea presentation, treatments, scripting, storyboard, terms used for camera movement and editing.
3. Writing for Radio, Creative Advantages of Audio Medium, Radio Commercial Spots, Radio Copy Formats.
4. Writing for in-shop media-poster, dangler, counter dispenser, point of sales, and point of purchase materials. Out door and Transit commercials, Hoarding/Billboards- innovations, exhibitions events etc.
5. Scripting for an audio-visual and writing for the Internet. Difference between Paper and Online Presentation, Writing Effective Web Copy.

Evaluation: Project 50% Viva 50%



# VC 5402 - FILM APPRECIATION - I

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand, appreciate and assimilate the nuances of film and the world of cinema.

## **Content:**

**Unit 1** Cinema as an institution. The origin of cinema. Film review. Appreciation. Criticism. Definitions. Qualities of film critic. Responsibilities of a film critic. Film and society. Film and politics. Shaping society. Film as an experience, Environment, Commodity and Communication Media.

**Unit 2** Approaches to studying film. Narrative and Non Narrative films. Structure of a narrative film. Cinematic codes. Mise-en-scene. Setting. Props. Costume. Performance and movement. Lighting. Camera and Camera movement. Editing. Sound. Narrative

**Unit 3** Genre, star and auteur. French new wave. New Realism. German Expressionism. Third world Cinema. Political Cinema. Representation of gender and sexuality. Soviet montage cinema.

**Unit 4** Film audience. Audience positioning. Audience as the meaning makers. Hero worship. Fan clubs. Problematizing the film audience.

**Unit 5** Study of filmmakers like Satyajit Ray, Aloor Gopalakrishnan, Akira Kurosowa, Ingmar Bergman

## **Methodology:**

Regular classroom inputs, screening films, discussions and practical sessions.

## **Evaluation:**

Internal Assessment: Assignments 20%, Tests 30%

External Examination: Project 30%, Viva 20%

## **KEY TEXTS:**

1. Turner, Graeme. Film as Social Practice, Routledge, London, 1993
2. Monoco, James. How to Read a Film, Routledge, London, 2001

3. Nelmes, Jill. An Introduction to Film Studies, Routledge, London, 1996

**REFERENCE:**

1. Vasudev, Aruna. The New Indian Cinema, Macmillan, Delhi, 1986
2. Oxford Guide to World Cinema, Oxford, London, 2000

## **VC 5403 - FILM APPRECIATION – II**

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Practical Sessions**

1. Collecting and analyzing the different types of film reviews. Explore the different types of film journals, articles and write-ups. Write reviews for some current films.
2. Analyze the impact of the many technical elements of the film. Shot, scene and sequence. Camera movements and subject movements. Lighting. Setting. Sound. Understand the techniques like montage and mise – en – scene. Deep focus. Jump cut, etc.
3. Study the audience behavior. Mini surveys. Collect data about major studios and distribution network.
4. See films from different countries. Compare between third world cinema styles and Hollywood Films. View and study different types of films. (French new wave, German Expressionism etc).
5. Appreciating the great movie makers by studying the nuances of those films, the Students will do a project on a filmmaker and a film.

Evaluation: Project 50%, Viva 50%

## **VC 5404 - ADVERTISING PHOTOGRAPHY – I**

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide specialized training in photography catering to the Advertising Industry.

**Unit 1** Professional photography. Branches of professional

photography. Advertising photography. Scope of Advertising photography. Advertising photography as a career.

**Unit 2** Equipment and techniques. Cameras and lenses. Getting exposure right. Choosing lenses. Standard lens. Wide angle lenses, telephoto lenses. Tele zooms, fish-eye lens and fast lens.

**Unit 3** Composition. Rules. Picture with the impact. The focal point, center of interest, perspective and viewpoint.

**Unit 4** Shapes and form. Pattern and outline, movement. Creativity. Zone system. Using simple filters. Cropping

**Unit 5** Understanding and handling light. Adapting day light, direct light, diffused light, reflected light. controlling light and measuring light. Various methods

Methodology

Theoretical inputs with intensive lab work and practical sessions to achieve competence in the field

Evaluation:

Internal Assessment: Assignments 20%, Test 30%

External Examination: Project 30%, Viva 20%

**KEY TEXTS:**

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

**REFERENCE:**

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

## VC 5405 - ADVERTISING PHOTOGRAPHY – II

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide specialized training in photography catering to the Advertising Industry.

**Unit 1** Studio lighting tungsten flood portable flash and studio flash, snoot, soft box umbrella, studio setting and light placements

**Unit 2** Indoor shooting. Tabletop. Portfolio development. Model shooting.

**Unit 3** Nature and landscape . landscape . rural idyll sunsets seascapes . weather conditions. Mountain landscapes. cityscapes.

**Unit 4** Sports and action, interpreting action. Dynamic composition foreground and background. shutter speeds. Follow through.

**Unit 5** Planning an advertising photograph. Professional contract. advertising photography and law. Moral and ethical issues. Shooting for various advertising assignments.

### Methodology

Theoretical inputs with intensive lab work and practical sessions to achieve competence in the field.

## VC 5406- COMPUTER GRAPHICS AND MULTIMEDIA – I

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand computer graphic techniques and get equipped with multimedia skills to apply them in other forms of communication.

### Content:

**Unit 1** Fundamentals of computer graphics. File management. File format. Bitmapped and object oriented graphics.

**Unit 2** Colour depth and resolution. Compression. Image models. Print and online formats. Scope of computer graphics.

**Unit 3** Photoshop toolbox and palette. Selection tools. Moving pixels. Cropping selection. Types. Painting and drawing tools.

**Unit 4** Editing tools. Colour modes. Colour picker. Colour palette. Custom colour and predefined. Colour potions and editing modes.

**Unit 5** Layout techniques and paths. Creating new layer. Deleting layer. Manipulating layers. Translucent overlays.

#### Methodology

Theoretical inputs coupled with hands on experience at the computer using various softwares and doing project work.

#### Evaluation:

Internal Assessment: Assignments 20%, Test 30%

External Assessment: Project 30%, Viva 20%

#### KEY TEXTS:

1. Ackerman C, Mastering Multimedia-Advantage II, BPS Publishers.
2. Mullin Eileen, The Essential Photoshop Book, Galgotia Publication Pvt Ltd., New Delhi

## VC 5407- COMPUTER GRAPHICS AND MULTIMEDIA – II

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand computer graphic techniques and get equipped with multimedia skills to apply them in other forms of communication.

#### Content:

**Unit 1** Special effects. Merging layers and masks. Paths- drawing tools. Saving and deleting. Importing and exporting

**Unit 2** Converting. Filling and stroking. Silhouettes and clipping. Filters, and retouching techniques.

**Unit 3** Blur. Distortion. Noise. Pixilated. Render. Sharpen. Stylize. Video etc. tonal correction.

**Unit 4** Colour correction. Dust spots. Blemishes. Wrinkles corrections and backgrounds. 3-l) rendering. Geometric shapes. 3-D shapes with realistic textures.

**Unit 5** Buttons with beveled edges. 3-D lettering. Shadows. Multimedia techniques. Saving Photoshop images as quick time movie frames. Video editor. Video filters. Interactive presentation design.

#### Methodology

Theoretical inputs coupled with hands on experience at the computer using various soft wares and doing project work

## VC 5408 - PHOTO LANGUAGE – I

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand and use the unique nature of photo language as a medium for effective communication.

#### Content:

**Unit 1** Photo as a mirror of reality.

**Unit 2** The ideology of realism.

**Unit 3** Photo as a symbol; expressionist, impressionist, surrealist and other abstract forms of photography.

**Unit 4** Creating a photo feature-concept-event-place and context.

**Unit 5** Writing a photo feature-story, caption, audio-visual script, etc.

#### Methodology:

Intensive lab work complemented by theoretical inputs and the application of these inputs in a photo feature / audiovisual programme.

#### KEY TEXTS:

1. Robert I. Kern, Photojournalism, Prentice-Hall Inc., Englewood Cliffs, NJ, 1980
2. Ibarra Gonzalez, S, J., Photo language- A manual for Facilitators, Sonlux/Asia, 1981

## REFERENCES:

3. Compilation, The Great Themes, Time-life Books, New York, 1970
4. Michael Busselle, The Complete 35mm Source Book, Michael Beazley publication, London, 1976

## VC 5409 - PHOTO LANGUAGE – II

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To understand and use the unique nature of photo language as a medium for effective communication.

### Content:

**Unit 1** Image and representation. Discovery of photography and its social impact. photographs as codes.

**Unit 2** News photographs and its meaning. Photographs as communication medium. Photography and narrative.

**Unit 3** Photographs as group media. Photo language and self-analysis. Photo language -and group building.

**Unit 4** Necessary equipments. Composition rules. Role of captions. Image and text. Styles in photo journalism.

**Unit 5** Professional photo journalist. Characteristics. Photography and the law. Professional ethics and social ethics.

## VC 5410 - PUBLICATION DESIGN – I

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide special training in the print medium for the student to function in any area of publishing house.

### Content:

**Unit 1** Types of publications elements of publication.

**Unit 2** Formats – principles of design - components of design.

**Unit 3** Newspaper publications-nature and elements of newspaper design.

**Unit 4** White space management and front-page design.

**Unit 5** Designing magazines, books, brochures and folders.

Methodology:

Theoretical inputs coupled with intensive studio work on layouts for simulated publishing jobs.

**KEY TEXTS:**

1. Edmund C. Arnold, Modern Newspaper Design, Harper & row Publishers, NY, 1969
2. Roy Paul Nelson, Publication Design, Dubuque Iowa, Wm. C. Brown Co., 1983

**REFERENCE:**

1. Click J. W. Russell and N. Baird, Magazine Editing and Production, Dubuque Iowa, Wm. C. Brown Co, 1983
2. James Geaig, Design With Type, Watson Guptill Publications, NY 1971

## **VC 5411 - PUBLICATION DESIGN – II**

<b>Semester</b>	<b>: V</b>	<b>Credit</b>	<b>: 2</b>
<b>Category</b>	<b>: ES</b>	<b>No. of Hrs / Week</b>	<b>: 3</b>

**Objective:** To provide special training in the print medium for the student to function in any area of publishing house.

**Content:**

**Unit 1** Approaches to publication design. National and international schools. Basic design principles.

**Unit 2** Market trends and design aesthetics. Stylebook. Functional design.

**Unit 3** Publication soft wares scope and limitations. Designing for special publications. Use of photographs and drawings. Graphic elements.

**Unit 4** Designing e- books and e- pages. Utility and creativity.

**Unit 5** Scope for publication design. Publishing industry Publication designer and social responsibility.



## VC 6650 - INTERNSHIP

**Semester** : VI **Credit** : 10  
**Category** : SK

**Objective:** To expose students to actual situations and day-to-day functioning of the Media Industry.

Methodology:

Internship is done in two phases. In *Phase-1*, students who have completed the second year of study will work for a month during summer vacation. The emphasis during this phase is on gaining knowledge of the dynamics and work-ethics of a professional media organization. In *Phase-2*, the student will be attached to the Media Industry on an Internship basis for a period of two months during Semester VI. The intern will be exposed to the particular area of specialization already chosen. The faculty of the department will closely monitor progress of the Intern in coordination with the work-guide in the organization. A report and viva-voce will complete the process of evaluation.

## VC 6600 - PROJECT

**Semester** : VI **Credit** : 9  
**Category** : MS

**Objective:** To demonstrate the student's competence in a chosen area of specialization, with a view to gaining a placement in the Media industry with an evaluated portfolio.

Methodology:

Criteria for selecting the topic will be based on area of specialization already chosen by the student. Emphasis will be given to producing work of professional quality.

## VC 6601 - COMPREHENSIVES

**Semester** : VI **Credit** : 6  
**Category** : MS

**Objective:** To review student performance in the course with particular reference to the area of specialisation and suitability for the Industry.

Methodology:

*Component-1:* Student is expected to choose a topic and write a full-fledged study paper on the topic.

*Component-2:* Panel Interview to assess the student's ability to synergetically utilize the repertoire of knowledge of Visual Communication [acquired over the past three years of study] in professional media text / context.