



**UNIVERSITY OF CALICUT**

**Abstract**

Master of Visual Communication Programme - Calicut University Credit Semester System-CUCSS - in the affiliated colleges of the University - implemented with effect from 2014 Admissions - Discrepancy in the Scheme and Syllabus - corrected-approved -- Corrigendum issued.

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**G & A - IV - B**

U.O.No. 9160/2014/Admn

Dated, Calicut University.P.O, 20.09.2014

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- Read:-*1. U.O No.GA IV/J1/1373/08 dated 23-07-2010.  
2. U.O No. 8083/2014/Admn dated 16.08.2014  
3. UO Note No. 14429/EX- II-ASST-2/2014/PB Dated: 30.08.2014  
4. Letter dated 10-09-2014, from the Chairman, Board of Studies in Audio Visual Communication.  
5. Orders of Registrar in the file of even No. dated 20-09-2014

**ORDER**

Vide paper read first above, Calicut University Credit Semester System has been introduced at PG level in affiliated colleges of Calicut University with effect from 2010 admission onwards.

Vide paper read second above, orders were issued implementing the Scheme and Syllabus of Master of Visual Communication (2 years, 4 semester) Programme(CUCSS) offered in affiliated colleges with effect from 2014 Admission onwards.

Vide paper read third above, the Pareeksha Bhavan of the University pointed out a discrepancy in the nomenclature of a paper in the scheme & syllabus of II Semester Master of Visual Communication Programme.

Vide paper read fourth above, the Chairman, Board of Studies in Audio Visual Communication has forwarded the syllabus after effecting corrections wherein it is clarified that the nomenclature of VC2C05 is Digital Video Production.

Vide paper read fifth above, the Registrar has approved to implement the clarification given by the Chairman.

Sanction has, therefore, been accorded to implement the clarifications given by the Chairman, Board of Studies in Audio Visual Communication. and to correct the the nomenclature of the Course VC2C05 as Digital Video Production.

Accordingly the Scheme and Syllabus of Master of Visual Communication

Programme implemented vide paper read second stands corrected to this effect.

Orders are issued accordingly.

The syllabus is uploaded in the website.

Lalitha K.P  
Assistant Registrar

To

The Principals of all affiliated Colleges

Copy to:PA to CE/Ex/EG/DR-AR PG Sn./PG Tabulation Sn/Library/System Administrator  
with a request to upload the order /GA I 'F' Sn/SF/DF/FC.

Forwarded / By Order

Section Officer

**MASTER OF  
VISUAL COMMUNICATION**

COURSES OF STUDY AND SCHEME  
[from 2014 admission onwards]

# **MASTER OF VISUAL COMMUNICATION**

The Master of Visual Communication, recognized and approved by the University of Calicut consists of Theory and Philosophy of Visual Culture and Communication, Mass Media, Film and Television with practical training in Digital Film Technology, Sound and Video Editing, Cinematography, Light Design and Script-writing. The scope of digital visual media is ever expanding and the careers associated to it such as audio and video editing, camera, script writing and directing are so significant in both the service and entertainment sectors worldwide. The basic qualification for admission is a Bachelor's degree in any discipline, from an institution recognized by the University of Calicut, with an aggregate not less than 45%.

## **Regulations and Syllabi**

### **Course Duration**

The programme shall be of two-year duration spread across four semesters.

### **Course Requirements**

Students should attend the prescribed lectures, practical classes. Internship and should submit their assignments, practical work and diploma production in the prescribed mode within the stipulated time. Those who fail to put in 80% attendance in both the theory and practical classes will not be permitted to appear for the semester-end examination.

### **Assessment and Examination**

Students shall be assessed continuously through theory/practical assignments by the faculty. There shall be semester-end examinations. Candidates failing to secure the paper minimum need reappear only for that paper. Assessment and evaluation are as per the PG regulations of the University of Calicut, 2014.

### **Subjects of Study and Scheme of Examinations**

The Master of Visual Communication programme is structured to provide a sound grounding in theoretical and practical aspects of visual media. The subjects and scheme of assessment are as follows.

# MASTER OF VISUAL COMMUNICATION

## SCHEME AND SYLLABUS

### SEMESTER I

Code & Courses	Course Title	Hours per week		Credit	Internal	External		Total
		Theory	Practical			Theory	Practical	
VC1C01	Visual Culture and Communication	5	-	4	20	80		100
VC1C02	Film Appreciation	5		4	20	80		100
VC1C03	Photography	2	3	4	20	80		100
VC1C04	Scripting for Visual Media	2	3	4	20	80		100
VC1E01	New Media Technologies	3	2	4	20	80		100
	<b>Total</b>	<b>25</b>		<b>20</b>	<b>100</b>	<b>400</b>		<b>500</b>

### SEMESTER II

Code & Courses	Course Title	Hours per week		Credit	Internal	External		Total
		Theory	Practical			Theory	Practical	
VC2C05	Digital Video Production	5	0	4	20	60	20	100
VC2C06	Cinematography	2	3	4	20	60	20	100
VC2C07	Introduction to Sound Design	3	2	4	20	80		100
VC2C08	Introduction to Visual Editing	3	2	4	20	80		100
VC2E02	Film Studies	5	0	4	20	80		100
	<b>Total</b>	<b>25</b>		<b>20</b>	<b>100</b>	<b>400</b>		<b>500</b>

### SEMESTER III

Code & Courses	Course Title	Hours per week		Credit	Internal	External		Total
		Theory	Practical			Theory	Practical	
VC3C09	Image Representation &	5	0	4	20	80		100
VC3C10	Visual Media Research	5	0	4	20	80		100
VC3C11 [P]	Visual Editing	0	5	4	20		80	100
VC3C12 [P]	Advanced Studies in Sound Design	0	5	4	20		80	100
VC3E03	Multimedia	1	4	4	20	80		100
	<b>Total</b>	<b>25</b>		<b>20</b>	<b>100</b>	<b>400</b>		<b>500</b>

### SEMESTER IV

Code & Courses	Course Title	Hours per week		Credit	Internal	External		Total
		Theory	Practical			Theory	Practical	
VC4C13	Media Management	5	0	4	20	80		100
VC4C14 [P]	Television Production	0	5	4	20		80	100
VC4C15 [Pr]	Dissertation/Media Production	-	-	4	20		80	100
VC4C16 [P]	Practical + Viva-voce	-	-	4	-	Viva-50	Practical 50	100
VC4E04	Advertising in Visual Media	2	3	4	20	80		100
	<b>Total</b>	<b>25</b>		<b>20</b>	<b>80</b>	<b>420</b>		<b>500</b>

**Duration:** Course duration of Master of Visual Communication is four semesters, spread over two years. Each semester shall have a minimum of 90 working days inclusive of all examinations.

**Eligibility for Admission:** Candidates who have secured a minimum of 45% marks in aggregate for undergraduate programme of any discipline is eligible to apply for admission to the Master of Visual Communication programme. Relaxation in the minimum qualification for backward communities and reservation for SC and ST is as per the Government norms. Candidates who have a degree in Visual Communication will be given preference.

**Admission Criteria:** Admission will be on the basis of the marks secured by the applicant in the qualifying exam. The matters not detailed above will be as per the regulations of the CUCSS PG Regulations of the University of Calicut.

## **DETAILED SYLLABUS**

### **SEMESTER I**

#### **VC1C01 – VISUAL CULTURE AND COMMUNICATION**

MODULE 1: Introduction to communication. Visual communication and its fundamental principles. History and development of visual arts and communication. Visual communication and visual culture.

MODULE 2: 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. Visual elements – line, plane, shape, form, pattern, texture gradation, colour symmetry, order, balance, contrast, mass and proportion. Spatial relationships, compositions in 2 and 3 dimensional space. Visual communication aesthetics, the structure of appearance.

MODULE 3: Fundamentals of film and television studies. 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.

MODULE 4: The visual media and the public sphere; global flow of visual culture. Potential of visual media on the scenario of education. Visual media tools and technologies. Visual literacy.

#### **Reference Books**

Nicholas Mirzoeff. *An Introduction to Visual Culture*. London: Routledge, 1999.

Marita Sturken & Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press, 2007.

Hugh Honour and John Fleming, *The Visual Arts: A History*, New York: Englewood Cliffs, 2002.

Lester E, *Visual Communication: Image with Messages*, 2000.

#### **VC1C02 – FILM APPRECIATION**

MODULE I: Origin of cinema and its development into a distinctive visual narrative art form; brief description of the major landmarks in the history of cinema from Lumiere

brothers' actuality shots to the present digital trends; film as an art, industry and political practice.

MODULE II: Elements of visual composition; depth of field; mis-en-scene; shot, scene and sequence; image sizes; camera and subject movements; camera angles; creative use of light and colour; sound effects, ambient sounds, music and dialogue delivery. The principles of editing and its functions; evolution of montage theory.

MODULE III: German expressionism; Italian neo-realism; French New Wave; The Westerns and Hollywood cinema; Nationalism and Cinema, Great masters from Japan, China, Korea, Sweden, Africa, Latin America, Spain, Greece, Iran and Sri Lanka.

MODULE IV: Brief history; great masters of Indian cinema – Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal, G. Aravindan, Adoor Gopalakrishnan, Mani Kaul, Balachandar & Girish Kasaravally; popular and middle cinema; film society movement. Brief history of Malayalam cinema, adaptation of Malayalam literary works.

#### FILMS

1. FW Murnau: *Nosferatu: A Symphony of Horror* (1922)
2. Sergei Eisenstein: *The Battleship Potemkin* (1925)
3. Carl Theodor Dryer: *The Passion of Joan of Arc* (1928)
4. Jean Renoir: *Rules of the Game* (1939)
5. Orson Welles: *Citizen Kane* (1941)
6. Yasujirō Ozu: *Tokyo Story* (1953)
7. Satyajit Ray: *Pather Panchali* (1955)
8. John Ford: *The Searchers* (1956)
9. Ingmar Bergman: *Wild Strawberries* (1957)
10. Robert Bresson: *Pickpocket* (1959)
11. Jean Luc Godard: *Breathless* (1960)
12. Federico Fellini: *La Dolce Vita* (1960)
13. Stanley Kubrick: *2001: A Space Odyssey* (1968)
14. Werner Herzog: *Aguirre, the Wrath of God* (1972)
15. Theo Angelopoulos: *The Travelling Players* (1975)
16. Andre Tarkovski: *Mirror* (1975)
17. Louis Bunuel: *The Obscure Object of Desire* (1977)
18. Akira Kurosawa *Ran* (1985)
19. Michael Haneke: *The White Ribbon* (2009)
20. Nuri Bilge Ceylan: *Once Upon a Time in Anatolia* (2011)

#### Reference Books

Joseph M. Boggs. *The Art of Watching Films*. Mountain View CA: Mayfield Publishing, 1991.

Jan Bone & Ron Johnson. *Understanding the Film: an Introduction to Film Appreciation*. Lincolnwood IL: NTC Publishing, 1997.

Louis Giannetti. *Understanding Movies*. 8th ed. Upper Saddle River NJ: Prentice-Hall, 1999.



Louis Giannetti & Scott Eyman. *Flashback: A Brief History of Film*. 3rd ed. Englewood Cliffs NJ: Prentice-Hall, 1996.

James Monaco. *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. NY: Oxford University Press, 1981.

### **VC1C03 – PHOTOGRAPHY**

MODULE I: Different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc); difference between analogue and digital photography. brief history of the development of still cameras from camera obscura to the modern digital camera, types of cameras and focusing methods, exposure controls, shutter speed and aperture, different types of lenses, depth of field, filters, basics of colour and digital photography, Programmable modes; preset modes; special modes; setting camera menu; easy accessing switches; in-camera picture editing (D-lighting, crop, retouching).

MODULE II: Holding the camera; using tripods and monopods; white balance; shift; bracketing; choosing; colour temperature; white balance preset; shutter speed; aperture; ISO, ASA, DIN; the relationship between light, shutter speed, aperture and ISO; point and shoot; presumer; SLR, built-in-digital and digital backs. Light Design for Photography, Lighting for Indoors, Different types of composition; rules of composition; colour harmony; focal length; selection of lenses (zoom, wide angle zoom, tele zoom and fixed lenses); metering systems, measuring falling light and reflecting light;

MODULE III: Fundamentals of Light, Available light; artificial light; hard and soft light; definition of subject detail and shape; choosing the right colour; moving camera and subject; high shutter speed and low shutter speed; frozen picture; movement in picture; control of lighting conditions; colour difference in relation to shutter speed; shallow depth of field and increased depth of field; varying ISO for getting more depth; speed and light.

MODULE IV: Introduction to Adobe Photoshop; basic image editing tools, basic image manipulations, Portraits, news photographs, lighting for still life, lighting for table-top, lighting for special effects, macro and micro photography, use of different focal length of lenses for landscape shooting, architectural photography etc.

#### **PRACTICALS**

Photography record should contain at least 30 photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test students' knowledge on photography.

#### **Reference Books**

Michael Langford, *Basic Photography*, Focal Press, 2005.

Michael Langford, *Advanced Photography*, Focal Press, 2008.

Jon Tarrant, *Digital Camera Technique*, Focal Press, 2002.

Fil Hunter, Steven Biver and Paul Fuqua, *Light Science and Magic: An Introduction to Photographic Lighting*, Focal Press, 2002.

Naomi Rosenblum, *Lights, Camera, Capture: Creative Lighting Techniques for Digital Photographers*, Wiley Publishing, 2010.

## **VC1C04 – SCRIPTING FOR VISUAL MEDIA**

MODULE-1: Script : meaning and types of script. Concept of content and form. Role of a scriptwriter in media. Elements of good script. Role of a script Writer. Importance of General Knowledge and understanding of a theme. Process of scripting: idea formation, research, sequencing, opening and concluding.

MODULE-2: Writing Television Script. Writing for visuals. Concept of spoken language. Relation between narration and visuals. Script layout: treatment, screen play one page and split page, shooting and editing script etc. Writing for fictional and non fictional program.

MODULE-3: Analysing the scripts of popular documentaries, films, tele-serials and promotional videos. Script writing for cartoon movies. Use of idioms and phrases, proverbs, statistical facts and adjectives in narration of a script. Use of common sense.

MODULE-4: Script writing for educational documentaries. Script writing for tele-serials. Script writing for a feature film. Analysis of movie scripts, short-film script, enrichment programme script. The concept of time in script. Scripting for commercials.

### **Reference Books**

Esta De Fossard. *Writing and Producing for Television and Film*. New Delhi: Sage, 2007.

J. Michael Stracynski, *The Complete Book of Script writing: Television, Radio, Motion Pictures, The Stage Play*, Writers' Digest Books, 1982.

James Thomas. *Script Analysis for Actors, Directors, and Designers*. 3rd Edition. Focal Press, 1992.

Syd Field. *The Definitive Guide to Screen Writing*. London: Ebury Press, 2003.

## **VC1E01 – NEW MEDIA TECHNOLOGIES**

MODULE-1: Definition of Multimedia. Multimedia systems. Multimedia elements. Multimedia applications. Multimedia system architecture. Evolving systems of multimedia-HDTV, UDTV. Digital signal processing. Multimedia file formats, standards, communication protocols, conversions. Data compression and decompression. Types and methods of compression and decompression. Multimedia I/O Technologies. Video podcasting. Audio podcasting. Internet archives. Web as a visual platform.

MODULE-2: Internet technology. History of the World Wide Web. Web documents. Web servers, browsers and Web spiders. Search engines and applications. E-commerce. E-learning. E-Examinations. Active Server Pages. Personal Home Pages. URLs and Call activations. Mirror sites. Setting up of an Internet account. Installing and configuring the modem. Multimedia application classes. Interactive TV. Set top boxes. Video conferencing. Hypermedia mails.

MODULE-3: Introduction to HTML. HTML Tags and their applications. Commonly used HTML Commands. Structure of an HTML program. Document Head. Document Body. Lists-Types of Lists (Unordered List (Bullets), Ordered Lists (Numbering), Definition Lists). Adding Graphics to HTML Documents.

#### MODULE-4:

Tables: Introduction to Header, Data rows, Caption Tag. Width, Border, Cell, color, span attributes. Linking Documents. Links (External Document References, Internal Document References); Images as Hyperlinks (Image Maps). Frames and their usage. Methods of creating web pages- in-line frames, handling of media elements in web pages.

#### Reference Books

Greenlaw & Hepp, *Fundamentals of the Internet and World Wide Web*, Tata-McGraw Hill.

Joel Sklar, *Principles of Web Page Design*, McGraw Hill, 2002.

Patrick Xavier, *World Wide Web with HTML*, Tata McGraw- Hill, 1996.

Thomas Powell, *Web Design: The Complete Reference*. Tata McGraw-Hill, 2000.

Hocks, Mary E., *Eloquent Images: Word and Image in the Age of New Media*, MIT, London, 2003

### SEMESTER II

#### VC2C05 – DIGITAL VIDEO PRODUCTION

MODULE 1: Conceiving the idea; Theme and story; Screen Play; Dialogue; Essentials of a good script-structure, clarity, coherence; Script development; From script to story board; Objectives and structure of story board; story board styles; Story board exercises.

MODULE 2: Schedule and Location planning; Casting and scheduling; Role of production crew - Assistant Director, Cinematographer/videographer; Camera assistant(s); Shoot division of script; Shot types - Extremely long shots (ELS); Long shots (LS); Medium long shots (MLS); Medium close-up (MCU); Big Close-up (BCU); Extreme close up (ECU); Level angle shots; High angle shots; Low angle shots; Extreme wide shot.

MODULE 3: Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Shallow focus and deep focus; camera movements – pan, tilt, zoom, track; crab; Using natural light; Setting lights – hard lights and soft lights; Safety measures in handling equipment.

MODULE 4: 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; Retakes; Sound recording equipment: types of microphones –unidirectional, bidirectional, omni directional, cardioid; Shot guns, booms; Audio recorder, control console, amplifiers; Noise/hum reduction; MIDI systems; Nuendo.

#### Reference Books

Gerald Millerson. *Video Production Handbook*. New Delhi: Focal Press, 1992.

Allan Rosenthal. *Writing, Directing and Producing Documentary Films*. Southern Illinois University Press, 1990.

Mark Simon, *Storyboards Motion in Action*, Oxford, Focal Press, 2000

Michael Wiese. *Film and Video Making*. New Delhi: Focal Press, 1994.

## **VC2C06 – CINEMATOGRAPHY**

MODULE 1: Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Camera movements – pan; tilt; zoom; track; crab; Safety measures in handling equipment. Camera operations- Types of Camera, Types of Lenses. Camera (aperture, shutter speed, focal length, depth of field) Understanding Lighting- indoor and outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, Exposure Meters, Differential focus, Filters. Designing with light.

MODULE 2: 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; Retakes;

MODULE 3: Camera Lenses- aperture, shutter speed, focal length, depth of field, lens angle and image size; 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 MODULEs (CCU); Camcorders; Multiple camera shoot.

MODULE 4: Lighting for Cinematography: 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.

### **Reference Books**

Blain Brown, *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, New York, Focal Press, 1993.

David E. Elkins, *The Camera Assistant's Manual*, Los Angeles: Focal Press, 1993.

Joseph Mascelli. *The Five C's of Cinematography*. Los Angeles: Silman James Press, 2007.

Leonard Maltin, *The Art of the Cinematographer*, Los Angeles: Focal Press 1978.

## **VC2C07 – INTRODUCTION TO SOUND DESIGN**

MODULE I:

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.

MODULE II:

Microphone types-unidirectional, bidirectional, omni-directional, cardioids-direction and pickup pattern, noise, choosing the right mike, technique-sound reproduction devices, input devices, various sound file extensions.

MODULE III:

Location sound recording, Separate Audio vs In Camera Audio, Leads and Adapters, Microphone Accessories, Lavelier/Tie Clip Placement, Boom Mic Placement, Recording Gigs & Amplified Performances, Wildtrack & Roomtone, Syncing Audio.

### **Reference Books**

Francis Rumsay and Tim Mick. *Sound and Recording: An Introduction*. Oxford: Focal Press.

John Strutt & Baron Williams, *The Theory of Sound*, Rayleigh. 1996.

Michael Talbot-Smith, *Sound Engineering Explained*, 2nd Edition, O'Reilly Media, 2005.

## **VC2C08 – INTRODUCTION TO VISUAL EDITING**

### **MODULE I**

Fundamentals of aesthetics of editing; Time and space in editing; Rhythm, movement and cadence; Continuity; The soviet school, Vertov, Eisenstein, Pudovkin; The French New wave; Approaches to Editing in Hitchcock; Bunuel; Bresson; Renoir;

### **MODULE II**

Linear and Non-Linear Editing, Recording in analog and Digital mode; Editing in Digital era; Standardization in formats and aspect ratio in Television; Action cutting; Sequence cutting; Parallel cutting; Editing styles in advertising; Editing dramatic scenes; Dramatic continuity;

### **MODULE III**

Introduction to non-linear editing equipments and software; Adobe premiere, AVID, Final cut pro; Timing; Manipulation of time through continuity; Structuring a scene; structuring a program;

### **MODULE IV**

Audio tracks; Mixing audio tracks; Editing and organizing audio effects; monitoring and adjusting audio levels; Setting key frames to change volume; Usage of an audio mixer; Recording a narrative track.

### **Reference Books**

Brownie SE, *Video Editing: A Production Premier*, Focal Press, Boston, 1997.

Patrick Morris, *Non-linear Editing Media Manual*, Focal Press, UK, 1999.

Roger Crittenden, *Film and Video Editing*, Blueprint, London, 1995.

## **VC2E02 – FILM STUDIES**

### **MODULE 1:**

- a. VSEVOLOD PUDOVKIN, “On Editing” from *Film Technique*
- b. SERGEI EISENSTEIN, “Beyond the Shot” [The Cinematographic Principle and the Ideogram] & “The Dramaturgy of Film Form” [The Dialectical Approach to Film Form] both from *Film Form*

- c. ANDRÉ BAZIN, “The Evolution of the Language of Cinema” & “The Ontology of the Photographic Image” both from *What Is Cinema?*

MODULE 2:

- d. SIEGFRIED KRACAUER, “Basic Concepts”, from *Theory of Film*
- e. JEAN-LOUIS BAUDRY “The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema”
- f. GILLES DELEUZE, “The Origin of the Crisis: Italian Neo-Realism and the French New Wave”, from *Cinema 1 and Cinema 2*
- g. ALAIN BADIOU, “Dialectics of the Fable: The Matrix, A Philosophical Machine” from *Cinema*

MODULE 3:

- h. WALTER BENJAMIN “The Work of Art in the Age of Mechanical Reproduction”
- i. JEAN-LUC COMOLLI AND JEAN NARBONI, “Cinema/Ideology/Criticism”
- j. CHRISTIAN METZ, “Identification, Mirror” from *The Imaginary Signifier*

MODULE 4:

- k. LAURA MULVEY, “Visual Pleasure and Narrative Cinema”
- l. TANIA MODLESKI, “The Master’s Dollhouse: Rear Window”, from *The Women Who Knew Too Much: Hitchcock and Feminist Theory*
- m. STEPHEN CROFTS “Reconceptualizing National Cinema(s),”

**Reference Books**

Susan Hayward. *Cinema Studies: Key Concepts*. Routledge, 2005.

Thomas E. Valasek. *Frameworks: An Introduction to Film Studies*. Dubuque, IA: Brown Publishers, 1992.

Bill Nichols, *Movies and Methods, Vol. I & II*, Los Angeles: University of California Press, 1976.

**SEMESTER III**

**VC3C09 – IMAGE AND REPRESENTATION**

MODULE 1: Visual Culture. Images, Power, and Politics. Vision and representation. Visual culture and modernity.

Roland Barthes, “Rhetoric of the Image”

Martin Jay, “Scopic Regimes of Modernity”

‘Panopticon’ by Jeremy Bentham

Film: Matrix (Dir: Wachowski Brothers)

MODULE 2: Gaze: power and desire in visual culture, Practices of Looking: Spectatorship. Semiotics. The Mass Media and the Public Sphere. The Politics of Representation. Visualising Race.

Race & Identity

Paul Gilroy, "Art of Darkness",

bell hooks, "Representing Whiteness"

Film: Birth of a Nation (Dir: D. W. Griffith)

Painting: 'Potato Eaters' by Vincent van Gogh

MODULE 3: Consumer Culture and the Manufacturing of Desire. Logo as a visual image; Feminist Visual Culture. Gender & Sexuality. Visuality and Fashion.

Judith Butler, "Gender is Burning"

MODULE 4: The Cyborg. Contemporary visual culture. The Global flow of Visual Culture. Virtuality, Space and Representation

"The Persistence of Vision" Donna Haraway

## Reference Books

Nicholas Mirzoeff, ed. *The Visual Culture Reader*. London: Routledge, 2002.

Margaret Dikovitskaya. *Visual Culture: The Study of the Visual after the Cultural Turn*. Cambridge, MA: The MIT Press, 2006.

Manghani, Sunil, Jon Simons & Arthur Piper. *Images: A Reader*. London: Sage, 2006.

Stuart Ewen. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York: Basic Books, 1999.

## VC3C10 – VISUAL MEDIA RESEARCH

MODULE-1:

Concept of research. meaning, definition and nature of research. Purpose of research. Communication research and Importance of media research. Area of Media Research. Problems of objectivity in research. Planning to carry out research.

MODULE-2:

Methods and techniques of research. Hypothesis and variables. Research design and its types. Methods of research. Research in language and literature. Research in sociology. Research in Journalism and mass communication. Census, Survey, Random, Sampling - meaning, types and problems. Survey research, experimental and field research, panel research. Reliability, validity and objectivity.

MODULE-3:

Tools and methods of research. Sources of data - primary and secondary source. Questionnaire and schedules. Observation - participatory and non participatory. Interview method. Case study approach. Content analysis of audio and video. Research and electronic media. Importance of research in media. Application of research in electronic media.

Formative and summative research. Ethical issues in media research. Media research as a tool of reporting.

#### MODULE-4:

Application of Statistics. Tabulation and classification of data. Data analysis, software for data analysis interpretation. Elementary statistics - mean, median and mode. Inferential statistics - correlation and regression and test of significance, principle and theory. Graphic and diagrammatic representation of data. Indexing, citation and bibliography. Research report writing.

#### Reference Books

James A. Anderson, *Communication Research*, Palmer Press, London, 1998.

Jon Prosser, *Image Based Research*, Falmer Press, London, 1998.

Roger D Wimmer & Joseph R. Dominick, *Mass Media Research: An Introduction*, Wadsworth, New York, 1991.

Susanna Hornig Priest, *Doing Media Research*, Sage, Newsbury Park, 1996.

#### VC3C11 [P] – VISUAL EDITING

##### MODULE I

Fundamentals of video formats; Video format compatibility; Audio format compatibility; Starting; Post Production; Raw source footage; Role of special effects; Audio design; Color correction; Keeping track of footages.

##### MODULE II

Project; Media files, Clips and sequences; Key board short cuts and short cut menus; Time code; Split edits; Working with multi-clips; Performing slip, slide, ripple, and roll edits; Trimming clips; Adding transitions; Refining transitions Using the transition editor; Sequence-to-sequence editing; Matching frames and play head synchronization; Working with timecode.

##### MODULE III

Mixing audio in the timeline and viewer; Using the voice over tool; Using audio filters; Exporting audio for mixing in other applications; Working with soundtrack pro; Using video filters; Installing and managing video effects; Video filters, Changing motion parameters; adjusting parameters for keyframed effects; Reusing effect and motion parameters; Changing clip speed; Working with freeze frames and still images; Compositing and layering; Keying, mattes, and masks; Using generator clips; Using the smooth cam filter; creating titles; Working with motion; Working with master templates; Measuring and setting video levels.

##### MODULE IV

Color correction; Color correction features; Color correction filters; Color correction examples; RT extreme; Rendering and video processing; Mixed-format sequences; Backing up and restoring projects; Offline and online editing; Reconnecting clips and offline media; Overview of the media manager; Diagnostic tools for clips; Printing to video and output from the timeline; Compressors; Exporting still images and image sequences; Capture settings and presets; Device control settings and presets; Sequence settings and presets.



## Reference Books

Charles Roberts. *Digital Video Editing with Final Cut Express*. 2007.

Kyra Coffie, *Avid Assistant Editor's Handbook*, 2011.

James R. Caruso & Maris E Arthur, *Video Editing and Post Production*, Prentice Hall, Helmel Homestead, 1992.

## VC3C12 [P] – ADVANCED STUDIES IN SOUND DESIGN

### MODULE I:

Audio studio fundamentals: introduction to Pro Tools, installing Pro Tools and the textbooks, DVD contents, the Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboard shortcuts.

### MODULE II:

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 III:

Recording: busses, playlists, use of sound fx, dialogue, music. equalization. balancing of levels- panning, mixing, creative use of sound track, 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 mixers.

## Reference Books

Collins Mike. *Pro Tools for Music Production: Recording, Editing*. Academic Press, 2009.

Bobby Owsinski, *The Mixing Engineer's Handbook*, 2<sup>nd</sup> ed., New York, Thomson Course Technology, 2006.

David Miles Huber, *Modern Recording Techniques*, 7<sup>th</sup> ed, Oxford: Focal Press. 2006.

## VC3E03 – MULTIMEDIA

MODULE-1: Fundamentals of Computer Graphics. Concepts, elements, principles of visual design, layout principles, Balance, contrast and harmony, perspective design & communication. Electronic media design (television & computer) – Still & moving, visual only, text only, visual & text. Tools for creating visual design – for print and electronic media, automation and graphics. Language of color, form & color, theory of contrasts, illusions of Space & Form, design psychology.

MODULE-2: Graphics input - output devices: Direct input devices - Cursor devices - direct screen interaction - logical input. Line drawing displays - raster scan displays. Two dimensional graphics. Raster graphics - Scan conversion of polygons - region filling - algorithms. Curves and surfaces: Parametric representation of curves - parametric

representation of surfaces - planes - curved surfaces - ruled surfaces. Three dimensional graphics : 3D transformations - normal, oblique central projections - 3D algorithms. Lighting, perception and depth of field.

MODULE-3: The art of animation -animation aspects, color and texture, animation principles. Elements of animation. Preparing for animation. Steps of recording animation, Animating with space to time. Segment manipulation options. Introducing ink effects. Making multimedia Animation. Creating a cast number within paint, rotating cast members. Creating a film loop. Using the tools. Pallets. Importing cast members.

MODULE-4: Choreographic sprites and loops. Introducing markers, using the tempo channels, adding sounds, using transition channels. Introducing interactivity. Non-linear animation, Flash animation, 3D illusion, asymmetry, overall composition, logo, and creation shooting and editing videos. Animation using flash, Director, Morph and other packages.

### **Reference Books**

Jenifer Tidwell, *Designing Interfaces: Patterns for Effective Interaction Design*, London, O'Reilly Media, 2005.

Jerry Palmer & MacDodson, *Design and Aesthetics*, Routledge, London, 1995.

Kimberly Elam, *Expressive Typography: The Word as Image*. RemCo, Maryland, 1975.

Phillip B. Meggs, *Type and Image: The Language of Graphic Design*, VNR, 1992.

Wimmel Ledwell, Kritina Holden, *Universal Principles of Design*, Rockport, 2003.

Ze-Nian Li and Mark S. Drew, *Fundamentals of Multimedia*, Prentice-Hall, 2004.

## **SEMESTER IV**

### **VC4C13 – MEDIA MANAGEMENT**

MODULE 1: 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.

MODULE 2: Media production planning: 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.

MODULE 3: Financial management in visual media production; Budgeting basics, Budgeting for preproduction, production, Post production activities; Mobilising financial resources; cost cutting measures.

MODULE 4: Visual media laws: Cinematography Act 1952 and later amendments, Cable TV network Regulation Act; Broadcasting codes in India (Doordarshan); Cinematography Certification Rules 1983; Copyright laws; Limits of fair use; Video piracy; Cyber crime and cyber laws; Current copyright debates over such issues as file sharing, the on-line video, and remix culture.

### **Reference Books**

Kundra S. *Media Management*. New Delhi: Soujanya Books, 2005.

Robert Maier. *Location Scouting and Management Handbook*. Focal Press, 1994.

Michael Wiese. *Film and Video Marketing*, Focal, 1994

## **VC4C14 [P] – TELEVISION PRODUCTION**

MODULE 1: Production planning, pre production and post production planning. Production techniques-video format; Set designing and make up, visualization and composition, aesthetics, directing the actors, directing the crew. Planning and production of indoor and outdoor shootings, planning and management of live shows. Importance of backgrounds. Real and unreal backgrounds. Neutral background. Economical settings. Location selection. Video and Broadcast Technology—Analogue and Digital technology, frame and field, scanning process, Interlaced and Progressive scanning, Composite video signal, Component video signal, Resolution, Aspect ratio. CCU, Colour bars, Vectorscope, Waveform monitor, Broadcast standards-- NTSC, PAL, SECAM and HDTV, Telecine.

MODULE 2: Script, Length and style of scripts, Story boards and components, Effective shots, File shots, Footages, Special effects. Chroma key usage and Economy shooting methods. Video formats; types of Videotapes; Analogue tape, Digital tape. Video compression, Sampling, Intra and Inter frame compression, TBC, Camera cables, connectors, SMPTE Time Code, Control track, eyeballing- monitor setup. Transmission technologies— Terrestrial transmission; Satellite and Cable broadcasting; Up linking and Down linking, Conditional Access System, DTH; IPTV.

MODULE 3: Introduction to TV journalism: Basic contours and characteristics of TV news Journalism, News Value, TV news room- hierarchy, role of each element in hierarchy, Editorial meetings, Terms and Jargon. Television reporting- qualities and attributes of a broadcast reporter. Reporting from field, PTC delivery- types and techniques. Live reporting, TV Interview, Interview techniques.

MODULE 4: Introduction to Television Studies. Television as cultural industry.

### **Reference Books**

Andrew Boyd. *Broadcast Journalism: Techniques of Radio and TV News*. Focal Press, Oxford, 1997.

Gerald Millerson, *Television Production*, Focal Press, UK, 1998.

Herbert Zettl, *Television Production Handbook*, Thomson Wadsworth, Ninth Edition, Belmont, 2007.

## **VC4C15 [Pr] – DISSERTATION/MEDIA PRODUCTION**

### **Dissertation**

A dissertation based on the intensive study on a topic chosen from the area of film studies written under the supervision of a teacher in the Department. Expected length about 10000 words. Should follow MLA Handbook for methodology /documentation. One typed copy should be submitted.

(Deadline for submission: Within fourteen days after the date of the last external exam. The internal assessment will be based partly on research methodology and partly on the topic chosen, as per the University Guidelines.)

### **A short film/documentary of 10-20mts duration**

Media production consists of a 20 mts work by the students in any of the following media: video, television, sound, graphics or web maintaining the formal procedure of production. Each production will be guided by a faculty.

Those preparing the short film/documentary should complete their production and submit DVDs of the production to College/Department for evaluation within the time schedule fixed by the University/College.

### **VC4C16 [P] – PRACTICAL + VIVA VOCE**

Practical: The examination will be of 5hrs duration and will be conducted by an external examiner. (The internal marks composed of practical records of all papers.)

Viva Voce: Every student must attend the viva voce as scheduled by University. The viva-voce will cover all subjects of study including video production.

### **VC4E04 – ADVERTISING IN VISUAL MEDIA**

MODULE-1: Nature and scope of advertising. Evolution of advertising. Advertising and market economy. Advertising and media industry. Electronic media as business. Programme management (Planning, scheduling, production and broadcasting).

MODULE-2: Treatment. Dialogue and narration. Structure and transitions. Human aesthetics, Audiovisual aesthetics, Technical aesthetics. General aesthetics. Post-production overview.

MODULE-3: Nature and Scope of Public relations- Definitions of Public relations. Role of PR in modern society. Public opinion. Evolution of Public relations in India and developed nations. Organisation of PR office. Tools of public relations. Types of Public relations. Media marketing. Market survey: media, product and audience profile. Television rating point (TRP). Agencies of rating, process and method of rating. Selling of a programme. Nature and scope of new delivery systems. On-line marketing.

MODULE-4: Overview and analysis of advertisement promos in popular TV and Radio Channels. Studies on advertising and sales functions in electronic media organizations, emphasizing the sales process, rating systems, and rate cards. Changing role of Corporate Media. Media Groups in the Corporate world. Studies on advertising agencies, media buyers, and research organizations.

### **Reference Books**

Jewler E, *Creative Strategy in Advertising*. Thomson Learning, 2008.

Sandage C. H. & Fryburger Vernon, *Advertising Theory and Practice*. AAITBS, 2010.

Otto Kleppner, *Fundamentals of Advertising*, Prentice Hall, New Jersey, 2006.

Norman Hart, *The Practice of Advertising*, Heinemann, London. 2012.

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