



UNIVERSITY OF CALICUT

Abstract

Diploma in Visual Communication (Community College Scheme of the UGC) under the Modified Regulations 2014- Scheme and Syllabus-Implemented w.e.f. 2014 Admission on wards- Orders issued.

G & A - IV - B

U.O.No. 4745/2015/Admn

Dated, Calicut University.P.O, 11.05.2015

- Read:-*
1. Minutes of the meeting of the Principals of the colleges who got permission to start B.Voc Programmes and Community College Programme held on 19.06.2014
 2. Minutes of the Meeting of the Board of Studies in Audio Visual Communication held on 9.06.2014 (Vide item No. 7)
 3. Minutes of the Combined Meeting of Board of Studies under the Faculty of Journalism held on 10.07.2014 (Vide item No.02)
 4. U.O.No. 9392/2014/Admn dated 29.09.2014
 5. U.O.No. 2678/2015/Amn dated 18.03.2015
 6. E-mail from the Chairman.Board of Studies in Audio Visual Communication forwarding the Corrected Syllabus of Diploma in Visual Communication (Community College Scheme of the UGC)
 7. E-mail from the Dean Faculty of Journalism Dated 29.04.2015
 8. Orders of the Vice Chancellor in the file of even No. dated 05.05.2015

ORDER

Vide paper read first above the draft Regulations for B Voc Programmes/Community college programmes have been prepared.

Vide paper read second above the Meeting of the Board of Studies in Audio Visual Communication resolved to recommend the course of study and Scheme of the Diploma in Visual Communication (Community College Scheme of the UGC).

Vide paper read third above the Combined meeting of the Board of Studies under the Faculty of Journalism resolved to approve the Syllabi of Diploma in Visual Communication (Community College Scheme of the UGC).

Vide paper read fourth above, the committee for BVoc Programmes/Community College have been constituted.

Vide paper read fifth the Regulations for Community College under the University of Calicut from 2014 admission onwards has been implemented.

Vide paper read sixth the Chairman, BoS, Audio Visual Communication has forwarded the Syllabi of Diploma in Visual Communication (Community College Scheme of the UGC) after making necessary modifications.

Vide paper read seventh above the Dean, Faculty of Journalism has opined that Syllabi of Diploma in Visual Communication (Community College Scheme of the UGC) is found to be correct and recommended to submit to the higher authorities for approval.

Vide paper read eight above, the Vice Chancellor has accorded sanction to implement the syllabi of Diploma in Visual Communication (Community College Scheme of the UGC) revised in tune with the regulations for Community Colleges 2014 admission in the University w.e.f 2014 Admission, subject to ratification by Academic Council.

Sanction has therefore been accorded to implement the syllabi of Diploma in Visual Communication (Community College Scheme of the UGC) in tune with the regulations for Community Colleges 2014 admission in the University w.e.f 2014 Admission subject to ratification by Academic Council.

Orders are issued accordingly.

(The syllabus is available in the website: [University of Calicut.info](http://UniversityofCalicut.info))

Usha K
Deputy Registrar

To

The Principals Colleges offering the Programme Diploma in Visual Communication
(Community College Scheme of the UGC)

Copy to:

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

Forwarded / By Order

Section Officer

DIPLOMA IN VISUAL COMMUNICATION
(Community Colleges scheme of the UGC)

SEMESTER I

Code	Course Title	Ho urs per We ek	Cre dit	Inte rna l/ OM R	The ory	Pra ctic al	Tot al
DVC1B01	Film Appreciation	3	5	20	80	-	100
DVC1B02	Introduction to Digital Photography	4	5	20	80	-	100
DVC1B03	Introduction to Cinematography	4	5	20	80	-	100
DVC1B04	Pre-Production	4	5	20	80	-	100
DVC1B05	Introduction to Visual Editing	5	5	20	80	-	100
DVC1B06	Introduction to Sound Design	5	5	20	80	-	100

Total

25

30

600

SEMESTER II

Code	Course Title	Hours per Week	Credit	Internal/OMR	Theory	Practical	Total
DVC2B07	Advanced Digital Photography	5	5	20	60	20	100
DVC2B08	Advanced Cinematography	5	5	20	60	20	100
DVC2B09	Advanced Visual Editing	5	5	20	60	20	100
DVC2B10	Advanced Sound Design	4	5	20	60	20	100
DVC2B11	Multi-cam Production	4	5	20	60	20	100
DVC2B12	Practical + Viva voce	2	5	20		80	100

DVC1B01 — FILM APPRECIATION**COURSE DETAILS**

MODULE 1:

Cinema and spectatorship, cinema as art, cinema as industry. Hollywood cinema. Indian cinema. Bollywood movies.

MODULE 2:

Film and other visual arts. Film and novel. Film and theatre. Film and music.

MODULE 3:

Technology and film. Fundamentals of image technology, sound technology. The lens; the camera. Aspect ratio, colour contrast and tone. Post production, editing, special effects.

MODULE 4:

Film genres. Fundamentals of film theory.

EXERCISE: Screen and review 15 masterpieces

1. Buster Keaton: *The General* (1926)
2. Charles Chaplin: *Modern Times* (1936)
3. John Ford: *The Grapes of Wrath* (1940)
4. Vittorio de Sica *Bicycle Thieves* (1948)
5. Akira Kurosawa: *Rashomon* (1950)
6. Robert Bresson: *The Diary of a Country Priest* (1951)
7. Stanley Kubrick: *The Paths of Glory* (1957)
8. Alfred Hitchcock: *Vertigo* (1958)
9. Satyajit Ray: *Charulata* (1964)
10. Sergio Leone: *The Good, the Bad and the Ugly* (1966)
11. Andrei Tarkovski: *Solaris* (1972)
12. Francis Ford Coppola: *The Godfather* (1972)
13. Adoor Gopalakrishnan: *Kodiyettam* (1977)
14. Anand Patwardhan: *Bombay Our City (HamaraShehar)*(1985)
15. Zhang Yimou: *Raise the Red Lantern* (1992)
16. Majid Majidi: *The Color of Paradise* (1999)
17. Aki Kaurismaki: *Le Harve* (2011)
18. Michael Haneke: *Caché* (2005)
19. Martin Scorsese: *Hugo* (2012)
20. Alfonso Cuarón: *Gravity* (2013)

REFERENCE

- James Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media*. NY: Oxford UP, 1981.
- Gaston Roberge, *Subject of Cinema*, Sea Gull, Calcutta, 1990.

DVC1B02 — INTRODUCTION TO DIGITAL PHOTOGRAPHY

COURSE DETAILS

MODULE I: BASICS OF DIGITAL PHOTOGRAPHY

What is photography; difference between still and movie; purpose of photography; different categories of photography (travel, commercial, wedding, documentation, hobby, family album, tour, landscape, profile etc); qualities and qualifications of a photographer, difference between analogue and digital photography.

MODULE II: THE CAMERA

Expression through photographic image, 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,

MODULE III: HANDLING THE CAMERA AND THE VARIOUS TYPES OF CAMERAS

Holding the camera; using tripods and monopods; tricks and tips; white balance; shift; bracketing; choosing; colour temperature; white balance preset; light; shutter speed; aperture; ISO, ASA, DIN; the relationship between light, shutter speed, aperture and ISO; point and shoot; presumer;

MODULE IV: UNDERSTANDING OF LIGHT

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.

READING LIST

- *Basic Photography*, Michael Longford, London, Focal Press, 2005.
- *Digital Camera Technique*, Jon Tarrant, Focal Press, 2002.
- *A World History of Photography*, Naomi Rosenblum, New York, Abbevilla, 1964.

DVC1B03 — INTRODUCTION TO CINEMATOGRAPHY

COURSE DETAILS

MODULE I: BASICS OF CINEMATOGRAPHY

Elements of composition, image size, camera and subject movements, creative use of light and colour, 5 C's of cinematography (camera angles, continuity, cutting, close - ups & composition)

MODULE II: LIGHTING SOURCES

Ambient/natural light, hard and soft lights, light fixtures and reflectors, indoor lights, three - point and four - point lighting, functions of lighting

MODULE III: VIDEOGRAPHY

Principles of videography, video recording systems, colour coding systems, TV broadcast systems, difference between studio cameras and camcorders, types of video cameras, video recording formats, camera operations, single camera and multi camera shoots

READING LIST

- *The 5 C's of Cinematography*, Joseph V. Mascelli, London, Silman-James Press, 1965
- *Basics of Video Lighting*, Des Lyver & Graham Swainson, London, Focal Press, 1995

DVC1B04 — PRE-PRODUCTION

COURSE DETAILS

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); Shot 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:

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;

READING LIST

- Gerald Millerson. *Video Production Handbook*. New Delhi: Focal Press, 1992.
- Mark Simon, *Storyboards Motion in Action*, Oxford, Focal Press, 2000

DVC1B05 — INTRODUCTION TO VISUAL EDITING

COURSE DETAILS

MODULE I: BASICS OF VISUAL EDITING

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; Revoir;

MODULE II: EDITING STYLES

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: EDITING SOFTWARE

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 IN VISUAL EDITING

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.

READING LIST

- *The Technique of Film And Video Editing: History, Theory, And Practice*, Ken Dancyger, Focal Press
- *Producing Videos: A Complete Guide*, Martha Mollison, Viva Books

DVC1B06 — INTRODUCTION TO SOUND DESIGN

COURSE DETAILS

MODULE I:

Perception of sound, hearing sensitivity, frequency, range-sound wave length-measuring sound-basic setup of recording system-analog/digital cables, connecters, 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.

READING LIST

- *The Theory of Sound*, John Strutt & Baron Williams, Rayleigh, 1996
- *Sound and Recording: An Introduction*, Francis Rumsay and Tim Mick, Oxford, Focal Press
- *Audio and Video Systems*, R G Gupta, New Delhi, Tata McGraw Hill, 2003

DVC2B07 — ADVANCED DIGITAL PHOTOGRAPHY

COURSE DETAILS

MODULE I: DIFFERENT TYPES OF SHOOTING MODES AND MENU OPTIONS

Programmable modes; preset modes; special modes; setting camera menu; easy accessing switches; in-camera picture editing (D-lighting, crop, retouching). Light Design for Photography, Lighting for Indoors,

MODULE II: COMPOSITION

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; auto focusing; manual focusing.

MODULE III: INTRODUCTION TO DIGITAL IMAGE EDITING

Introduction to Adobe Photoshop or any other open source photo editing software; basic image editing tools, basic image manipulations, Portraits, news photographs, lighting for still life, lighting for table-top, tricky lighting for special effects, macro and micro photography, use of different focal length of lenses for landscape shooting, architectural photography etc.

READING LIST

- *Advanced Photography*, Michael Longford, London, Focal Press, 2008
- *Light Science and Magic: An Introduction to Photographic Lighting*, Fil Hunter, Steven Biver and Paul Fuqua, Focal Press, 2002

DVC2B08 — ADVANCED CINEMATOGRAPHY

COURSE DETAILS

MODULE 1

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 2

Camera Lenses- aperture, focal length, 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 3

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.

READING LIST

- *Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers*, Blain Brown, New York, Focal Press, 1993.
- *The Camera Assistant's Manual*, David E. Elkins, Los Angeles: Focal Press, 1993.

DVC2B09 — ADVANCED VISUAL EDITING

COURSE DETAILS

MODULE I: BASICS OF EDITING

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: BEGINNING A PROJECT

Project; Media files, Clips and sequences; interfaces; 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 EDITING VIDEO WITH AUDIO

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 ADVANCED EDITING TECHNIQUES

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; Compressor with Final Cut Pro; Exporting Still Images and Image Sequences;

Capture Settings and Presets; Device Control Settings and Presets; Sequence Settings and Presets.

Editing Software: Any Photo Editing Software based on open source code.

READING LIST

- *Final Cut studio on the Spot*, Richard Harrington, Abba Shapiro, Robbie Carman, Focal Press, 2004
- *Producing Videos: A Complete Guide*, Martha Mollison, Viva Books, 1998
- Kyra Coffie, *Avid Assistant Editor's Handbook*, 2011.

DVC2B10 — ADVANCED SOUND DESIGN

COURSE DETAILS

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.

READING LIST

- *Audio Post Production in Video and Film*, Tim Amyes, Boston, Focal Press, 1998
- *Pro Tools for Video, Film and Multimedia*, Ashley Shepherd, 2008

DVC2B11 — MULTI-CAM PRODUCTION

COURSE DETAILS

MODULE I

Production techniques, planning and management of live shows, single and multi, camera productions, camera controls unit, mounting equipments, preview monitors, switcher, line monitor, VTR, optical disc, hard drives

MODULE II

Microphones, audio mixer, console, audio monitor, sound recording and play back devices.

MODULE III

Lighting in studio, 3-point lighting, lighting for an event, studio lighting instruments, lighting control devices

MODULE IV

Switching or instantaneous editing, multi-function switcher, basic switcher operations, studio floor, treatments, properties, set backgrounds, platforms.

MODULE V

Covering events, location sketch and remote set ups, OB vans, camera lighting, audio, intercommunication, signal transmission. Multi-camera production practicals.

READING LIST

- *Television Production*, Jim Ovens, Focal press, 2012
- *Studio Television Production and Directing*, Andrew H. Utterback, Focal Press, 2012

DVC2B12 — 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.
