St Aloysius College (Autonomous)

Mangaluru

Re-accredited by NAAC "A++" Grade

Course structure and syllabus of

B.Sc. Visual Communication

Under NEP Regulations

2022-23 ONWARDS

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ESTD : 1880

Date: 17-08-2022

NOTIFICATION

Sub: Syllabus of **B.Sc. Visual Communication** under NEP Regulations,
(As per Mangalore University guidelines)

Ref: 1. Decision of the Academic Council meeting held on 12-12-2020 vide
Agenda No: 11
2. Office Notification dated 16-02-2021

Pursuant to the above, the Syllabus of **B.Sc. Visual Communication** under NEP Regulations, 2021 which was approved by the Academic Council at its meeting held on 12-12-2020 is hereby notified for implementation with effect from the academic year **2022-23**.

PRINCIPAL

REGISTRAR

To:

1. The Chairman/Dean/HOD.
2. The Registrar Office
3. Library

Board of studies meeting of the department of Journalism was held on 4 December 2020 in online mode

The following members were present during the meeting
Chair person
Fr Marcel Rodrigues S J
Members of the Department
      Ms Bhavya Shetty
      Ms Swetha Sundaran Mangalath
      Mr Reuben Jason Machado

MEMBERS OF THE PG DEPARTMENT
      Rev Dr Melwyn Pinto SJ
      Mr Vishal Nayak
      Ms Devishree Shetty

SUBJECT EXPERTS
      Dr Anisha Nishanth   Associate Professor
      Department of Mass Communication, NITTE University, Deralakatte,
      Mangaluru – 575018

      Ms Geetha A J   Asst Professor
      Department of Journalism & Mass Communication post graduate center
      SDM College (Autonomous), Ujire

VICE CHANCELLOR NOMINEE
      Mr Bhaskar Hegde
      HOD, Dept of Journalism & Mass Communication Post Graduate Center
      SDM College (Autonomous),   Ujire

MERITORIOUS ALUMNUS
      Ms Ashwini   Asst Professor
      Department of Journalism and mass communication
      College of social sciences and humanities, Srinivas University,
      Pandeshwar City campus, Mangaluru

STUDENT REPRESENTATIVE
      Ms Kavya,   III BA

SPECIAL INVITE
      Mr Tony Joseph
      Senior Art director , RR Donley , Chennai

      Mr Marudhu Paniyan
      Assistant Professor , St Joseph's college, Bengaluru

PREAMBLE

The department Journalism at St Aloysius College (Autonomous) is finishing 25 years of its existence (Started in the year 1995). It has been part of three major systems. There is also a growing demand for the honors courses like visual Communication in India and having a subject like this would provide unique job opportunities to creative minds and well-disposed students of Mangaluru and neighbourhood districts.

The media scenario in the world keeps on changing on a daily basis. Hence, it is necessary that media students are up-to-date with current trends in mass media both from theoretical as well as practical point of view. The syllabus of the BSc Visual Communication is designed in responding to the current trends, opportunities as well as challenges in the academic as well as on-field world of mass media.

PROGRAM EDUCATIONAL OUTCOMES

1. To provide student graduates with a solid foundation in visual communication, visual aesthetics, and communication fundamentals required to develop problem-solving abilities.
2. To equip students with the requisite knowledge and working of different media such as print, electronic and digital.
3. To develop competent media professionals with strong ethical values and promote awareness among the students towards issues of social relevance.
4. To form men and women with great sense of social and ecological responsibility, helping them to be sensitive to the needs and issues around them.

PROGRAM OUTCOMES

1. Ability to express thoughts and ideas effectively through visuals and stories.
2. Ability to demonstrate a sense of professionalism required at the industry level.
3. Acquire in-depth technical competence in a specific visual communication discipline.
4. Ability to comprehend social, cultural, environmental and global responsibilities as a visual communicator.
5. Capacity to utilize and customize visual communication principles to design and develop creative and thought-provoking visual output.
6. Students to have exhaustive experience in organizing media related events and programs.
7. Students to have their own portfolios equipped to be industry ready and get adequate and creative jobs.
8. Students to have substantial contact with visual media industry through alumni, visits from industry specialist and industry visits.

BSc Visual Communication-Program Structure

**Proposed Scheme of Teaching & Evaluation for BSc Visual Communication (Basic/Hons)
having practical core courses**

Sl. No	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L + T + P)		SEE	CIE	Total Marks	Credits
				Theory	Lab				
		Semester I							
1.	G 701 DC1.1	Introduction to Communication	DSC-1	3	-	60	40	100	3
2.	G 701 DC2.1	Theories of Visual Communication	DSC -2	3	-	60	40	100	3
3.	G 701 DC3.1	History of Visual Arts	DSC -3	3	-	60	40	100	3
4.	G 701 DC4.1P	Writing Skills and Design	DSC-1P	-	3	25	25	50	2
5.	G 701 DC5.1P	Visual Literacy and Drawing	DSC -2P	-	3	25	25	50	2
6.	G 701 OE1.1	Basics of Communication Skills	OEC	3	-	60	40	100	3
7.	G 735 LA1.1	Language–I English	AECC	4	-	60	40	100	3
8.		**Language-II**	AECC						
	G 736 LA3.1/	Hindi/							
	G 740 LA7.1/	Additional English/							
	G 537 LA2.1/	Kannada/		4	-	60	40	100	3
	G 739 LA8.1/	**Konkani/**							
	G 750 LA6.1/	French/							
	G 751 LA5.1/	Malayalam/							
	G 538 LA4.1	Sanskrit							
9.	G 706 VB2.1	Health & Wellness/ Social & Emotional Learning	SEC VB		2	15	10	25	1
10.	G 705 VB1.1	Physical Education-Yoga	SEC VB		2	15	10	25	1
11.	G 702 SB1.1	Environmental Studies & Value Education	AECC	2		30	20	50	2
Sub–Total(A)				**33**		**435**	**365**	**800**	**26**

Sl. No	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L + T + P) Theory	Lab	SEE	CIE	Total Marks	Credits
		Semester II							
1.	G 701 DC1.2	Visual Design	DSC-4	3	-	60	40	100	3
2.	G 701 DC2.2	Media Laws and Ethics	DSC -5	3	-	60	40	100	3
3.	G 701 DC3.2	Photography I	DSC -6	3	-	60	40	100	3
4.	G 701 DC4.2P	Visual Design	DSC-3P	-	3	25	25	50	2
5.	G 701 DC5.2P	Photography I	DSC -4P	-	3	25	25	50	2
6.	G 701 OE1.2	Basics of Photography	OEC	3	-	60	40	100	3
7.	G 735 LA1.2	Language-I English	AECC	4	-	60	40	100	3
8.		Language–II							
	G 736 LA3.2/	Hindi/	AECC	4	-	60	40	100	3
	G 740 LA7.2/	Additional English/							
	G 537 LA2.2/	Kannada/							
	G 739 LA8.2/	Konkani/							
	G 750 LA6.2/	French/							
	G 751 LA5.2/	Malayalam/							
	G 538 LA4.2	Sanskrit							
9.	G 703 VB1.2	Physical Education-Sports	SEC VB		2	-	25	25	1
10.	G 704 VB2.2	Co-curricular & Extra Curricular Activities	SEC VB		2	-	25	25	1
11.	G 707 SB1.2	Digital Fluency	SEC SB	1	2	25	25	50	2
				33		**440**	**360**	**800**	**26**
	G 701.3	Human Rights and Value Education				20	30	50	2

Semester III									
Sl. No	Course Code	Title of the Course	Category of Courses	Teaching Hours per Week (L + T + P)		SEE	CIE	Total Marks	Credits
				Theory	Lab				
1	G 701 DC1.3	Introduction to Film Studies	DSC-7	3	-	60	40	100	3
2	G 701 DC2.3	Advanced Photography	DSC -8	3	-	60	40	100	3
3	G 701 DC3.3	Print Design and Production	DSC -9	3	-	60	40	100	3
4	G 701 DC4.3P	Advanced Photography	DSC-5P	-	3	25	25	50	2
5	G 701 DC5.3P	Print Design and Production	DSC -6P	-	3	25	25	50	2
6	G 701 OE1.3	Film Appreciation	OEC	3	-	60	40	100	3
7	G 735 LA1.3	Language-I English	AECC	4	-	60	40	100	3
8.		Language–II	AECC	4	-	60	40	100	3
	G 736 LA3.3/	Hindi/							
	G 740 LA7.3/	Additional English/							
	G 537 LA2.3/	Kannada/							
	G 739 LA8.3/	Konkani/							
	G 750 LA6.3/	French/							
	G 751 LA5.3/	Malayalam/							
	G 538 LA4.3	Sanskrit							
9.	G 709 SB1.3	Cyber Security	SEC SB	1	2	25	25	50	2
10.	G 704 VB2.3	Co-curricular & Extra Curricular Activities	SEC VB		2	-		50	2
				33				800	26
		Gender Equity and Value Education						50	2

				Semester IV					
Sl. No	**Course Code**	**Title of the Course**	**Category of Courses**	**Teaching Hours per Week (L + T + P)**		**SEE**	**CIE**	**Total Marks**	**Credits**
				Theory	**Lab**				
1	G 701 DC1.4	Scripting And Storyboarding	DSC-10	3	-	60	40	100	3
2	G 701 DC2.4	Sound Design for Visual Media	DSC -11	3	-	60	40	100	3
3	G 701 DC3.4	Corporate Communication	DSC -12	3	-	60	40	100	3
4	G 701 DC4.4P	Scripting And Storyboarding	DSC-7P	-	3	25	25	50	2
5	G 701 DC5.4P	Sound Design for Visual Media	DSC -8P	-	3	25	25	50	2
6	G 701 OE1.4	Visual Aesthetics	OEC	3	-	60	40	100	3
7	G 735 LA1.4	Language-I English	AECC	4	-	60	40	100	3
8.		Language–II	AECC	4	-	60	40	100	3
	G 736 LA3.4/	Hindi/							
	G 740 LA7.4/	Additional English/							
	G 537 LA2.4/	Kannada/							
	G 739 LA8.4/	Konkani/							
	G 750 LA6.4/	French/							
	G 751 LA5.4/	Malayalam/							
	G 538 LA4.4	Sanskrit							
9.		Indian Constitution and Value Education				60	40	100	3
10.	G 704 VB2.4	Co-curricular & Extra Curricular Activities	SEC VB		2			50	2
				33		**435**	**365**	**850**	**27**

I SEMESTER
INTRODUCTION TO COMMUNICATION

Credits 3   **Marks 100**

Total hours: 52

Course Outcome

 CO1: Comprehend basic concepts of communication and its role in society

 CO2: Understand and critically evaluate the models of communication

 CO3: Familiarize students with various processes, models and theories of communication

 CO4: Understand the role of communication in personal and professional success

Unit I: Introduction to Communication-   **(14 hours)**

Definitions, nature, scope, process and elements of communication; Barriers to effective communication, overcoming communication barriers. Traditions, Media, culture and approaches to Communication:

Unit II: Types of Communications-   (**10 hours)**

Verbal, non-verbal, written communication, interpersonal, intrapersonal, group, mass communication.

Unit III: Models of Communication: **(14 hours)**

Aristotle's Rhetoric Model, The Lasswell's model, Shannon and Weaver model, Osgood and Schramm circular model, Berlo's model.

Unit IV: Communication Theories: **(14 hours)**

Hyperdomic Needle/Magic bullet, Limited Effects paradigm, two-step flow, Agenda setting, Uses and Gratification, Cultivation. Normative theories of Press

Reference books

- Kumar , Keval J. (2004). *Mass communication in India*. New Delhi: Jaico.
- Narula, Uma. (2006). *Mass communication theory and practice.* Har-Anand Publications, New Delhi.
- Steinberg S. (1994) . *Introduction to Communication.* University of South Africa.
- DeVito Joseph A (2000). Human communication – the basic course, Harper & Row, London

- Kincaid, Lawrence and Wilbur , Schramm (1974). *Fundamentals of Human Communication*, East West Communication Institute, Honolulu.

THEORIES OF VISUAL COMMUNICATION

Credits 3   **Marks 100**

Total hours: 52

Course Outcome

CO1. Explore key visual communication theories and their applications

CO2. Learn to apply the theories to visual literacy and visual designs and analyse the visuals works

CO3. Analyse visual principles with the background of learning theories

Unit 1: Introduction: **(14 hours)**

Understanding visual communication - Rhyzomatic approach to Visual Communication - The concept of visual literacy. How and why we see - Perception of images. Visual cues- Elements and Principles of visual design.

Unit 2: Visual Communication Theories: **(12 Hours)**

Gestalt theory and its application to problems of design. Cognitive theories: cognitive dissonance, Constructivism, Ecological theory, semiotics, Huxley-Lester model

Unit 3: **Role of visuals in different media:**   **(14 hours)**

Ideology, propaganda and persuasion in visual communication; Rhetoric of the Image - The social definition of photography. The power of visual images- Visual stereotypes

Unit 4: Visual Analysis: **(12 hours)**

Visualization and Visual Thinking**,** semantics as related to visual phenomena – Investigation of meaning attached to visual symbols. Indian aesthetic concepts.

References:

Arnheim, R. (1974). *Art and Visual Perception*, University of California Press

Smith, K., et al (2005). *Handbook of Visual Communication: Theory, Methods and Media*, Lawrence Erlburn associates Inc.

Berger, Arthur Asa, (2008). *Seeing is Believing*, McGraw Hill, New York

Stochhetti Mateo, Kukkonen Karin (2011). *Images in Use*, John Benjamins Publishing Company.

Mitchell W J T (1995). *Picture Theory*, University of Chicago Press

William Ryan & Theodre Conver (2004). *Graphic Communication Today, 4th ed,* Delmer Learning,

Amy Arnston, (2002). *Graphic Design Basics, 4 ed* Wadsworth Publishing,

H. Kumar Vyas (2009). *Design and Environment: A Primer, National Institute of Design*, Ahmedabad.

Internal Activities:
1. Assignment on design problem-solving
2. Semantic analysis of conversion from verbal cues to visual messages

HISTORY OF VISUAL ARTS

Credits: 3   **Total Marks: 100**
Total Hours: 52
Course Outcome
  CO1: Gain broader understanding of historical development of visual arts.
  CO2: Obtain knowledge in different art movements from early to contemporary period.
  CO3: Appreciate fine arts and monumental arts from different cultural background.

Unit 1:   **(Hours 12)**

Introduction to Art Theory: The classical concept of art; art as imitation; definitions of art: from Plato to the Post-modernist schools. Aesthetic theories of art; Western and Indian; Development of formalism (Wolfflin, Reigl, Roger Fry, Greenberg), Iconology (Gombrich and Panofsky), Visual Perception (Rudolf Arnheim); Concept of *Rasa*, Visual and performing art and *Sadharaneekaran*.

Unit 2:   **(Hours 14)**
Early art: Brief history of art; Stone Age sculpture; cave paintings; cities and civilizations. Late Roman & Early Christian Art; Byzantine Art; **characteristics of the Gothic Architecture;** Formal and stylistic aspect of Indian sculpture architecture and paintings-Indian Iconography, classical art.

Unit 3:   **(Hours 14)**
Western Art Movements: Baroque art, Romantic Painting and Romantic Sculpture; Realism and the Emergence of Caricature. Modern art; Impressionism and Post Impressionism, Expressionism and Abstraction; Symbolism, Fauvism, Cubism, Futurism, Dadaism, Surrealism, Art in Post-modern period.

Unit 4:   **(Hours 12)**
Indian Art: Introduction to Indian Art; different periods of Indian art: ancient period, Islamic ascendancy, murals, Mughal art and medieval art, colonial period, independence and postcolonial period. Analysis of Hoysala, Vijayanagara, Kerala temple art, Chola, Chera and Pallava.

Reference Texts
- Arnason, Harvard. (1986) *History of Modern Art: Painting, Sculpture, Architecture, Photography.* Prentice-Hall.
- Robert , Belton (2000). *Art History: A preliminary Hondbook*, McGraw Publisher,Hill.
- Read, Herbert (1931). *The Meaning of Art*, Penguine, New York.
- Laurie, Adams (2004). *History of Western Art*, Mccraw-Hill,

- David wirkins, et al (2001). *Art post, Art present,4th edition.* Harry Abrams, New York.

WRITING SKILLS AND DESIGN (PRACTICALS)

Credits: 2   **Max Marks: 100**

Total Hours: 72

Course Outcome

CO1: Developing writing abilities and language appreciation.

CO2: Understanding different forms and styles of writing.

CO2: Developing a creative understanding of design and text integration

Unit 1:   **(18 Hours)**

Grammar, punctuation, phrasal flow, logical connectors; basic exercises in description and encapsulation

Unit 2:   **(18 Hours)**

Journalistic Writing: News and news values, headlines, lead, 5Ws and 1H, feature writing, column writing, advertorial writing

Unit 3:   **(18 Hours)**

Structuring: Free writing, Clustering, Outlining; Different forms of creative writing of digital media

Unit 4:   **(18Hours)**

Writing for advertisements- copy writing. Writing for Audio- visual media, Screenwriting Basics: Outline, Treatment, First Draft, Final Draft

Reference

- Dick, B. F. (1990). *Anatomy of film.* St. Martin's Press.

- Valladares, J. A. (2000). *The Craft of Copywriting*. SAGE Publications India.

- Baehr, C. M., Baehr, C., & Schaller, B. (2010). *Writing for the Internet: A guide to real communication in virtual space*. ABC-CLIO.

- Craig, B., & Bob, S. (2010). *Writing for the Internet.* Greenwood Publishing Group.

VISUAL LITERACY AND DRAWING (PRACTICALS)

Credits: 2   **Max Marks: 100**

Total Hours: 72

<u>**Course Outcome**</u>

CO1: To develop basic skills of illustrations and replicating objects on paper

CO2: Explore and understand the skills of visual illustrations and painting.

CO3: To acquire knowledge to express ideas in the form of Drawing and Paintings.

Unit 1:   **(16 Hours)**

Fundamentals of drawing: visual elements, dot, line, shape, colour, form, space, perspective. Illusion, image Principles of Design and Composition.

Unit 2:   **(18 Hours)**

Portraiture study: human form, stick figures, Mannequin, anatomy, body measurement, head, hands, legs, clothed full figures, pastures and movement; Comparison with animals, birds and other creatures. Memory drawing, cartoons, caricature and animation.

Unit 3:   **(18 Hours)**

Types of paintings: Outdoor and indoor, Patronized art, art movements-based paintings; Landscape, seascape, still life, thematic, realistic and abstract art. **Anamorphosis**

Unit 4   **(20 Hours)**

Media, materials and applications: Water colour, photocolour, types of oils, acrylic, tempera colour, pastel, relief and mixed media, modern media, collage. Mural techniques, canvas painting, Frescos, Brushes, canvas, paper, wood, silk, etc.

References

- Brian Curtis, (2009). Drawing from Observation: An Introduction to Perceptual Drawing, McGraw-Hill.
- Betty, Edwards, (2012). Drawing on the Right Side of the Brain: The Definitive, Tarcher.

- Judith Wilde Watson (2000). *Visual Literacy: A conceptual approach to graphic problem solving*, Guptill

- Palmer, Frederic(1989). *Visual Elements of Art and Design*, Longman

BASICS OF COMMUNICATION SKILLS

Credits: 3   **Max Marks: 100**

Course Outcome:

CO1: To help students develop good effective communication skills in speaking and delivering dialogue.

CO2: Students develop knowledge on best platforms to communicate in public.

CO3: Participate in public debates and evaluate them.

Unit I: Communication

Basic Concepts Historical background, concept, nature, scope and functions of Communication, Communication for social change, Postulates/Principles of Communication, Culture and communication - Signs, symbols and codes in communication

Unit II: Types of Communication

Types of communication, transactions, Formal and informal communication Verbal and Non - verbal Communication

Unit III: Elements of Communication

Understanding Human Communication Elements of Communication and their characteristics Models of Communication Barriers to Communication -

Unit IV: Basic Skills in Communication

Effective Communication Concept, nature and relevance to communication process:

Empathy, Persuasion, Perception, Listening, Audio - Visual Aids - concept and classification

Reference books:

Mass Communication Theory & Practice/ Communication Models – Uma Narula

Mass Communication in India – Keval J Kumar

Barker, L. (1990). "Communication", New Jersey: Prentice Hall, Inc; 171. Devito, J. (1998)

Human Communication. New York:

Harper & Row. Patri and Patri (2002); Essentials of Communication. Greenspan Publications

SEMESTER II
VISUAL DESIGN

Credits: 3   **Max Marks: 100**

Total Hours: 52

Course Outcome:

CO1: To apply concepts and ideas to design

CO2: To integrate colour with texts and design

CO3: To learn industry standards of visual designs through guest lectures and industry visits

Unit 1:   **(Hours 12)**

Fundamentals of design- definition, design with a purpose, design as a communication tool, language and grammar of design, visual language and creativity; elements of design: line, shape, form and space, negative space, volume and mass, value, colour, texture

Unit 2:   **(Hours 12)**

Principles of design – balance, contrast, harmony, rhythm, proportion, emphasis, scale and unity. Focal Point and Visual Hierarchy; movement; layout principles; rule of thirds, grids; proportion; golden mean and compositional strategies. Designing products

Unit 3:   **(Hours 14)**

Typography – classification groups and subgroups, families, fonts; serifs, san serifs, hand formed and specialised; craft of typography – point system, selection and use of fonts – type specification, copy fitting and spacing; calligraphy.

Unit 4:   **(Hours 14)**

Colour Fundamentals: Defining colour, identity of colour, chromatic interaction; colour

systems; emotions and messages. Colour and unity, hue and variety, warm and cool colours, colour and design. Presentation of concepts to visual. Design industry: Experience Design, Human Centred Design, UX Design, UI Design, Industrial Design

References:

- Hashimoto Alan, Clayton Mike (2009). *Visual Design Fundamentals: A Digital Approach, Course Technology,*

- Timothy Samara (2007) *Design Elements: A Graphic Style Manual*, Rockport Publishers.

- Wendell. C. Crow (1986) *Communication Graphics*, Prentice-hall, Englewood Cliffs, N.J.

- Samara Timothy (2007). *Design Elements: A Graphic Design Manual*, Rockport Publishers,

- Bryony Gomez-Palacio (2011). *Graphic Design, Reference: A Visual Guide to the Language, Applications, and History of Graphic Design*, Rockport Publisher.

- Meggs Philip B. (1992). *Type and Image*, John Wiley and Sons Inc,

- Wendell. C.Crow (1986). *Communication Graphics*, Prentice-hall, Englewood Cliffs, N.J

- Rusell N. Baird (1987). *The Graphic Communication,* Holt, Rinehart and Winston, Canada

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

- Betty Edwards (2002). *The New Drawing on the Right Side of the Brain Workbook: Guided Practice in the Five Basic Skills of Drawing*, Tarcher/Putnam.

- Betty Edwards (2004). *Color: A Course in Mastering the Art of Mixing Colors*, Tarcher.

- Gaspere De Fiore (1983). *Draw it! Paint it! Drawing Course*, Eaglemoss Publications Ltd.

- Henry M. Gasser (1968*). How to Draw and Paint*, Dell, New York.

- Arthur L Guptill (1984). Freehand Drawing – Self-taught, Watson Guptill Publications, New York.

- Jogn Devane (1988). Drawing and Painting – The Portrait, Tiger Books International, London.

- Stansmith (Ed) (1986). How to Draw and Paint – Landscapes, The Figure, New Burlington Books, London.

MEDIA LAWS AND ETHICS

Credits: 3   **Marks: 100**

Total Hours: 52

Course Outcome

CO1: Understand the various laws governing the media in the Indian context.

CO2: Cultivate ethical principles and inculcate the spirit behind the media laws.

CO3: Critically analyse media related legal Cases

Unit 1:   **(Hours 14)**

Introduction to Indian Constitution, Fundamental Duties, Fundamental Rights, Directive Principle of State Policy. Concept of Freedom of Press in India, Articles 19(1)a and 19(2). Press and Emergency, Case studies.

Unit 2:   **(Hours 14)**

Defamation: Libel and Slander; Contempt of Court; Intellectual Property Rights, Copyright, patent, industrial design, trademarks, geographic indications, Right to Information Act, case studies

Unit 3:   **(Hours 12)**

Indian Cinematograph Act, CBFC and censorship; Theatre and Cinema Workers Act, The Cable TV Network (Regulation) Act 2011. Cyber Law, Drama and Performance Act, Broadcasting code, case studies

Unit 4: Media Ethics   **(Hours 12)**

Creative commons, Piracy, Plagiarism, Obscenity, Paparazzi, yellow journalism, privacy, Advertising Code- ASCI, case studies

REFERENCE:

- Das, B. D. (1977). *Constitutional law of India*. Prentice Hall of India.
- Kashyap, S. C. (2006). *Constitution of India: review and reassessment*. Universal Law Pub. Co.
- Gordon, A. D., Kittross, J. M., Dorsher, M., Merrill, J. C., & Babcock, W. (2011). *Controversies in media ethics*. Routledge.

- Neelamalar, M. (2009). *Media Law and Ethics,* PHI
- Rubin, B. (1978). *Questioning media ethics*. New York Prager.

PHOTOGRAPHY I

Credits: 3   **Max Marks: 100**

Total Hours: 52

Course Outcome

  CO1: To learn how to take great photographs.

  CO2: To understand the mechanics of imaging

  CO3: To become proficient at the technical aspect of photographing with a digital camera.

UNIT I: **Introduction to Photography**   **(14 Hours)**

A brief History of Photography- Camera Obscura to the daguerreotype process; Technical history of photography: Persistence of Vision, Camera Obscura, Muybridge Experiment (Leaping horse) ; The photographic process :The Silver Hallide Photography Process; A brief glimpse into the Dark Room Development of a Photograph; Modernization of Photography and its use in Mass Media

Unit 2: Understanding the mechanisms of Photography   **(14 Hours)**

Types of photographic cameras and their structure: Pin-hole, SLR, TLR, D-SLR; Lenses: types and their perspective/angle of view; Aperture: f-stop & T-stop; Shutters: Focal plane & Lens shutter; Light meters: Incident, reflected & through Lens: Average, Centre weighted, Spot & Metrics; focus and depth of field

Unit III: Photo Aesthetics   **(12 Hours)**

Visual elements - texture, form, and colour; shots. Dominant features: balance, proportions, rhythm, perspectives; types of composition, Various Framing Techniques.

Unit IV: Types of photography   **(12 hours)**

News Photography, Sports Photography, Nature photography, Portrait photography, Fashion photography and advertisement photography.

Reference books:

- Dilwali, Ashok (2010). *All about Photography*, National Book Trust, New Delhi.
- Dave, Saunders (1988). *Professional Advertising Photography*, Mere Hurst Press, London.
- Alain, Solomon (1987). *Advertising Photography*, American Photographic Publishing and Imprint of Warson Guptill Publication, New York.
- George, Haines (1992) . *Learning Photography*, Hamlyn publishing Group, London.
- Michael, Langford (1986). *Basic Photography*. Focal Press, London.
- John, Hedgeco (1979). *Complete Photography Course*, Fireside Book, New York.
- Dilwali, Ashok (2010). *All about Photography*, National Book trust, New Delhi.
- Sharma O.P. (2003). *Practical photography*, Hind Pocket Books, India.
- Freeman, John (2005).*The Photographer's Guide to Light,* Collins & Brown .

VISUAL DESIGN (PRACTICAL)

Credits: 2   **Max Marks: 100**

Total Hours: 72

Course Outcome

> CO1. Executing theoretical knowledge through practical exposure on graphical design using digital/software medium or on paper design classes.
>
> CO2. Students get hands on experience in concept of printing and designing for print

Activity: Students sketch their concepts and transfer it to the digital medium to create: thumbnail design, logo design, bill board design, etc.

Printing, page layout, colour management will also be taught.

Assessment:

A practical examination board assesses the students. Board consists of internal examiner and an External examiner.

PHOTOGRAPHY I (PRACTICAL)

Credits: 2   **Marks: 100**

Total hours: 72

<u>Course Outcome</u>

    CO1: To obtain practical experience of Photography

    CO2: Understand in detail the parts of camera and its functions

    CO3: Do storytelling through photographs

Activity: Students submit 50 photographs on the topics suggested by the faculty and submit the photo journal.

Assessment

A practical examination board assesses the students. Board consist of internal examiner and an External examiner.

BASICS OF PHOTOGRAPHY

Credits 3   **Marks 100**

CO1: To learn how to take great photographs.

CO2: To understand the mechanics of imaging

CO3: To become proficient at the technical aspect of photographing with a digital camera.

UNIT I: Introduction to Photography

A brief History of Photography- Camera Obscura to the daguerreotype process; The photographic process; Modernization of Photography and its use in Mass Media

Unit 2: Technical Aspects of Photography

Types of photographic cameras and their structure: Pin-hole, SLR, TLR, D-SLR, Mirrorless; Lenses: types and their perspective/angle of view; Aperture: f-stop and T-stop; Shutters: Focal plane and Lens shutter; Lighting and light meters

Unit III: Aesthetic Aspects of Photography

Visual elements - texture, form, and colour; shots. Dominant features: balance, proportions, rhythm, perspectives; types of composition, Various Framing Techniques.

Unit IV: Types of photography

Indoor and outdoor photography; News photography, Sports photography, Nature photography, Portrait photography, Fashion photography, Advertisement photography and Action photography.

Reference books:

- Dilwali, Ashok (2010). *All about Photography*, National Book Trust, New Delhi.
- Dave, Saunders (1988). *Professional Advertising Photography*, Mere Hurst Press, London.
- Alain, Solomon (1987). *Advertising Photography*, American Photographic Publishing and Imprint of Warson Guptill Publication, New York.
- George, Haines (1992) . *Learning Photography*, Hamlyn publishing Group, London.
- Michael, Langford (1986). *Basic Photography*. Focal Press, London.

- John, Hedgeco (1979). *Complete Photography Course*, Fireside Book, New York.

- Dilwali, Ashok (2010). *All about Photography*, National Book trust, New Delhi.

- Sharma O.P. (2003). *Practical photography*, Hind Pocket Books, India.

- Freeman, John (2005).*The Photographer's Guide to Light,* Collins & Brown .

III SEMESTER

INTRODUCTION TO FILM STUDIES

Course Objective:

The course will enable students to understand film language, production process, and visual aesthetics, fostering critical thinking and analytical abilities for appreciating and analysing films across genres and movements.

Learning outcomes :

By the end of this course, students will be able to:

- Discuss the history of Indian and world cinema.

- Analyse and interpret films using visual analysis techniques and film language elements.

- Apply knowledge of the film production process to analyse different visual techniques used in movies

- Evaluate artistic and technical aspects of films in different stages of film production.

Unit 1: Film History and Movements

The birth of cinema: Silent film era and the transition to sound; Classical Hollywood cinema and the studio system; Avant-garde and experimental film movements; International film movements: French New Wave, Italian Neorealism, German Expressionism, Soviet Montage, Film Noir; Introduction to film genres

Unit 2: Indian Cinema and Global Film Pioneers

Evolution of Indian Film Industry; Status of Indian Cinema; Pioneers of Cinema: Lumière Brothers, D.W. Griffith, Sergei Eisenstein, Charlie Chaplin, Orson Welles, Alfred Hitchcock, Akira Kurosawa, Satyajit Ray, Jean-Luc Godard, Steven Spielberg, Abbas Kiarostami, Andrei Tarkovsky, Girish Kasarvalli.

Unit 3: Introduction to Film Language

Semiotics and signs in cinema; Elements of film language: mise-en-scène, cinematography, editing, sound, and narrative; Visual analysis techniques in the film: shot composition, framing, camera movement;

Unit 4: Production Process and Visual Aesthetics in Film

Production Process: Pre-production, Production, Post-production, Distribution; Visual aesthetics and

its importance in the film; Understanding the use of colour, lighting, and composition in visual storytelling; Visual symbolism and motifs in cinema; Production design and set decoration in creating visual impact; Visual effects and CGI in modern filmmaking.

References:

Bordwell, D., & Thompson, K. (2019). Film Art: An Introduction. McGraw-Hill Education.

Corrigan, T., & White, P. (2018). The Film Experience: An Introduction. Bedford/St. Martin's.

Monaco, J. (2018). How to Read a Film: Movies, Media, and Beyond. Oxford University Press.

Grant, B. K. (2019). Film Genre: From Iconography to Ideology. Wallflower Press.

Nelmes, J. (Ed.). (2018). Introduction to Film Studies. Routledge.

Hillier, J., & Phillips, S. (2019). The Oxford Guide to Film Studies. Oxford University Press.

Shohat, E., & Stam, R. (2020). Multiculturalism, Postcoloniality, and Transnational Media. Rutgers University Press.

Thompson, K., & Bordwell, D. (2019). Film History: An Introduction. McGraw-Hill Education.

Barsam, R. M., & Monahan, D. (2019). Looking at Movies: An Introduction to Film. W. W. Norton & Company.

Lewis, J., & Smith, C. (2020). American Cinema: Movies and Magic. Wiley-Blackwell.

ADVANCED PHOTOGRAPHY

Course Objective:

This course aims to provide students with advanced knowledge and skills in photography, focusing on advanced camera techniques, lighting and studio photography, specialized genres, and creative post-processing. The course will enable students to enhance their technical proficiency, artistic vision, and creative expression in photography.

Learning Outcomes:

By the end of this course, students will be able to:

- Gain knowledge of advanced camera techniques for high-quality photography in specialised genres.
- Apply advanced camera controls, lighting techniques, and post-processing skills to capture studio-quality photographs.
- Apply advanced post-processing techniques to enhance photographs creatively

Unit 1: Advanced Camera Techniques

Advanced camera controls and settings; Understanding advanced exposure techniques such as bracketing, long exposure, and high-speed photography; use of camera modes and shooting techniques; Photography optics – Nature and Characteristics of lenses; Focusing techniques; Metering techniques; White balance and Colour temperature.

Unit 2: Lighting and Studio Photography

Definition and concept of lighting; Advanced lighting techniques; Equipment for studio photography; Working with different types of studio lighting setups; Use of natural and artificial lighting; Mastering portrait lighting techniques; Introduction to advanced lighting modifiers and their effects; Exploring advanced methods for controlling and manipulating light in studio photography.

Unit 3: Specialized Genres and Photoshoot

Photography as a career; Planning a photoshoot; Exploring specialized genres in photography: Black and White, Portrait, landscape, wildlife, Product, travel, sports, fashion, architectural and street photography.

Unit 4: Creative Post-Processing

Advanced post-processing techniques using industry-standard software; Exploring advanced retouching and editing techniques for enhancing photographs; Ethics of image editing, Application of filters, layers, and masks in post-processing; Exploring creative effects and techniques for artistic image manipulation. Trends in Photography and post-processing.

References:

Freeman, M. (2019). The Photographer's Exposure Field Guide: The Essential Guide to Getting the Perfect Exposure Any Subject, Anywhere. San Rafael, CA: Rocky Nook.

Kelby, S. (2019). The Digital Photography Book: Part 5. Berkeley, CA: Peachpit Press.

Langford, M., & Bilissi, E. (2019). Advanced Photography: Techniques and Creative Ideas for Mastering the Art of Photography. Abingdon, UK: Routledge.

Morris, T. (2020). Studio Lighting: Techniques for Photography. Lewes, UK: Ammonite Press.

Peterson, B. (2018). Understanding Color in Photography: Using Color, Composition, and Exposure to Create Vivid Photos. San Rafael, CA: Rocky Nook.

Pinkham, R. (2020). The Art of Fine-Art Photography: Master Techniques for Creating Stunning Images. San Rafael, CA: Rocky Nook.

Robinson, P., & Calder, J. (2021). Mastering Composition: The Definitive Guide for Photographers. San Rafael, CA: Rocky Nook.

Shore, R. (2019). Post-Photography: The Artist with a Camera. London, UK: Laurence King Publishing.

Stone, C. (2018). The Ultimate Photography Composition Guide: Learn the Rules, Break the Rules, and Take Amazing Photos. San Rafael, CA: Rocky Nook.

Zakia, R. D. (2019). Photographic Composition: A Visual Guide. Abingdon, UK: Focal Press.

PRINT DESIGN AND PRODUCTION

Course Objective:

The course aims to develop foundational knowledge and practical skills in print design and production, including understanding the history, principles, and elements of print design, the application of colour and typography, and the production process, to create effective and visually appealing print materials across various formats and mediums.

Learning outcomes:

By the end of the course, students will be able to

- Demonstrate understanding of print design history, principles, and elements across different formats and mediums.
- Apply print design principles to create visually appealing materials in various formats.
- Analyse and evaluate print materials for effective layout, colour, typography, and design elements.

Unit 1: Introduction to Print Design

History and evolution of print design; Kinds of Design; Paper types, sizes, and finishes used in print design; Fundamentals concepts of page structure.

Unit 2: Layout and Composition

Principles of page layout- rule of thirds, grids; proportion; golden mean, and compositional strategies. Elements of layout; Imposition; Paper sizes; Grid Systems; Alignment; Visual Hierarchy; Interactive and Dynamic Layouts

Unit 3: Application of Colour and Typography

Colour management for print design; analysing colour modes and spaces, developing colour palettes; Text and spacing in print design -alignments, Kerning, tracking, leading; Point system; Selection and use of types, Copy fitting techniques

Unit 4: Design Production

Designing as a career. Digital design: Characteristics, colour mode, and functions; Print design concept; Prepress process; Designing for different print formats: logo designing; brochures; newsletters; magazine and book covers. Editorial design, branding, product, and package design.

References:

Bonner, S. (2018). The Art of Digital Marketing. Wiley.

White, A., & Crawford, R. (2019). Type in Graphic Design. Bloomsbury Visual Arts.

Heller, S., & Talarico, L. (2018). Typography Sketchbooks. Princeton Architectural Press.

Schlesinger, P., & Hanington, B. (2018). Universal Methods of Design Expanded and Revised. Rockport Publishers.

Meggs, P. B., & Purvis, A. W. (2016). Meggs' History of Graphic Design. Wiley.

Ambrose, G., & Harris, P. (2017). Basics Graphic Design 02: Design Research. Bloomsbury Visual Arts.

Fiell, C., & Fiell, P. (2019). Design of the 20th Century. Taschen.

Heller, S., & Anderson, S. (2019). Graphic Design Idea Book. Laurence King Publishing.

Samara, T. (2018). Design Elements-Color Fundamentals. Rockport Publishers.

Samara, T (2007) Design Elements – A graphic style manual

Samara T, … Making and Breaking the Grid-A graphic design Layout Workshop,

Wong, W. (2019). Principles of Form and Design. Wiley.

ADVANCED PHOTOGRAPHY – PRACTICAL

Course Objective:

The course aims to develop practical skills in various genres of photography, lighting techniques, lens usage, and post-processing methods to create high-quality photographs.

Learning Outcomes:

By the end of this course, students will be able to:

- Apply acquired knowledge of photography genres, lighting techniques, and lens usage to capture and create photographs.

- Evaluate the effectiveness and quality of photographs based on exposure details, composition, and thematic coherence, utilizing acquired knowledge and critical thinking skills.

- Synthesize learned concepts and practical skills in photography to conceptualize and create a visually compelling digital portfolio, demonstrating originality, artistic expression, and technical proficiency.

A student should complete the practical exercises mentioned below and maintain an individual record of the completed practical exercises. The individual practical record will be considered for Continuous Internal Evaluation (CIE).

List of Practical Exercises:

1. Experimenting with genres of Photography
   a) Portrait
   b) Landscape
   c) Travel
   d) Architecture
   e) Street photography
   f) Black and White

2. Lighting Exercise
   a) Natural Light Portraits
   b) Still Life with Studio Lighting
   c) Silhouette Photography
   d) Light Painting
   e) Light and Shadow
   f) Rembrandt Lighting

3. Lens exercises
   a) Prime, Zoom, and Macro Lenses
   b) Focal Length
   c) Depth of focus

4. Post-Processing Techniques
a) Colour Correction
b) Retouching
c) Image optimization
d) Poster Designing

Each student must create a digital portfolio (12 x 9 inches) comprising a minimum of fifteen photographs, mentioning exposure details for each image. Students have the freedom to select a theme of their choice, either from the provided topics or by proposing their own. The chosen theme must be approved by the faculty in charge and will be evaluated as part of the End Semester Practical Evaluation. The completed digital album must be submitted to the faculty before the End Semester Examination. The final approval of the student portfolios rests with the Head of the Department (HOD). It is important to note that failure to produce the required album will result in the student being ineligible for the degree.

PRINT DESIGN AND PRODUCTION – PRACTICAL

Course Objective:

The course will enable students to develop practical skills in print design and production, including creating layouts, and templates, for various print materials using professional software by incorporating knowledge in composition elements, typography, color, and visual hierarchy.

Learning Outcomes:

Students will be able to

- Apply knowledge of design elements, layout and composition principles, and visual hierarchy to create brochures, newsletters, and magazines.
- Employ critical and creative thinking in making an informed decision regarding layout design and colour scheme to showcase originality and creativity in print design
- Create a visually appealing and professionally executed brochure and magazine that effectively communicates information and engages the target audience.

A student should complete the practical exercises mentioned below and maintain an individual record of the completed practical exercises. The individual practical record will be considered for Continuous Internal Evaluation (CIE).

List of Practical Exercises:
1. Layout and Composition – Single-page newsletter
2. Layout and Composition – Event brochure (trifold)
3. Creating templates
4. Magazine cover design
5. Print campaign design
6. Single-page leaflet
7. Multiple-page brochure or magazine

A student must produce a brochure of four pages by incorporating all composition elements such as Grid Systems, Visual Hierarchy, Typography, Colour, margins, layout, text, and images. The final brochure will be evaluated for the End Semester Practical Evaluation, which must be submitted to the faculty in charge before the Third Semester Examination. The approval of the brochure lies with the Head of the Department (HOD). Failure to produce the album will result in the student not being awarded the degree.

FILM APPRECIATION

Course Objective:

This course aims to develop students' understanding and appreciation of film by exploring its fundamental elements. By the end of the course, students will have gained the knowledge and skills necessary to analyse and appreciate films critically.

Learning Outcomes:

By the end of this course, students will be able to:

- Explain the elements of films, film genres, and the concept of storytelling
- Analyse the impact of crucial film elements on storytelling.
- Critically assess cinematography techniques and editing principles to convey meanings.
- Create screenplays and evaluate films from different genres.

Unit 1: INTRODUCTION TO FILM APPRECIATION

Understanding the basics of cinema; Film Storytelling, Analysing critical elements of film: story, visuals, sound, and production design; film reviews; film genres.

UNIT 2: SCREENWRITING AND NARRATIVE DEVELOPMENT

Story, Narrative Structures, Screenwriting Basics: Outline, Treatment, First Draft, Final Draft

UNIT 3: CINEMATOGRAPHY AND COMPOSITION

Cinematography: Camera angles: Shots and framing techniques; Camera movement; Composition: rule of thirds, leading lines, balance, symmetry

UNIT 4: TECHNICAL ASPECTS OF FILM

Mise En Scene; Lighting techniques; Editing principles and techniques; Sound design; Production design

References:

Bordwell, D., & Thompson, K. (2019). Film Art: An Introduction. McGraw-Hill Education.

Corrigan, T. (2020). The Film Experience: An Introduction. Bedford/St. Martin's.

Prince, S. (2018). Movies and Meaning: An Introduction to Film. Pearson.

Giannetti, L. D. (2018). Understanding Movies. Pearson.

Mamer, B. (2019). Film Production Technique: Creating the Accomplished Image. Routledge.

Brown, B. R. (2021). Cinematography: Theory and Practice. Routledge.

Katz, S. D. (2019). Film Directing: Shot by Shot - Visualizing from Concept to Screen. Michael Wiese Productions.

Holman, T., & Long, S. (2018). The Art of Voice Acting: The Craft and Business of Performing Voiceover. Routledge.

Lewis, J., & Woll, S. (2019). The Routledge Companion to Film History. Routledge.

Barsam, R., & Monahan, D. (2021). Looking at Movies: An Introduction to Film. W. W. Norton & Company.

SCRIPTING AND STORYBOARDING

Course Objective:
To enable students to understand the process of scripting and storyboarding in filmmaking, equipping them with the skills to develop engaging narratives and effectively visualize them for various media.

Learning outcomes:
By the end of the course, students will be able to
•   Describe the stages involved in developing a script and storyboard
•   Analyse the structure and components of a screenplay
•   Apply principles and techniques of scripting and storyboarding in filmmaking

Unit 1: Basics of Developing Story and Characters
Developing a story idea -conceiving, ideation, logline, synopsis, research; Plot; Genre; Screenplay structure -Three Act Structure, Five Act structure- Exposition, Complication, Crisis, Climax, Resolution; Plot Point, Treatment.

Unit 2: Scripting Elements and Formatting
Principles of Scriptwriting- 3 Cs in Scripting – character, conflict, change; Structure -Sequence, Scene, Shot. Dialogues –Functions, Dialogue Continuity – Dialogue Realism, subtext, rhythm, tone, dialogue as action; Style Guide – Cues- camera, editing, audio, effect cues; Writing for different media -film, television, and documentary. Literary devices; Script formats.

Unit 3: Narrative Techniques and Principles of Storyboard
Narrative techniques - point of attack, exposition, planting, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter. Introduction to storyboard– Rule of Third, Foreground, Middle Ground & Background; Perspective; Triangle Principle; Types of storyboard- beat board, continuity board, live action board, feature animation board, Pitch board

Unit 4: Process of Storyboarding
Script analysis-subtext, thumbnail, rough: Design and Composition- colour, human proportion, light and shadow; Film Schema- shots, angles, camera position, camera lens; Animatics-Sequencing, montage, editing effects.

References
Arijon, D. (2019). Grammar of the film language. Silman-James Press.
Batty, C. (Ed.). (2014). Screenwriters and screenwriting: putting practice into context. Springer.
Field, S. (2005). Screenplay. New York: Delacorte.
Hart, J. (2013). The Art of the Storyboard: A filmmaker's introduction. Taylor & Francis.
Mascelli, J. V. (1998). The five C's of cinematography: Motion picture filming techniques. Los Angeles: Silman-James Press.
Paez, S., & Jew, A. (2013). Professional storyboarding: Rules of thumb. Taylor & Francis.
Trottier, D. (2014). The Screenwriter's Bible: A Complete Guide to Writing. Formatting, and Selling Your Script.

SCRIPTING AND STORYBOARDING (PRACTICAL)
A student should complete the practical exercises mentioned below and maintain an individual record of the completed practical exercises. The individual practical record will be considered for Continuous Internal Evaluation (CIE).
•   Brainstorm and shape unique and creative story concepts.
•   Create loglines and synopses that concisely capture your story's essence.
•   Develop character profiles detailing personalities, motivations, and arcs.
•   Write short scenes focusing on character, conflict, and change using sequence, scene, and shot structure.
•   Craft authentic dialogues that drive the narrative, considering realism, subtext, and tone.
•   Design basic storyboards with visual principles.
•   Explore diverse perspectives and compositions for effective visual storytelling.
•   Create different storyboard types.

- Translate script scenes into detailed storyboards, emphasizing camera shots, angles, and positions.
- Produce animatics for a chosen scene, utilizing sequencing and editing effects for a simulated final visual sequence.

A student is required to develop a comprehensive storyboard showcasing narrative, visual style, and camera techniques as your final project. Use illustrated panels to showcase character interactions, actions, and the scene's flow. Pay attention to visual style, lighting, colour, and camera angles to convey the story's mood. This comprehensive storyboard showcases your ability to transform script into compelling visual storytelling. This project must be submitted to the faculty in charge before the Fourth Semester End Semester Examination. The approval of the student albums lies with the Head of the Department (HOD). Failure to produce the album will result in the student not being awarded the degree.

SOUND DESIGN FOR VISUAL MEDIA

Course Objectives:
To impart to students the essentials of sound design for visual media and to train them in audio production for visual media.
Course Outcomes:
After successful completion of the course, the student will be able to
- appraise the aesthetic and technical skills required in audio
- develop audio recording and editing skills
- design audio for television programme production

Unit 1: Audio Basics
Audio as a medium of communication; Importance of sound in Visual Media and Production; Sound Wave; Frequency and Pitch, Amplitude and Loudness; Understanding sound properties Frequency: Velocity, Wavelength; Reverberation and Echo Room Acoustics- Absorption and Reflection, Diffraction, Diffusion.

Unit 2: Audio Technology
Loudspeakers, Monitors; Headphones, Microphone types, Directional Characteristics, Types, Noise cancelling microphones; Microphone accessories- windscreens, pop filters, cables, connectors, mount, Production consoles, Recording devices. Audio formats.

Unit 3: Sound Production
Voice characteristics and frequency range, sound level; influences on nonverbal speech on meaning-emphasis, inflection, speech patterns, pace, mood, accent; microphones for speaking voice, recording voiceovers. Recording dialogues, using the boom, wireless body microphones, ADR; Setting audio for panel discussions; producing audience response.

Unit 4: Sound Design Process
Elements of sound structure and effects; Strategies in sound design and effects production; Contextual and narrative sound effects; Audio file formats and editing principles; Music in film - emotional signifier, continuity, narrative cueing, narrative unity; Dialogue in the film; Audio mixing for Television and visual media, sound effects, transitions, aesthetics.

References:
Holman, T. (2017). Sound for Film and Television. Routledge.
Alten, S. (2014). Audio in Media. Cengage Learning.
Ballou, G. (2015). Handbook for Sound Engineers: The New Audio Cyclopedia. Routledge.
Eargle, J. (2013). The Microphone Book: From Mono to Stereo to Surround – A Guide to Microphone Design and Application. CRC Press.
Alton Everest, F., & Pohlmann, K. (2014). Master Handbook of Acoustics. McGraw-Hill Education.
Alten, S. (2010). Timbre Composition in Electroacoustic Music. Scarecrow Press.
Blumstein, D. T., & Mennill, D. J. (Eds.). (2011). The Behaviour of Communicating: An Ethological Approach. Cambridge University Press.

SOUND DESIGN FOR VISUAL MEDIA (PRACTICAL)

A student should complete the practical exercises mentioned below and maintain an individual record of the completed practical exercises. The individual practical record will be considered for Continuous Internal Evaluation (CIE).

- Record a short monologue, varying emphasis, inflection, and pace to understand their influence on meaning.
- Record a dialogue scene using two microphones (e.g., dynamic and condenser), highlighting their differences.
- Record a voiceover and apply techniques to improve clarity and evoke emotion.

- Record ambient sounds from diverse environments and compile them to create an immersive soundscape.
- Edit recorded dialogues to eliminate background noise and enhance clarity.
- Mix dialogue with background music and sound effects for a short video clip.
- Select a video clip (e.g., a film trailer) and mix its audio components (dialogue, music, sound effects) for maximum impact.
- Choose a scene or concept and design a comprehensive audio experience, applying learned techniques and creativity.

A student is required to create an audio soundtrack for a short film clip. Apply various sound design techniques, mixing dialogue, music, and sound effects to enhance storytelling and evoke emotions. Showcase your proficiency in audio production and design through this culminating project. This project must be submitted to the faculty in charge before the Fourth Semester End Semester Examination. The approval of the student albums lies with the Head of the Department (HOD). Failure to produce the album will result in the student not being awarded the degree.

CORPORATE COMMUNICATION

Course Objective:
To provide students with a comprehensive understanding of corporate communication, branding, visual identity design principles, and public relations enabling them to develop effective branding strategies, create impactful brand elements, and design compelling visual identities for online and offline platforms.

Learning outcomes:
By the end of the course, students will be able to
- Explore how companies manage, maintain, and enhance their reputation.
- Understand fundamental branding concepts, types, and the process of visual identity design.
- To understand the role of Public Relations in the private and public sectors.

Unit 1 Corporate Communication
Introduction to corporate communication; vital role of effective visual communication in corporate context; corporate image and identity; business communication; integrating corporate culture and values into visual communication strategies. nature and elements of corporate reputation. Corporate Social Responsibility.

Unit 2 Branding Fundamentals and Elements
Brand basics; types, brand personality, brand image, brand positioning, brand extension, brand pyramid, brand dynamics, brand loyalty, and awareness; branding purpose, types, process; rebranding; benefits and challenges. Brand names, logos, URLs, taglines and slogans, symbols, characters, spokespersons, jingles, packages, and signage; corporate communication tools- brochures, posters, business cards.

Unit 3 Visual Identity Design

Meaning and goal of identity; designing visual identity: conception, creating coherence in brand identity; designing for a target audience; developing new visual identity, changing an existing visual identity; Integrating advertising and design principles.

Unit 4 Public Relations

Public Relations – Meaning, definition; Visual Communication in Public Relations; PR Process – Research, planning, implementation, and evaluation; Tools to reach public – Press releases, press conferences, social media, and event management; crisis management; PR in the public and private sector; PRSI; PRCI.

References:

Cutlip, Centre and Broom, Effective Public Relations, PHI, (2000).

Budelmann, K. & Kim, Y. (2019). Brand Identity Essentials. MA: Quarto Publishing Group.

Landa, R. (2019), Graphic Design Solutions (6th Ed.). Boston: Cengage.

Sherin, A. (2013). Design Elements: Using Images to Create Graphic Impact - A Graphic Style Manual for Effective Image Solutions in Graphic Design.

Sklar, J. (2011). Principles of Web Design (5th Ed.). Boston: Course Technology.

Wheeler, A. (2013). Designing Brand Identity – an Essential Guide for the Whole Branding Team (4th Ed.). NJ: John Wiley and Sons.

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