UNIVERSITY OF CALICUT

Abstract
Master of Visual Communication Programme - Calicut University Credit Semester System-CUCSS-Scheme and Syllabus - in the affiliated colleges of the University- implemented - with effect from 2014 admission - approved-implemented- orders issued

G & A - IV - B

U.O.No. 8083/2014/Admn Dated, Calicut University.P.O, 16.08.2014

2. Minutes of the meeting of the Board of Studies in Audio Visual Communication held on 10-02-2014 (item No.1)
3. Minutes of the meeting of the Faculty of Journalism held on 28-06-2014(Item No. I a)

ORDER

Vide paper read 1st 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, the Board of Studies in Audio Visual Communication at its meeting held on 10-02-2014 vide item No.1 has resolved to approve the scheme and syllabus of Master of Visual Communication (2 years, 4 semester) Programme.

Vide paper read third above, the meeting of the Faculty of Journalism held on 28-06-2014 vide Item No. I a has approved the Minutes of the meeting of the Board of Studies in Audio Visual Communication held on 10-02-2014, as such.

Vide paper read fourth above, the Vice Chancellor, considering the exigency, and exercising the powers of the Academic Council, has approved the item No. 1 of the Minutes of the meeting of Board of Studies in Audio Visual Communication held on 10-02-2014, subject to ratification by the Academic Council.

Sanction has, therefore, been accorded to implement 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.

Orders are issued accordingly.
The Syllabus is uploaded in the University website.
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 1 ‘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.
### SEMESTER I

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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.


**Reference Books**


**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)
5. Orson Welles: *Citizen Kane* (1941)
7. Satyajit Ray: *Pather Panchali* (1955)
11. Jean Luc Godard: *Breathless* (1960)
12. Federico Fellini: *La Dolce Vita* (1960)
14. Werner Herzog: *Aguirre, the Wrath of God* (1972)
17. Louis Bunuel: *The Obscure Object of Desire* (1977)
20. Nuri Bilge Ceylan: *Once Upon a Time in Anatolia* (2011)

**Reference Books**


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


VC1C04 – SCRIPTING FOR VISUAL MEDIA


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.


Reference Books


VC1E01 – NEW MEDIA TECHNOLOGIES


MODULE-4:

Reference Books
Greenlaw & Hepp, Fundamentals of the Internet and World Wide Web, Tata-McGrav Hill.
Hocks, Mary E., Eloquent Images: Word and Image in the Age of New Media, MIT, London, 2003

SEMESTER II
VC2C05 – DIGITAL MEDIA 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 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
Mark Simon, Storyboards Motion in Action, Oxford, Focal Press, 2000
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


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, 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.

**Reference Books**

**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**

**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*

**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**


**SEMESTER III**

**VC3C09 – IMAGE AND REPRESENTATION**


- Roland Barthes, “Rhetoric of the Image”
- Martin Jay, “Scopic Regimes of Modernity”
- ‘Panopticon’ by Jeremy Bentham
Film: Matrix (Dirs: Wachowski Brothers)


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


Judith Butler, “Gender is Burning”


“The Persistence of Vision” Donna Haraway

Reference Books

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:

MODULE-3:
Formative and summative research. Ethical issues in media research. Media research as a tool of reporting.

MODULE-4:


Reference Books


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.

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

VC3E03 – MULTIMEDIA


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

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
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


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-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


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