



# K L University

(Koneru Lakshmaiah Education Foundation)

Deemed to be University, Estd. u/s 3 of UGC Act, 1956

Greenfields, Vaddeswaram, Guntur District - 522 502, Andhra Pradesh.

Phones: +91-8645-246948, 246615 Fax: +91-8645-247249.

Admin Off: 29-36-38, Museum Road, Governorpet, Vijayawada - 520 002. Ph: +91-866-2577716, Fax: +91-866-2577717.

Accredited by NAAC as 'A' Grade University, Approved by AICTE, ISO 9001-2008 Certified

Date: 07-07-2014

## Circular

**SUB: 1<sup>st</sup> Meeting of the BOS (Board of Studies for the Department) of CAMS.**

Dear Sir/Madam,

Here I am informing you there is a 1<sup>st</sup> BOS meeting on 28-07-14, 10.00am at HOD chamber to discuss on the program structure and the syllabus for B.Sc (Visual Communication) course for the Academic year 2014-15. So please attend the meeting without fail.

Thank you

Mr.J Rajendra Kumar  
(Head of the Department)  
CAMS Department

**HEAD**  
**Creative Arts & Media Studies**  
KL University, Vaddeswaram.



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31-07-14

## Board of studies for the Department of CAMS

Particulars of the meeting conducted

Type of meeting	Board of Studies (BOS)
Department conducting the meeting	Department of Creative Arts & Media Studies
Program	B.Sc. Visual Communication
Number of the Meeting	1 <sup>st</sup>
Date of Meeting	28-07-2014
Time of Meeting	10.00 Am
Venue of Meeting	HOD Chamber

**Sub:** 1<sup>st</sup> Meeting of Board of Studies for the Department of CAMS.

The 1<sup>st</sup> Meeting of the Board of Studies of the Department of CAMS is scheduled as per the following details:

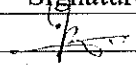
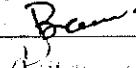
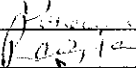
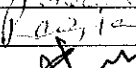

### Resolutions:

1. The program structure and the syllabus for the B.Sc (Visual Communication) course proposed by the BOS chairman were approved by members of BOS. **Annexure - I**
2. The recommendations of the **DAC** held on 14-07-14 were approved.

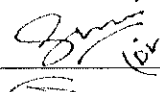
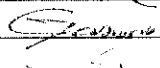
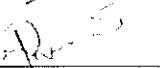
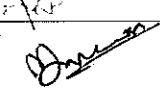
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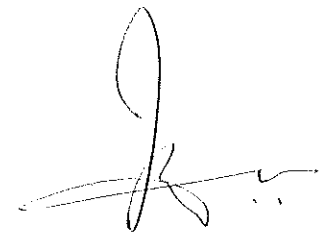
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K.L. University, Vaddeswaram

**LIST OF MEMBERS ATTENDED FOR THE BOARD OF STUDIES:**

S.No	Name	Designation	Position	Signature
1	Mr.J Rajendra Kumar	HOD	Chairman	
2	Prof. N Venkatram	Dean Academics	Invitee	
3	N.Babayya	Assistant professor	Member	
4	Yarlagadda Lakshmi Prasad	Assistant professor	Member	
5	Razia Shabeena	Assistant professor	Member	
6	Mr. Syed Ahmed M	Assistant professor	Member	

**PEERS COMMITTEE GROUP:**

S.No	Name	Designation	Position	Signature
1	Dr. Subramanyan	Expert in media Communication	Industrial Expert	 (for SUBRAMANYAN)
2	Dr. Sudeep Gosh	Professor	NIFT	 (for Sudeep Gosh)
3	Dr. Sudhakar Reddy	Professor	Freelancer in Designing	
4	Dr.Sradar Alam	Expert in Advertising	Industrial Expert	



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## **Annexure I**



# **Semester-I**

VISUAL COMMUNICATION

K L UNIVERSITY

Subject: **English – 1**  
Course Code: **14-VC101**

**L—T—P: C**  
**2—0—2: 3**

CO.No	COURSE OUTCOME	P.O.	LEVEL
1	Speak with confidence & Understand the importance of listening	1,7	Understanding
2	Make presentations fluently in English.	1,2	Understanding
3	Understand the basic concepts of grammar and usage.	1,2	Understanding
4	Implement English Grammar rules while writing or speaking.	2,7	Applying

**Unit 1**

Drama: 1. George Bernard Shaw : Pygmalion  
2. Tennessee Williams: A Street car named Desire  
3. Girish Karnad : Hayavadana.

**Unit 2**

Short Fiction: 1. Guy de Maupassant: Boule de Souife  
2. Anton Chekov : Lady with the lap dog  
3. O' Henry : After Twenty Years  
4. Charles Dickens : The Baron of Grogzwig  
5. Henry James : The real thing

**Unit 3**

Vocabulary & Grammar : 1. Parts of speech 2. Borrowed words in English 3.  
Collocations 4. Concord--- Tenses--- Phrasal verbs---Transformation of sentences.  
5. Confusable Words

**Unit 4**

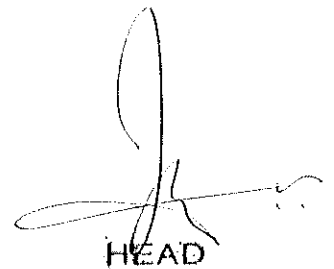
Writing Skills:

1. Paragraph Writing
2. Summarizing and Expansion
3. Dialogue writing
4. Letter writing

Reference:

1. George Bernard Shaw : Pygmalion
2. Tennessee Williams: A Street car named Desire
3. Girish Karnad: Hayavadana-

Wren & Martin; High School English Grammar :



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**VISUAL COMMUNICATION**  
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Subject: **Media & Ethics**  
Course Code: **14-VC102**

**L—T—P: C**  
**3—0—0: 3**

CO.No	COURSE OUTCOME	P O	LEVEL
1	Theories of ethics.	2,3	Understanding
2	Constitution of India	3,5	Understanding
3	Right to Information	2,6	Understanding
4		4,6	Understanding

**Unit 1**

Ethics: Concept and Definition, Examples, Code of Ethics, Sources of Ethics, Morality, Values. Types of Ethics, Professional Ethics, Work Ethics, Business Ethics, Environmental Ethics, Factors influencing ethics. Theories of ethics. Ethics and social responsibility, ethics in global context.

**Unit 2**

Constitution of India. Brief history of media laws in India. Indian legal system. Fundamental rights. Restrictions. Legal aspects. Freedom of the Press.

**Unit 3**

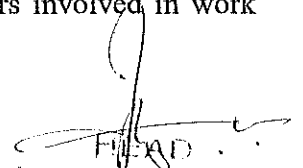
Contempt of court. Defamation and libel, civil and criminal law of Defamation. Intellectual property right, TRIP, copy right act. Fair use of media polices. Right to Information – Slander – Puffery.

**Unit 4**

Laws related to the Press. Cinematography act, prasar bharti act. The cable TV network regulation Act. Cyber law and regulation, information technology act. Newspaper registration. The Press Council. Media Contracts.

**Reference;**

1. S K Aggarwal , *Media and Ethics*
2. K S Venkataramaiah , *Mass Media Laws and Regulations in India*
3. K S Venkataramaiah, *Freedom of the Press – Some Recent Incidents*
4. K S Padhy, *Mass Media and Freedom of Press in India*
5. K S Padhy, *Battle for Freedom of Press in India*
6. B Basu, *Laws of Press in India*
7. Crone, *Law and the Media – An Everyday Guide for Professionals –*
8. **Case Studies** in various profusion like law, medicine, nursing, journalism ethics could be included to illustrate and light height the subtle muances the manners involved in work ethics

  
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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Media Appreciation**  
Course Code: **14-VC103**

**L—T—P: C**  
**3—0—0: 3**

CO.No	COURSE OUTCOME	P.O	LEVEL
1	Role of the press in Indian's freedom movement	2,3	Understanding
2	Development of news agencies	3,5	Understanding
3	Advent and growth of satellite and cable TV in India	2,5	Understanding
4		2,7	

**Unit 1**

Historical Development of the press as a media Institution in India. A short history of Indian journalism. Advent of printing press in India and Newspaper, Role of the press in Indian's freedom movement. Study of leading newspapers and journalists in India since 1947.

**Unit 2**

The vernacular press in India, Development of news agencies. Invention and development of radio as a medium of mass communication. Advantages and disadvantages of radio production. Evaluation of Radio production.

**Unit 3**

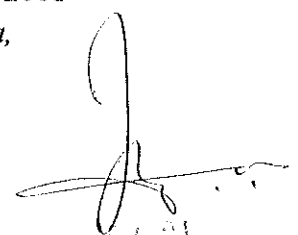
Invention and development of TV as medium of mass communication in India, Advent and growth of satellite and cable TV in India. Advertising History in India & evaluation.

**Unit 4**

Film as medium of communication, Historical development of film in India, Regional cinema. History of Documentary and the Indian Documentary.

**Reference:**

1. Arun Bhattacharjee, *The Indian Press : profession to industry*, Vikas Publications, 1972
2. Kumar, Keval J. *Mass communication in India*, Jaico Publishing House, 2001
3. J V Vilanilam, *Growth and Development of Mass Communication in India*,
4. J Natarajan, *History of Indian Journalism*.
5. Peter Steven, *Global Media*
6. *Mass media in India- 2008*



Signature of the Head of the Department  
of Visual Communication, K L University

7. G S Bhargava, *The Press of India - An Overview-2005*

**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Mass Communication & Entrepreneurship**  
Course Code: **14-VC104**

**L—T—P: C**  
**2—0—2: 3**

CO.No	COURSE OUTCOME	P.O	LEVEL
1	History of Communication: Four generations of Media	2,3	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	3,5	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	2,7	Understanding
4	Roles and functions of errors in relation the enterprise and in relation to the economy	5,7	

**Unit 1**

Defining Communication, History of Communication: Four generations of Media - G1- Speech & Memory, G2 Print & Film, G3 Telephone & Television, G4 Multimedia & Internet  
Types of Communication: Intra Personal Communication.

**Unit 2**

For Universal Model of Communication, Understanding Self in Communication – Self-Awareness & Self-Disclosure, Verbal Communication, Non Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction.

**Unit 3**

Entrepreneurship , Enterprise: Conceptual issues, Entrepreneurship vs Management. Roles and functions of errors in relation the enterprise and in relation to the economy. Opportunity scouting and idea generation.

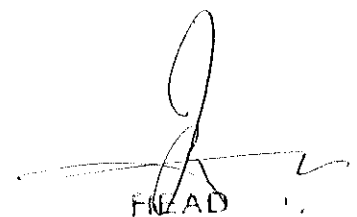
**Unit 4**

Management roles and functions in a small business. Basic awareness on the issues impinging on quality, productivity and environment. Managing business growth. Issues in small business marketing.

**Reference:**

1. Chole, R.R. ; Kapse, P.S. and Deshmukh, P.R. *Entrepreneurship Development and Communication Skills -2005*
2. Simon Cottle, *Media, Public Relations and Power*, Sage Publications, New Delhi,-2003
3. Sam Black ,*Practical Public Relations*,
4. Robert L. Heath, *Handbook of Public Relations*, Sage Publications, New Delhi, 2000
5. John Fiske, *Introduction to Communication Studies* Routledge, London 1990

6. Mc quail, Denis, *Mass Communication Theory*, Sage, London 1995.

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**VISUAL COMMUNICATION**  
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Subject: **Drawing – Fundamentals**  
Course Code: **14-VC105**

**L—T—P: C**  
**1—0—6: 4**

CO.No	COURSE OUTCOME	PO	LEVEL
1	History of Communication: Four generations of Media	1,3	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	2,5	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	6,7	Understanding
4	Roles and functions of errors in relation the enterprise and in relation to the economy	2,7	

**Unit 1**

INTRODUCTION: - Materials and Equipments, Pencils, Papers, Accessories, TECHNIQUES, Holding the Pencil, Pressure, Movement of the Hand, Lines and Strokes.

**Unit 2**

SKETCHING :- Visual Elements – Dot, Lines, Shapes, Forms, Contour, Texture, Scale, Perspective, Observation and Recording, Landscape Sketching, Trees, Trees in the Foreground, Trees in the Background, Landforms, Water, Architecture, Sketching the Cityscape.

**Unit 3**

PERSPECTIVE :- Linear / Aerial Perspective, The Picture Plane / Ground Plane, The Horizon / Eye Level, One Point Perspective, Two Point Perspective, Three Point Perspective, The Perspective of a Circle, The Perspective of a Cylinder, Perspective - A Central Eye Level, Perspective - A High Eye Level, Perspective - A Low Eye Level, Geometry in Art.

**Unit 4**

COMPOSITION: - Visual Building Vocabulary- Exaggeration, Distortion, Stylization and Abstraction. Vocabulary of Color – Optical, Pigment, Chromatic, Achromatic, Tone, Shade, Tint, Value, Saturation Aspects of Color, Meaning of Color, Functions of Color – Attraction, Association, Retention and Atmosphere, Psychological Impact of Color.

**Reference:**

1. Barrington Barber, *the Complete Fundamentals of Drawing* Arcturus, Publishing Limited, 2006
2. Tom Sito, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to simpson*, the university press of Kentucky-2006
3. Lee Hammond, *Amazing Crayon Drawing with Lee Hammond: Create Lifelike Portraits, Pets, landscapes & More*, North Light Books, 09-Feb-2011

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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **E- Skills**

Course Code: **14-VC106**

**L—T—P: C**

**2—0—4: 4**

CO.No	COURSE OUTCOME	P O	LEVEL
1	History of Communication: Four generations of Media	2,5	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	2,7	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	5,7	Understanding
4	Roles and functions of errors 988888888888 in relation the enterprise and in relation to the economy	2,7	

**Unit – 1**

Introduction to Computer: Components of Computer System- CPU, Keyboard and Mouse, Input & Output Devices. Computer Memory – ROM, RAM, Classification of Computers, Representation of Data/ Information Concepts of Data Processing - Definitions of Information Data, Basic Data Types, Storage of Data/ Information as Files.

**Unit – 2**

Introduction to Information Technology Tools: Operating System, Programming Languages, Features and trends. Introduction to MS-DOS/WINDOWS/LINUX/UNIX. Translators: Assembler Compiler and Interpreter. Office Automation Tools: MS-Office, Word, PowerPoint, Excel, Access, Working with PC PACKAGES.

**Unit – 3**

Computer Office Automation Tools: MS Word - Word processing basics, Opening and closing documents, Text creation and manipulation, formatting the text, Table manipulation. Spread Sheets - Elements of electronic spread sheet, Manipulation of cells, Formulas and function. Power Point - Creation of presentation, Preparation of slides, Presentation of Slides, Slide show.

**Unit – 4**

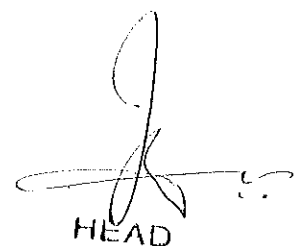
Computers and Communication: Basics of computer Networks – LAN, WAN, MAN, Internet. World Wide Web - Web browsing soft wares, Search engines, Understanding URL, Surfing the web. Protocol: Types of Protocols, FTP, SMTP, Point to Point etc.,

**Laboratory:**

Working with DOS, Linux/Unix and Windows O.S., MS –Office.

**Reference Books:**

1. Sanders, D.H., "Computer Today ", Mc-Graw Hill, 1988.
2. Suresh K. Basandra, "Computers Today", Galgotia Publications Pvt. Ltd.
3. Microsoft Web Publishing Step by Step, Active Education.
4. Bokhari & Ahmad "UNIX Operating System", Dhanpat Rai & Co.



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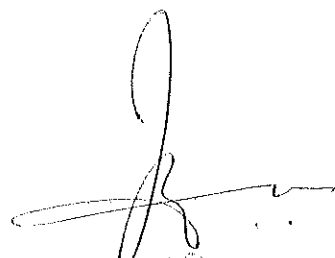
VISUAL COMMUNICATION  
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Subject: Semester End Project  
Course Code: 14-MP101

L—T—P: C  
0—0—4 : 2

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The entire student must do this project on presentation E- Skills, based on their drawing and E Skills courses.



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## **Semester-II**

VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: English – 2  
Course Code: 14-VC107

L—T—P: C  
2—0—2: 3

CO.No	COURSE OUTCOME	PO	LEVEL
1	Guest expectations	1,7	Understanding
2	Idioms and phases	1,2	Understanding
3	Writing press notes and articles	1,2	Understanding
4	Creative writing persona	2,7	

**Unit 1**

- Poetry: 1) A.K Ramanujan: River.  
2) Nisisin Ezekiel: Night of the scorpion.  
3) Robert Browning: My last Duchess.  
4) Byrau: she walks in beauty.  
5) William Shakespeare: when to the sessise of sweet silent thought... Sonnet 30  
6) Rudyand Kipling: IF.  
7) P.B Shelley' Adorais

**Unit 2**

Cheles Dicken: Guest expectations 2) H W Wells: the time machine 3) Mark twain: A Connecticut yankee in King Authour's count

**Unit 3**

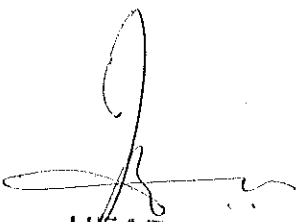
Idioms and phases- figures of speech -sentient rephrasing- note making, note taking – Vocabulary for media

**Unit 4**

Writing press notes and articles – Creative writing persona, point of view, perception

**Reference:**

1. *English for the Media* Nick Ceramella Elizabeth lee - Cambridge University press
2. *A Practical English Grammar*, Thomson and Martinet. Tata McGraw Hill Publication



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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Introduction to Visual Communications**

Course Code: **14-VC108**

**L—T—P: C**

**3—0—0: 3**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Evolution of Human Communication	2,5	Understanding
2	Visual Elements, Visual Culture, Visual Pleasure and Visual Disruption	1,6	Understanding
3	Gerbner's model, Lasswell's model – Osgood & Schramm's model	6,7	Understanding
4		4,7	

**Unit 1**

Evolution of Human Communication. Definition, history and background of communication, Mass media and function of mass media. Educational media, traditional media, fine arts, introduction to media, culture and society.

**Unit 2**

Visual Elements, Visual Culture, Visual Pleasure and Visual Disruption. Photography and their communication, visual thinking and designing of visual media. Applications of visual communications in commercial contexts. Kinds of films and their impact on society. Modern methods of visual communication.

**Unit 3**

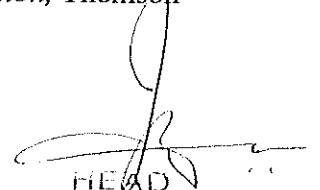
Shannon and Weaver's model – Redundancy & Entropy – Channel – Medium – Code – Feedback – Gerbner's model, Lasswell's model – Osgood & Schramm's model – Newcomb's model – Westley & MacLean's model – Riley & Riley model. The Era of Mass Society Theory – Hypodermic needle theory – Propaganda Theory – Theory of Public Opinion – Normative Theories.

**Unit 4**

Uses & Gratification Approach – Dependency theory – Social Learning theory. The Era of Limited Effects theory , The Era of Cultural Theories – Marxist Theory – Political Economy Theory, Communication Revolution - Gate keeping – Cultivation Analysis – Critical Cultural Theory.

**Reference:**

1. McLuhan, *Marshall, Understanding media, The Extension of Man*, 1964
2. Schramm, Wilbur, *Mass communication*, University of Illinois Press, 1960
3. Mcquail, Denis, *Mass Communication Theory*, Sage, London 1995.
4. Theo van. *Handbook of visual analysis*, sage publication, London 2003
5. Stephen W. Littlejohn and Karen A Foss, *Theories of Human Communication*, Thomson Wadsworth, Ninth Edition 2008
6. Gillian Rose, *Visual methodologies*, Sage publications, 2001
7. Pradeep Mandav, *Visual Media Communication*, Authors Press, 2001

  
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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Fundamentals of Light & Sound**  
Course Code: **14-VC109**

**L—T—P: C**  
**3—0—0: 3**

CO. No	COURSE OUTCOME	P O	LEVEL
1	Law of reflection, incident ray, Reflected ray, Angle of incidence, Angle of reflection, Clear vs. . Diffuse reflection	2,5	Understanding
2	Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank	2,3	Understanding
3	<b>Properties of Sound:</b> the nature of sound wave, sound is a mechanical wave	5,7	Understanding
4		1,7	

### Unit-1

**Properties of light:** Introduction to light, basic properties of Light,  $C=n\lambda$  derivation ration, velocity of light, electromagnetic spectrum, light source: coherent source, visible light. Photometric quantities- color temperature calculations and measurement- Laws of Illumination – Polar curves – Evaluation of total flux. Instrument used for the measurement of light – Spectrophotometer, Digital Lux meter and color temperature meter.

### Unit-2

**Colors:** the colors of the rainbow; adding colors, Seeing colors, Reflecting color, Using colored light, Using filters, Investigating filters. **Refraction:** Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank. Refraction at a steep angle of incidence.

### Unit-3

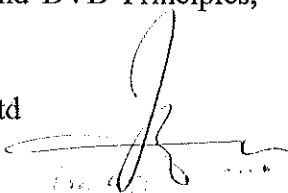
**Properties of Sound:** the nature of sound wave, sound is a mechanical wave, sound is a longitudinal wave, sound is a pressure wave, sound properties and their perception, Pitch and Frequency, Intensity and the decibel scale, the speed of Sound, the human ear, Behavior of sound Waves, interference and beats. The Doppler Effect and shock waves. Boundary Behavior, Reflection and Diffraction. **Nature of sound waves,** wave propagation- modes of sound wave generation

### Unit-4

**Hearing:** Natural frequency, forced vibration, standing wave patterns, fundamental frequency and harmonics, resonance, guitar strings, Open-end air columns, Closed- end air columns, Resonant standing sound waves, the Doppler Effect, Interference in time, Beats, Velocity of longitudinal waves in a fluid, sound intensity. Relationship among music, audio, acoustics, and electronics. CD and DVD Principles, Audio DSP, Multimedia audio, MP3 Ect.

### REFERENCE:

- 1) WM. S. Franklin and Barry fawutt, *A text book of light & sound*, Macmillan & co .Ltd

  
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- 2) Dina nath, , *A text book of light*, vasudeva publisher.
- 3) Brakes and Subrahmanyam, *A textbook of light*, PHI Publishers.

**VISUAL COMMUNICATION**

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Subject: **Drawing - Advanced**

Course Code: **14-VC110**

L—T—P: C

1—0—4: 3

CO. No	COURSE OUTCOME	P O	LEVEL
1	Law of reflection, incident ray, Reflected ray, Angle of incidence, Angle of reflection, Clear vs. . Diffuse reflection	1,3	Understanding
2	Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank	2,3	Understanding
3	<b>Properties of Sound:</b> the nature of sound wave, sound is a mechanical wave	1,6	Understanding
4	The Body, Hands and Feet, Figures in Action, Composing Figures, People in Perspective.	2,6	Understanding

**Unit 1**

Still Life Sketching & Shading: - Studio painting, Examining the genre of still-life painting by studying works of International artists and creating their own examples of still-life painting in a variety of mediums.

**Unit 2**

Figure Fundamentals :- Adult Head Proportions, Head Positions, Eyes, Noses and Ears, Woman in Profile, Woman Front View, Girl in Profile, Boy in Profile, The Body, Hands and Feet, Figures in Action, Composing Figures, People in Perspective.

**Unit 3**

Portrait Drawing :- Beginning Portraiture, Drawing the Head: Front View, Drawing the Head: Three-quarter View, Lighting, Portraying Woman, Portraying Man, Portraying Gray-Haired Woman, Portraying Gray-Haired Man, Charcoal Drawing, Portraying Brown-Haired Woman.

**Unit 4**

Color and Mediums : Effective Understanding of Colour, Properties of Colour, The Hue, The Saturation, The Value, Colour Combinations, Colour in Composition, Colour Psychology Tools and Different Media of Paintings –Crayon, Pastels, Pen and Ink, Markers, Water Colour, Gouache, Acrylic, Oil Colour, Collage, and Mixed Medium and Techniques.

**Note:** Each exercise should have minimum 3 numbers of works with rough thumbnail sketch followed by fair works

**Reference:**

1. Barrington Barber, *the Complete Fundamentals of Drawing Arcturus*, Publishing Limited, 2006
2. Tom Sito, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to simpson*, the university press of Kentucky-2006



## KONERU LAKSHMAIAH EDUCATION FOUNDATION

(Deemed to be University estd, u/s. 3 of the UGC Act,1956)

Accredited by NAAC as 'A' Grade University, \* Approved by AICTE \* ISO 9001-2008 Certified

Campus: Greenfields, Vaddeswaram - 522502, Guntur District, Andhra Pradesh, INDIA.

Phones : +91-863 - 2399999, www.klef.ac.in; www.klef.edu.in; www.kluniversity.in

Admin Off: 29-36-38, Museum Road, Govemarpet, Vijayawada - 520002. Ph: +91-866-2577715, Fax: +91-8662577717.

### 7.1.1.1 Number of gender equity promotion programs organized by the institution during 2014-15

Year	Title of the programme	Date and Duration (from-to)	Number of participants by Gender	
			Female/Male	From CAMS
2014-15	Walk for Healthy Heart	29.10.2014, 10.00am to 29.10.2014,11.00am	50+100	2+2
2014-15	Seminar for creating awreness about Importance of Swatch Bharat. for both boys and girls and their role	29.10.2014, 2.00pm to 29.10.2014,4.00pm	50+100	2+1
2014-15	Awreness program on Gender diversity in educations institutes	12/1/2015, 10.00am to 12.01.2015,12.00pm	125+136	02
2014-15	program on Gender diversity in politics on Republic Day	26-01-2015,10.00am to 26.01.2015,11.00am	400+200	02
2014-15	ART & CRAFT EXIBITION	1-02-15 ,10.30AM to 1-02-15,12.30PM	228	11

Creative Arts & Media Studies  
KL University, Vaddeswaram

# **Semester-I**



## VISUAL COMMUNICATION

K L UNIVERSITY

Subject: **English – 1**  
Course Code: **14-VC101**

**L—T—P: C**  
**2—0—2: 3**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Speak with confidence & Understand the importance of listening	1,7	Understanding
2	Make presentations fluently in English.	1,2	Understanding
3	Understand the basic concepts of grammar and usage.	1,2	Understanding
4	Implement English Grammar rules while writing or speaking.	2,7	Applying

### Unit 1

Drama: 1. George Bernard Shaw : Pygmalion  
2. Tennessee Williams: A Street car named Desire  
3. Girish Karnad : Hayavadana.

### Unit 2

Short Fiction: 1. Guy de Maupassant: Boule de Souife  
2. Anton Chekov : Lady with the lap dog  
3. O' Henry : After Twenty Years  
4. Charles Dickens : The Baron of Grogzwig  
5. Henry James : The real thing

### Unit 3

Vocabulary & Grammar : 1. Parts of speech 2. Borrowed words in English 3.  
Collocations 4. Concord--- Tenses--- Phrasal verbs----Transformation of sentences.  
5. Confusable Words

### Unit 4

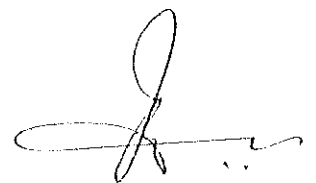
Writing Skills:

1. Paragraph Writing
2. Summarizing and Expansion
3. Dialogue writing
4. Letter writing

Reference:

1. George Bernard Shaw : Pygmalion
2. Tennessee Williams: A Street car named Desire
3. Girish Karnad: Hayavadana-

Wren & Martin: High School English Grammar .



Dr. S. S. Srinivasan, Head of the Department,  
K L University, Vadavangal

VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: **Media & Ethics**  
Course Code: **14-VC102**

**L—T—P: C**  
**3—0—0: 3**

CO.No	COURSE OUTCOME	P O	LEVEL
1	Theories of ethics	2,3	Understanding
2	Constitution of India	3,5	Understanding
3	Right to Information	2,6	Understanding
4		4,6	Understanding

**Unit 1**

Ethics: Concept and Definition, Examples, Code of Ethics, Sources of Ethics, Morality, Values. Types of Ethics, Professional Ethics, Work Ethics, Business Ethics, Environmental Ethics, Factors influencing ethics. Theories of ethics. Ethics and social responsibility, ethics in global context.

**Unit 2**

Constitution of India. Brief history of media laws in India. Indian legal system. Fundamental rights. Restrictions. Legal aspects. Freedom of the Press.

**Unit 3**


Contempt of court. Defamation and libel, civil and criminal law of Defamation. Intellectual property right, TRIP, copy right act. Fair use of media polices. Right to Information – Slander – Puffery.

**Unit 4**

Laws related to the Press. Cinematography act, prasar bharti act. The cable TV network regulation Act. Cyber law and regulation, information technology act. Newspaper registration. The Press Council. Media Contracts.

**Reference:**

1. S K Aggarwal , *Media and Ethics*
2. K S Venkataramaiah , *Mass Media Laws and Regulations in India*
3. K S Venkataramaiah, *Freedom of the Press – Some Recent Incidents*
4. K S Padhy, *Mass Media and Freedom of Press in India*
5. K S Padhy, *Battle for Freedom of Press in India*
6. B Basu, *Laws of Press in India*
7. Crone, *Law and the Media – An Everyday Guide for Professionals –*
8. **Case Studies** in various profusion like law, medicine, nursing, journalism ethics could be included to illustrate and light height the subtle muancs the manners involved in work ethics

  
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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Media Appreciation**

Course Code: **14-VC103**

**L—T—P: C**

**3—0—0: 3**

CO.No	COURSE OUTCOME	P.O	LEVEL
1	Role of the press in Indian's freedom movement	2,3	Understanding
2	Development of news agencies	3,5	Understanding
3	Advent and growth of satellite and cable TV in India	2,5	Understanding
4		2,7	

**Unit 1**

Historical Development of the press as a media Institution in India. A short history of Indian journalism. Advent of printing press in India and Newspaper, Role of the press in Indian's freedom movement. Study of leading newspapers and journalists in India since 1947.

**Unit 2**

The vernacular press in India, Development of news agencies. Invention and development of radio as a medium of mass communication. Advantages and disadvantages of radio production. Evaluation of Radio production.

**Unit 3**

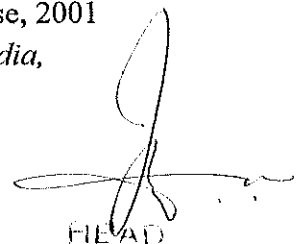
Invention and development of TV as medium of mass communication in India, Advent and growth of satellite and cable TV in India. Advertising History in India & evaluation.

**Unit 4**

Film as medium of communication, Historical development of film in India, Regional cinema. History of Documentary and the Indian Documentary.

**Reference:**

1. Arun Bhattacharjee, *The Indian Press : profession to industry*, Vikas Publications, 1972
2. Kumar, Keval J. *Mass communication in India*, Jaico Publishing House, 2001
3. J V Vilanilam, *Growth and Develoment of Mass Communication in India*,
4. J Natarajan, *History of Indian Journalism*.
5. Peter Steven, *Global Media*
6. *Mass media in India- 2008*



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7. G S Bhargava, *The Press of India - An Overview-2005*

VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: **Mass Communication & Entrepreneurship**  
Course Code: **14-VC104**

**L—T—P: C**  
**2—0—2: 3**

CO.No	COURSE OUTCOME	P.O	LEVEL
1	History of Communication: Four generations of Media	2,3	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	3,5	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	2,7	Understanding
4	Roles and functions of errors in relation the enterprise and in relation to the economy	5,7	

**Unit 1**

Defining Communication, History of Communication: Four generations of Media - G1- Speech & Memory, G2 Print & Film, G3 Telephone & Television, G4 Multimedia & Internet  
Types of Communication: Intra Personal Communication.

**Unit 2**

For Universal Model of Communication, Understanding Self in Communication – Self-Awareness & Self-Disclosure, Verbal Communication, Non Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction.

**Unit 3**

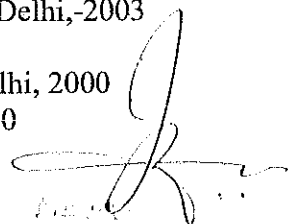
Entrepreneurship , Enterprise: Conceptual issues, Entrepreneurship vs Management. Roles and functions of errors in relation the enterprise and in relation to the economy. Opportunity scouting and idea generation.

**Unit 4**

Management roles and functions in a small business. Basic awareness on the issues impinging on quality, productivity and environment. Managing business growth. Issues in small business marketing.

**Reference:**

1. Chole, R.R. ; Kapse, P.S. and Deshmukh, P.R. *Entrepreneurship Development and Communication Skills -2005*
2. Simon Cottle, *Media, Public Relations and Power*, Sage Publications, New Delhi,-2003
3. Sam Black ,*Practical Public Relations*,
4. Robert L. Heath, *Handbook of Public Relations*, Sage Publications, New Delhi, 2000
5. John Fiske, *Introduction to Communication Studies* Routledge, London 1990

  
Signature  
Date: \_\_\_\_\_  
Place: \_\_\_\_\_  
Institution: \_\_\_\_\_

6. Mc quail, Denis, *Mass Communication Theory*, Sage, London 1995.

**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Drawing – Fundamentals**  
Course Code: **14-VC105**

**L—T—P: C**  
**1—0—6: 4**

CO.No	COURSE OUTCOME	PO	LEVEL
1	History of Communication: Four generations of Media	1,3	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	2,5	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	6,7	Understanding
4	Roles and functions of errors in relation the enterprise and in relation to the economy	2,7	

**Unit 1**

INTRODUCTION: - Materials and Equipments, Pencils, Papers, Accessories, TECHNIQUES, Holding the Pencil, Pressure, Movement of the Hand, Lines and Strokes.

**Unit 2**

SKETCHING :- Visual Elements – Dot, Lines, Shapes, Forms, Contour, Texture, Scale, Perspective, Observation and Recording, Landscape Sketching, Trees, Trees in the Foreground, Trees in the Background, Landforms, Water, Architecture, Sketching the Cityscape.

**Unit 3**

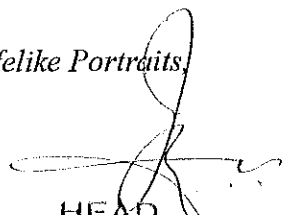
PERSPECTIVE :- Linear / Aerial Perspective, The Picture Plane / Ground Plane, The Horizon / Eye Level, One Point Perspective, Two Point Perspective, Three Point Perspective, The Perspective of a Circle, The Perspective of a Cylinder, Perspective - A Central Eye Level, Perspective - A High Eye Level, Perspective - A Low Eye Level, Geometry in Art.

**Unit 4**

COMPOSITION: - Visual Building Vocabulary- Exaggeration, Distortion, Stylization and Abstraction. Vocabulary of Color – Optical, Pigment, Chromatic, Achromatic, Tone, Shade, Tint, Value, Saturation Aspects of Color, Meaning of Color, Functions of Color – Attraction, Association, Retention and Atmosphere, Psychological Impact of Color.

**Reference:**

1. Barrington Barber, *the Complete Fundamentals of Drawing* Arcturus, Publishing Limited, 2006
2. Tom Sito, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to simpson*, the university press of Kentucky-2006
3. Lee Hammond, *Amazing Crayon Drawing with Lee Hammond: Create Lifelike Portraits, Pets, landscapes & More*, North Light Books, 09-Feb-2011



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VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: E- Skills

Course Code: 14-VC106

L—T—P: C

2—0—4: 4

CO.No	COURSE OUTCOME	P O	LEVEL
1	History of Communication: Four generations of Media	2,5	Understanding
2	Types of Communication: Intra Personal Communication, Inter Personal Communication	2,7	Understanding
3	Verbal Communication, Language, Symbols, & Meanings, Barriers in Language & Verbal Interaction	5,7	Understanding
4	Roles and functions of errors988888888888 in relation the enterprise and in relation to the economy	2,7	

**Unit – 1**

Introduction to Computer: Components of Computer System- CPU, Keyboard and Mouse, Input & Output Devices. Computer Memory – ROM, RAM, Classification of Computers, Representation of Data/ Information Concepts of Data Processing - Definitions of Information Data, Basic Data Types, Storage of Data/ Information as Files.

**Unit – 2**

Introduction to Information Technology Tools: Operating System, Programming Languages, Features and trends. Introduction to MS-DOS/WINDOWS/LINUX/UNIX. Translators: Assembler Compiler and Interpreter. Office Automation Tools: MS-Office, Word, PowerPoint, Excel, Access, Working with PC PACKAGES.

**Unit – 3**

Computer Office Automation Tools: MS Word - Word processing basics, Opening and closing documents, Text creation and manipulation, formatting the text, Table manipulation. Spread Sheets - Elements of electronic spread sheet, Manipulation of cells, Formulas and function. Power Point - Creation of presentation, Preparation of slides, Presentation of Slides, Slide show.

**Unit – 4**

Computers and Communication: Basics of computer Networks – LAN, WAN, MAN, Internet. World Wide Web - Web browsing soft wares, Search engines, Understanding URL, Surfing the web. Protocol: Types of Protocols, FTP, SMTP, Point to Point etc.,

**Laboratory:**

Working with DOS, Linux/Unix and Windows O.S., MS –Office.

**Reference Books:**

1. Sanders, D.H., "Computer Today ", Mc-Graw Hill, 1988.
2. Suresh K. Basandra, "Computers Today", Galgotia Publications Pvt. Ltd.
3. Microsoft Web Publishing Step by Step, Active Education.
4. Bokhari & Ahmad "UNIX Operating System", Dhanpat Rai & Co.



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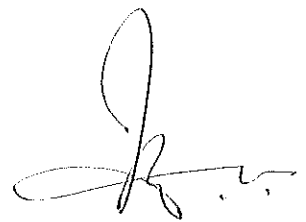
VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: Semester End Project  
Course Code: 14-MP101

L—T—P: C  
0—0—4 : 2

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The entire student must do this project on presentation E- Skills, based on their drawing and E Skills courses.



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## **Semester-II**

**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **English – 2**  
Course Code: **14-VC107**

**L—T—P: C**  
**2—0—2: 3**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Guest expectations	1,7	Understanding
2	Idioms and phases	1,2	Understanding
3	Writing press notes and articles	1,2	Understanding
4	Creative writing persona	2,7	

**Unit 1**

- Poetry: 1) A.K Ramanujan: River.  
2) Nisisin Ezekiel: Night of the scorpion.  
3) Robert Browning: My last Duchess.  
4) Byrau: she walks in beauty.  
5) William Shakespeare: when to the sessise of sweet silent thought... Sonnet 30  
6) Rudyand Kipling: IF.  
7) P.B Shelley' Adorais

**Unit 2**

Cheles Dicken: Guest expectations 2) H W Wells: the time machine 3) Mark twain: A Connecticut yankee in King Authour's count

**Unit 3**

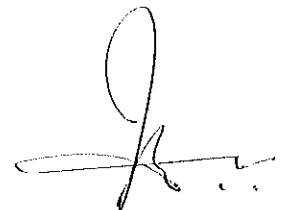
Idioms and phases- figures of speech -sentient rephrasing- note making, note taking – Vocabulary for media

**Unit 4**

Writing press notes and articles – Creative writing persona, point of view, perception

**Reference:**

1. *English for the Media* Nick Ceramella Elizabeth lee - Cambridge University press
2. *A Practical English Grammar*, Thomson and Martinet. Tata McGraw Hill Publication



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**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Introduction to Visual Communications**  
Course Code: **14-VC108**

**L—T—P: C**  
**3—0—0: 3**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Evolution of Human Communication	2,5	Understanding
2	Visual Elements, Visual Culture, Visual Pleasure and Visual Disruption	1,6	Understanding
3	Gerbner's model, Lasswell's model – Osgood & Schramm's model	6,7	Understanding
4		4,7	

### Unit 1

Evolution of Human Communication. Definition, history and background of communication, Mass media and function of mass media. Educational media, traditional media, fine arts, introduction to media, culture and society.

### Unit 2

Visual Elements, Visual Culture, Visual Pleasure and Visual Disruption. Photography and their communication, visual thinking and designing of visual media. Applications of visual communications in commercial contexts. Kinds of films and their impact on society. Modern methods of visual communication.

### Unit 3

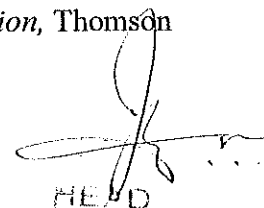
Shannon and Weaver's model – Redundancy & Entropy – Channel – Medium – Code – Feedback – Gerbner's model, Lasswell's model – Osgood & Schramm's model – Newcomb's model – Westley & MacLean's model – Riley & Riley model. The Era of Mass Society Theory – Hypodermic needle theory – Propaganda Theory – Theory of Public Opinion – Normative Theories.

### Unit 4

Uses & Gratification Approach – Dependency theory – Social Learning theory. The Era of Limited Effects theory, The Era of Cultural Theories – Marxist Theory – Political Economy Theory, Communication Revolution - Gate keeping – Cultivation Analysis – Critical Cultural Theory.

### Reference:

1. McLuhan, Marshall, *Understanding media, The Extension of Man*, 1964
2. Schramm, Wilbur, *Mass communication*, University of Illinois Press, 1960
3. Mcquail, Denis, *Mass Communication Theory*, Sage, London 1995.
4. Theo van. *Handbook of visual analysis*, sage publication, London 2003
5. Stephen W. Littlejohn and Karen A Foss, *Theories of Human Communication*, Thomson Wadsworth, Ninth Edition 2008
6. Gillian Rose, *Visual methodologies*, Sage publications, 2001
7. Pradeep Mandav, *Visual Media Communication*, Authors Press, 2001



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Creative Arts & Media Studies  
K L University, Vaddeswaram,

**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Fundamentals of Light & Sound**  
Course Code: **14-VC109**

**L—T—P: C**  
**3—0—0: 3**

CO. No	COURSE OUTCOME	P O	LEVEL
1	Law of reflection, incident ray, Reflected ray, Angle of incidence, Angle of reflection, Clear vs. . Diffuse reflection	2,5	Understanding
2	Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank	2,3	Understanding
3	<b>Properties of Sound:</b> the nature of sound wave, sound is a mechanical wave	5,7	Understanding
4		1,7	

**Unit-1**

**Properties of light:** Introduction to light, basic properties of Light,  $C=n\lambda$  derivation ration, velocity of light, electromagnetic spectrum, light source: coherent source, visible light. Photometric quantities- color temperature calculations and measurement- Laws of Illumination – Polar curves – Evaluation of total flux. Instrument used for the measurement of light – Spectrophotometer, Digital Lux meter and color temperature meter.

**Unit-2**

**Colors:** the colors of the rainbow, adding colors, Seeing colors, Reflecting color, Using colored light, Using filters, Investigating filters. **Refraction:** Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank. Refraction at a steep angle of incidence.

**Unit-3**

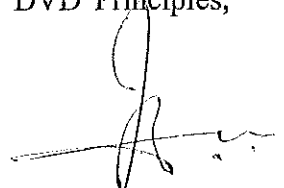
**Properties of Sound:** the nature of sound wave, sound is a mechanical wave, sound is a longitudinal wave, sound is a pressure wave, sound properties and their perception, Pitch and Frequency, Intensity and the decibel scale, the speed of Sound, the human ear, Behavior of sound Waves, interference and beats. The Doppler Effect and shock waves. Boundary Behavior, Reflection and Diffraction. **Nature of sound waves,** wave propagation- modes of sound wave generation

**Unit-4**

**Hearing:** Natural frequency, forced vibration, standing wave patterns, fundamental frequency and harmonics, resonance, guitar strings, Open-end air columns, Closed- end air columns, Resonant standing sound waves, the Doppler Effect, Interference in time, Beats, Velocity of longitudinal waves in a fluid, sound intensity. Relationship among music, audio, acoustics, and electronics. CD and DVD Principles, Audio DSP, Multimedia audio, MP3 Ect.

**REFERENCE:**

- 1) WM. S. Franklin and Barry fawutt, *A text book of light & sound*, Macmillan & co .Ltd



- 2) Dina nath, , *A text book of light*, vasudeva publisher.  
 3) Brakes and Subrahmanyam, *A textbook of light*, PHI Publishers.

**VISUAL COMMUNICATION**  
 K L UNIVERSITY

Subject: **Drawing - Advanced**  
 Course Code: **14-VC110**

L—T—P: C  
 1—0—4: 3

CO. No	COURSE OUTCOME	P O	LEVEL
1	Law of reflection, incident ray, Reflected ray, Angle of incidence, Angle of reflection, Clear vs. . Diffuse reflection	1,3	Understanding
2	Refraction in a Perspex (acrylic) block, photography of refraction of waves in a ripple tank	2,3	Understanding
3	<b>Properties of Sound:</b> the nature of sound wave, sound is a mechanical wave	1,6	Understanding
4	The Body, Hands and Feet, Figures in Action, Composing Figures, People in Perspective.	2,6	Understanding

**Unit 1**

Still Life Sketching & Shading: - Studio painting, Examining the genre of still-life painting by studying works of International artists and creating their own examples of still-life painting in a variety of mediums.

**Unit 2**

Figure Fundaments :- Adult Head Proportions, Head Positions, Eyes, Noses and Ears, Woman in Profile, Woman Front View, Girl in Profile, Boy in Profile, The Body, Hands and Feet, Figures in Action, Composing Figures, People in Perspective.

**Unit 3**

Portrait Drawing :- Beginning Portraiture, Drawing the Head: Front View, Drawing the Head: Three-quarter View, Lighting, Portraying Woman, Portraying Man, Portraying Gray-Haired Woman, Portraying Gray-Haired Man, Charcoal Drawing, Portraying Brown-Haired Woman.

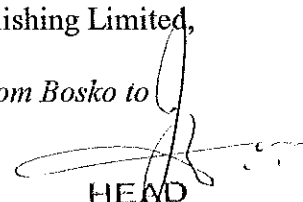
**Unit 4**

Color and Mediums : Effective Understanding of Colour, Properties of Colour, The Hue, The Saturation, The Value, Colour Combinations, Colour in Composition, Colour Psychology Tools and Different Media of Paintings –Crayon, Pastels, Pen and Ink, Markers, Water Colour, Gouache, Acrylic, Oil Colour, Collage, and Mixed Medium and Techniques.

**Note:** Each exercise should have minimum 3 numbers of works with rough thumbnail sketch followed by fair works

**Reference:**

1. Barrington Barber, *the Complete Fundamentals of Drawing* Arcturus, Publishing Limited, 2006
2. Tom Sito, *Drawing the Line: The Untold Story of the Animation Unions from Bosko to simpson*, the university press of Kentucky-2006

  
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3. Lee Hammond, *Amazing Crayon Drawing with Lee Hammond: Create Lifelike Portraits, Pets, landscapes & More*, North Light Books, 09-Feb-2011

**VISUAL COMMUNICATION**

K L UNIVERSITY

Subject: **Understanding the Still Photography**

**L—T—P: C**

Course Code: **14-VC111**

**2—0—4: 4**

CO. No	COURSE OUTCOME	PO	LEVEL
1	Cameras. Film Speed – Shutter Speed – Aperture – Figuring Focus – Depth Definitions – Camera: Types,	3,5	Understanding
2	Photographic equipment and types of photography	2,5	Understanding
3	Basic Lightings – Outdoor Lightings- Indoor Portrait Lighting - Flashbulbs – Electronic Flash units – Flash Techniques - B/W & Color Filters	1,4	Understanding
4	Different types of photography	2,4	Understanding

**Unit 1**

History of Photography –Cameras. Film Speed – Shutter Speed – Aperture – Figuring Focus – Depth Definitions – Camera: Types, Structure & Features. Specialized of Field – Exposure Types of Lenses – Normal lens, Wide angle, Telephoto, Fish eye & Close up lenses, Macro and Zoom Lens – Focal Length - Angle of View.

**Unit 2**

Photographic equipment and types of photography. Digital and film photography. Digital images and their characteristics. Pixels and resolutions. Digital Camera and their types. Storage and memory issues of digital images. Scanners and their applications.

**Unit 3**

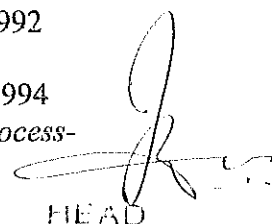
Basic Lightings – Outdoor Lightings- Indoor Portrait Lighting - Flashbulbs – Electronic Flash units – Flash Techniques - B/W & Color Filters – Filter Factor Composing Effective Photographs: Picture Purpose – Centre of Interest , Rule of Third, Backgrounds, Angles – Framing – Varying Format, Focus for Effect – Good Timing – Color Consideration – Imagination. Photography under Special Conditions.

**Unit 4**

Different types of photography, Introduction to Digital Photography & Its Fundamentals. –Digital Image Sensor – Resolution - Storage Medium – File Formats – Digital Printing Technology.

**Reference:**

1. Tom Grimm, *The Basic book of Photography*, New York, Plume, 1979
2. George Haines, *learning photography*, Hamlyn Publishing Group, London 1992
3. Michael Langford , *Basic photography* , focus press London 1986
4. Jhon Hedgeco, *New Book of photography* , Dorling Kindersley book Lonon1994
5. Leslie D Stroebel, and Richard D Zakia, *Basic photography materials and process-*



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6. John Hedgecoe, *The Photography's Handbook*, -1992
7. Chris George, *Mastering Digital Flash Photography*-2008.

**VISUAL COMMUNICATION**  
K L UNIVERSITY

Subject: **Graphic Design**  
Course Code: **14-VC112**

**L—T—P: C**  
**2—0—4:4**

CO. No	COURSE OUTCOME	P O	LEVEL
1	Introduction to Computer Graphic and Fundamentals of DTP	1,2	Understanding
2	Typography, and its important. Text Processing – Importing & Editing Text.	2,5	Understanding
3	Scanning and simple image editing. Color change, Image extraction and merging of images,	3,6	Understanding
4	Elements of publication design. Page-makeup. Types of Layout-Books, Magazines, Brochures, Catalogues etc.	3,4	Understanding

**Unit 1**

Introduction to Computer Graphic and Fundamentals of DTP, Anatomy of Documents- Media, Style of Documents, Folds and Forms. Page Setup & Layout- Text, Image, Tints & Gradients. Objects. Design Process & Layout Procedure

**Unit 2**

Typography, and its important. Text Processing – Importing & Editing Text – Cross Media Applications – Creating Tables – Combining Files & Books – Image Export. Photoshop tool box and palette, selection tools, moving pixels, cropping selection, types, painting and drawing tools, editing tools.

**Unit 3**


Scanning and simple image editing. Color change; Image extraction and merging of images, smoothening of sharp edges, Text on images. Captive Images & Resolution - Digital Approximation. File & Formats - Digital Storage

**Unit 4**

Elements of publication design. Page-makeup. Types of Layout-Books, Magazines, Brochures, Catalogues etc Special designs. Newsletters: Nameplate-Publication Information-Mailing information-Credits-headlines teasers- Lead-in-Size- Distribution Tabloids-Front Cover-inside Pages-Back Cover-Planning for Ads.

**Reference:**

1. Peter Bridgewater, *An introduction to graphic design*, chart well book, N J 1987
2. John R.Rankin, "*Computer Graphics software construction*", Prentice Hall of Australia Pvt. Ltd., 1989.
3. William M.Newmann, Robert F. Sproull, "*Principle of Interactive Computer Graphics*" McGraw Hill International Book Company, 1989.

  
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4. B.S.Hi., JP. "Computer Graphics" Maxwell Macmillan International editions, 1990.

VISUAL COMMUNICATION  
K L UNIVERSITY

Subject: Semester End Project (Photo Feature)  
Course Code: 14-MP102

L—T—P: C  
0—0—4: 2

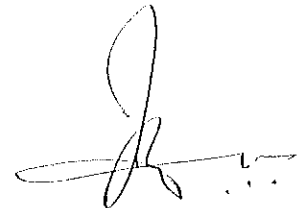
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Every student must submit record of photo album related to specific area of photography.

**Student can select any of below topic:**

Wildlife photography  
Product photography  
Photo Journalism  
Fashion photography  
Life-style photography  
Photo Feature or photo story.

Etc...



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## **Semester-III**

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**VISUAL ANALYSIS**

**Course Code: 15 VC211**

**Course Structure:**

**L-T-P: Credits**

**Pre Requisite:**

**2-0-2: 3**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand theoretical approaches and ethical issues necessary for visual analysis.	1,7	Understanding
2	Understand the methods of analyzing and interpreting our mass-mediated culture.	5,7	Understanding
3	Examine various mediums of presentations through analytical perspectives.	2,6	Analyzing
4		5,6	

**Unit 1**

The Six Perspectives of Visual Analysis: Historical, Cultural, Ethical, Technical, Critical, Personal Perspectives. Semiotic Analysis – Aspects of Signs and Symbols.

**Unit 2**

The Signs and the meaning making process and ways of Describing Signs. According to Ferdinand de Saussure and Charles Peirce. Signs and Codes. Cultural analysis of visual – semiotics, denotation, connotation and iconography.

Marxian Analysis of Visuals: Base and Super Structure - Class Conflict; The Role of Ideology, Alienation.

**Unit 3**

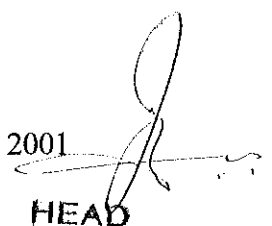
Psychoanalytic Understanding of visual images. The Oedipus complex – id, ego, super ego – symbols – Defense Mechanisms – Dreams – Aggression and guilt – psychoanalytic analysis of the media – Laconian gaze

**Unit 4**

Feminist Approach to Visuals. Women and Representation, Stereotyping, Gender discrimination, Post Modernism and visual analysis. Laura Mulvey and visual pleasure. Application of visual analysis tools to different media texts.

**Reference:**

1. Theo Van, Handbook of Visual Analysis. Sage Publications, 2003
2. Arthur Asa Berger, Media Analysis Techniques, Sage Publications London, 2001
- Gillian Rose, Visual Methodologies. Routledge, London, 2000.



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**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**A V EDITING TECHNIQUES**

**Course Code: 15 VC213**

**Course Structure:**

**L-T-P: Credits**

**Pre Requisite:**

**2-0-4: 4**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand basic process of Audio-Video Editing	1,2	Understanding
2	Explore various editing platforms by practicing to generate a visual content	5,6	Evaluating
3	Apply editing principles and Techniques to combine and construct a visual story	2,7	Applying
4	Construct the visual story by amalgamation of audio and video	2,6	Creating

**Syllabus:**

Introduction to Sound Aesthetics, Meaning of Mono, Stereo and Surround Sound, Audio transfer and File Formats for Digital sound, Basics of Audio Editing, Intro to Audio Production Console (Analog and Digital)

Introduction to Editing Aesthetics and History, Analog to Digital Conversions, Editing Equipment - Recorder, Player, Video Switchers, Types of Editing - Online and Off line Editing, Cut to Cut, AB Roll Editing, Non-Linear editing (Meaning and Process), Principles of Non-Linear Editing

Controlling equipment through synchronization, Signal processing and Audio Restoration,

Hardware Requirements, Codecs and Containers

Editing Interface – Importing and organizing video clips, Creating Timeline, Capturing, Batch Capturing, capturing with and without device controls, Keying

Editing Tools – Cut, Crossfade, Mix, Split, Extending clip via loop, Process of Equalization

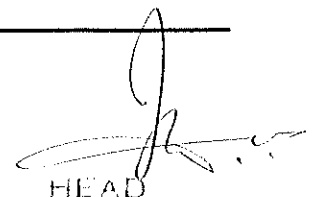
Editing Techniques – Cut, fade, mix and wipe, 3-point editing

Main Tools – Selection, Rolling, Edit, Razor, Hand Tool, Cross Fade, In point, Zoom tool, etc

Applying Effects to Sound, Audio Mixing – Mastering basics, Mixing for Various Media, Mixing and Editing, Multi-track mix, Getting Output

Video Transitions, Titling and graphics, Rendering and authoring

**Text Books:**



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1. Robert M. Goodman, Patrick McGrath, *"Editing Digital Video: The Complete Creative and Technical Guide"*, McGraw-Hill Education, 2002
2. Simon Langford, *"Digital Audio Editing"*, Focal Press, 2013

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**INTRODUCTION TO FILM STUDIES**

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<b>Course Code: 15 VC216</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
<b>Pre Requisite:</b>		<b>3-0-0: 3</b>

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CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand the historical movement of world cinema and develop the skills and habits of perspective watching, and discovering complex aspects of film art	1,4	Understanding
2	Analyze the Indian cinema with special emphasis on Regional cinema	4,7	Analyzing
3	Evaluate the film cinematic techniques that go into the construction of a film	2,4	Evaluating
4		2,7	

**Syllabus:**

**The Invention of Motion Pictures:** The origin and growth Early Cinema (1893-1903), Development of Classical Hollywood cinema (1903-1927), German expressionism (1919-1924), Soviet Montage (1924-1930), The Classical Hollywood Cinema after the coming of sound, Italian neo-realism (1942-1951), The French New wave (1959-1964), Cubism, Representation and Reality, contemporary trends, Documentary, Animated and Experimental Films

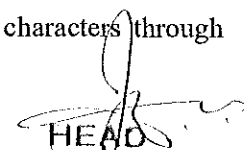
Introduction to Indian Cinema, **History of Indian Cinema:** Early History, Studio System, Emergence of Stars, Film Society Movement in Indian Cinema, Cinema after Globalization **Themes and perspectives:** Importance accorded to song and dance, Actors and personality cults, Mythological films, **Formula in cinema:** Masculine charisma, Melodrama in Indian cinema, parallel cinema in India, Song and dance sequence, interval, censorship, the women's film, Indian New Wave

**Regional Cinema:** Golden age of Bollywood, Bengali and Golden age of South Indian cinema – Telugu, Tamil, Malayalam and Kannada

**Narrative structure:** Plot and Story order, stories in three acts, the hero's journey, A and B stories, parallel stories, narrative time **Characters:** Character Motivation, character types, Dialogue and Narration, Movie stars and screen characters

**Mis-en-scene: The Set** – From the drawing board to screen; set design, Sets on location, sets and Milieu, sets and special effects, stylized sets, props

**Costume, Makeup and Hair** – From drawing board to the screen, communicating characters through costumes, makeup and hair



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**The Lights** – Three-Point lighting, other lighting schemes, Tinted light, natural and artificial light  
**Studying Genre:** Introduction to Genre, Genre as taxonomy, Genre as economic strategy, Multiplicity and Metaphor

**Authorship and Film Auteur:** Introduction, The three paradoxes of cinema authorship, what's the use of authorship, the problems of auteur theory, towards a pragmatic conception of cinematic authorship, Modes of auteursim

**Spectator, audience and Response:** Introduction, The cinema spectator, the film audience, Response Studies, What we can learn from early cinema, the spectator of theory, Response

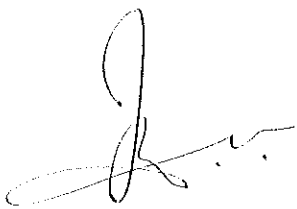
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**Text Books:**

1. Jill Nelmes, *Introduction to Film Studies*, Routledge, 5<sup>th</sup> Ed., 2012
2. Jon Lewis, *Essential Cinema: An introduction to Film Analysis*, Wordsworth, 2014
3. Joe Boggs, Dennis W. Petrie, *The Art of Watching Films with tutorial CD-ROM*, McGraw-Hill Higher Education, 7 Edition, 2007

**Reference Books:**

1. Ed Sikov, *Film Studies: An Introduction*, Columbia university press, 2010
2. K.Moti Gokulsing, Wimal Dissanayake, Routledge **handbook of Indian Cinemas**, Routledge, 2013
3. Patrick Colm Hogan, *Understanding Indian Movies: Culture, Cognition, and Cinematic Imagination*, University of Texas press, 2008
4. Manjunath Pendakur, *Indian Popular Cinema*, Hampton Press, 2003
5. Satyajit Ray, *Our films Their Films*, orient Blackswan, 2001
6. Renu Saran, *History of Indian Cinema*, Diamond Books, 2012



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**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**PROFESSIONAL COMMUNICATION SKILLS**

L—T—P: C

0—0—2: 1

Course Code: **15 -HS 103**

CO.No	COURSE OUTCOME	P O	LEVEL
1	Apply communication concepts and theories to address everyday dilemmas within dimensions Analyze communication variables in personal, professional, and community settings Propose competent communication strategies	2,7	Analyzing
2	Demonstrate positive group communication exchanges Advance decision-making processes within group.	1,2	Creating
3	Demonstrate written communication skills expected of a future professional in the field	1,2	Creating
4	Demonstrate oral communication skills expected of a future professional in the field. Speak in public settings	2,7	Creating

**Visual Communication** - Physics of light and color - Physiology of sight - Nature of media aesthetics - Theories of visual communication - **Principles of design** - Balance and harmony - Placement and patterns of arrangement - Contrast - Integration of text and images - **Elements of visual communication** – Color – Form – Depth – Movement – Editing.

**Unit 2**

**Typography** - Aesthetic principles - Practical aspects for print and video – Technological innovations - Ethical considerations – **Photography** - Aesthetic principles - Practical aspects for print and video - Technological innovations - Ethical considerations.

**Unit 3**

**Information graphics** - Aesthetic principle - Practical aspects for print and video - Technological innovations - Ethical considerations - **Computer-generated images** - Evolution of computer-generated images - Using computer drawing and graphics programs - Computer animation in film and television

**Unit 4**

**Theories of visual communication** - Sensual theories - Perceptual theories - Cultural theories - **Visual persuasion in communication** - Power of visual images - Application in professional areas (advertising, public relations, journalism, broadcasting, digital media) - Persuasion and propaganda.

  
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**References:**

1. Lester, P. M. (2003). *Visual Communication: Images with messages (3<sup>rd</sup> Edition)*. Belmont CA: Wadsworth.



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**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**WRITING FOR MEDIA**

<b>Course Code: 15 VC212</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
<b>Pre Requisite:</b>		<b>2-0-2: 3</b>

CO.No	COURSE OUTCOME	PO	LEVEL
1	Discriminate the writing for visual media	1,5	Analyzing
2	Write a news	1,7	Creating
3	Generate a creative write-up	5,7	Creating
4	Write a film script	1,4	Creating

**Unit 1**

Basic story of idea, organizing ideas into concepts, developing idea into treatment, Narrative Elements: Story – Plot, Differences between story and plot, Diegesis- Diegetic Elements and Non-diegetic Elements, Script writing as a creative enterprise - creative thinking - creativity process - stages in the craft of script writing - basic story idea, narrative synopsis outline, scene breakdown, and full- fledged script

**Unit 2**

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

**Unit 3**

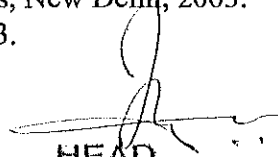
Radio Scripting and Language. Writing to sound. Element of radio script. Stages of scripting and editing. Writing for different programs like Talk, news, newsreel, documentary, drama and tele serials. Standardization of TV Quiz.

**Unit 4**

Scriptwriting for both short film: Dialogue, Parenthetical, Extension, Shot Transition, Dual-Column Dialogue, Act numbers, Scene Numbers, Cast List, short lines, dialogue paragraphs, Script Styles & Types, Script Length Scene Heading Action Description , Character Name, Dialogue, Parenthetical, Extension, Transition, Shots.

**Reference:**

1. Robert Hellard , *Writing for TV & Radio*
2. Blum, Richard A, *Television & Screen Writing, from concept to contract*, focal press 2001
3. Elbow, Peter, *Writing with Power, Techniques for mastering the writing process*, Oxford University Press 1998
4. Keller, Teresa and Steve Hawkins, *Television news: A hand book for reporting, writing, shooting, Editing and Producing*, Holcomb Hathaway, 2009
5. Shirley A. White, *Participatory Video*, Sage Publications, New Delhi, 2003
6. Simon Cottle, *Media Organization and production*, Sage Publications, New Delhi, 2003.
7. Michael Rabiger, *Directing the Documentary*, Focal Press, 1998.2003.



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**VISUAL COMMUNICATION**  
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**ECOLOGY AND ENVIRONMENT**

<b>Course Code:</b> 15 HS107	<b>Course Structure:</b>	<b>L-T-P:</b> 3-0-0	<b>Credits</b> 3
<b>Pre Requisite:</b>			

CO. No	COURSE OUTCOME	PO	LEVEL
1	Understand about environment and its functioning	2,6	Understanding
2	Develop knowledge regarding availability of natural resources	2,6	Applying
3	Aware about the environmental problems and issues Inculcate values of Environmental ethics	2,6	Understanding
4		2,6	

**Unit I:** Introduction: Definition - Scope and Importance - Measuring and defining environmental development - indicators – Lithosphere – Hydrosphere – Atmosphere – Biosphere – Biogeochemical cycles – Carbon, Nitrogen and Hydrological Cycle. – Man and Nature relation and interaction with respect to food, Clothing, Shelter and Occupation.

**Unit II:** Basic Principles of ecosystem functioning: Concept of an ecosystem - Structure and function of an ecosystem - Producers, consumers and decomposers - Energy flow in the ecosystem - Food chains, food webs and ecological pyramids - Introduction, types, characteristic features, structure and functions

**Unit III:** Environment and Natural Resources: Forest Resources - Use and over-exploitation - Deforestation - Timber extraction - Mining and dams – their effects on forests and tribal people.- Water Resources - Use and over-utilization of surface and ground water - Floods, droughts - Conflicts over water – Dams - benefits and costs - Mineral resources - Use and exploitation - Effects of extracting and using mineral resources - Food resources - World food problems - Changes caused by agricultural and overgrazing - Effects of modern agriculture

**Unit V:** Environmental Problems in India and Government Regulations Effects of human activities on the quality of life - Water and River, Ground water - Wasteland reclamation – Energy- Firewood, Animal energy, thermal and Nuclear energy - Access to Common Property Resources (CPR) - Pollution: domestic - Solid waste, Health and Sanitation and Unsafe Drinking water - Design of Environmental Policy - Direct Regulation by Government - Common and Control Instruments - Monitoring and Enforcement of Environmental Regulation.

**Text Book:**

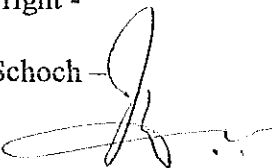
1. Environmental Studies R.C.Sharma & Gurpirsancha Kalyani Publications

**Reference Books:**

1. Environmental Science – William P. Cunnigham – Barbara Woodworth Saigo WBC Publishers.

2. Environmental Science The way the world works – Bernard J.Nebel and Richard T Wright - Prentice Hall

3. Environmental Science System and Solution – Michael L.L. Mc Kinney Robert, M.Schoch - Jones and Barlett Pub



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4. Introduction to Environmental Science – Turk J. Sundees – College Pup. Company, Philadelphia

**DEPARTMENT OF VISUAL COMMUNICATION**  
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**VIDEO PRODUCTION**

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<b>Course Code: 15 VC215</b>	<b>Course Structure:</b>	<b>L-S-P: Credits</b>
<b>Pre Requisite:</b>		<b>2-0-4: 4</b>

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CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand and evaluate the single camera video production process	1,5	Understanding
2	Comprehending tools and techniques of Camcorder in Video Production	1,7	Understanding
3	Analyzing the audiovisual grammar for video Production	5,7	Analyzing
4	Produce quality video and Audio output in television	1,5	Creating

**Unit 1**

Basic and important of Videography. History of Videography. Outdoor and indoor production, planning for video production. analogue and Digital Camera – Basic Image Creation – Basic Color of the Video Display – Introduction to Digital – Benefits of Digital Television – Scanning Systems – Interlaced and Progressive Scanning – DTV Systems – Flat – Panel Displays.

**Unit 2**

The Television Camera – Parts of the Camera – How the Camera Works – Types of Cameras – Electronic Characteristics – Operational Characteristics – Light to Video Image. Lenses – Its Types – Operational Characteristics & Controls – Angle of View

**Unit 3**

Focal length, F- number, T- number, types of lens, filters, video tapes and formats, types of shots, Camera angles.

**Unit 4**

Basic lighting. Standard Camera Mounts & Movements – Special Camera Mounts – Camera Operation & Picture Composition, Tripod setting, White and black balances

**Reference:**

1. Vasuki Belavadi, *Video Production-2007*
2. Joseph V. Mascelli, *The Five C's of Cinematography: Motion picture filming techniques.*
3. Ralph Donald, Riley Maynard, and Thomas D. Spann: *Fundamentals of Television Production*, 2008
4. *Television productio Handbook* – H Zettel
5. Ronald J. Compesi, Jaime S. Gomez :*Introduction to Video Production: Studio, Field, and Beyond*, 2006



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6. Gerald Millerson, *Video production handbook*, Focal Press, 1992 .

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**2D- ANIMATION**

<b>Course Code: 15VC214</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
<b>Pre Requisite:</b>		<b>2-0-4: 4</b>

CO.No	COURSE OUTCOME	P O	LEVEL
<b>1</b>	Understand the Tools and Interface	1,2	Understanding
<b>2</b>	Apply Tween Animation	2,7	Applying
<b>3</b>	Apply Staging and timing	2,5	Applying
<b>4</b>	Create Export Movie	3,5	Creating

**Syllabus:**

***Tools and Interface***

Introduction to Tools and Interface, Drawing for Animation, Shape Manipulation, Working with Strokes and Fills, Grouping Shapes, Frames per Second, Stage Size, Background color, Key frames Animation

***Tween Animation***

Introduction of Tween Animation, Motion and Shape Tween, Guide Paths, Path Animation, Masking, Animating Masks, Gradients and Effect

***Staging and timing***

Introduction of Staging and timing, Static Background Scenes, Animated Background Scenes, Scene Management, Duplicating and Editing Scenes

***Export Movie*** File Management, Library Management, Workspace customization, Compressions

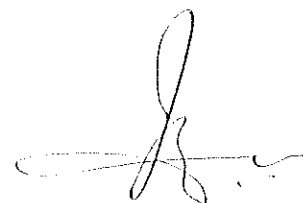
**Learning Lab:** Key frame Animation Exercise: Principles of Animation. Key frame Animation Exercise: Key frame Animation, Character Animation. Key frame Animation Exercise: Stick Figure Cycles Animation. Creating Scenes for animation, Key frame Animation Exercise: Principles of Animation. Key frame Animation Exercise: Key frame Animation, Character Animation. Key frame Animation Exercise: Stick Figure Cycles Animation. Creating Scenes for Animation.

**Text Books:**

1. “Adobe Flash Professional CS6 Classroom in a Book” (1st Edition), Adobe Creative Team

**Reference Books:**

1. How to Cheat in Adobe Flash CS5:
2. The Art of Design and Animation, by Chris Georgenes.



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## **Semester-IV**

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**ADVERTISING**

<b>Course Code: 15 VC221</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
<b>Pre Requisite:</b>		<b>2-0-4: 4</b>

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand the basic advertising concepts, language, and terminology	1,3	Understanding
2	Analyze the comprehensive Ad campaign and audience buying behavior	2,5	Analyzing
3	Analyze the types of Media to promote the product in creative perspective	1,6	Analyzing
4	Create brand identity in varies forms of media	2,5	Creating

**Unit 1**

Definition, Origin & Growth – Nature & Scope of Advertising, roles of advertising, Social, Communication, and Marketing & Economic- functions of advertising. Structure and Functioning of an AD Agency. Advertiser - Agency Relationship

**Unit 2**

Based on target audience, geographic area, Media & purpose. Corporate & Promotional Advertising – Web Advertising. Latest trends in advertising (India & abroad) – Ad agency & its types, Structure of small, medium & big agencies, functions, services- legal aspects & ethical issues.

**Unit 3**

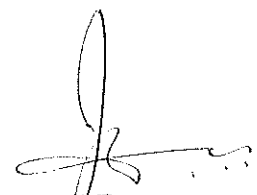
Conceptualization & Ideation. Translation of ideas to campaigns, visualization designing & layout, copy writing – types of headlines, body copy base lines, slogans. Logos & trademarks.

**Unit 4**

Different types of advertising: social, service and product advertising. Medium of advertising: Print , Electronic and New Media.

**Reference:**

1. Sheriyl K Ziegler and Herbert H Howard , *Broadcast Advertising*
2. J.V.Vilanilam & A.K.Varghese, *Advertising basics*, Sage Publications, New Delhi, 2004
3. Liz Mcfall, *Advertising*, Sage Publications, New Delhi, 2004
4. Chandan Singh and Malhan, *Essential of Advertising*
5. Otto Kleppner, *Advertising Procedure*
6. David Ogilvy, *Ogilvy in Advertising*
7. Sethia and Chunawalla , *Advertising Principles and Practice*

  
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**DEPARTMENT OF VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**INSTRUCTIONAL DESIGN**

**Course Code: 15 VC222**  
**Requisite:**

**Course Structure:** L-T-P: CreditsPre  
 2-0-2: 3

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understanding the models of learning and instruction using technology.	1,5	Understanding
2	Asses' nine events of instruction to design for effective instructional materials.	2,7	Evaluating
3	Design instructional material by using effective implementation process	1,5	Creating
4		2,7	

**Unit 1**

History of e-learning, E-learning, Types of e-learning, Pros and cons of e-learning. Instructional Design: Introduction to instructional design – Learning theory and instruction – Types of mediated learning- e-learning – CBT, WBT, Synchronous, Asynchronous.

**Unit 2**

Project kick- off meeting – Analyzing content – Chunking content – Preparing ID (Instructional Design) strategy – Macro and micro strategy – Writing instructional objectives – ID mapping – Content outline.

**Unit 3**

The level of E-content: four level of the revised Blooms taxonomy: Knowing, Understanding, Applying and analyzing information. Elements of content, animation, illustration, slideshows, interactivities, video, photographs, and audio clips,

**Unit 4**

Levels of complexity – Interactivity– level 1, 2, 3 interactivity – Expository versus exploratory content – Content types- facts, concept, procedure, process, principles – Content treatment- scenarios, simulations, Role Play Games(RPG), case Studies, examples and non-examples, need to know/nice to know content – Job aids – Graphic development.

**Reference:**

1. Peter A. Bruck, *Multimedia and E-Content Trends: Implications for Academia*- 2008
2. Wendy Currie, *Value Creation from E-Business Models*, Elsevier limited 2004
3. Ruth C. Clark, Richard E. Maye, *E-Learning and the Science of Instruction*, John Wiley& Sons-2008
4. Bryn Holmes, John Gardner , *E-Learning: Concepts and Practice*, SAGE Publications-2006
5. Saul Carliner, *Designing E-learning*, ASTD-2002

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**3D- ANIMATION**

<b>Course Code: 15 VC224</b>	<b>Course Structure:</b>	<b>L-S-P: Credits</b>
<b>Pre Requisite:</b>		<b>1-0-4: 3</b>

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand about 3D interface environment and its functioning	1,2	Understanding
2	Creating primitive level 3d Models	5,7	Creating
3	Creating basic 3d animation video with 3d elements.	2,6	Creating
4		1,5	

**Unit 1**

**Interface of Maya :** Introduction, Installing Maya, Introduction, The Maya user interface, Creating, manipulating, and viewing objects, Viewing the Maya 3D scene, Components and attributes. Polygon Modelling: Using 2D reference images, Creating a polygon primitive, Crating Intermediate polygon Models and Editing Models. Nurbs Modelling : Introduction, Creating a basic NURBS Models, Crating Intermediate NURBS Models and Editing Models.

**Unit 2**

**Introduction to shaders and textures :** Using Maya's standard shaders with mental ray, Texturing with mental ray. UV Mapping and Planner Maps : Understanding UV coordinates, Comparing NURBS and polygon UVs, Mapping polygon UV surfaces, Using texture maps. Applying 3D procedural texture nodes, Creating Textures Using Adobe Photoshop

**Unit 3**

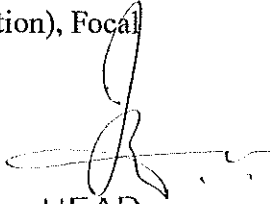
**Lighting and Rendering:** Shooting the background plate, Analyzing and color correcting the background plate, Setting light samples, Using ray trace shadows. **Rendering :** Mental ray Rendering, Setting up render passes, Rendering the final image, Creating Secondary Passes, Rendering matte passes, Creating a ground occlusion pass, Creating a ground shadow pass.

**Unit 4**

**Rigging and Animation:** Exploring the basics of joints and skinning, fitting skeletons to a mesh, animating skeletons. Animating the Rig in Maya, Creating Walk cycle: Setting up a character for a basic walk, Animating a walk: Animating Runs: A run in four poses, a run cycling the animation. Facial Animation and Dialogue : Animating dialogue.

**Reference:**

1. Steve Robert, *Character Animation in 3D*, Focal Press- 2004
2. Andy Beane, *3D Animation Essentials*, John Wiley & Sons- 2012
3. Catherine Winder, Zahra Dowlatabad, *Producing Animation* (Second edition), Focal Press-2011



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Creative Arts & Media Studies  
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4. Lee Purcell, *Flash Character Animation: Applied Studio Techniques*, Sams Publishing-2002
5. Alex Michael, *Animation with Flash-8*, Focal Press- 2006

**VISUAL COMMUNICATION  
K L UNIVERSITY  
TELEVISION PRODUCTION**

<b>Course Code: 15 VC225</b>	<b>Course Structure:</b>	<b>L-S-P: Credits</b>
<b>Pre Requisite:</b>		<b>1-0-4: 4</b>

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand and evaluate the single camera video production process	2,5	Understanding
2	Comprehending tools and techniques of Camcorder in Video Production	2,7	Understanding
3	Analyzing the audiovisual grammar for video Production	2,2	Analyzing
4	Produce quality video and Audio output in television production	3,7	Creating

**Unit 1**

Basic Television System – Expanded Studio & Electronic Field Production Systems – Electronic news production- Production Elements – Production Personnel – Television Studio – Studio Control Room – Master Control – Studio Support Areas,

**Unit 2**

Types of Television programs: Talk shows, interviews, phone in programmers, music shows, dance, reality shows, quiz, current Affairs, political dis.

**Unit 3**

Single Camera production and multi came production: Documentary film, Tele film, Experimental video, outdoor, soft stories.

**Unit 4**

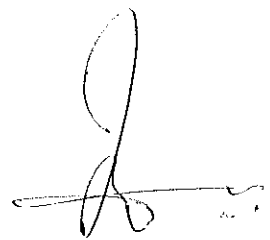
Importance of back ground, real and un-real, economical setting, location setting, post production. Application of production tech: script length and style of scripts, story boards and components. Chromo use age.

**Reference:**

1. Vasuki Belavadi, *Video Production-2007*
2. Joseph V. Mascelli, *The Five C's of Cinematography: Motion picture filming techniques.*
3. Ralph Donald, Riley Maynard, and Thomas D. Spann: *Fundamentals of Television Production, 2008*



4. *Television production Handbook* – H Zettel
5. Ronald J. Compesi, Jaime S. Gomez :*Introduction to Video Production: Studio, Field, and Beyond*, 2006  
Gerald Millerson, *Video production handbook*, Focal Press, 1992



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**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**COMPOSITING**

<b>Course Code: 15 VC223</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
<b>Pre Requisite:</b>		<b>1-0-4: 3</b>

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand about Compositing, its Tools & Techniques to create standard VFX shots.	3,5	Understanding
2	Learn Problem-solving techniques to rectify the errors during compositing.	3,6	Analyzing
3	Create content for broadcast and web animation.	2,5	Creating
4	Generating output to the standards of broadcasting and digital media	3,2	Creating

**Unit 1**

Introduction, Welcome, Exploring the interface and important preferences and setting up the cache, Video terminology, Understanding compositions, Creating and manipulating layers Building animation, Working with effects, Introduction to 3D, Understanding how to render.

**Unit 2**

Understanding Compositions, Exploring composition and project settings, Importing Photoshop files as compositions, Importing Illustrator files as compositions, Viewing files in the comp panel, Understanding Pre-compose, Positioning layers with snapping, Interpreting footage, Keyboard shortcuts for compositions.

**Unit 3**

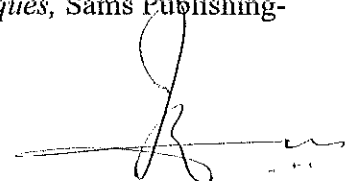
Using Effects, Understanding the order of effects, Generating backgrounds with effects, Generating a scribble effect, Animating strokes with effects, Using adjustment layers; Adding gradients and glows, Saving pan and scan presets, Fixing exposure with Levels, Fixing color casts with Color Finesse 3, Masking individual effects NEW.

**Unit 4**

Exporting and Rendering, Rendering with Adobe Media Encoder, Recommended settings for rendering graphics, Creating presets in the Render Queue, Prerendering with Import and Replace Usage, Working smarter: One render, multiple outputs.

**Reference:**

1. Steve Robert, *Character Animation in 3D*, Focal Press- 2004
6. Andy Beane, *3D Animation Essentials*, John Wiley & Sons- 2012
7. Catherine Winder, Zahra Dowlatabad, *Producing Animation* (Second edition), Focal Press-2011
8. Lee Purcell, *Flash Character Animation: Applied Studio Techniques*, Sams Publishing- 2002
9. Alex Michael, *Animation with Flash-8*, Focal Press- 2006



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**VISUAL COMMUNICATION  
K L UNIVERSITY  
PRESENTING ON MEDIA**

<b>Course Code: 15 VC226</b>	<b>Course Structure:</b>	<b>L-S-P: Credits</b>
<b>Pre Requisite:</b>		<b>1-0-2: 2</b>

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand the various presentation techniques	2,1	Understanding
2	Apply the various roles of live & recorded television	3,6	Creating
3	Create a bond with the unseen audience	1,5	Creating
4	Present a live show	3,6	Creating

**Unit 1**

Pre Production Planning: from Idea and Script – Program Ideas – Production Models – Program Proposal – Program Budget - Scripting

**Unit 2**

Production Elements – Production Personnel – Technical and Non-Technical Personnel – Production and Post Production activities

**Unit 3**

The Director in Preproduction – Director’s Roles – Director’s Preproduction Activities

**Unit 4**

The director in Production and Post production – Director Terminologies – Director Rehearsals – Single and Multi Camera Directing

**Key Texts:**

1. Herbert Zettl, Television Production Handbook, California, Thomson-Wadsworth, 2006.
2. Gerald Millerson, Effective TV Production, London, Focal Press, 2002.

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**DEPARTMENT OF VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**WEB DESIGNING**

<b>Course Code: 15 VC 227</b>	<b>Course Structure:</b>	<b>L-T-P: Credits</b>
Pre Requisite: NIL		1-0-2: 2

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand the web technologies	1,3	Understanding
2	Examine the design basics for Web	3,5	Analyzing
3	Create web page	1,5	Creating
4		3,7	

**Unit 1**

Introduction to Web Technologies, Careers in Web Technologies and Job Roles, How the Website Works?, Client Side Scripting and Server Side Scripting, Domains and Hosting, Static Website Designing, Dynamic Websites and WebApps, Web Standards and W3C recommendations.

**Unit 2**

HTML5 (Latest Version), Introduction to CSS 3; Basic CSS3 Selectors, Advanced CSS3 Selectors, New CSS3 Properties, CSS Rounded Corners, Border Image, Box Shadow, Text-Shadow Property, Text-Stroke Property, Multiple Backgrounds, Background Origin, Background Resize, CSS Clip, CSS Gradients, Column Rules, Opacity, Transitions, Transform, Animations, Using CSS3 in Practical Layout.

**Unit 3**

Java Script, Introduction to Client Side Scripting, Introduction to Java Script, JavaScript Types, Variables in JS, Operators in JS, Conditions Statements, Java Script Loops, JS Popup Boxes, JS Events, JS Arrays, Working with Arrays, JS Objects, JS Functions, Using Java Script in Real time, Validation of Forms Related Examples

**Unit 4**

Adobe Flash, Introduction to Animation, Introduction to Adobe Flash Tools in Adobe Flash, Frame Animation, Various Flash Effects, Creating Flash Banners, Creating Flash Intro's, Creating Flash Website, Basics of Action Scripting. Web Hosting, Web Hosting Basics, Types of Hosting Packages, Registering domains, Defining Name Servers, Using Control Panel, Using FTP Client, Maintaining a Website.

**Reference:**

1. Dietel & Dietel & Nieto, " Internet & World Wide Web- How to Program", PEA, Third Edition.
2. Herbert Schildt," Java the Complete Reference, 7th Edition, Tata McGraw Hill 2007.
3. Robert W. Sebesta: Programmin the World Wide Web, 4th Edition, Pearson Education,2008.

4. M.Deitel, P J Dietel, A.B. Goldberg: Internet & World Wide Web, How to Program, 4th Edition, Pearson Education,2004.

**VISUAL COMMUNICATION**  
K L UNIVERSITY  
EMPLOYABILITY SKILLS

**Course Code: 15 EN 204** **Course Structure:** L-T-P: CreditsPre  
**Requisite:** 0-0-2: 1

CO.No	COURSE OUTCOME	P O	LEVEL
1	. Computer Memory	1,7	
2	Introduction to Information Technology Tools	1,2	
3	Elements of electronic spared sheet,	2,1	
4	Computers and Communication:	2,7	

**Unit – 1**

Introduction to Computer: Components of Computer System- CPU, Keyboard and Mouse, Input & Output Devices. Computer Memory – ROM, RAM, Classification of Computers, Representation of Data/ Information Concepts of Data Processing - Definitions of Information Data, Basic Data Types, Storage of Data/ Information as Files.

**Unit – 2**

Introduction to Information Technology Tools: Operating System, Programming Languages, Features and trends. Introduction to MS-DOS/WINDOWS/LINUX/UNIX. Translators: Assembler Compiler and Interpreter. Office Automation Tools: MS-Office, Word, PowerPoint, Excel, Access, Working with PC PACKAGES.

**Unit – 3**

Computer Office Automation Tools: MS Word - Word processing basics, Opening and closing documents, Text creation and manipulation, formatting the text, Table manipulation. Spread Sheets - Elements of electronic spared sheet, Manipulation of cells, Formulas and function. Power Point - Creation of presentation, Preparation of slides, Presentation of Slides, Slide show.

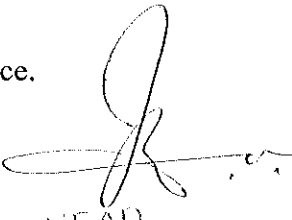
**Unit – 4**

Computers and Communication: Basics of computer Networks – LAN, WAN, MAN, Internet. World Wide Web - Web browsing soft wares, Search engines, Understanding URL, Surfing the web. Protocol: Types of Protocols, FTP, SMTP, Point to Point etc., Electronic Mail - Basic of e-mail, Using e-mails, Document collaboration, instant messaging and collaboration. Applications of IECT - E-governance, Entertainment.

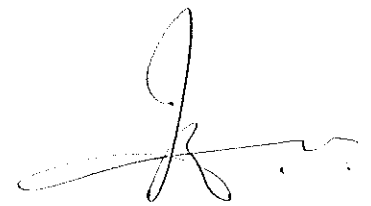
**Laboratory:** Working with DOS, Linux/Unix and Windows O.S., MS –Office.

**Reference Books:**

1. Sanders, D.H., "Computer Today ", Mc-Graw Hill, 1988.
2. Suresh K. Basandra, "Computers Today", Galgotia Publications Pvt. Ltd.

  
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3. Microsoft Web Publishing Step by Step, Active Education.
4. Bokhari & Ahmad "UNIX Operating System", Dhanpat Rai & Co.



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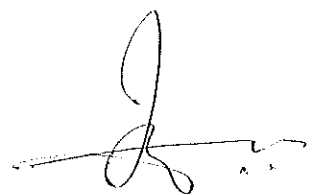
**Subject: Year End Project**  
**Course Code: 15 SP- 228**

**L—T—P: C**  
**0—0—2 : 1**

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Student must do project in field of Animation and Short Film

2D Animation  
3D Animation  
Short film



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# Semester-V



**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**ADVANCED COMPOSITING**

**Course Code: 15 VC303**  
**Pre Requisite:**

**Course Structure:** L-S-P: Credits  
 2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Creating a basic composition using Timeline window and Manipulating the tools to the required standard time lapse, adding multiple video & audio clips.	1,3	Creating
2	Create and apply variable levels of audio effects to the audio clip which can be Synchronize with Video.	2,5	Creating
3	Understand according to the System performances, apply the Render Techniques to generate output and analyze the quality of the footage to apply various types of tonal effects to the video.	1,6	Understanding
4	Understanding the Media tool, Deleting unreferenced clips, output Media, Conducting sequence to the output, Performing a digital cut, Exporting sequence as a file	2,5	Understanding

**Unit 1**

Introduction, Welcome, Exploring the interface and important preferences and setting up the cache, Video terminology, Understanding compositions, Creating and manipulating layers Building animation, Working with effects, Introduction to 3D, Understanding how to render.

**Unit 2**

Understanding Compositions, Exploring composition and project settings, Importing Photoshop files as compositions, Importing Illustrator files as compositions, Viewing files in the comp panel, Understanding Pre-compose, Positioning layers with snapping, Interpreting footage, Keyboard shortcuts for compositions.

**Unit 3**

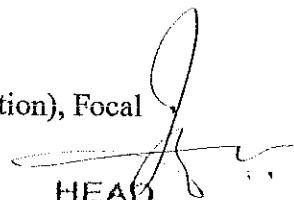
Using Effects, Understanding the order of effects, Generating backgrounds with effects, Generating a scribble effect, Animating strokes with effects, Using adjustment layers, Adding gradients and glows, Saving pan and scan presets, Fixing exposure with Levels, Fixing color casts with Color Finesse 3, Masking individual effects NEW, Jumping into 3D, Understanding 3D in After Effects, Intro to cameras, Intro to lights and material options, Animating cameras UPDATED, Creating depth of field, Exploring the ray-traced 3D renderer.

**Unit 4**

Exporting and Rendering, Rendering with Adobe Media Encoder, Recommended settings for rendering graphics, Creating presets in the Render Queue, Prerendering with Import and Replace Usage, Working smarter: One render, multiple outputs.

**Reference:**

1. Steve Robert, *Character Animation in 3D*, Focal Press- 2004
2. Andy Beane, *3D Animation Essentials*, John Wiley & Sons- 2012
3. Catherine Winder, Zahra Dowlatabad, *Producing Animation* (Second edition), Focal Press-2011

  
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Annexure-2

COURSE VS POS & PSO'S MAPPING

Course Code	Course Title	L-T-P	CREDITS	CO	Program Outcomes(POs)						Course Type	Course Objective	
					PO1	PO2	PO3	PO4	PO5	PO6			
11-EM501	Microcontrollers for Embedded System Design.	3-0-2	4	CO1	Understanding the fundamentals of Embedded Systems and its hardware and software architecture.	1						Retained without Changes	The objective of this course is to understand fundamentals of micro controllers
				CO2	Demonstrate the working principle of 8051 microcontrollers and Processor Architecture & Interfacing		1						
				CO3	Analyze PIC Microcontroller Hardware with its Architecture & Interfacing	2			2				
				CO4	Analyze the Device Drivers , Interrupt service Mechanism and Devices & Communication Buses for Devices Network.		2			2			
12-EM502	Real Time Concepts for Embedded Systems	3-2-0	4	CO1	Understand the current trends for Embedded Systems Design. Hard versus soft Real- Time Systems,A Reference						Retained without Changes	The objective of this course is to understand	

					- Time Systems: Processors and Resources, Temporal Parameters of Real Time Workload, Periodic Task Model, Precedence Constraints and Data Dependency etc												
				CO2	Understand and apply Challenges in validating timing constraints in priority driven systems Off-line versus On-line Scheduling												
				CO3	Analyze Priority-Driven Scheduling of Periodic Tasks, aperiodic tasks, and sporadic tasks with different scheduling mechanisms												
				CO4	Understand Real-Time Operating Systems Other Basic Operating System Functions												
13-EM 50 3	VLSI Technology & Design	3-0-2	4	CO1	Understand basic concepts of MOSFET, and study the second order											Modified	The objective of this course is to understand

*VISUAL COMMUNICATION*  
K L UNIVERSITY  
MEDIA RESEARCH METHODS

Course Code: 15VC302

Course Structure:

L-T-P: Credits

Pre Requisite:

3-0-0: 3

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand the functions and principle of research.	2,5	Understanding
2	Describe and compare quantitative and qualitative research methods in media and mass communication research	1,6	Analyzing
3	Construct an effective questionnaires to collect sophisticated data from various sources to media production	2,7	Applying
4		3,5	

**Unit 1**

Concept of Research, meaning, definition and nature of research. Purpose of research. Important of media research. Area of media research, problems of objectivity in research. Planning to carry to research.

**Unit 2**

Methods and techniques of research. Hypothesis and variables. Research design and its types, research in language and literature. Research in journalism and mass communication. Census, Survey, Random, Sampling-meanings and types of problems. Writing research proposal

**Unit 3**

Survey Research, Experimental and field research. Panel research, reliability, validity and objectivity. Tools and methods of research, sources of data- primary and secondary sources, Questionnaire and Schedules. Observation – participatory and non participatory and focus group discussions Case study approach. Content analysis of audio and video.

**Unit 4**

Formative and summative research, Ethical issues in media research. Media research and tools of reporting. Application of statistics, tabulation and classification of data, data analysis, software for data analysis interpretation. Elementary Statistics- mean, mode median. Indexing, Citation and bibliography. Research reporting writing.

**Reference:**

1. Thomas Lindlof and Bryon Taylor, *Qualitative Communication research methods*, Sage Publications, 2002
2. Arthur Asa Berger, *Media and Communication research methods*, Sage Publications, 2000
3. Arthur Asa Berger, *Media Analysis Techniques*, Sage Publications, 1998.
4. Arthur Asa Berger, *Media Research techniques*, Sage Publications, 1998

5. Arthur Asa Berger, *Media Resaerch methods*, Sage Publications, 1999

*VISUAL COMMUNICATION*  
K L UNIVERSITY

RIGGING AND CHARACTER ANIMATION

Course Code: 15 VC304  
Pre Requisite:

Course Structure:

L-S-P: Credits  
2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Create advance industry standard Rigging methodology for Organic & in- organic objects.	1,2	Creating
2	Create advance 3d character Animation procedures in Linear & Non Linear animation.	5,7	Creating
3	Create Locomotion to the 3d Character Animation by using standard principles.	2,6	Creating
4	Create a 3d character animation by applying emotions & facial expressions with Vocal dialogue.	1,5	Creating

**Unit 1**

Introduction to 3D – basic Trends and Techniques – Getting started with 3D Softwares – Creating 3D Objects – Modifiers.

**Unit 2**

3D Animation – Difference between 2D and 3D Animation, Trends, Software's and its application .

**Unit 3**

**Introduction** to Modeling - Mesh, Polygon, Splain - Basic Animation - Materials Editors, Materials and Maps.

**Unit 4**

Texturing- Concepts and Techniques, Materials and Maps, Lighting and Shades, Cameras,/ Animation and its application.

**Software:**

1. 3Ds Max

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*VISUAL COMMUNICATION*  
K L UNIVERSITY

SPECIAL EFFECTS AND DYNAMICS

Course Code: 15VC306

Course Structure: L-S-P: Credits

Pre Requisite:

2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Creating & Applying brushes to the stroke. Exploring the attribute of the Paint effect brushes.	1,2	Creating
2	Exploring the various attributes like Expressions, Radius, and Applying Field	5,7	Evaluating
3	Apply interaction to the object and water surface reaction and applying materials.	2,6	Applying
4	Apply and define various Hair styles. Explore types of N-Cloth preset and adjust the Rigid Attributes.	1,5	Applying

**Unit 1**

Compositing- An introduction, Trends, Softwares and its application.

**Unit 2**

Compositing with Roto, Masking & Time Freeze.

**Unit 3**

Combustion utilities & Plug-ins.

**Unit 4**

Embedding visual effects with 2D and 3D techniques.

**Software:**

1. Discreet Combustion

  
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**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**CORPORATE COMMUNICATION SKILLS**

Course Code: 15HS106  
 Pre Requisite:

Course Structure: L-T-P: Credits  
 0-0-4: 2

CO.No	COURSE OUTCOME	P O	LEVEL
1	Speak fluently and effectively in interpersonal contexts	1,7	
2	technically sound English	1,2	
3	Read and interpret expeditiously	1,2	
4	Understand and apply the basic techniques to crack Quantitative Reasoning sections in Campus Recruitment Tests, GRE, GMAT, CAT and other types of Competitive Exams	2,7	

**Unit 1**

The Nature of Development. Defining development as a Goal, as a Process; Key Concepts in Development: Self-reliance, Dependence, Cultural Identify, Decentralization, Participation, Modernization, Industrialisation, First-Second-Third-Fourth World, Basic Needs etc. Complexities of development efforts; Alternate paths to Development; Development and Colonialism; Development and Tradition bound Society.

**Unit 2**

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

**Unit 3**

Communication for social change. Using Folk forms for Social Change; Taking Theatre into the streets. Empowerment through Silver Screen; Role of a Communicator in the process of social change. Folk forms and 'alternative silver screen' for social change.

**Unit 4**

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

**References:**

1. Melkote, Srinivas R. and Leslie Steeves – Communication for Development in the Third World: Theory and Practice for Empowerment, Sage Publications. New Delhi 2001.



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- Vollan, Clayton and Jim Simmons (Ed) – Development Communication: A Resource Manual for Teaching, Asian Mass Communication Research and Information Center, Singapore, 1985.

**VISUAL COMMUNICATION**  
K L UNIVERSITY  
**MEDIA CULTURE & SOCIETY**

<b>Course Code: 15 VC311</b>	<b>Course Structure:</b>	<b>L-S-P: Credits</b>
<b>Pre Requisite:</b>		<b>3-0-0: 3</b>

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understanding of the roles that media and/or cultural institutions play in different societies and how this affects the ideology and cultural texts they create	1,2	Analyzing
2	Analyze the effective media product based on thorough audience analysis and clear rhetorical objectives	2,5	Analyzing
3	Analyze the development of social and cultural forms from which different media institutions, practices and structures have emerged.	1,6	Analyzing
4		1,6	

**Syllabus:**

**Introduction to Media Culture Society:** Media saturation, Media Influence, Management and manufacture of information, Media education and democracy, Media in Indian Society, Contemporary importance of media in modern society.

**Understanding the Media:** Why Study media? How not to study media? Sociological, cultural, political, Media audience analysis, Media Education possesses, theoretical framework, core concepts, mode enquiry, Media Pedagogy

**Media Determinants:** Ownership and control – Media Institution – The state and the Law – Self regulation by the Media – Economic determinants – Advertisers – Media Personnel- Media Sources – Audience

**Media Rhetoric:** Selection – Social construction of reality by media - The Rhetoric of the image – Combining image and linguistic text – Suppressing the existence – Sets-ups – Film and sound Editing – Interpretative Frame works- Visual Coding- Narrative.

**Ideology & Culture** – Defining Ideology – Hegemony – Myth Ideology in the classroom – Denotation – Connotation – Ideological Analysis – Media and Popular culture – culture and sub- culture, popular texts, politics popular culture Vs. people’s Culture

**Audience Relationships:** Audience as textual determinant & audience as readers, audience positioning, establishing critical autonomy, problematising audiences, Audience positioning, subjectivity, pleasure

**References:**

- Vrdisha Barua, Press and the Media Laws. Universal law publishing, New Delhi, 2006.
  - Durga Das Basu, Laws of the Press, Wadhua, New Delhi, 2002.
- Kiran R. N., Philosophies of Communication and Media Ethics,



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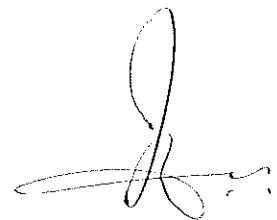


Subject: **Term Paper**  
Course Code: **15 VC 313**

L—T—P  
0—0—4

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As part of this paper student should maintain film dairy, they are required to analyze films screened in practical class.



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**Semester – VI**

**Semester – V**  
**Advertising (Elective)**

*VISUAL COMMUNICATION*  
K L UNIVERSITY

MODERN TECHNIQUES IN ADVERTISING

Course Code: 15 VC 301  
Pre Requisite:

Course Structure: L-T-P: Credits  
2-0-4: 4

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand the concepts of advertising and its evolution	1,3	Understanding
2	Analyze the methods and types of advertising to communicate visually	2,5	Analyzing
3	Evaluate the techniques of advertising and implement in various digital platforms	1,6	Evaluating
4		2,5	

**Unit 1**

Evolution of advertising in the world and in India –Rural advertising in India –Defining advertising and its role in integral communication, the marketing mix, social marketing and public service –Types of advertising and media for advertising.

**Unit 2**

Global advertising & advertising conglomerates–Types of advertising agencies –Advertising agency-structure and processes, functions, commission system –Agency client relationships – Advertising and marketing communications services departments–Case studies-agencies in India.

**Unit 3**

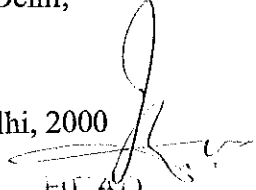
Web Banner Advertising, Bandwagon Advertising, Promotional Advertising. Surrogate Advertising, Pixel Advertising, Contextual Advertising. Keyword Advertising, Blog Advertising, Bathroom Advertising

**Unit 4**

Mobile Advertising, Public Relations Advertising, Testimonials and Endorsements. Digital Media Platform: Regulation and Persuasion. Sex, Race and Stereotypes, Vulnerable Audience, Controversial Products and Advertisements. Political and Socially Responsible Advertising.

**Reference:**

1. Sheriyl K Ziegler and Herbert H Howard , *Broadcast Advertising*
2. J.V.Vilanilam & A.K.Varghese, *Advertising basics*, Sage Publications, New Delhi, 2004
3. Liz Mcfall, *Advertising*, Sage Publications, New Delhi, 2004
4. Ray Dizazzo, *Corporate Media presentation*, Focal Press, 2003.
5. Simon Cottle, *Media, Public Relations and Power*, Sage Publications, New Delhi, 2003
6. Sam Black , *Practical Public Relations*
7. Robert L. Heath, *Handbook of Public Relations*, Sage Publications, New Delhi, 2000



HEAD

# VISUAL COMMUNICATION

K L UNIVERSITY  
ADVERTISING MEDIA PLANNING

Course Code: 15 VC302

Course Structure:

L-T-P: CreditsPre

Requisite:

2-0-4: 4

CO.No	COURSE OUTCOME	P O	LEVEL
1	Understand the media planning process, Tools and Functions	1,3	Understanding
2	Analyze the Market appeals and audience	2,5	Analyzing
3	Conceptualize and develop the media planning and campaign activity	1,6	Creating
4		2,5	

## Unit 1

Develop Situation Analysis: Marketing analysis / Target Audience analysis / Competitive analysis. Define Media Objectives: Target audience / Seasonality / Geography / Plan Performance / Scheduling Strategy.

## Unit 2

Determine Media Strategy: Media buying / Press placements / Attainment of performance objectives / GRPs by medium for public relations, Detail Decisions in Media Flowchart :Detail monthly spending and media distribution of paid and unpaid media.

## Unit 3

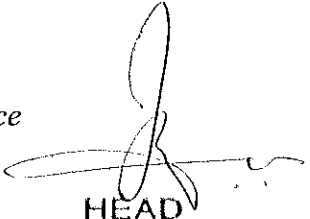
Social advertising, historical perspective of advertising. Taxonomy of advertising social advertising- the concept and the why of social advertising, taxonomy of social add. Social advertising in India. Areas covered under social advertising, Agencies involved in social advertising. The DVAP and other media units, organized sector and voluntary organization, international agencies.

## Unit 4

Campaign Strategies Intro. - The Why & How of a Campaign - Audience Analysis - Fixing Target Audience = Focusing Message = Determining Media Choice = Executing a Campaign.

### Reference:

1. Chandan Singh and Malhan, *Essential of Advertising*
2. Otto Kleppner, *Advertising Procedure*
3. S A Chunawalla and K C Sethia, *Advertising Principles and practice*
4. Black, Sam :*Practical Public Relations*, Prentice Hall Trade, 1983
5. D S Mehta, *Hand book of public relations in India*



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Creative Arts & Media Studies  
KL University, Vaddeswaram.

6. B N Ahuja and SS Chhabra , *Public Relations*
- 7 Scott M Cutlip and Allen H, *Effective Public Relations*

**VISUAL COMMUNICATION**  
K L UNIVERSITY  
ADVANCE ADVERTISING

<b>Course Code: 15 VC303</b>		<b>Course Structure:</b>	<b>L-T-P: Credits</b>
Pre Requisite:			2-0-4: 4
CO.No	COURSE OUTCOME	PO	LEVEL
1	Understand the role of creativity and visualization in advertising	1,3	Understanding
2	Analyze various mechanics of production tools to enhance better output	2,5	Analyzing
3	Create the layout style for a product in planning of advertisements	1,6	Creating
4		2,5	

**Unit 1**

Visualization and creativity –Creative process –Visual thinking- Development of concept – Brand planning-various visual elements–Visualization transformed into layout thumbnail, the rough layout. Stages in the craft of script writing - basic story idea. Visualization and layout, visual and copy, advertising copy, long and short copy

**Unit 2**

Headline –Types of copy – scientific, descriptive, narrative, colloquial, humorous, topical, endorsement, interrogative, prestige, and reason why, cooperative and intentional.

**Unit 3**

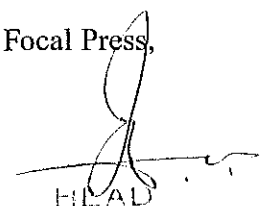
Study of various Commercial from cinematographic point of View. Composition Rules : Line, Shape, Color, Texture, Direction, Size. Lighting – Quality of Light – Color Temperature – Lighting Functions – Special Lighting Techniques – Contrast – Balancing Light Intensity – Light Plot – Operation of Studio Lights.

**Unit 4**

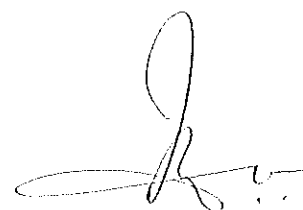
Using of visual effects in add making, superimposition, key- internal key, external key, matte key, chromo key, wipe effect. Digital video effects. Computer manipulated effects on image size, shape, and light and colour.

**Reference:**

1. Zoran Perisic, *Visual Effects Cinematography*, Focal Press, 2000
2. Steve Wright, *Digital Compositing for Film and Video*, Volume 1 Taylor & Francis, 2002
3. Raymond Fielding, *the Technique of Special Effects Cinematography*, Focal Press, 1985
4. Paul Wheeler, *Digital Cinematography*, Taylor & Francis, 2001



5. Blain Brown, *Cinematography: Theory and Practice: Image making for Cinematographers, Directors & Videographers*, Focal Press, 2002
6. Joseph V. Mascelli, *The Five C's of Cinematography: Motion picture filming techniques*

A handwritten signature in black ink, appearing to be 'J. Mascelli', written in a cursive style.

Handwritten text, possibly a name or title, located below the signature. The text is faint and difficult to read, but appears to contain the name 'Joseph V. Mascelli'.

**Semester – V**  
**Film Making (Elective)**

**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**SCREEN WRITING AND STORY BOARDING**

**Course Code: 15 VC307**  
 Pre Requisite:

**Course Structure:**

**L-T-P: Credits**  
 2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Identify key elements and teams of story composition.	1,5	Applying
2	Application of Methodologies to success fully encodes a relevant message into a script to elicit the intended decoding of audience response to that message.	2,5	Applying
3	Explain the importance of storyboarding and storytelling in relation to visual Production	2,5	Evaluating
4	Invent and incorporate unique visual symbols and movements to create personal meaning in way of storytelling.	1,2	Creating

**Unit 1**

Introduction to Scriptwriting, screenplay and teleplay Scripts are elements: Basics of Script writing, Use of scriptwriting, Action, Scene Headings, Character Name, Screenplay Page Breaking, Short Lines/Poetry/Lyrics, Titles or Opening Credits, Screenplay Title Page, Continued and Revisions, Header Text + Do's & Don'ts, Screenplay Related Formats and full knowledge about teleplay script.

**Unit 2**

Narrative structure - beginning - middle- end - conflict, development, climax and denouement- story, storyline, plot, and treatment - principles of suspense and surprise. Select narrative techniques - point of attack, exposition, planning, point of view, pace, tone, subject matter, title, openings, contrast, coincidence, tension release laughter.

**Unit 3**

Illustration-role and importance, types of visuals, photographs & drawing purpose of illustration–Types of illustrations for advertisements–Illustrations for storyboard & rendering techniques.

**Unit 4**

Storyboard–What is storyboard?-steps, concept development, sketching, perspective –Eye levels, visual analysis & visual appreciation. The Advantages of Storyboarding, Interactive Storyboarding, Storyboarding for TV and film. Introduction, Multimedia Storyboarding Tools, Using Interactive Storyboarding to Speed-up the Content-writing Phase, Using Interactive Storyboarding to Speed-up Report Document Production

**Reference:**

1. Patrick Nash, *Short Films Writing the Screenplay*-2010
2. Dwight V. Swain, Joye R. Swain, *Film Scriptwriting: A Practical Manual*, Focal Press, 1988
3. J Michael Straczynski, *The Complete Book of Scriptwriting Writer's* , Digest Books, 2002
4. Richard Walter, *Essentials of Screenwriting*, Plume, 2010
5. Irwin R. Blacker, *the elements of screenwriting*, Simon & Schuster Books for Young Readers, 1986
6. Friedman, *writing for visual media*, focal press, London 2007



*VISUAL COMMUNICATION*  
K L UNIVERSITY  
ADVANCE CINEMATOGRAPHY

Course Code: 15VC308

Course Structure:

L-S-P: Credits

Pre Requisite:

2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Produce different kinds of video, including a music video or short film	2,3	Creating
2	Tell a story visually by using visual grammar	1,4	Applying
3	Create mood in set to tell a visual story with effective use of lighting	2,3	Creating
4	Prepare video footage for editing	2,5	Creating

**Unit 1**

Study of various Films and Commercial from cinematographic point of View. Part of still and video cameras. Viewfinder, Shutter Release, Shutter, Shutter Speed Control, Film Speed Control, F-Stop Control, Film Compartment, Flash, Hot Shoe Mount, Lens Ring Mount.

**Unit 2**

Composition Rules: Line, Shape, Color, Texture, Direction, Size. Lens: Definition Focal length, Prime lenses/block lenses, Zoom lens, Angle of view, Normal lens, Telephoto lens, Wide angle lens, Macro lens/micro lens, Converter, Idea of perspective, Zoom ratio, lens speed, Depth of field, Depth of focus, Hyper focal distance, Lens. Companies.

**Unit 3**

Various types of lights: Tungsten lamps, quartz lamp, arc lamp, Fluorescent tube lights, Full spectrum fluorescent, Flicker free Lights, HMI, Muti-20, Muti-10, baby, solar, 5K, Mini Brute, Strobe lights, Kino-Flo spl lights, Fresnal spot, Follow spot, Disco -lights, Cyclorama/background lights, Soft Box lights, Use of cutter stand, black cloth.

**Unit 4**

Color temperature: Exposure test, Metering, Exposure latitude, Light meters, Incident light meter, Reflected light meter, 18% grey card, Zone System - Ansal Adam Operations : Functions and Controls of Video Camera, Camera support for video /film cameras, Understanding Video recording and Recording Formats.

**Reference:**

1. Joseph V. Mascelli, *The Five C's of Cinematography: Motion picture filming techniques.*
2. Blain Brown, *Cinematography: Theory and Practice: Image making for Cinematographers, Directors & Videographers*, Focal Press, 2002
3. Kris Malkiewicz, M. David Mullen, *Cinematography: Third Edition-2005*

  
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Creative Arts & Media Studies  
Kl. University, Vaddeswaram.

4. J. Kris Malkiewicz, Jim Fletcher, *Cinematography: a guide for film makers and film teachers*-1992
5. Kris Malkiewicz, Revised and expanded Film Lighting, Prentice Hall press-2012

**VISUAL COMMUNICATION**  
K L UNIVERSITY  
ADVANCED POST PRODUCTION TOOLS

Course Code: 15VC309

Course Structure: L-T-P: Credits

Pre Requisite:

2-0-4: 4

CO.No	COURSE OUTCOME	P O	LEVEL
1	Analyze the post-production process and its various stages	1,2	
2	Operate a non - linear editing station	5,6	
3	Demonstrate their understanding of the overall working process in film post - production	2,7	
4	Demonstrate their understanding of the application of new technology to post - production filmmaking	1,6	

#### Unit 1

How postproduction editing work- editing modes- online & off-line modes, control track and time code editing. Linear editing and non linear editing.pre editing phase- editing procedures, elements of shot. Simple, complex & developing.

#### Unit 2

Editing functions, Correct, Shorten, and Build. Basic transition devices, types of edit: action edit, screen position edit, concept edit, combined edit. Editing principles: continuity editing – complexity editing – context- ethics.

#### Unit 3

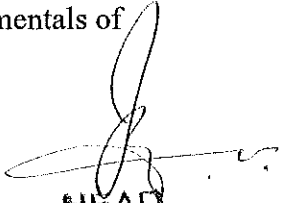
Using of visual effects in add making, superimposition, key- internal key, external key, matte key, chromo key, wipe effect.

#### Unit 4

Digital video effects. Computer manipulated effects on image size, shape, and light and colour.

#### Reference:

1. H Zettel *Television Production Handbook*
2. Ken Dancyger, *The Technique of Film and Video Editing*, Focal press-2011
3. Ken Dancyger, *The Technique of Film and Video Editing*, Focal press-2004
4. Ralph Donald, Riley Maynard, and Thomas D. Spann: *Fundamentals of Television Production*, 2008
5. Michael Who, *Editing Techniques with Final Cut Pro*-2002
6. Jaime Fowler, *Avid Made Easy*, wiley publishing -2005
7. Greg Staten & Steve Bayes, *the Avid Handbook*-2009

  
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Semester – V  
Animation (Elective)

*VISUAL COMMUNICATION*  
K L UNIVERSITY  
RIGGING AND CHARACTER ANIMATION

Course Code: 15VC304 Course Structure: L-S-P: Credits

Pre Requisite: 2-0-4: 4

CO.No	COURSE OUTCOME	P O	LEVEL
1	Create advance industry standard Rigging methodology for Organic & in- organic objects.	1,2	Creating
2	Create advance 3d character Animation procedures in Linear & Non Linear animation.	5,7	Creating
3	Create Locomotion to the 3d Character Animation by using standard principles.	2,6	Creating
4	Create a 3d character animation by applying emotions & facial expressions with Vocal dialogue.	1,5	Creating

### Unit 1

Creating and Sizing the Rig, Basic Deformations and Rigging: Exploring the basics of joints and skinning, Fitting skeletons to a mesh, deforming a mesh using the Skin tool, Painting skin weights, animating skeletons

### Unit 2

Creating Pose to Pose Animation: Key framing initial poses, Creating the blocking pass, Moving holds, Animating weight shift, Animating pose to pose transitions, Animating a wave, Animating the Rig in Maya, Keying controls, Retargeting animation between characters.

### Unit 3

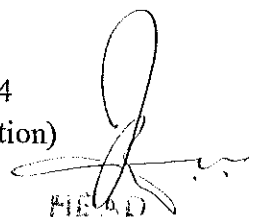
Creating Walk cycle: Setting up a character for a basic walk, Animating a walk: The feet, The lower body, Making the cycle symmetrical, Working with the spine, Arm motion, The head, The importance of the passing position, Working with foot placement, Adding character to a walk: Contact position, Passing position, Finalizing. Animating Runs: .

### Unit 4

Facial Animation and Dialogue : Animating blinks, Animating changes in eye direction, Animating a head turn, Working with audio, Overview of mouth controls, Animating vowels, Animating a Scene : Creating the main poses, Blocking poses to dialogue, In-between blocking pass, Animating moving holds, Creating weight, Adding secondary motion, Animating dialogue, Finalizing the animation.

### Reference:

1. Steve Robert, *Character Animation in 3D*, Focal Press- 2004
2. Andy Beane, *3D Animation Essentials*, John Wiley & Sons- 2012
3. Peter Ratner, *Mastering 3D Animation (Second Edition)*, Allworth Press- 2004
4. Isaac V. Kerlow, *The Art of 3D: Computer Animation and Effects*,(Third Edition) John Wiley & Sons, 2004
5. Barrett Fox, *3ds Max 6 Animation*, McGraw Hill Professional, 2004



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K L University, Varadwaram

*VISUAL COMMUNICATION*  
K L UNIVERSITY  
ADVANCED COMPOSITING

**Course Code: 15VC305**

**Course Structure: L-S-P: Credits**

Pre Requisite:

2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Creating a basic composition using Timeline window and Manipulating the tools to the required standard time lapse, adding multiple video & audio clips.	3,5	Creating
2	Create and apply variable levels of audio effects to the audio clip which can be Synchronize with Video.	3,6	Creating
3	Understand according to the System performances, apply the Render Techniques to generate output and analyze the quality of the footage to apply various types of tonal effects to the video.	2,5	Understanding
4	Understanding the Media tool, Deleting unreferenced clips, output Media, Conducting sequence to the output, Performing a digital cut, Exporting sequence as a file	3,5	Understanding

**Unit 1**

Basic Editing: Building the Rough Cut, Touring the Composer Monitor and the Timeline, Touring the Edit interface, Splicing shots, Splicing non-linearly, Overwriting shots, Removing shots using Extract and Lift, Using Segment mode (Extract/Splice) to switch shots, Using Segment mode (Lift/Overwrite) to move shots.

**Unit 2**

Intermediate Editing: Beyond the Rough Cut, Trimming with JKL, Performing Slip edits, Performing Slide edits, Performing Replace edits, Basic Audio Mixing, Reading audio levels and pan, Adjusting audio levels in the Timeline, Using the audio mixer, Keyframing audio, Adjusting audio EQ and removing background noise.

**Unit 3**

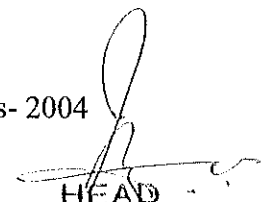
Basic Rendering and System Performance, Understanding system performance, Rendering intelligently, Basic Color Correction, Analyzing footage for problems, Using the Y-Waveform monitor to set whites and blacks, Using the RGB Parade to correct color casts, Using the Vector scope to improve skin tones, Using auto color correction.

**Unit 4**

Managing Media, Deleting material from the bin, Understanding the Media tool, Deleting unreferenced clips, Outputting Media, Preparing your sequence for output, Performing a digital cut, Exporting your sequence as a file.

**Reference:**

1. Andy Beane, *3D Animation Essentials*, John Wiley & Sons- 2012
2. Peter Ratner, *Mastering 3D Animation* (Second Edition), Allworth Press- 2004
3. Isaac V. Kerlow, *The Art of 3D: Computer Animation and Effects*,(Third Edition) John Wiley & Sons, 2004
4. Barrett Fox, *3ds Max 6 Animation*, McGraw Hill Professional, 2004
5. Steve Robert, *Character Animation in 3D*, Focal Press- 2004
6. Steve Roberts, *Character Animation: 2D Skills for Better 3D*, Focal press- 2004



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*VISUAL COMMUNICATION*  
K L UNIVERSITY  
SPECIAL EFFECTS AND DYNAMICS

**Course Code: 15VC306** **Course Structure:** L-S-P: Credits  
Pre Requisite: 2-0-4: 4

CO.No	COURSE OUTCOME	PO	LEVEL
1	Creating & Applying brushes to the stroke. Exploring the attribute of the Paint effect brushes.	1,2	Creating
2	Exploring the various attributes like Expressions, Radius, and Applying Field	5,7	Evaluating
3	Apply interaction to the object and water surface reaction and applying materials.	2,6	Applying
4	Apply and define various Hair styles. Explore types of N-Cloth preset and adjust the Rigid Attributes.	1,5	Applying

**Unit 1**

Introduction to Paint effects: Introducing Paint Effects, Creating brushes, Applying brushes to existing strokes, sharing brushes, saving brushes, Painting in the Paint Effects window, Paint Effects in practice.

**Unit 2**

Introduction to Particles : Sketching particles on a live object, Adding a per-particle attribute, Writing a creation expression to vary radius PP, Emitting particles from a curve, Connecting particles to gravity, Particles Emitting Particles, Enabling per-point emission rates,

**Unit 3**

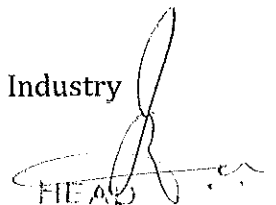
Fluids : Fluid Pond Simulation, Setting up the scene, Creating a pond, Understanding fluid node attributes, Adding a pond wake, Adding emission turbulence, Matching a wake emitter to an object, Testing with Interactive Playback, Controlling dynamic simulation quality, Making collisions, Setting an initial state, Key framing emission, Key framing an object in a pond, Rendering ray traced water, Caching a fluid, Smoothing pond polygons.

**Unit 4**

Hair : Initial n Hair Setup, \_Hair Clump settings and adjustments, Hair Dynamic properties & forces, Base curve and follicle editing, \_Hair and body collisions and constraints, Putting theory into practice: Defining your style, Globally adjusting n Hair with the Paint Hair Follicles tool, \_Defining our hairstyle and adding curves,

**Reference:**

1. Bill Byrne, *The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker*, Focal Press 2009
2. Charles L. Finance, Susan Zwerman, *The Visual Effects Producer: Understanding the Art and Business of VFX- Focal Press*, 2010
3. Jeffrey A. Okun, Susan Zwerman, *The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures*, Taylor & Francis, 2010



**VISUAL COMMUNICATION**  
**K L UNIVERSITY**  
**INTERNSHIP**

**Course Code: 15VC 321** **Course Structure:** L-S-P: **Credits**

**Pre Requisite:** -----: **4**

CO.No	COURSE OUTCOME	PO	LEVEL
1	Understands the industry and it working structure	6	Understanding
2	Work collaboratively with industry professionals	6,7	Creating
3		6	
4		6,7	

**Subject: Internship**

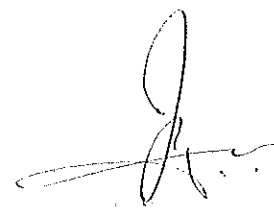
**L T P: C**

**Course Code: 14-VC321**

**0 0 16 : 4**

For a semester, students will be attached to the media industry on an Internship basis, with the objective to expose them to actual situations and day-day functioning of the media industry. The interns will be exposed to the particular area of specialization. The faculty of the department in coordination will closely monitor progress of the interns with the guides in the media industry. A report and viva-voce will complete the process of evaluation

Duration of Internship: Three Months



Head of Department, Media Studies  
 K L University, Vadakkavathi

*VISUAL COMMUNICATION*  
K L UNIVERSITY

**Major Project**

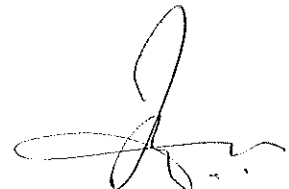
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**Course Code: 15VC322**

**Course Structure: L-S-P: Credits**

**0 0 8: 4**

As part of major project students required choosing any topic their choice from any specialization and write a comprehensive report.



**HEAD**

**Creative Arts & Media Studies**  
KI. University, Vaddeswaram.



*VISUAL COMMUNICATION*

K L UNIVERSITY

PORTFOLIO PRESENTATION

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Course Code: 15VC323

Course Structure: L-S-P: Credits

Pre Requisite:

-----; 3

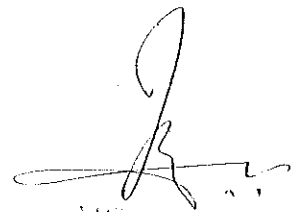
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Subject: **Portfolio Presentation**

**LTP: C**

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As part of portfolio students should present their mini projects and major project at the end of semester for evaluation.



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Creative Arts & Media Studies  
Kl. University, Vaddeswaram.

**K L UNIVERSITY**  
**DEPARTMENT OF CAMS (Creative Arts and Media Studies)**  
**MINUTES OF DEPARTMENT ACADEMIC COMMITTEE MEETING**

Date: 06-07-2015

**Circular**

The Department Academic Committee meeting is proposed to conduct in HOD Chamber, CAMS (Creative Arts and Media Studies), on 20-07-2014 at 3:00 pm. All members are requested to attend the meeting.

**Agenda:**

1. To discuss the feedbacks received from stake holders on curriculum aspects. **Annexure -I**
2. To discuss on planning to introduce new programs BFA with three Specializations i.e. Animation & VFX, Digital Film Making & VFX and Photography. Also to revise the B.Sc. Visual Communication course curriculum and Structure for the Academic year 2015-2016. **Annexure -II**
3. Any other points with the permission of the DAC chairman.

Thank you



Mr.J Rajendra Kumar  
(Head of the Department)  
CAMS Department  
**HEAD**  
**Creative Arts & Media Studies**  
KL University, Vaddeswaram.

**K L UNIVERSITY**  
**DEPARTMENT OF CAMS (Creative Arts and Media Studies)**  
**MINUTES OF DEPARTMENT ACADEMIC COMMITTEE MEETING**

Date: 24-07-2015

2<sup>nd</sup> meeting of Department Academic Committee which held on 20-07-15

**Agenda:**

1. To discuss the feedbacks received from stake holders on curriculum aspects.  
**Annexure –I**
2. To discuss on planning to introduce new programs BFA with three Specializations i.e. Animation & VFX, Digital Film Making & VFX and Photography. Also to revise the B.Sc. Visual Communication course curriculum and Structure for the Academic year 2015-2016. **Annexure -II**
3. Any other points with the permission of the DAC chairman.

**Resolutions:**

**The following Points are recommended to the BOS**

1. Upon discussing the feedback from students, the committee resolved procures instrument contemporary technologies in studio practice. **Annexure –I**
2. The DAC discussed and resolved to introduce new programs BFA with three Specializations i.e. Animation & VFX, Digital Film Making & VFX and Photography. Also to revise the B.Sc. Visual Communication course curriculum and Structure for the Academic year 2015-2016. **Annexure -II**
3. Upon discussing the feedback from industrial Peers group committee resolved and recommend to the BOS.

Thank you



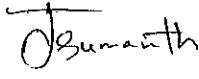
Mr.J Rajendra Kumar  
(Head of the Department)  
CAMS Department

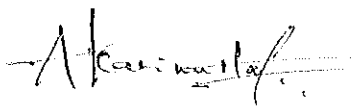
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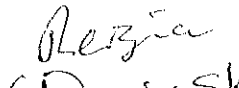
**K L UNIVERSITY**  
**DEPARTMENT OF CAMS (Creative Arts and Media Studies)**  
**Department Academic Committee (DAC)**

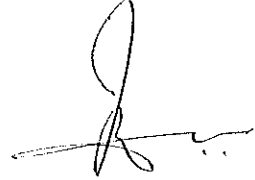
The following members attended the meeting on 20-07-2015 at 03:00 pm.

1	Mr.J Rajendra Kumar	DAC Chairman
2	A.Kareemulla	Assistant professor
3	B.Vijaya Bhaskara Rao	Assistant professor
4	J.Sumanth	Assistant professor
5	Syed Ahmed Mohiuddin	Assistant professor
6	Razia Shabeena.	Assistant professor
7	V.Chandana Kumar	Assistant professor
8	Asha Praveen	Assistant professor
9	Vattikuti Seshagire (14025001)	2 <sup>nd</sup> year B.Sc
10	Praful G Krishna (14025002)	2 <sup>nd</sup> year B.Sc
11	Minal Turaka (150250010)	1 <sup>st</sup> year B.Sc
12	Priyanka V (150250013)	1 <sup>st</sup> year B.Sc

  
( J.SUMANTH )

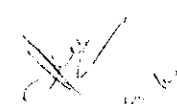
  
( A. Kareemulla )

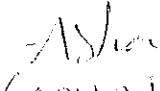
  
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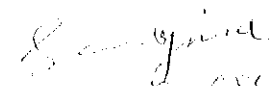
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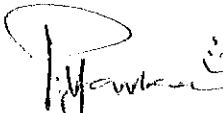
  
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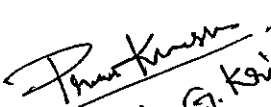
  
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( B. Vijaya Bhaskara Rao )

  
( VATTIKUTI SESHAGIRE )

  
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( Praful G. Krishna )

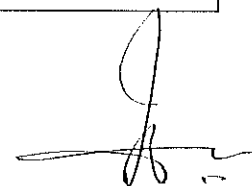
**CREATIVE ARTS & MEDIA STUDIES**  
**Annexure I**

**Report- Analysis of Feedback on curriculum – received from the stake holders  
prior to the commencement of the Academic Year 2016-17**

Feedback from different stake holders has been collected in respect of the **B.Sc  
Visual Communication** curriculum offered for the academic year 2015-16

Serial Number	Type of Stake holder	Number of feedbacks
1	Students	18
2	Parents	12
3	Alumni	0
4	Faculty	6
5	Academic peers	5
6	Industry persons	3
<b>Total</b>		<b>44</b>

Serial Number	Recommendations
<b>1.Faculty</b>	
1	Drawing Advance course must be a complete practical course
<b>2.Academic Peers</b>	
1	Drop English Language Courses from second and third year courses
2	Reduce number of courses offered in each semester
3	Provide Sufficient credits for Core Courses
<b>3.Industry Peers</b>	
1	Instead of every semester end project introduce a minor project with sufficient credits.
<b>4.Student</b>	
1	instrument contemporary technologies in studio practice



Date: \_\_\_\_\_  
 Signature: \_\_\_\_\_  
 Name: \_\_\_\_\_  
 Designation: \_\_\_\_\_

## **Annexure - II**

# BACHELOR OF FINE ARTS

IN DIGITAL FILM MAKING AND VFX

(YEAR -2015-2019)



DEPARTMENT OF CREATIVE ARTS AND MEDIA STUDIES (CAMS)

# K L University

Vaddeswaram, Guntur.

A handwritten signature in blue ink, likely belonging to the Head of the Department of Creative Arts and Media Studies.

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Course: **BFA., Digital Film Making and VFX**

Duration: 4 years, Semesters: 8

Eligibility: any 10+2 with minimum of 55% + Entrance Test + Interview

Seats Available: 60 no's per year, Per Batch: 30 no's

### Programme Structure

(Total: 170 credits)

Bachelor of Fine Arts (Digital Filmmaking & VFX)			Total Credits				170
YEAR - I		SEMESTER - I					
S.No	Course Code	Course Name	L	T	P	Cr	
1	15 EN 1101	Rudiments of Communication Skills	0	0	4	2	
2	15 GN 1001	Ecology and Environment	2	0	0	2	
3	15 FA 1101	Introduction to Art	3	0	0	3	
4	15 FA 1102	Basics of Photography	3	0	6	6	
5	15 FA 1103	Introduction to Cinema & Film Appreciation	3	0	2	4	
6	15 FA 1104	Basics of Practical Filmmaking	3	0	6	6	
			<b>14</b>	<b>0</b>	<b>18</b>	<b>23</b>	<b>32</b>

Bachelor of Fine Arts (Digital Filmmaking & VFX)							
YEAR - I		SEMESTER - II					
S.No	Course Code	Course Name	L	T	P	Cr	
1	15 EN 1202	Interpersonal Communication Skills	0	0	4	2	
2	15 FA 1201	Writing for Visual Media	3	0	2	4	
3	15 FA 1202	Concept of Story Boarding	2	0	4	4	
4	15 FA 1203	Production Design	3	0	0	3	
5	15 FA 1204	Basics of Cinematography – I	2	0	4	4	
6	15 FA 1205	Basics of Documentary Film Making	2	0	6	5	
			<b>12</b>	<b>0</b>	<b>20</b>	<b>22</b>	<b>32</b>



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	YEAR - II	SEMESTER - I				
S.No	Course Code	Course Name	L	T	P	Cr
1	15 EN 2103	Professional Communication Skills	0	0	4	2
2	15 FA 2101	Introduction to Direction for Television	2	0	2	3
3	15 FA 2102	Importance of Sound and Sound Special Effects	2	0	2	3
4	15 FA 2103	Editing Concepts	2	0	2	3
5	15 FA 2104	Concepts of Post Production and Computer Graphics – I	2	0	4	4
6	15 FA 2105	Basics of Cinematography – II	2	0	4	4
7	15 FA 2106	Intermediate Practical Film Making	2	0	6	5
			<b>12</b>	<b>0</b>	<b>24</b>	<b>24</b>
						<b>36</b>

Bachelor of Fine Arts (Digital Filmmaking & VFX)						
	YEAR - II	SEMESTER - II				
S.No	Course Code	Course Name	L	T	P	Cr
1	15 EN 2204	Employability skills	0	0	4	2
2	15 FA 2201	Introduction to Direction for Films	2	0	2	3
3	15 FA 2202	Introduction to Media theory	3	0	0	3
4	15 FA 2203	Concepts of Post Production and Computer Graphics – II	2	0	2	3
5	15 FA 2204	Visual Special Effects and Compositing Fundamentals	2	0	2	3
6	15 FA 2205	Advertisement Film Making	2	0	6	5
7	15 FA 2206	Intermediate Documentary Film Making	2	0	6	5
			<b>13</b>	<b>0</b>	<b>22</b>	<b>24</b>
						<b>35</b>



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Bachelor of Fine Arts (Digital Filmmaking & VFX)						
	YEAR - III	SEMESTER - I				
S.No	Course Code	Course Name	L	T	P	Cr
1	15 EN 3206	Corporate Communication Skills	0	0	4	2
2	15 FA 3101	VFX Pre Production	3	0	0	3
3	15 FA 3102	Digital compositing – I	2	0	4	4
4	15 FA 3103	Rotoscopy and Keying	2	0	4	4
5	15 FA 3104	Character Effects	0	0	4	2
6	15 FA 3105	Shading, Lighting and Rendering – I	2	0	4	4
7	15 FA 3106	3D Lab - I	0	0	6	3
			9	0	26	22 35

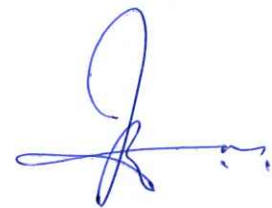
Bachelor of Fine Arts (Digital Filmmaking & VFX)						
	YEAR - III	SEMESTER - II				
S.No	Course Code	Course Name	L	T	P	Cr
1	15 FA 3201	VFX Pipeline and Management	4	0	0	4
2	15 FA 3202	Digital Compositing – II	2	0	4	4
3	15 FA 3203	Paint and Match Moving	2	0	4	4
4	15 FA 3204	3D Dynamics	2	0	4	4
5	15 FA 3205	Shading, Lighting and Rendering – II	2	0	4	4
6	15 FA 3206	3D Lab -II	0	0	6	3
			12	0	22	23 34



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Bachelor of Fine Arts (Digital Filmmaking & VFX)							
	YEAR - IV	SEMESTER - I					
S.No	Course Code	Course Name	L	T	P	Cr	
1	15 FA 4101	Media Laws	3	0	0	3	
2	15 FA 4102	Media and New Media Business	3	0	0	3	
3	15 FA 4103	Marketing and Publicity Design	2	0	4	4	
4	15 FA 4104	Media 'Project Management'	2	0	4	4	
5	15 FA 4105	New Media and Technology	2	0	4	4	
6	15 FA 4106	Advanced Practical Film Making	2	0	4	4	
7	15 IE 4049	Minor Project	0	0	4	2	
			<b>14</b>	<b>0</b>	<b>20</b>	<b>24</b>	<b>34</b>

Bachelor of Fine Arts (Digital Filmmaking & VFX)							
	YEAR - IV	SEMESTER - II					
S.No	Course Code	Course Name	L	T	P	Cr	
1	15 IE 4050	Final Project	0	0	16	8	
			<b>0</b>	<b>0</b>	<b>16</b>	<b>8</b>	<b>16</b>



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# Semester I



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**Rudiments of Communication Skills (KL University Syllabus)**

**Course Code:** 15 EN 1101

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

0-0-4: 2

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Speak with confidence & Understand the importance of listening	a	Understanding
2	Make Presentations fluently in English	a	Understanding
3	Understand the basic concepts of grammar and usage.	a	Understanding
4	Implement English Grammar rules while writing or speaking	e	Applying

**Objectives of the course:** At the end of the course learners will be able to

C1- Speak with confidence & Understand the importance of listening  
Make presentations fluently in English.

C2 - Understand the basic concepts of grammar and usage.

C3- Implement English Grammar rules while writing or speaking.

C4- Express or present in written form

Identify Key concepts

Ask and record information for extended writing

**Competency -1: Speaking Skills**

- I. Vowels in English
- II. Diphthongs
- III. Consonants
- IV. Word stress
- V. Intonation
- VI. Words in Groups - English Conversation Practice

**Listening Skills**

- i) Difference between British English and American English
- ii) Received Pronunciation and Dialects
- iii) American Spelling and American Grammar
- iv) American Pronunciation
- v) Listen and respond
- vi) Speak and Listen, Listen and Speak.

**SPEAKING SKILLS**

**Group Discussion**



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**Speaking and listening exercises from *Effective Speech* Richard W Clark**

- a) Speaking to Explain
- b) Speaking to persuade
- c) Listening to understand
- d) Story telling and interpretation

**Competency -2: General Writing Skills**

**a) Paragraph Writing:**

- i) Seven 'C's of writing
- ii) Identifying Topic sentences, writing topic sentence.
- iii) Linkers, Coordinates. iv) Sequencing

**b) Letter Writing:**

- i) Formal and Informal formats.
- ii) Full block, Semi block, Modified block.
- iii) Types of letters, Tone of letters, content and brevity.

**c) Note Making & Note Taking**

**Competency - 3: Reading Skills**

**Reading comprehension Practice exercises ( TOEFL Level)**

- i) Reading for information
- ii) Reading for specifics --- theme, attitude
- iii) Identifying tone

**Competency 4 : Soft Skills**

**Introduction to soft skills**

- a. Body Language , Postures, Gestures, Eye contact
- b. Personality styles
- c. Grooming , dress code
- d. Group discussion--- format, Do s and Don'ts, scoring method



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## INTRODUCTION TO ART

**Course Code:** 15 FA 1101

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

3-0-0: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of Music, Dance and Theatre.	a	Analyzing
2	Evaluate the various performing art through genres.	e	Evaluating
3	Determine the significance of elements in art of drama.	a	Evaluating
4	Distinguish the implementation of elements of art in storytelling.	e	Evaluating

**Syllabus:**

**Music:** Genres of Music, Introduction to Contemporary Music (Hindi, Regional & POP), Electronic Music & EDM, Music Directors & Composers

**Dance:** Genres of Dance (Folk, Contemporary, Salsa, etc), Contemporary Dance, Dance Maestros

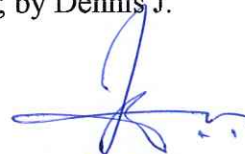
**Theatre:** The development of theatre, Acting Schools, Make-up, Managing Play, Study of one English and one Hindi or regional play.

**Textbooks:**

1. Mozart's Opera-A Companion *Mary*; by Hunter Yale University Press 2008 Hardback
2. Art History, Volume One (4TH 11); by Marilyn Stokstad
3. Dance History: An Introduction; by Janet Adshead-Lansdale

**Reference Books:**

1. Dancing: The Pleasure, Power, and Art of Movement; by Gerald Jonas. Harry N. Abrams in association with Thirteen/WNET 1992
2. International Encyclopedia of Dance; edited by Selma Jeanne Cohen and the Dance Perspectives Foundation. Oxford University Press 1998
3. History of Dance: An Interactive Arts Approach; by Gayle Kassing
4. Egyptian Art (80); by Cyril Aldred
5. Minoan and Mycenaean Art (REV 97); by Reynold Higgins
6. American Art : History and Culture (REV 03); by Wayne Craven
7. 19th-Century Art -Revised and Updated (REV 05); by Robert Rosenblum and H.W. Janson
8. Creative Impulse : An Introduction to the Arts-With CD (7TH 05); by Dennis J. Sporre



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## BASICS OF PHOTOGRAPHY

Course Code: 15 FA 1102

Course Structure: L-T-P: Credits

Pre Requisite: NILL

3-0-6: 6

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the Evolution of Photography	a	Analyzing
2	Determine the role of Camera and Light in Photography	a	Evaluating
3	Appraise the editing techniques in photographs.	e	Evaluating
4	Analyze and Compose the artistic expression in photography	d	Creating

**Syllabus :**

**History of Photography** – Development of Photography over the years: Brief History of Photography, early photography methods, switch from film to digital, difference between film and digital photography, formats of images in digital.

**Camera Study** – Cameras & Techniques: Types of camera, film cameras V/S digital cameras, lenses and their importance, Story Design and Development, Laws of Composition, Gesault Law and Visual Perception, Semiotic photography.

**Lighting Study** – Lighting - Theory & practice: Sources of Lighting, 2 point lighting, 3 point lighting, creating contrast, outdoor natural lighting, related accessories for lighting .

**Post Processing Techniques** – Post production of Photos, Digital Image Editing – Photoshop: Processing of Raw images, Introduction to Adobe Photoshop and image ready software, how to enhance the photo digitally

**Textbooks:**

1. The Art of Photography; by Bruce Barnbaum
2. Creative Nature & Outdoor Photography; Brenda Tharp
3. Chasing the Light by Ibarionex Perello

**Reference Books:**

1. The Camera by Larry Hills
2. The Creative Black Book
3. The Print by Ansel Adams, Robert Baker
4. 500 poses for Photographing Women by Michelle Perkins
5. Creative Landscapes: Digital Photography Tips & Techniques by Author: Davis, Harold



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## INTRODUCTION TO CINEMA AND FILM APPRECIATION

**Course Code:** 15 FA 1103

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

3-0-2: **4**

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of cinema and its evolution.	a	Analyzing
2	Evaluate the role of pioneers in cinema.	a	Evaluating
3	Analyzing the workflow in Studio by different pioneers.	e	Evaluating
4	Evaluate the significance of theories in cinema and films.	a	Evaluating

### Syllabus :

**Understanding Cinema:** Genres of Films, Cultural significance in relation to Film, world cinema and world view, Film Screening.

**Understanding story telling techniques of Cinema Masters:** Important elements of storytelling of cinema masters, how the plot has been developed, how the characterization has been done, the ups and downs.

**World Cinema-**Study of Iconic Film Directors and their styles Study of Satyajit Ray, V Shantaram, Ingmar Bergman, George Lucas, Fredrico Fellini, Steven Spielberg, Majid Majidi, Akira Kurosava, etc.

Introduction to various theories of Films & Important Movements: Apparatus theory, Auteur theory, Feminist film theory, Formalist film theory, Realism Movement, Neo Realism movement

### Textbooks:

1. Film as Film: Understanding And Judging Movies by Victor F. Perkins
2. Understanding the Film: An Introduction to Film Appreciation, Student Edition by Jan Bone, Ron Johnson
3. Theory of Film: The Redemption of Physical Reality; By Siegfried Kracauer

### Reference Books:

1. Screen Education: From Film Appreciation to Media Studies; By Terry Bolas
2. Asian Film Journeys: Selection from Cinemaya By Rashmi Doraiswamy, Latika Padgaonkar
3. How Movies Work By Bruce F. Kawin
4. Film Study: An Analytical Bibliography, Volume 1 By Frank Manchel
5. The World Viewed: Reflections on the Ontology of Film By Stanley Cavell
6. A Short History of Film By Wheeler W. Dixon, Gwendolyn Audrey Foste



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## BASICS OF PRACTICAL FILM MAKING

Course Code: 15 FA 1104

Course Structure: L-T-P: Credits

Pre Requisite: NIL

3-0-6: 6

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Develop a story for practical film making.	d	Creating
2	Analyze the theme and plan of execution for preferred media.	a	Evaluating
3	Evaluate the significance of elements in film making.	e	Evaluating
4	Compose and edit the film for desired concept.	d	Creating

### Syllabus :

### Objectives:

- To understand the basics of the production pipeline of film making process.
- To introduce the process of guerilla film making & documentary film making.
- To understand the basic workflow in documentary film making process.
- To gain exposure on various rudimentary cameras and basic software's used for production of documentary film making

The students will undergo the process of Guerilla & Documentary Film making. The students will be exposed to rudimentary cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Documentary production.



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## Semester II



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**Interpersonal skills (KL University Syllabus)**

**Course Code:** 15 EN 1202

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

0-0-4: **2**

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Identify the meaning of words from context	d	Applying
2	Develop different reading skills	d	Creating
3	Write different types of office communication.	a	Applying
4	Understand and value diverse societies	a	Understanding

**Objectives of the course:** At the end of the course learners will be able to

- C1- Identify the meaning of words from context.  
 Frame sentences using words.  
 Understand the method of identifying antonyms.
- C2- Develop different reading skills  
 Comprehend given information
- C3- Write different types of office communication  
 Understand and write good summaries
- C4- Understand and value diverse societies.  
 Respond effectively to cultural communication differences  
 Demonstrate understanding of ethical values central to the communication discipline
- C5. Demonstrate LSRW skills

**Competency - 1: Speaking Skills**

**Interactive Skills:** Group Activities taken from **Keep Talking** by **Mary Spratt**  
**At the chalk face Oxford word skills (Units 21-50)**

**Vocabulary Skills**

- a. Basic Word List ( 900 words)
- b. Identifying meaning from context
- c. Antonyms and Synonyms (Level 1)

**Competency - 2: Reading Skills**

**Types of Reading**

- i) Vertical Reading
- ii) Identifying the central idea
- iii) Speed Reading --- seven techniques to improve reading speed

**Competency – 3 Inter Office Communication and Intra Office Communication**

- i) Memo Writing



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- ii) Circulars
- iii) Emails:
  - a. Netiquette
  - b. Formal and Informal Formats.
  - c. Clear, concise expression, Dos and Don'ts of Email writing.

**Competency – 4: SOFT SKILLS-II**

**(Case Studies , Vodcasts and Role Play - ICT enabled)**

- 1. Cultural sensitivity**
- 2. Empathy and understanding**
- 3. Diversity and Acculturation**

**C5. LSRW skills**

- 1. Integrated Speaking skills: (Lab Component : Computer aided) TOEFL iBT pattern**
- 2. Read, Listen and Speak :** Reading a passage, Listening to a lecture or a talk supporting or exemplifying or negating the reading section and Speaking on what was read and heard
- 3. Integrated Writing skills: (lab component: Computer aided)**
- 4. Read, Listen and Write**  
Reading a passage, Listening to a lecture or a talk supporting or exemplifying or negating the reading section and Writing on what was read and heard



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**WRITING FOR VISUAL MEDIA**

**Course Code:** 15 FA 1201

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

3-0-2: **4**

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of Ideation in Screen writing.	a	Analyzing
2	Appraise the narrative strategy in structuring the story.	a	Evaluating
3	Analyze the significance of elements in story development.	e	Evaluating
4	Write and rewrite story into a final script.	d	Creating

**Syllabus :**

**Ideation** – Preparing to Think Visually: Diving In to the Screenwriter’s Mind, Approaching Screenwriting as a Craft, Breaking down the Elements of a Story, Unpacking Your Idea.

**Elements of Story** – Structure of Story & Screenplay: Plot PartI: Beginnings, Plot Part II: Middles, Plot Part III: Endings

**Characters** – Dynamics of Characterization: Character Building, Constructing Dynamic Dialogues, Non – traditional Film

**Refining the script** – Finalizing the Script: Maintaining an Audience’s Trust, Turning Your Story into a Script, Take Two: Rewriting Your Script, Adaptation and Collaboration: Two Alternate Ways to Work

**Textbooks:**

1. How not to write a screenplay: 101 common mistakes most screenwriters make by Denny Martin Flinn
2. Screen Adaptation: A Scriptwriting Handbook by Kenneth Portnoy
3. Screenplay: The Foundations Of Screenwriting By Syd Field

**Reference Books:**

1. The Screenwriter's Bible By David Trottier
2. The Bare Bones Book of Screenwriting: The Definitive Beginner's Guide to ... By J. T.Clark
3. Screenwriting for a Global Market: Selling Your Scripts from Hollywood to ... By Andrew Horton
4. Screenwriting For Dummies By Laura Schellhardt
5. Screenwriting: The Sequence Approach By Paul Joseph Gulino
6. The Tools of Screenwriting By David Howard, Edward Mabley



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7. 7. The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay  
By William Packard
8. Writing the Character-Centered Screenplay By Andrew Horton



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## CONCEPT OF STORY BOARDING

**Course Code:** 15 FA 1202

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

2-0-4: **4**

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of Storyboarding	a	Analyzing
2	Analyze the role of different elements in visual storytelling.	e	Evaluating
3	Evaluate the strategies for visual narration in storyboarding.	a	Evaluating
4	Create a storyboard for different media	d	Creating

### Syllabus :

**Intro to Storyboarding/Visual Story telling & Storyboards:** Origins of Story boards and aspect ratio.

**Fundamentals of Shots:** Terminology of Shoots, Camera Framing, Camera Angles and Movements

**Storyboarding Techniques:** · Concept- what the story is about, Drawing the components of the storyboard · Indicating motion in the storyboard, increased reality- perspective and lighting.

**Composition, Perspective & Lighting:** Compositional Elements, line-shape-contrast, creating meaning within image, Creation of depth through lens choice and linear, atmospheric and size perspective, High- Key Lighting, Low key Lighting, 3 point Lighting, Tonal quality of lighting.

**Continuity:** Basic Rules of continuity, 180 – Degree rule, screen direction, Cutaways & Cut-ins

**Story Boards for Animations & Special Effects Films:** Structure of animation films, Special effects breakdown, creating the environment

**Story Boarding for Commercials and New Media:** Structure of commercials, elements of brand building to be implemented, special colour scheme for brands and products

### Text Books:

1. Exploring Storyboarding By Wendy Tumminello
2. The Art of the Storyboard: Storyboarding for Film, TV, and Animation By John Hart
3. Directing the Story By Francis Glebas

### Reference Books:



1. Beginning Illustration And Storyboarding For Games By Les Pardew
2. Storyboards: Motion In Art By Mark Simon
3. From Word to Image: Storyboarding and the Filmmaking Process By Marcie Begleiter
4. Prepare to board! By Nancy Beiman
5. Storyboarding 101: A Crash Course in Professional Storyboarding By James O. Fraioli
6. Writing with pictures: how to write and illustrate children's books By Uri Shulevitz



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## PRODUCTION DESIGN

**Course Code:** 15 FA 1203

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NIL

**3-0-0: 3**

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of Workflow of processes in production.	a	Analyzing
2	Analyze the role of media standards in production.	e	Evaluating
3	Evaluate the significance of Pipeline and Project Management	e	Evaluating
4	Designing studio for preferred media.	d	Creating

### Syllabus:

**Workflow** – Pre, Production and Post production process - Requirements for organized production process – Requirements for creative – intelligent man power – Stages of production process

**Media Standards** - Media – TV Standards – Digital movies- File Formats – Dedicated Machines – Workstations – Computer Hardware and software – Recording devices

**Media Compression** – File compression – Codecs – File management – Image quality

**Pipeline** – Requirement for a Production Pipeline – The process in the pipeline

**Studio Requirements** – Studio Design – Management – Infrastructure – Tools – Hardware - software

### Textbooks:

1. The Visual Effects Producer: Understanding the Art and Business of VFX - Charles Finance, Susan Zwerman, Publisher: Focal Press; 1 edition (August 28, 2009)
2. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures - Jeffrey A. Okun, Publisher: Focal Press; 1 edition (July 8, 2010)



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**BASICS OF CINEMATOGRAPHY - I****Course Code:** 15 FA 1204**Course Structure:** L-T-P: **Credits**

Pre Requisite: NILL

2-0-4: **4**

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of composition in still picture.	a	Analyzing
2	Analyze the role of Light and its techniques in cinematography.	e	Evaluating
3	Analyze the role of Camera and its techniques in cinematography.	e	Evaluating
4	Compose a shoot for still and video for preferred theme.	d	Creating

**Syllabus:**

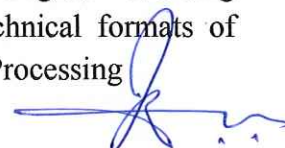
**Power of a Picture:** Power of a still picture, shooting a good Still picture, Composition-Framing. Understanding & Use of Color. Capturing the Drama, Black and White Photography.

**Light:** Role of light. Lighting techniques. Concept of lighting various planes. Understanding various types: Tungsten lamps, Cool Lights, HMI, Cyclorama/background lights, Soft Box lights. Use of cutter stand, black cloth and Camera filters, barn doors use of reflectors, Three point lighting, Ratio lighting: 1:2, 1:3, 1:4. Creating various Background patterns and types. Lighting – Situations, Studio lighting for three cameras set up: Talk Show, Game Show. Available day light situations, shooting for Documentary style, face lighting. Key, fill, back light, Depth of field Exercise, High key lighting, Low key lighting;

**Lenses:** Type of Lenses, Power of Lenses. Understanding the shot requirement and usage of a lens, Idea of perspective: Depth of Field, Depth of focus, Critical understanding of Fixed Lens vs. Zoom Lens. Focus pulling 18% grey card, Metering, Color temperature meter.

**Camera Movements:** Basic grammar of shots, Primary Camera Movement: Pan, Tilt, Zoom, Character Movement, Usage and need of Track and trolley, Crane, jimmy grip, Poll Cam, Managing Movements, Single Camera Setup, Multi camera setup, Continuity Exercise, Do's and Don'ts of camera movements, Aesthetics and Psychological Impact of Moving images, Various parts of Motion picture cameras, Moving Image-Motion Picture, Impact of Collective moving images, various parts of Motion picture cameras, Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics.

**Understanding digital video recording:** Principle of video recording, Digital Recording Formats, Editing and compression, Digital sampling and storage, Technical formats of video- PAL, NTSC, "Time Code" in Video Recording, Film Stock and Processing

**Textbooks:**


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1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson

**Reference Books:**

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettetdgui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni



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### BASICS OF DOCUMENTARY FILM MAKING

Course Code: 15 FA 1205

Course Structure: L-T-P: Credits

Pre Requisite: NILL

2-0-6: 5

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Develop a story for practical film making.	d	Creating
2	Analyze the theme and plan of execution for preferred media.	a	Evaluating
3	Evaluate the significance of elements in film making.	e	Evaluating
4	Compose and edit the film for desired concept.	d	Creating

The students will undergo the process of Guerilla & Documentary Film making. The students will be exposed to rudimentary cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Documentary production.



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## Semester III



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## Semester III



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## INTRODUCTION TO DIRECTION FOR TELEVISION

Course Code: 15 FA 2101

Course Structure: L-T-P: Credits

Pre Requisite: NIL

2-0-2: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the role and significance of Director for Television.	a	Analyzing
2	Analyze the significance of various elements involved in Film making.	e	Evaluating
3	Evaluate the role of creativity, crew and Managing in making	e	Evaluating
4	Compose document and handouts for preferred theme.	d	Creating

### Syllabus:

**Stills to motion picture, A Perspective on :** Impact of a still picture, Analyzing a picture, Critical Ingredients- Leonardo Da Vinci, Composition-Framing, Function and proper use of lenses, Understanding & Use of color, Aesthetics of Painting and Spatial Arts , Moving Image-Motion Picture, Impact of collective moving Images, Motion Picture Dynamics, Primary Movement-Secondary Movements, Managing Movements , Tonal Value-Depth of Field, Aesthetics and Psychological Impact of Moving Images

**Sound & Music, A Perspective on:** Association of sound, Listening to Sound, Contribution and impact of sound, Understanding rhythm, melody, drama, Knowing various instruments, Impact of Sound-Moods, Role of notes and beats, Tonal Quality, Pitch-Volume-Perspective, The concept of Music, Glimpses of World Music, Voice culture- for speech, Acoustics, Harmony-Symphony, Rhythm-various Types of Rhythm-Indian and Western Concepts-Permutations & Combinations of Notes & Rhythm, The formation of Music-Glimpses of World Music-Combo of Music & Effects-Background score

**Lighting, A Perspective on:** What makes a good picture parts played by composition,light,contrastanddrama,Light-contrast-Volume-Foreground-Midground-Background-Propinquity-Distance-Colour-Angle, Dynamism involved in motion/action-Setting dynamism in action-Creating action

**Art of Film Making, A Perspective on:** Understanding the Importance and power of audiovisual communication, Picture Compositions, Qualities of motion picture: Sense of Tension and Surprise, Intensity of Drama, Facility to travel with viewers from one location to another; How to store a still and a movie, Importance of listing, makeup, properties, set contract, Genres of films – Action, Horror, Romantic, Social, Sci-Fi, Futuristic, War, The film pipe line -Creative Process: Concept- Research- ideation- Structuring a Story-Story Boarding- Characters-screen play- Dialogues-



Casting-Shoot-Edit-Re- Recording- Final Print/DVD. Understanding the needs of cinematographer/Sound designer/editor/client servicing executive, The film pipeline-Production Process, Formation of Team-Location Survey-Auditions-Planning the shoot-Production Management Hiring of facilities-Cost Control-Managing crew & artists

**“Director” - Conductor of an Audio Visual orchestra:** What it means to be a Director , Managing creativity of colleagues and managing a creative team, Understanding of roles & responsibilities of the crew, Understanding the Emotional Aspect & Technological Aspects of- Actors, Cinematographer, Editor, Music Director, Sound Engineer, Makeup Man, How to bring the effects of music & picture together

**Hands on tools for a Director, A Perspective On :** How to be creative, what does creativity mean, The language of cinema, The art of episodes, History of Indian & World Cinema, Ad film Making, Documentaries

**Textbooks:**

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz
2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein

**Reference Books:**

1. Directing: Film Techniques and Aesthetics By Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston
4. Art Direction for Film and Video By Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing By David K. Irving
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey



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**IMPORTANCE OF SOUND AND SOUND SPECIAL EFFECTS**

**Course Code:** 15 FA 2102

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-2: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of Sound in media.	a	Analyzing
2	Analyze the role of different elements in Audio storytelling.	e	Evaluating
3	Evaluate the strategies for Audio narration in storytelling.	a	Evaluating
4	Design sound and its elements for preferred media.	d	Creating

**Syllabus:**

**Basics of Sound:** Nature of acoustical waves; concepts of amplitude and frequency - wavelength and harmonics. Psycho-acoustics: Nature of hearing and perception of sound, including concepts of pitch, loudness, and timbre; the precedence effect; localization in rooms; equal loudness contours; and other mysteries of hearing. Principles of Stereophony

**Sound for Film and Video:** The sound track – its importance in an AV medium, Different elements of a sound track, Explanation of how sound is put to the film

**Sync Sound:** The size of the role sound should play in your film will vary depending on your professor's requests, but when it comes to the technical side of things, you are at least required to know how to achieve synchronized sound and picture with film.

- **Interconnectivity of Analog & Digital Equipment:** Basic analog connectors, cabling, patch – bay, interconnectivity between various recording studio equipment. Various Digital interconnects and their sockets on the digital equipment.
- **Microphones Types:** Dynamic, Condenser, Ribbon, Polar Pattern, Sensitivity. Microphone designs for special applications
- **Acoustics I (Fundamentals):** The behavior of sound in outdoors and in closed spaces; Absorption, reflection, diffraction, refraction, reverberation.

**Mixing Console Basics:** The signal flow and various auxiliary systems.

**Digital Audio:** Analog to Digital to Analog conversion. Sampling Frequency, Bit Rates. Problems in digital audio. Different digital media, Standard digital recording & mastering formats. Audio file formats, storage mediums – optical, magnetic, Jitter etc.

**Computers in Audio:** Different platforms – different operating systems, Configuration of a PC for sound recording. Mother Boards, Processor, Sound Card, Graphic card, Monitors  
**Recorders:** Analog, Digital, Tape Based & Tapeless. Digital Audio Workstations (DAW's)

  
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**Film Showcase:** Case studies of famous Indian as well as foreign films

**Microphone Techniques:** Placement, Applications, Proximity effects etc. microphones and placement techniques for stereo recording.

**Monitoring Systems:** Active & Passive types, Domestic and professional listening environment, Stereo and surround monitoring.

**The Production Process of a Song:** Music Basics. – Types of Music, Concepts of Melody, Harmony, Rhythm & counter melody etc. Format of a song. Preproduction, Tracking, Overdubbing, Editing, Mixing and Mastering.

**Processors:** Theory of Tonal, Dynamic & Spatial processors. Equalizers – types and their application, Compressors & Limiters - theory and application, Effects processors - Reverberation and Delay devices and their plug in counterparts.

**Sound for film:** Location sound , Radio mics - uses and potential difficulties. Boom operation for sync sound, Hands-on training in location sound recording for video.

**Nuendo Basic:** Basic principles, understanding the process from initial set up to completion of a project. To set up for a vocal/instruments dub. Hands-on training - You will share a Nuendo workstation during the class.

**Principles of Mixing:** The basic techniques of mixing and the fundamental approach. The Building Blocks of Mixing Setting the sound stage, and the sonic implications of panning and of placing instruments at varying distances from the listener; Consideration of different approaches to getting desired results from EQ; A comprehensive review of the uses of dynamic processor; on Individual channels and Mix master. Finishing a mix with automation.

"Mixing in the box." And "Mixing through the board." **Production of the Sound Track for the student project film:**

Discussing sound design strategy with the director of the film at pre production stage. Attending film sync shoots. Video File formats, Acquiring picture for post production from edit suite. Dubbing the dialogues wherever necessary, Selecting SFX and BG music from the library, recording Foley and music as per the demand of the script. Mixing the final track. Export it to the editor, supervise the final assembly of the film.

**Textbooks:**

1. Pro Tools 9: Music Production, Recording, Editing and Mixing By Mike Collins
2. Pro Tools All-in-One Desk Reference For Dummies By Jeff Strong
3. Sound for Film and Television By Tomlinson Holman

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**Reference Books:**

1. Sound For Digital Video By Tomlinson Holman
2. Producing for TV And Video: A Real-world Approach By Cathrine Kellison
3. Sound for picture: an inside look at audio production for film and television By Jeff Forlenza, Terri Stone
4. Audio in Media By Stanley R. Alten
5. Master Handbook of Acoustics By F. Alton Everest
6. Modern Recording Techniques By David Miles Huber
7. Mastering Audio By Bob Katz
8. Mixing Audio By Roey Izhaki
9. Practical Recording Techniques By Jenny Bartlett
10. Critical Listening Skills for Audio Professionals By F. Alton Everest
11. The Audible Past By Jonathan Sterne



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**EDITING CONCEPTS**

**Course Code:** 15 FA 2103

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-2: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Develop a story for practical film making.	d	Creating
2	Analyze the theme and plan of execution for preferred media.	a	Evaluating
3	Evaluate the significance of elements in film making.	e	Evaluating
4	Compose and edit the film for desired concept.	d	Creating

**Syllabus:**

**History of Film Editing:** History of film cameras, Editing machines [Moviola], Advancements of technology in film camera, Digital Film revolution.

**Editing Cut Types:** Continuity Editing, Montage Sequence, Kuleshov Effect, Discontinuity Editing, Cut Techniques, Transition Techniques, Editing for the Genre, Music Video Editing, Video Art, Pacing and Timing.

**Editing Tools :** Introduction Short history of Video Editing Technology ,Slice and Splice, Electronic Editing, Digital Editing, Time code Editing, Computerized video editing, Small Format Editing, Nonlinear and Digital Effect Editing, Basis of Digital editing process, Time codes ,SMPTE, Edit Decision List[EDL].

**Digital Film Editing**

Introduction to software and workflow, Film Broadcast Formats, Film Frame size and aspect ratios, Setup, Interface, Capturing media from external media, Organizing your media, Monitors, Timelines, Editing.

**Effects and Exporting**

Adding Effects, Title Designer, Time remapping, Mattes, Audio sync, Exporting, File formats and video compressions.

**Research Assignments:**

1. Research of Editing Technologies
2. Research on Alfred Hitchcock and other similar directors.
3. Research on Indian prominent regional directors and editors Ex: Satyajit Ray, Mani-Ratnam.

**Assessment:** Each of the topics shown above will be evaluated internally through Continuous Internal Assignments.

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**Text Book:**

1. Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know By Gael Chandler
2. The Technique of Film Editing, Focal Press , Compiled by Karel Reisz, Gavin Millar
3. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger

**Reference Text:**

1. The Five C's of Cinematography: Motion Picture Filming Techniques Author Mascelli Joseph.
2. Film Directing: Shot by Shot: Visualizing from Concept to Screen, Author: Steven D Katz.



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**CONCEPTS OF POST PRODUCTION AND COMPUTER GRAPHICS - I**

**Course Code:** 15 FA 2104

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4: 4

CO.No	COURSE OUTCOME	S L O	LEVEL
<b>1</b>	Discover the significance of fundamentals of Editing.	a	Analyzing
<b>2</b>	Appraise the strategies for tools and techniques in editing.	a	Evaluating
<b>3</b>	Analyze the significance of elements in compositing.	e	Evaluating
<b>4</b>	Compose a visual expression for CG and VFX production.	d	Creating

**Objectives:**

- To understand the basics of video editing and aesthetics
- To understand the various types of editing and various possibilities like rhythm & pace, dramatic continuity etc.
- To understand adobe editing software and mac interface
- To understand the various edit styles and patterns
- To understand the digital v/s analog editing

**Theory**

1. Aesthetics / Principles of editing,
2. Spatial & Temporal possibilities,
3. Manipulation of time,
4. Rhythm & Pace,
5. Dramatic Continuity,
6. Soviet school of editing - Dziga Vertov, Eisenstein, Pudovkin,
7. French new wave – Godard, Chabrol,
8. Classical Hollywood narrative in sound era: Hitchcock,
9. Individual departures from classical Hollywood narrative: Bunuel:  
Discontinuity, Dreyer: Close up, Bresson : Minimalism, Renoir: Deep Focus,  
Long takes, Ozu : Breaking 180degree rule, Pillow shots,
10. Linear & Nonlinear Editing,
11. Analog & Digital Recording

**PRACTICAL**

1. Introduction to Adobe Premier Pro and Mac Interface,
2. Arranging the Interface,
3. Learning Custom Layout,
4. Customizing the keyboard Layout,



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5. Setting Scratch Disk,
6. Bin management, Logging, Digitizing, and Capturing,
7. Saving Projects and Accessing the Auto save Vault,
8. Organizing Video Footage,
9. Media Management,
10. Insert and Overwriting Editing,
11. Three point Editing,
12. Split Edit,
13. Working with Multi Layers,
14. Key framing Image,
15. Time Remapping,
16. Effects, Applying Transitions, Compositing,
17. Motion Tab,
18. Render Setting,
19. Titling,
20. Sound Editing,
21. Track laying (Effects, Music, Narration),
22. Dubbing and Syncing,
23. Adjusting Audio Levels,
24. Mix down Audio,
25. Premier Compatible and Supporting Software,
26. Print to Video

**Textbooks:**

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl

**Reference Books:**

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne



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**BASICS OF CINEMATOGRAPHY - II****Course Code:** 15 FA 2105**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

2-0-4: 4

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of composition in preferred Artwork.	a	Analyzing
2	Analyze the role of Camera and its techniques in cinematography.	e	Evaluating
3	Analyze the role of Light and its techniques in cinematography.	e	Evaluating
4	Compose a shoot for still and video for preferred theme.	d	Creating

**Syllabus:**

**Structure of Film and Digital Camera:** Understanding the internal structure of camera , perforation loop , pressure plate ,Pull down claw ,Magazine: Types of magazine, Threading of film ,Intermittent Movement ,Analysis of Claw motion ,Registration pin, Sprocket wheel , Frames per sec, Camera Motors, Slow motion and Fast motion , Reverse Movement , Lens Mount Flange Depth, Magazine Cover/rain cover, Digital Process of Image capturing, Latitude of film Camera format, Latitude of digital format, Shooting Format-16-mm/35- mm/70-mm/super.16/I-max/3-D, Convenience of Digital format, The Future of Film Formats.

**Special Effects and Cinematography:** Chrome key Concept, Preparation for chrome key, Compositing a digital Picture, Digital matte painting;

**Mood Lighting & Colour Lighting Theory & Practice:** Red, Blue, Green, Purple & Orange lights and Treatments for Various Scenes, Colour and Cultural.

**Image formation (Understanding requirements of a director):** Understanding a Screenplay writing , Writing for visuals- STORY BOARDING , Capturing the drama on the camera, How to create packets of emotional experience-Scene, Creation of Drama-Ingredients of a Drama;

**Understanding the needs of Co- creators (Director, Editor, Sound Recordist...) working in team, Team Building, Conflict formation, Conflict Resolution**

**Textbooks:**

1. Camera Terms and Concepts by David Elkins
2. The Camera Assistant by Doug Hart
3. Motion Picture Camera and Lighting Equipment by David Samuelson



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## Reference Books

1. Motion Picture Camera Techniques by David Samuelson
2. The 16mm Camera Book by Douglas Underdahl
3. The Hands On Manual for Cinematographers by David Samuelson
4. The Professional Lighting Handbook by Verne Carlson
5. The Filmmakers Pocket Reference by Blain Brown
6. American Cinematographer ASC Manual
7. The Zone System for Photographers by Carson Graves
8. Cinematography: Screencraft by Peter Ettedgui
9. Contemporary Cinematographers-On Their Art by Pauline Rodgers
10. Operating Cinematography for Film and Video by William Hines
11. Cinematography-A Guide for Filmmakers and Film Teachers by Kris Malkeiwicz
12. Film Lighting: Talks with Hollywood's Cinematographers and Gaffers by Kris Malkiewicz
13. The Five C's of Cinematography: Motion Picture Filming Techniques by Joseph V. Mascelli
14. The Art of the Cinematographer: A Survey and Interviews with Five Masters by Leonard Maltin
15. Anton Wilson's Cinema Workshop by Anton Wilson
16. Image Control-Motion Picture and Video Camera Filters and Lab Techniques by Gerald Hirschfeld
17. Lighting for Film and Electronic Cinematography by John David Viera and Dave Viera
18. Painting with Light by John Alton
19. Picture Composition for Film and Television by Peter Ward
20. Matters of Light and Depth-Creating Memorable Images for Video, Film and Stills Through Lighting by Ross Lowell
21. Lighting Technology by Fitt and Thornley Set Lighting Technician's Handbook by Harry C. Box
22. Digital Cinematography by Ben De Leeuw
23. If It's Purple, Someone's Gonna Die: The Power Of Color In Visual Storytelling By Patti Bellantoni
24. High Definition Cinematography By Paul Wheeler



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## INTERMEDIATE PRACTICAL FILM MAKING

Course Code: 15 FA 2106

Course Structure: L-T-P: Credits

Pre Requisite: NILL

2-0-6: 5

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of pipeline integration for multiple location.	a	Analyzing
2	Analyze the theme and plan of execution for 2 character multiple location.	a	Evaluating
3	Evaluate the significance of elements in character, location and software for film making.	e	Evaluating
4	Compose and edit the film for desired concept.	d	Creating

### Objectives:

- To understand the production pipeline of film making process for multiple locations in short films
- To introduce the process of 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film
- To understand the entire workflow in 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film making process
- To gain exposure on various cameras and software used for production of 2 Character multiple location - Fiction Short film making and In-depth Multiple Characters Single Location Short Film

The students will undergo the process of 2 Character multiple location Fiction Short film making and In-depth Multiple Characters Single Location Short Film. The students will be exposed to Semi professional camera cameras & software and will work on projects ranging from 10-15mins. The students will be exposed to the entire process of film making and the production workflow in Short Film production.



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**INTRODUCTION TO DIRECTION FOR FILMS**

**Course Code:** 15 FA 2201

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-2: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the role and significance of Director for Films.	a	Analyzing
2	Analyze the significance of various elements involved in Film making.	a	Evaluating
3	Evaluate the role of creativity, crew and Managing in making	e	Evaluating
4	Compose document and handouts for preferred theme.	d	Creating

**Syllabus:**

**ARTISTIC IDENTITY AND DRAMA:** The World of the Film Director, Identifying Your Themes

**SCREENCRAFT:** A Director's Screen Grammar, Seeing with a Moviemaker's Eye, Shooting Projects

**THE STORY AND ITS DEVELOPMENT:** Recognizing the Superior Screenplay – How to create drama, Analyzing a Screenplay, Director's Development Strategies, Alternative Story Sources, Setting Creative Limitations

**AESTHETICS AND AUTHORSHIP:** Point of View, Subtext, Genre, and Archetypes, Time, Structure, and Plot, Space, Stylized Environments, and Performances, Form and Style

**PRODUCTION:** Developing a Crew, Mise-en- Scène, Producing a Shooting Script, Before the Camera Rolls, Roll Camera, Location Sound, Continuity, Directing the Actors, Directing the Crew, Monitoring Progress

**ORGANIZING ACTION IN AN ACTION SCENE:** Staging and Camera for Over Easy Action Scene, Development of Screenplay, Director's Preparation for Directing an Action Scene, Over Easy Action Scene/Staging and Camera Angles for - Storyboard Artist

**ORGANIZING ACTION IN A NARRATIVE SCENE:** Staging and Camera for Narrative Scene, Choosing a Location, Staging, Camera Style

**Styles and Dramatic Structures:** Style, Narrative, Dramatic, and Poetic Visual Styles, the Variety of Dramatic Structures.

**Textbooks:**

1. Film Directing Cinematic Motion: A Workshop for Staging Scenes By Steven Douglas Katz



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2. Film Directing Fundamentals: See Your Film Before Shooting By Nicholas T. Proferes
3. Problems Of Film Direction By Sergei Eisenstein

**Reference Books:**

1. Directing: Film Techniques and Aesthetics By Michael Rabiger
2. On directing film By David Mamet
3. Directing Actors: Creating Memorable Performances for Film and Television By Judith Weston
4. Art Direction for Film and Video By Robert L. Olson
5. The film director's team By Alain Silver, Elizabeth Ward
6. Notes of a film director By Sergei Eisenstein
7. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
8. Fundamentals of Film Directing By David K. Irving
9. Writing, Directing, and Producing Documentary Films and Videos By Alan Rosenthal
10. Breaking into Film by Kenna McHugh
11. Before You Shoot : A Guide to Low Budget Film and Video Production by Helen Garvey



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**INTRODUCTION TO MEDIA THEORY**

**Course Code:** 15 FA 2202

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

3-0-0: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of Eras in Media theory.	a	Analyzing
2	Appraise the strategy for various theory in Media.	a	Evaluating
3	Analyze the significance of changes brought by media.	e	Evaluating
4	Analyze impact of different perspective's of media on society	a	Evaluating

**Syllabus:**

**Media & Four Eras of Media Theory:** Definition and need, Society and mass culture, Emergence of scientific perspective

**Normative theories:** Social responsibility, Technocratic control v.s libertarianism, Radical libertarianism – laissez faire, Civic journalism, developmental theory – schramm, Democratic participant theory – Paolo Frieire

**Effects theories:** Magic bullet, Limited effects paradigm – klapper, Attitude change, Selective exposure and cognitive dissonance, Moderate effects model, Lazarsfeld 2- step flow theory

**Media and society:** Innis – oral societies, literate societies electronic society, Media and technological determination, Mcluhan – “the medium is the message” - “the medium is the message” - Hot and cool medium - Concept of the global village - Raymond Williams critique of technological determination, Cultural criticism, Marxist, Psychoanalytic perspective on the media

**Textbooks:**

1. Baran and davis; mass communication theory;(2000); Thomas – wadsworth
2. Fiske; introduction to communication studies; (1982)

**Reference Books:**

1. Infant, rancer and Womack; building communication heory;2<sup>nd</sup> edition; (1993);waveland press Berger; media analysis techniques



**CONCEPTS OF POST PRODUCTION AND COMPUTER GRAPHICS - II**

**Course Code:** 15 FA 2203

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-2: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of fundamentals of Editing.	a	Analyzing
2	Appraise the strategies for different tools and techniques in editing.	a	Evaluating
3	Analyze the significance of editing for various styles and patterns.	e	Evaluating
4	Compose a visual expression for CG and VFX production.	d	Creating

**Syllabus:**

**Theory**

1. Television Aspect ratio, Different television standardization,
2. Editing - Action Sequence / Cross Cutting /Parallel Cutting,
3. Contemporary Editing Style,
4. Editing - Advertising & Promotional video,
5. Editing - Complex Dramatic Scene,
6. Analysis of film sequences from editing point of view,
7. Animation: Cell animation, Computer animation, Incorporating animation & live action

**Practical**

- 1) Introduction to Final Cut Pro, 2) Arranging the Interface, 3) Learning Custom Layout, 4) Customizing the keyboard Layout, 5) Setting Scratch Disk, 6) Bin management, Logging, Digitizing, and Capturing, 7) Saving Projects and Accessing the Auto save Vault, 8) Organizing Video Footage, 9) Media Management, 10) Insert and Overwriting Editing, 11) Three point Editing, 12) Split Edit, 13) Working with Multi Layers, 14) Key framing Image, 15) Time Remapping, 16) Effects, Applying Transitions, Compositing, 17) Motion Tab, 18) Render Setting, 19) Titling, 20) Sound Editing, 21) Track laying (Effects, Music, Narration), 22) Dubbing and Syncing, 23) Adjusting Audio Levels, 24) Mix down Audio, 25) Final Cut Pro Compatible and Supporting Software, 26) Print to Video

**Textbooks:**

1. Editing Digital Video By Robert M. Goodman, Patrick J. McGrath
2. Video Editing and Post-Production: A Professional Guide By Gary H. Anderson
3. Digital Video For Dummies By Keith Underdahl



**Reference Books:**

1. The Technique of Film and Video Editing: History, Theory, and Practice By Ken Dancyger
2. Nonlinear Editing Basics: Electronic Film and Video Editing By Steven E. Browne



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## VISUAL SPECIAL EFFECTS AND COMPOSITING FUNDAMENTALS

Course Code: 15 FA 2204

Course Structure: L-T-P: Credits

Pre Requisite: NIL

2-0-2: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the role of CG and VFX in Film making.	a	Analyzing
2	Appraise the significance of various tools and techniques in CG and VFX.	a	Evaluating
3	Analyze the integration of real and virtual environment in films.	e	Evaluating
4	Compose a visual expression for Artwork constituting CG and Live action.	d	Creating

### Syllabus:

**Introduction to pre-production, production and post-production:** Visual effects' a relatively new term describes what used to be more appropriately called 'special photographic effects'. What makes an effect 'special'? The decision as to which medium and format VFX elements are going to be shot with is directly dependent on how they shall be employed and what the specifications are for their final resting place. Methods of creating visual effects, Implementation

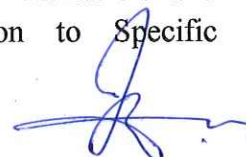
**Introduction to the User Interface (GUI):** Introduction to 3D Space and the GUI, Introduction to Modeling, Introduction to Polygonal Box Modeling, Introduction to Shell Modeling

**CG Basics:** Animation Basics, Animation Hierarchies and Deformation, Joints Hierarchies and Constraints, Cameras, Rendering and Path Animation

**Understanding Pipeline and integration:** Digital image manipulation, 2D digital image manipulation, Compositing software, New life into old methods, Perfecting the illusion, 3D computer-generated imaging (CGI), Digitizing (getting information into the computer)

**Introduction to Lighting and Rendering:** Light Properties, Defining Shadows, Defining Highlights and Specular, Diffuse Inter-reflection and Global Illumination, Render Layers, Rendering Engines and methods

**Introduction to Compositing:** Camera Staging and Composition, Renderers and Algorithms Benefits/Disadvantages, Rendering Passes, Introduction to Specific Compositing Software, Compositing 3D



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**Study of VFX and Camera Tracking:** Overview of Production Pipelines, Rendering Utility Nodes, Camera Tracking Foundation 2D and 3D

**Introduction to FX (Effects):** Overview of Dynamics, Rigid Body and Fluids, Introduction to Particles, Expressions, Introduction to Fields, Project Work

**Compositing and Rendering:** The Interface, Keying, Rotoscoping, Color Correction, Keying, Multi-Pass Compositing

**Textbooks:**

1. The Art and Technique of Matchmoving: Solutions for the VFX Artist By Erica Hornung
2. Maya Visual Effects: The Innovator's Guide By Eric Keller
3. The Filmmaker's Book of the Dead: How to Make Your Own Heart-Racing Horror Movie By Danny Draven

**Reference Books:**

1. Adobe Photoshop for VFX artists By Lopsie Schwartz
2. Visual Effects for Film and Television By A. J. Mitchell
3. The Visual Effects Producer: Understanding the Art and Business of VFX By Charles L. Finance, Susan
4. Zwerman
5. The VES Handbook of Visual Effects By Jeffrey A. Okun, Susan Zwerman
6. Compositing Visual Effects: Essentials for the Aspiring Artist By Steve Wright
7. Vfx Artistry By Spencer Drate, Judith Salavetz
8. The Visual Effects Arsenal: VFX Solutions for the Independent Filmmaker By Bill Byrne
9. Encyclopedia of Color Correction by Alexis Van Hurkman
10. The Art And Science Of Digital Compositing by Ronald Brinkman
11. Creating Motion Graphics with After Effects, Vol. 2 by Chris Meyer

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## ADVERTISING FILM MAKING

Course Code: 15 FA 2205

Course Structure: L-T-P: Credits

Pre Requisite: NIL

2-0-6: 5

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Develop a story for Advertisement film making.	d	Creating
2	Analyze the theme and plan of execution for preferred media.	a	Evaluating
3	Evaluate the significance of film pipeline and various elements in Advertisement film making.	e	Evaluating
4	Compose and edit the film for advertisement desired concept.	d	Creating

### Syllabus:

**The film pipe line an overview-Creative Process:** Concept- Research- ideation |Structuring a Story-Story Boarding-Characters-screen play- Dialogues- Casting , Shoot-Edit-Re- Recording- Final Print/DVD , Understanding the needs of cinematographer/ Sound designer/ editor/ client servicing executive , Contribution by Lighting- Lenses-Vfx-RR-Compositing;

**The film pipe line an overview-Production Process:** Formation of Team- Location Survey, Auditions-Planning the shoot-Production Management, Hiring of facilities-Cost Control- Managing crew & artists;

**Art of Film Making:** Importance and power of Audio visual communication, Strength of a still picture-Requisites of good still-How to shoot a good still, Basics of a good still picture- Observation by Leonardo Da Vinci, Appreciation of Still picture-B&W- Colour Theory, Understanding Audio Visuals psychologically, Understanding the life around us- Creation of Drama-Role of Characters, Creating the final mix-The final Ambiance-The crescendo;

**Sound:** Nature & Role of Sound-Noise, Sound-Basic Notes-Harmony-Symphony-Rhythm, various types of Rhythm-Indian and Western Concepts, Permutations & Combinations of Notes & Rhythm, The formation of Music-Glimpses of World Music, Combo of Music & Effects- Background score;

**The Word-Spoken & Written:** Writing for visuals-How to use words effectively, Study of some significant literary works, Balance between words and visuals, Power of silence;

**Art & Science of Advertising:** The need for advertising-Social Scenario, Too many Products chasing divergent Customers, Understanding the customer/consumer behavior, Understanding the client behavior- Art of persuasion, Principals of copy writing and Advertising design, Basics of Graphics-Basics of Marketing and sales, Hierarchy of ad

films in marketing collaterals, Creation of collaterals- Loud Messages-Covert Messages, Study of great Global AV campaigns;

**Being an Advertising Film maker:** The advertising mind frame-Achieving the impossible, Various genres of films like corporate-viral-marketing videos, Films in general vs ad film making the key differentiators, Studying proven ad films campaign, Creating 3 ad/social message films-Production Management of ad/film making, Understanding the specific needs of TV/Film/Web/Mobile audiences, Optimizing resources, Deciding on the right pitch- Thinking out of the box. , Intrapersonal communication skills

**Textbooks:**

1. Hey Whipple, Squeeze This by Luke Sullivan
2. Ogilvy On Advertising by David Ogilvy
3. From Those Wonderful Folks Who Gave You Pearl Harbor by Jerry Della Femina

**Reference Books:**

1. Purple Cow: Transform Your Business by Being Remarkable by Seth Godin
2. Truth, Lies & Advertising: The Art of Account Planning by Jon Steel
3. Positioning: The Battle For Your Mind by Al Ries and Jack Trout
4. How to Write an Inspired Creative Brief by Howard Ibach
5. A Technique for Producing Ideas by James Webb Young
6. Lateral Thinking: Creativity Step by Step by Edward de Bono
7. Caffeine for the Creative Mind by Stefan Mumaw and Wendy Lee Oldfield
8. Zag – Marty Neumeier
9. ReWork – Jason Fried and David H. Hansson
10. My Life in Advertising and Scientific Advertising – Claude Hopkins
11. The Tipping Point – Malcolm Gladwell
12. The Brand Gap
13. Engage: The Complete Guide for Brands and Businesses to Succeed – Brian Solis



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**INTERMEDIATE DOCUMENTARY FILM MAKING****Course Code:** 15 FA 2206**Course Structure:** L-T-P: Credits

Pre Requisite: NIL

2-0-6: 5

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Develop a story for Advertisement film making.	d	Creating
2	Analyze the theme and plan of execution for preferred media.	a	Evaluating
3	Evaluate the significance of single,multiple characters,locations and software in Advertisement film making.	e	Evaluating
4	Compose and edit the film for advertisement desired concept.	d	Creating

**Syllabus:**

- To understand the production pipeline of film making process in advertisement film making
- To introduce the process of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film making
- To understand the entire workflow in Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film
- To gain exposure on various cameras and software used for production of Advertisement Film (product as well as PSU) Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film

The students will undergo the process of Advertisement Film (product as well as PSU), Corporate AV and In-depth Multiple Characters Single Multiple Location Short Film. The students will be exposed to professional HD cameras & software and will work on projects ranging from 30Seconds-15mins. The students will be exposed to the entire process of film making and the production workflow in Advertisement and Multiple Character multiple location Short Film production.



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## Semester V

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**VFX PREPRODUCTION**

**Course Code:** 15 FA 3101

**Course Structure:** L-T-P: **Credits**

**Pre Requisite:** NILL

3-0-0: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of Script deployment in VFX.	a	Analyzing
2	Analyze the role of script, storyboard and thumbnails in VFX driven film making.	a	Evaluating
3	Evaluate the strategies for visual narration in pre visualization of VFX film making.	e	Evaluating
4	Compose Animatics for preferred media	d	Creating

**Syllabus:**

**Script Analysis**

Script Analysis and Break down – VFX sequence duration – Shot visualization - Complexity Analysis

**Storyboard**

What is Storyboard, Importance of Story Board, difference between storyboard and Graphic Comic, Difference between Storyboard and Presentation Board.

**Thumbnail Storyboard**

Anatomy and Aspects of a Storyboard, Thumbnail Storyboard, Preparing Storyboards using Digital software

**Visual Composition**

Composition, The Rule of third, Story Map, the 180 degree Rule, Spatial and temporal Continuity , Shots, Scene, Sequence Colored Storyboard Techniques, Camera Shots and Camera Moves and their meaning, Transitions .

**Animatics**

Pre-Viz - Shot execution Planning - Production Notes

**Learning Lab:**

1. Create a concept art for a specific VFX idea.
2. Create a story board for a VFX sequence
3. Create a Previz for the VFX Sequence

  
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**Textbooks:**

1. The Visual Effects Producer: Understanding the Art and Business of VFX - Susan Zwerman, Publisher: Focal Press (2010)
2. Professional Storyboarding: Rules of Thumb - Sergio Paez, Anson Jew, Publisher : Focal Press, December 21, 2012
3. VFX and CG Survival Guide for Producers and Filmmakers (VFX and CG Survival Guides) (Volume 1) Publisher: Create Space Independent Publishing Platform; 001 edition (April 2, 2013)

**Reference Books:**

1. Comics and Sequential Art - Will Eisner
2. The Art of Storyboard - John Hart



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**DIGITAL COMPOSITING - I**

**Course Code:** 15 FA 3102

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of fundamentals of Compositing.	a	Analyzing
2	Appraise the strategies for techniques in compositing.	a	Evaluating
3	Analyze the significance of elements in compositing.	e	Evaluating
4	Compose a visual expression for CG Animation production.	d	Creating

**Syllabus:**

**Introduction to Digital Compositing**

History of Compositing, Terminologies, Physical Compositing, Multiple exposure, Background Projection, Matting, Digital Compositing, Node based and Layer Based Compositing

Visual information and the camera, The Camera and Parameters, Resolution Limits, Focus, Depth of field, Motion blurs Lens correction

Digital Image Generation, Pixels, Components and Channels, Bit Depth, Floating point and High Dynamic Range Imagery, HSV Color, YUV color, Digital Image file formats, Channels, Compression

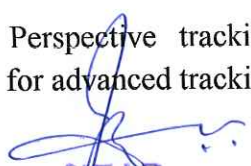
Color Manipulation, Levels, Variations, Multiply, Add, Gamma Correction, Exposure Correction, Invert, Contrast, HSV manipulations

**Basic Compositing**

Layer and Node based compositing, Blending layers, Matte Image, Masking, Morphing - Chroma Keying, Garbage Mattes, Edge Mattes, Luminance Keying, Chrominance Keying, Difference Matting, Plug-ins and tools for keying.

Tracking and Stabilization, Tracking an element, 2D tracking, Perspective tracking, Stabilizing footage, Limitations of tracking and stabilizing tools, Tools for advanced tracking. Digital Imagery, Color Correction.

**Advanced Compositing**

  
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Creating elements, Lighting in compositing tool, Matching live and virtual cameras. 3D Compositing, **Vanishing point conversion**, creating 3D compositing using 2D images, Working with camera and lighting, effects

Working with Multipass Rendering, Alpha and Luma mattes, Z depth maps, Blending passes and effects . Animation, 2D and 3D transformation, Temporal and spartial interpolation, speed graph, optimizing key frames, expressions for animation, Time Remapping

**Theory and Practice of Video Art** - History of Video Art, Contemporary video style, culture and emotion reference - Video synthesizer, realtime video art, tools and techniques, applications - music visualization and media art, automation to music, applications and tools - Video art as art form, Interactive film, display and projection, case studies

**Learning Lab:**

1. Create 2.5D Animation of an exterior and interior scene.
2. Animate a slideshow using images imported into compositing.
3. Track and composite chroma footage to a background, color correct the scene for film.
4. Animate and composite 3D rendered passes with 2D footages.

**Text Books:**

- The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics - Ron Brinkmann | Publisher : Morgan Kaufmann; 2 edition (June 4, 2008) |
- Adobe After Effects CS6 Classroom in a Book - Adobe Creative Team | Publisher : Adobe Press, June 25, 2012 |

**Reference Books:**

- Compositing Digital Images - T. Porter and T. Duff | Proceedings of SIGGRAPH '84, 18 (1984) |
- The Art and Science of Digital Compositing - Ron Brinkmann
- Wright's Compositing Visual Effects: Essentials for the Aspiring Artist [Paperback] (2007) - Paperback (2007) - S. Wright
- Compositing Visual Effects – Essentials for aspiring artists - Steve Wright

  
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**ROSCOPY AND KEYING**

**Course Code:** 15 FA 3103

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NIL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of fundamentals in Rotoscopy paint.	a	Analyzing
2	Analyze the significance of fundamental elements in Rotoscopy and paint.	e	Evaluating
3	Appraise the strategies for techniques in VFX.	e	Evaluating
4	Compose a visual expression for VFX production.	d	Creating

**Syllabus:**

History of Rotoscoping, Latest tools for Roto, Terminologies, Shortcuts to work faster.

Understanding the frame, shot length, planning the matte usage, Multiple shapes, Repeating shapes, Keying animation, Motion paths. Working with Blur, Motion blur, Checking the mattes, jitter.

Layer and Node based compositing, Blending layers, Matte Image, Masking, Morphing - Chroma Keying, Garbage Mattes, Edge Mattes, Luminance Keying, Chrominance Keying, Difference Matting, Plug-ins and tools for keying.

Creating splines, Transitioning between shapes, Working with pivot points, Key frame placement and types. Rotoscoping Human, Isolating extremities, Joints, Hands, Overlap, fixed shapes, faces and heads, hair Rotoscoping movement, fast and slow movement, tracking to optimize roto, Clothing, Shape breakdown, consistent point placement, secondary motion

Concepts and tools for painting, Cleaning plates, Wire and Rig Removal, Pixel restoration.

**Learning Lab:**

1. Rotoscope a footage containing minimum character movements and no camera movement.
2. Track and Rotoscope footage with camera movement and fast movement of the characters.
3. Remove wire, foilages and destructions from the footage using roto

**Textbooks:**



1. Rotoscoping: Techniques and Tools for the Aspiring Artist by Benjamin Bratt, Publisher: Focal Press, February 23, 2011
2. The Digital Matte Painting Handbook by **David B. Mattingly Wiky Publishing 2011**

**Reference Books:**

1. The Art and Technique of Matchmoving: Solutions for the VFX Artist by **Erica Hornung** Elsever Inc Publishers
2. The Art and Technique of Matchmoving: Solutions for the VFX Artist by Erica Hornung



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**CHARACTER EFFECTS**

**Course Code:** 15 FA 3104

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NIL

0-0-4: 2

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of elements involved for effects of character.	a	Analyzing
2	Analyze the role of various elements in character namely hair, cloth, flesh, additional effects in VFX.	a	Evaluating
3	Appraise the strategy for tools and techniques for the Artwork.	e	Evaluating
4	Develop artwork for the preferred effect.	d	Creating

**Syllabus:**

Introduction to Character Effects, History of Character effects, need for character effects in movies, commercials, tv shows, prosthetics and makeup for visual effects.

Digital painting for portrait and concept creation , Clay modeling and sculpting, creation of character concepts.

Hair and cloth creation, poly hair mesh creation, create hair styles for long and shor hairs, introduction to n-hair, n-cloth, syflex, quacloth and shave and haircut. Basics of Rigging,blendshapes Simulation for Animation.

Make up for TV and theatrical , practical effects like blood spill, slit throat, integrating a character in a scene.

**Learning lab:**

1. Designing of character.
2. Create make up for a photo.
3. Create a hairstyle and cloth for a character.
4. Create a sculpt for a character from your design.
5. Simulation of hair and cloth



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**SHADING, LIGHTING AND RENDERING - I**

**Course Code:** 15 FA 3105

**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of light and surface properties in real life and CG.	a	Analyzing
2	Evaluate the role of different elements in CG lighting and shading.	a	Evaluating
3	Appraise the strategies for tools and techniques for Lighting in CGI for production.	e	Evaluating
4	Compose a visual expression for artwork for desired styling.	d	Creating

**Syllabus:**

**Shading**

Understanding 2D and 3D texture types in Maya -Creating bump, displacement and normal maps, Creating double sided shading material -Understanding and Working layered shaders and textures, Creating volumetric shaders.

**LIGHTING Theory**

Lighting Theory, Studying Light and Surfaces, Natural and artificial light study, Colour, Aesthetics and mood, Roll of lighting in visual composition

**LIGHTING Types & Shadows**

Light types, Attributes of Light Shadows and their functions, *Shadow types*, Depth mapped shadows, Raytraced shadows

**Art of Lighting**

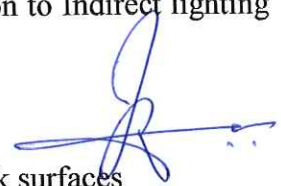
Understanding the Art of Lighting – 1, 2, 3point lighting, out door lighting, indoor lighting, product lighting Optical FX – creating light glows and lens flares

**RENDERING**

Concepts of Rendering -Formats and aspect ratios -Render settings - Rendering optimization - Level of Details [LOD] – Ray tracing - Types of renderer, Introduction to Indirect lighting techniques, Introduction to render passes

**Learning lab:**

Create material shader for Glass object, plastic, wood, clay, metal, rock surfaces



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BFA in Digital Film Making & VFX (2015-16)

1. Create a lighting effect for a product visualization
2. Create a candle Light effect
3. Create 3point lighting effect for character
4. Create under water lighting effect
5. Create a candle Light effect
6. Create a Natural indoor Lighting effect
7. Create artificial indoor lighting
8. Create a render passes for a character and composite

**Textbooks:**

1. Digital Lighting & Rendering, Second Edition by Jeremy Birn, Publisher: New Riders; 2 edition (May 7, 2006)
2. Mental ray for Maya, 3ds Max, and XSI: A 3D Artist's Guide to Rendering by Boaz Livny, Publisher: Sybex (February 20, 2007)

**Reference Books:**

1. Digital Lighting and Rendering (2nd Edition) by Jeremy Birn (May 7, 2006)
2. Light Shadow Space: Architectural Rendering with Cinema 4D® by Horst Sondermann (Dec 13, 2010)



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**3D LAB I****Course Code:** 15 FA 3106**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

0-0-6: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the role of different tools in 3D.	a	Analyzing
2	Evaluate the significance of process in production.	a	Evaluating
3	Appraise the visual and logical strategies for processes in production.	e	Evaluating
4	Develop artistic expression in production process.	d	Creating

**Syllabus:****Interface and Concept of 3D modeling.**

Being familiar with Maya viewport, user interfaces, status line, shelf, layers, channel box, etc; Understanding the 3 Dimensions, Isometric & Orthographic projection, 3D space, difference between 2D & 3D and xyz coordinates.

**Introduction to modeling tools**

Introducing tool box, basic primitives, Mesh, edit mesh, outliner, pivot point etc; Establishing different type of geometries, nature of difference meshes, and advantage and disadvantage of these geometries.

**Concepts of UV unwrapping**

Understanding the concept of UVs, UV texture space and how to map them to a surface, and subsequently lay them out accurately is essential for producing textures on polygonal and subdivision surfaces when working in Maya.

**Working with UV tools & techniques**

Understanding the UV Texture editor and technique of how to cut, merge, relax, unfold, and layout the UVs. Experiment exercise on unwrapping techniques using a simple model. Explaining UV resolution settings, and how to capture a UV snapshot from maya UV, texture editor, and getting in to paint software.

**Animation**

Applying the principles of animation using standard cycles -Timing the animation, Adding


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weight. Mastering the use of Graph editor and Dope sheet, Morph or Animate - Universal Expressions, Other Expressions, Constraining and parenting for animation. Object Character interaction. Character - Character Interaction. Telling a story – Mime. Attitude/Personality – Human Figure Walk cycles. Adding personality and appeal. Acting out a scene/referencing. Thumb nailing. Staging a shot/scene/sequence. Animation Blocking

### **Rigging**

Deformers – Nonlinear, Bend, Flare, Sine, Squash, Twist and Wave, Concept of Animating the Envelope, Lattice, Cluster, Sculpt, Jiggle, Wire, Wrap, Edit membership (Including, Excluding, Pruning members) Painting memberships/Weights, Cluster Curve, Deformers – Blend Shape, Creating the Shapes. Rigging Basics - Bones and Joints Skin, Binding Kinematics (IK & FK), Requirements for a clean Model, Clean UVs.

### **Skinning**

Binding - Smooth Binding. Concept of a single cluster. Max Influence & Drop-off rate. Rigid Binding Concept of a Multiple cluster, Practice of Rigid and Smooth Binding, Editing the Smooth Skin, Adding influence objects, Painting of skin weights, Editing Skin weights, Mirror Skin Weights Copy skin weights Resetting, Skin weights, Pruning small weights, Normalize Weights, Export / import skin weight maps, Editing Rigid Skin, Creating and Editing Flexors, Lattice, Sculpt, joint Cluster, Painting Cluster weights, Rigid Binding Practice. Rigging the controls - IK and FK, Joints and hierarchies Concept of Skeleton, Connect Joint, Remove, joint, Insert joint, Re-root joint Mirror, Joint, Set preferred angle, Assume preferred angle

### **Learning Lab:**

1. Model minimum of 30 scene elements props with textures.
2. Model and texture an cartoon character and environment with detail
3. Rig a cartoon vehicle for animation
4. Rig a vehicle for animation
5. Path animation- Creating a Path Animation -The Attach To Path Options Window
6. Posing - Normal and Extreme poses - Old people, Martial artist, Dancer, Skater

### **Reference Books:**

1. Understanding 3D Animation Using Maya - John Edgar Park
2. Basics Animation: Digital Animation - Andrew Chong
3. The Animator's Survival Kit--Revised Edition: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Interne - Richard Williams
  - a. I Publisher: Faber Faber I

  
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## Semester VI



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**VFX PIPELINE AND MANAGEMENT**

**Course Code:** 15 FA 3201

**Course Structure:** L-T-P: Credits

Pre Requisite: NIL

4-0-0: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of Workflow of processes in production.	a	Analyzing
2	Analyze the role of media standards in production.	e	Evaluating
3	Evaluate the significance of Pipeline and Project Management	e	Evaluating
4	Designing studio for preferred media.	d	Creating

**Syllabus:**

**Production pipeline** – Study of various mediums of production such as Film, T.V, Games, etc

Requirement for a Production Pipeline -The process and the pipeline - A typical pipe line – Infrastructure

**Pipeline Management** - Project Management - The work force - The recruitment – Studio Design - India scenario

**Reference:**

1. The Visual Effects Producer: Understanding the Art and Business of VFX - Charles Finance, Susan Zwerman, Publisher: Focal Press; 1 edition (August 28, 2009)
2. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures - Jeffrey A. Okun, Publisher: Focal Press; 1 edition (July 8, 2010)



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**DIGITAL COMPOSITING - II**

**Course Code:** 15 FA 3202

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4; 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of input elements in Compositing.	a	Analyzing
2	Appraise the strategies for tools and techniques in compositing.	a	Evaluating
3	Analyze the significance of Additional elements in compositing.	e	Evaluating
4	Compose a visual expression for VFX production.	d	Creating

**Syllabus:**

**Compositing Technique**

Pass Management, Bit Depth Allocation, Finding The Best Depth Channels, Color Channels for the Project

The LUT use and Specifications, Finding the Black's and White's, Node reusing to Maintain Color Correction, Use of Plugin's in 3D Channels

Advanced In-Depth Compositing, Concepts and Techniques to Compositing Foliage, Learn to Composite Hair and Fur, Creating and Merging Horizon Lines, Using Vector Blur For Quicker Results

Creating Macro's and Dummies, 3D Layers / Nodes in Brief, 3D Camera Projection and Tracking, 3D Channels and Depth Creation, RGB Mattes and Rotoscopy Solutions.

**Learning Lab:**

1. Compositing a Cityscape with Live Footage [6hrs]
2. Compositing an Explosion Accident [8hrs]
3. Compositing an Live scene with Multiple CG Characters [8hrs]
4. Compositing a natural Disaster scene [8hrs]
  - a. Tornado
  - b. Tsunami
  - c. Earthquake
  - d. Ice Berg's Break
  - e. Volcano
5. Building and Ground Distruction

**Textbooks:**



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- The Art and Science of Digital Compositing, Second Edition: Techniques for Visual Effects, Animation and Motion Graphics - Ron Brinkmann, Publisher : Morgan Kaufmann; 2 edition (June 4, 2008)
- Adobe After Effects CS6 Classroom in a Book - Adobe Creative Team, Publisher : Adobe Press, June 25, 2012

**Reference Books:**

- Compositing Digital Images, T. Porter and T. Duff, Proceedings of SIGGRAPH '84, 18 (1984)
- The Art and Science of Digital Compositing - Ron Brinkmann
- Wright's Compositing Visual Effects: Essentials for the Aspiring Artist [Paperback] (2007) - Paperback (2007) - S. Wright
- Compositing Visual Effects – Essentials for aspiring artists - Steve Wright



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**PAINT AND MATCH MOVING**

**Course Code:** 15 FA 3203

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of fundamentals in Paint and Matchmoving.	a	Analyzing
2	Analyze the significance of fundamental elements in Paint and Matchmoving.	e	Evaluating
3	Appraise the strategies for techniques in Live and CG integration.	e	Evaluating
4	Compose a visual expression for VFX production.	d	Creating

**Syllabus:**

Concepts and tools for painting, Cleaning plates, Wire and Rig Removal, Pixel restoration.

Camera moves, focus pull, camera tilt, handheld camera, Tracking fundamentals, keyframe tracking, perspective and corner pining.

Solving different tracking shots, optimizing tracking and stabilization, Multiple tracking points, complex tracking objects, tips and techniques.

Matchmoving process, matchmoving software, photogrammetry, 2D tracking.

Calibrating the camera, automatic tracking, editing automatic tracks, noise reduction, Set fitting, proxy geometry, fitting the set, altering the coordinate system, Effective troubleshooting, diagnosing problem, Advanced tools and techniques.

  
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**3D DYNAMICS**

**Course Code:** 15 FA 3204

**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

2-0-4: 4

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Appraise the strategies for analyzing Special Effect.	a	Evaluating
2	Analyze the effects for Effect Asset creation.	e	Evaluating
3	Create Special effects for desired visual effect.	d	creating
4	Discover the significance of adding production value for effects elements.	a	Analyzing

**Syllabus:**

**Applied Physics**

Introduction to Applied Physics and Quantum mechanics, Kinetic Motion, Energy Conversion, Quantum Physics.

**Dynamic Bodies**

Introduction to special effects — Rigid bodies – Active and passive rigid bodies -Physics based procedural animation using rigid bodies Collisions – Normals – Fields and its attributes – Simulation of fields

**Particle System**

Particles – Emitters – Emitter types and attributes - Deflectors and its attributes Simulating particle effects, Particle effects and collisions, Collision events, connecting camera with particles.

**Soft Bodies and Goals**

Goals – Soft Bodies – Animating soft bodies - Springs– Simulating special effects – vortex - gravity – lighting – rain

**Effects**

Destruction of objects experiments, nature elements simulation using particles [Water, smoke, fire etc] Rendering simulations, Optimizing simulations, Simulation for Video and motion graphics

**Learning Lab:**

1. Create dynamic simulations of objects colliding with each other.
2. Create dynamic simulations of exploding objects in scene.



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3. Create particle simulation to simulate different liquid properties.
4. Create dynamic and particle simulations to simulate nature elements like rain, vortex, fire etc
5. Create dynamic simulations of object bouncing and contracting through force.
6. Create dynamic simulations of moving nature elements [Fire, smoke etc]
7. Create dynamic foliage and elements for nature scene[ Grass, Trees, Water Streams etc]

**Reference Books:**

1. Maya Studio Projects: Dynamics - Todd Palamar
2. Modeling the Environment: Techniques and Tools for the 3D Illustration of Dynamic Landscapes - Bradley Cantrell and Natalie Yates (Mar 27, 2012)



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**SHADING, LIGHTING AND RENDERING -II**

**Course Code:** 15 FA 3205

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of direct and indirect lighting in CG.	a	Analyzing
2	Evaluate the role of different elements in CG lighting and shading.	a	Evaluating
3	Appraise the strategies for tools and techniques for Lighting in CGI for production.	e	Evaluating
4	Compose a visual expression for artwork for desired styling.	d	Creating

**Syllabus:**

Surface Principles and qualities, Maya Shaders, Hands on Creating a new custom shader.

Materials development, Working with material shader utility nodes, Mental ray Features - Working with Mentalray Mi Materials and Phenomenal shaders.

Optical Illusion, Understanding Lighting, Color and Composition, Light study, Aesthetics and mood, Working with Light Shader Utility nodes

In-direct Lighting Techniques, Role of area Light in the photorealistic imagery, Final gather & Global illumination, Photon mapping, caustics, Sub-Surface Scatter

**Learning Lab:**

1. Using Maya shader create custom material for Plastic, Metal, Clay, Glass, Rock
2. Using MentalRay shaders create custom material for Plastic, Metal, Rock, Clay, Glass, water
3. Using Mental Ray SSS create a Shading for a Character and Wax Object - Light the object and render the output
4. Create a custom shading network for a character Using various utility and sampler nodes like Facing ratio, Gamma correction etc.
5. Create a caustic effect for a Glass object
6. Light a bedroom by setting the scene at Day Light

**Textbooks:**



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1. Advanced Maya Texturing and Lighting - Lee Lanier, Publisher: Sybex; 2 edition (August 11, 2008)
2. Mental ray for Maya, 3ds Max, and XSI: A 3D Artist's Guide to Rendering - Boaz Livny, Publisher: Sybex (February 20, 2007)

**Reference Books**

1. Real-Time Shadows - Elmar Eisemann, Michael Schwarz, Ulf Assarsson and Michael Wimmer
2. Digital Lighting and Rendering - Jeremy Birn



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**3D LAB - II****Course Code:** 15 FA 3206**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

0-0-6: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of processes namely modeling, texturing, rigging, dynamics and animation in production in CG studio.	a	Analyzing
2	Evaluate the significance of Each process in production.	a	Evaluating
3	Appraise the visual and logical strategies for processes in production for CGI.	e	Evaluating
4	Develop artistic expression in creation and its propagation in production for CGI.	d	Creating

**Syllabus:****Working with Polygon, Nurbs and Sub division modeling tools & techniques**

Understanding nature of polygons, learning different polygon mesh editing tools, components, converting from Polygon to nurbs and sub-divisions, normals etc; Understanding nature of Nurbs surface, curves, components, learning nurbs mesh, editing tools, creating mesh through the curves, converting from nurbs to polygon and sub-division etc; Understanding nature of Sub-division mesh, components, learning different Sub-division mesh editing tools, converting from Sub-division to Nurbs and Polygons etc;

**Working with unwrapping complex model**

Finding how to unwrap a complex and multiple models and utilizing the UV texture space efficiently, understanding 0 to +1 texture coordinates, Understanding nature of different materials and achieving different types of texture surfaces such as wood, glass, etc; Understanding how to use a procedural map by using in built resources in maya and create a bitmap by using images, Learning how to assign maps such as diffuse, bump, specular to an object

**Object Animation**

Motion and Idea based animation, Object – Character Interaction. Character – Character. Interaction – Simple to complex, Advanced mechanics of motion, Character using whip, axe, sword, hammer etc. Pushing, pulling, lifting weights etc, Climbing a cliff, rope, wall etc.

**Rigging**

IK handle tool, IK Solvers, RP, SC, IK Spline, IK controls IK handle End effectors Using


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locators, Orientation of joints, Orientation script, Joint limits & damping, Stickiness, Switching between IK/FK, Adding the controls and attributes, Grouping and Parenting, Rigging a arm and hand, Simple rig, Advanced rig, Constraints, Point, Aim, Orient, Scale, Parent, Geometry, Normal, Tangent, Pole vector, Remove target, Set rest position, Modifying axis



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## Semester VII



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**MEDIA LAWS****Course Code:** 15 FA 4101**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

3-0-0: 3

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the significance of Laws in media.	a	Analyzing
2	Analyze the significance of copy rights and medias laws for IP.	a	Evaluating
3	Appraise the significance of Buisness ethics and values in Buisness.	e	Evaluating
4	Compose a document for various media with its relevance.	d	Creating

**Syllabus:**

**Indian Contract Act, 1872:** Essentials of valid contract discharge of contract, remedies for breach of contract. Contracts of Indemnity, Guarantee, Bailment, Pledge and Agency.

**The Negotiable Instruments Act 1881:** Essentials of a Negotiable instrument, Kinds of Negotiable Instrument Holder and Holder in Due Course, Negotiation by endorsements, crossing of a cheque and Dishonor of a cheque.

**Media Law, Copyright and Intellectual Property:** IPR & copyright laws, Copyright Agreements: Short-Term vs. Long-Term Agreements, Media Law and Infringements: Case Studies, Menace of piracy and remedies to counter piracy, Statutory and non-statutory bodies formed to fight piracy

**Role and importance of Business Ethics and Values in Business** - Definition of Business, Ethics Impact on Business Policy and Business Strategy - Role of CEO - Impact on the Business Culture.

**Types of Ethical issues** - Bribes - Coercion - Deception - Theft - Unfair Discrimination.

**Vendors, Government, & Social Audit. CSR-** Definition and Importance, examples of various initiatives taken by various business groups like TATAs, Infosys, Birla and others, **Difference between Cause Related Marketing (CRM) and CSR Case Studies:** Reliance WLL license, 2G Scam, Satyam Scam and PWC's role in the scam!!! . **Role of bodies like Competition Commission of India, SEC, SEBI, TRAI, etc in curbing unethical practices**

**Text Books:**

1. Maheshwari, S.N. and S.K. Maheshwari; A Manual of Business Law, 2nd Edition, Himalaya Publishing House, 2004.
2. Kuchhal M.C., "Modern Indian Company Law", 2004, Shree Mahavir Book Depot.

  
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3. Kuchhal, M. C.; Business Law, Vikas Publishing House, New Delhi, 2004.

**Reference Books:**

1. Kapoor, N. D.; Elements of Mercantile Law, Sultan Chand & Sons, New Delhi, 2003
2. Memoria & Menoria - Business Policy
3. David J. Fritzsche - Business Ethics: A Global & Management Perspective - Tata McGraw-Hill
4. Ramaswamy Namakumari - Strategic Planning - Corporate Strategy - MacMillan India Ltd
5. Velasquez - Business Ethics - Prentice - Hall of India
6. Dr.S. Shankaran - Business Ethics & values
7. Gulshan S.S. and Kapoor G.K., "Business Law including Company Law", 2003, New Age International Private Limited Publishers.
8. Aggarwal S.K., "Business Law, 2003", Galgotia publishing Company.
9. Bagrial, Ashok; Company Law, Vikas Publishing House, 2004. 4. Kapoor, N. D.;
10. Elements of Company Law, Sultan Chand & Sons, New Delhi, 2003. 5. Dr. Singh, Avtar;
11. Company Law, Eastern Book Co. Lucknow, Bharat Law House, Delhi, 2004
12. Peter Madsen & Jay M. Shafritz - Essential of Business Ethics
13. Ken Smith and Phil Johnson - Business Ethics and Business Behavior
14. Pratley - Essence of Business Ethics - Prentice - Hall of India



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**MEDIA AND NEW MEDIA BUSINESS**

**Course Code:** 15 FA 4102

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

3-0-0: 3

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the fundamentals of Media and Entertainment business.	a	Analyzing
2	Analyze the challenges faced by media Industry.	a	Evaluating
3	Evaluate the growth and opportunities in media Industry.	e	Evaluating
4	Design Buisness report for preferred media.	d	Analyzing

**Syllabus:**

**Indian Media Industry Overview:** State of the Media: FICCI-CII report overview. The changing Dynamics of Media

**Challenges facing Television and Radio:** The all new web media and associated ramification, Television Distribution: Issues and Challenges, Content Repackaging, Piracy Issues-In real and web-virtual domains, Challenges associated with IPTV & DTH

**Animation, Gaming and VFX industries growth and opportunities:** Animation Industry Growth and Challenges, VFX for Cinema: Impact of Hollywood, Gaming Industry Challenges and Conflicts; Multiplication of Gaming platforms, Evolution of Gaming technology - from 8 bit to console gaming, Gaming as additional revenue stream for monetizing a franchise. Case Study: Avatar, Kungfu Panda, Ratatouille, Wall-E, etc SPIDERMAN, KRISH, HANUMAN, GHAJINI, And ROADSIDE ROMEO: Case Study

**International Issues Facing the Media Industry : Case Studies:** Piracy Issues and Introduction to IPR, Adapting international content to Indian television : KBC Big Boss Case Study, Pricing Challenges, Unconventional Media Opportunities in India, Definitions and terms in unconventional media, Pod Casting, i-media and digital media



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**MARKETING AND PUBLICITY DESIGN**

**Course Code:** 15 FA 4103

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

2-0-4: 4

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the fundamentals of Marketing and its research.	a	Analyzing
2	Analyzing the significance of Marketing, Behavior, Promotion.	a	Evaluating
3	Evaluate the significance of Consumer, Product and delivery methods.	e	Evaluating
4	Design marketing and delivery methods for preferred medium.	d	Analyzing

**Syllabus:**

**Introduction to Marketing:** 1. Importance of marketing, definition of marketing, scope of marketing, functions of marketing, marketing and its relation to other business functions, difference between sales and marketing. 2. Key marketing terms and concepts- need, want, demand, exchange, marketing myopia and marketing orientations, distinction between selling and marketing. 3. Marketing Mix, 4Ps, 7Ps, 4Cs.

**Marketing Research:** Definition, Marketing Research Process, Types of Research: Primary, Secondary, Qualitative, Quantitative

**Consumer Behavior:** 1. Introduction and importance, model of consumer behavior, characteristics affecting consumer behavior.

**Segmentation, Targeting & Positioning:** 1. Segmentation - Bases and process of segmentation, requirements for effective segmentation, niche marketing, segmenting consumer markets, segmenting business markets. 2. Targeting- Evaluating market segments, selecting target market segments. 3. Positioning- Positioning maps, differentiation and positioning strategy, communicating and delivering the chosen position

**Introduction to the concept of IMC:** Introduction & Familiarization, Definition of Promotion & Promotion Mix, Tools of Promotion Mix, IMC Planning Process, Creative Strategy, Media Strategy

**Packaging for film & television:** The art of Promo, Advertisement & In serial promotions, Art of Writing Copy, Designing for various mediums, Public Relations, Planning, organizing and managing events. Managing the internet and social Media. Vendor selection and management, Media Planning & Buying

**Reference books:**

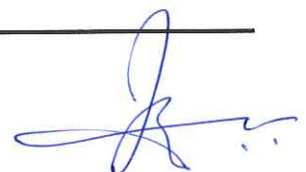
1. Competing For The Future By C.K. Prahalad & Gary Hamel.



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2. Kotler on Marketing: How to Create, Win, and Dominate Markets By Philip Kotler.
3. How to Win Friends and Influence People By Dale Carnigie.
4. Market Research: A Guide to Planning, Methodology and Evaluation By Paul Hague.
5. Art of War By Sun Tzu.
6. Strategic Management By Gregory Dess, Lumpkin & Taylor.
7. How Winners Sell: 21 Proven Strategies to Outsell Your Competition and Win the Big Sale By Dave Stein.
8. Beyond Bullet Points: Using Microsoft® Office PowerPoint® 2007 to Create Presentations That Inform, Motivate, and Inspire By Cliff Atkinson.
9. Selling the Invisible: A Field Guide to Modern Marketing By Harry Beckwith.
10. Marketing Services: Competing Through Quality By Parasuraman & Leonard L. Berry.
11. Marketing Management (12th Edition) (Marketing Management) By Philip Kotler.
12. Consumer Behavior: Building Marketing Strategy, 9/e, (with DDB Needham Data Disk) By Hawkins, Best, & Coney.
13. Crossing the Chasm: Marketing and Selling High-Tech Products to Mainstream Customers By Geoffrey A. Moore.
14. Mind and Heart of the Negotiator, The (3rd Edition) By Leigh Thompson.
15. Radically Transparent By Andy Beal & Judy Strauss.

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**MEDIA 'PROJECT MANAGEMENT'**

**Course Code:** 15 FA 4104

**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Discover the fundament and significance project management.	a	Analyzing
2	Analyze creation, buisness and ideation in production.	e	Evaluating
3	Evaluate the significance of buisness plain in Project management.	e	Evaluating
4	Designing report for preferred media.	d	Creating

**Syllabus:**

**Production Management:** The production Manager's job, The process of Production Management, The Business of Film-Pre production, production & post production, Preparing for production, Special Low Budget Indie productions, Locations & unions Management, Cast & Crew – Selection, contracts, agreements, work permits, etc., Budget preparation and budget forms, Insurance & competition bonds

**Business Creation: Business Plans and Ideation:** Entrepreneurship Routes, Case Studies (Relevant and time specific), Introduction to Company Creation, Processes of Registration and Incorporation, Company Law, Introduction to Company Law, Registration Procedures and Exceptions, Company Procedure and Ethics

**Contracts and Negotiations:** Revenue sharing model, Minimum guarantee model, Share in profits model

**Conflict Resolutions:** Negotiations and Bargaining: Role Play Exercise, Research Methodology for Business Planning

**Scouting for business opportunities:** Investor Pitch Exercises, Business Plan Formulation and Redesign, Financial Projections for Businesses

**Textbooks:**

1. Film Production Management 101 Management and Coordination by Deborah S Patz
2. Surviving Production: The Art of Production Management for Film and Television by Deborah S Patz
3. Film Production Management by Bastian Cleve

**Reference Books:**

  
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1. Character Animation & Film Production By Chris Neuhahn, Josh Book
2. Producing and Directing the Short Film and Video By Peter W. Rea, David K. Irving
3. Film Production Theory By Jean Pierre Geuens
4. Production Management for Film and Video By Richard Gates
5. The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook By Gunnar Erickson, Harris Tulchin, Mark Halloran
6. The Complete Film Production Handbook By Eve Light Honthaner
7. Independent feature film production By Gregory Goodell
8. Film Production By Steven Bernstein
9. Film production: the complete uncensored guide to independent filmmaking By Greg Merritt



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## NEW MEDIA AND TECHNOLOGY

Course Code: 15 FA 4105

Course Structure: L-T-P: Credits

Pre Requisite: NIL

2-0-4: 4

CO.No	COURSE OUTCOME	S L O	LEVEL
1	Discover the significance of Workflow of processes in production.	a	Analyzing
2	Analyze the role of Technology in production.	a	Evaluating
3	Evaluate the significance of Pipeline and Project Management	e	Evaluating
4	Analyze the evolving technology and new genres of programs.	a	Analyzing

**Syllabus:**

**Film & Entertainment an Overview:** Growth of film international and national perspective i.e. Hollywood, World Cinema , Bollywood, Indian regional cinema, Opportunities globally need to tap these opportunities, Business of cinema, genres in cinema, Emergence of additional content monetizing avenues like merchandising, gaming, theme parks, etc . Case study Disney, Hanuman, Krish, 3 idiots, Ghajini, Ra – one.

**Evolving Technology:** Changes in technology (and reverse); digital revolution, Content dictating form, Technologies related to film Distribution & Exhibition an overview, Understanding formats: 35mm / 16mm / HD / Super 16 /, Stock & Processing, Crewing & Technology - an overview, VFX and Sound - an overview, technological requirements

**The Animation Industry — An overview:** The trends in animation industry, Prospects and markets, Production planning for animation, Problems and cost implications, Development of animation in India, Animation- success stories

**Television Entertainment:** Emergence new genres of programs viz; lifestyle, reality shows game shows, etc, Success of niche channels with specialized content like shopping, travel & leisure, nature. quick news, etc, Adoption of International formats of reality shows, remakes of films and old mythological serials, Concept of TRP, reach and viewership

**TEXTBOOKS:**

1. Producing and Directing the Short Film & Video by David K. Irving & Peter W. Rea
2. All You Need to Know About the Movie and TV Business: Fifth Edition, by Scott Trost (Author), Gail Resnik (Author)
3. Film Technology in Post Production, Second Edition Dominic Case

**Reference Books:**


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1. Movie Magic Screenwriter User's Manual for Windows, Macintosh y Kevin Hindley (1, 2, 4)
2. Script Breakdown & Scheduling Software; Tutorial Manual (for IBM Compatibles).
3. Movie Magic; by Screenplay Systems (Whole manual) FINAL DRAFT VERSION 8
4. UPGRADE TUTORIAL MANUAL
5. Digital Storytelling - Carolyn Handler Miller (Chapters 10)
6. Inspired 3D short film production By Jeremy Cantor, Pepe Valencia, Bill Kroyer,
7. Michael Ford, Kyle Clark

**ADDITIONAL READING:**

1. Restoration of Motion Picture Film By Paul Read, Mark-Paul Meyer, Gamma Group
2. From Word to Image: Storyboarding and the Filmmaking Process by Marcie Begleiter
3. Salaam Bollywood - Bhawana Somaaya Personal view of Indian film industry entire book for overall view,
4. History of Cinema: A humorous easy to read book with illustration on world cinema]
5. A work that unites Ray's analysis & commentary of cinema from Kurosawa to John ford - Truffaut A must read book for every student,
6. FICCI hand Book 2012- 2013

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**ADVANCED PRACTICAL FILM MAKING****Course Code:** 15 FA 4106**Course Structure:** L-T-P: Credits

Pre Requisite: NILL

2-0-4: 4

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Develop a concept a music video or series for practical film making.	d	Creating
2	Analyze the theme and workflow for execution in preferred media.	a	Evaluating
3	Evaluate the significance of elements in Music and TV series making.	e	Evaluating
4	Compose and edit the film for desired concept.	d	Creating

**Syllabus:**

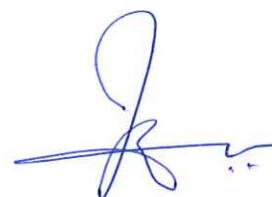
- To introduce the process of Music Video and 20 mins Television series making
- To understand the production pipeline of Music Video and 20 mins Television series making process
- To understand the entire workflow in Music Video and 20 mins Television series making process
- To gain exposure on various cameras and software used for production of Music Video and 20 mins Television series making

The students will undergo the process of Music Video and 20 mins Television series. The students will be exposed to professional HD cameras & software and will work on projects ranging from 5Mins-20mins. The students will be exposed to the entire process of film making and the production workflow in music Video & television Series production.



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## Semester VIII



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**FINAL PROJECT**

**Course Code:** 15 IE 4050

**Course Structure:** L-T-P: Credits

**Pre Requisite:** NILL

0-0-16: 8

CO.No	COURSE OUTCOME	SLO	LEVEL
1	Creating an idea for the final project	e	creating
2	Developing a story board	e	creating
3	Creating a shoot	e	creating
4	Editing the final footage	e	creating

**Final Project**

**Objective**

This Module is to make a visual FX short film by the students as Team or by an Individual. The content will be executed by their creative ability and process providing with the prior storyboard approvals in the earlier semester. Students can come up with a brand new ideas with respect to more scope for VFX that should include elements like FX-Dynamics, Live footage Tracking, Cleaning, including CG elements with the cleaned plates and compositing which eventually will be the industry practice output.

The Core practice of this Module will have unique ideas said that the content should not be re-created or it should not be the inspiration of any works which is published earlier in this medium. Provided sufficient amount of days to complete this Module as an output of VFX movie, students are asked to deliver the movie with enormous creative idea and new industry technology.

- To impart knowledge in recording and documenting the preproduction, Production and Post production of the Project
- To impart skills in the presentation of the concept of the project, Lay out for the visuals and various stages of the project in professional manner

**Step 1: Think and Ink**

Idea has to build and to be moulded for VFX movie. The idea can be vague or gag not necessarily a concept, but new and the idea should include all the key skills that you learnt in



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the two semesters. The Idea should be visual treat rather than a story or script treat since it's a VFX movie. The created idea will be approved by the concerned Instructor according to the Achievable complexity with the provided resources.

#### Step 2: Idea to Script

Put your ideas into papers as script and create a story board for the same. The Story board should have a brief scene description which says the details about the Location, Camera and Lens, Cast and Crew, Light setup and digitization. So this is the place where you need to create the live and CG elements placement and the back and forth process of inserting and removing CG elements which will out the sufficient amount of details which will enhance the reality of visual treat.

The background score is added in the story board to give the final look of the movie. Make sure the story reveals the actual strength in the storyboarding part as a whole. Every aspect of sound should be there in the storyboard...for ex, The water flow, wind flow, object falling down, fight scene. Etc.

#### Step 3: StoryBoard to Previz

Used the cleaned plates for Rotoart and use the same footage for overall CG elements Previz to ensure that we follow the same time or more accurate time for the final output. Use dummies(low poly models) as models for the Previz which will replace the actual detailed(high poly models) CG elements. Though you should maintain the texture treatment just to freeze the look and feel of the shot.

#### Step 4 : Shooting on Location

Be on the spot to make the shot details work close to the CG plan that you planned in storyboard. Take the Camera angle measurements as well as the lens and camera color profile. If you are the director for the movie discuss with yourself that the time and schedule for the camera is more suitable to shoot and a visual mockup of such shots in the location itself will reduce your work.

#### Step 5: Production and Footage Processing

The Production processes are very parallel to footage matchup, so clean the plates and start comparing and placing the CG elements in the live footage and start rolling the production schedules.

#### Step 6: Compositing

This is the very important stage in VFX movie. By Playing a very Vitol role decides the look and feel of the your short film. Which involves many references like Color script , look and feel references and photography references to enhance the details in the film. This render output should match with the step 3 storyboard output which will bind the sound to the film.



Step 7: Final Cut

This is the editing stage. Remove unwanted shots and trim cut the shots for the better and more interesting results will make the audience more committed to the Film.



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