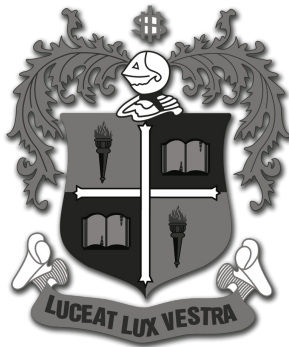


**Department of  
Visual Communication**

**M.Sc. - Visual Communication  
SYLLABUS**

**Effective from the Academic Year 2016-2017**



**LOYOLA COLLEGE (Autonomous)**

**Ranked 2 in INDIA RANKING 2017 - NIRF**

**'College of Excellence' Status Conferred by UGC in 2014**

**Re-accredited with 'A' Grade (3.70 CGPA) by NAAC in 2013**

**Chennai - 600 034**

## RESTRUCTURING-2016 (2016-17 batch ONWARDS) PG - Arts / Science / Commerce / Social Work

Part	Semester 1	Semester 2	Summer Vacation	Semester 3	Semester 4	Total Hours
Major Core (MC)	30(20 C)	24(20 C)	--	20(15 C)	30(24 C)	104(79 C)
Elective Subject (ES)	--	4(3 C)	--	4(3 C)	--	8(6 C)
Inter - Disciplinary (ID)	--	--	--	6(5 C)	--	6(5 C)
Self study Paper (SSP)				Outside class hours(2C)		(2 C)
Summer Training Program (STP)	--	--	3 to 4 weeks (1 C)	--	--	(1 C)
Life Skills Training (LST)	--	2h + 2h# (2 C)	--	--	--	2+2# (2 C)
Extension Activities	LEAP	LEAP(3 C)	--	--	--	(3 C)
Total Hours (Total Credits)	30 (20 C)	30+2# (23+5 C)	--(1 C)	30 (23+2 C)	30 (24 C)	120+2# (90+6+2*)C

Note: A theory paper shall have 5 to 6 contact hours and a practical session shall have 3 to 5 contact hours.

## New format of the subject codes from the 2016 regulation

**Subject codes are 10 characters long:**

1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>	5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>
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- 1st & 2nd digits – last two digits of regulation year in YY format (If 2016, it will be 16).
- 3rd alphabet: U – UG / P – PG / M – M.Phil. / D – Ph.D.
- 4th & 5th alphabets: department wise program code (example – MT / CO / HT.....)
- 6th digit: Semester for UG/ PG / M.Phil. and year for Ph.D.
- 7th & 8th alphabet: Category of paper or group of category of papers (GE/RL/OL/HE/OR/AL /ES/SK/MS/CM/CC/ .....)
- 8th & 9th digits: subject number range (01 to 99).

**For example,**

**Example 1: 16UCH1MC01**

16 – Admitted in 2016  
U – UG student  
CH – Chemistry Student  
1 – 1st Semester subject  
MC01 – Major paper

**Example 2: 16PCO2ID01**

16 – Admitted in 2016  
P – PG student  
CO – Commerce Student  
2 – 2nd Semester subject  
ID01 – Inter disciplinary paper

- For subjects which are carried forward from one regulation to the next, the first two digits representing the regulation alone will change.
- Subjects which are not carried forward from one regulation to the next, will not appear in the new regulation.
- For new subjects which need to be added to a regulation, a new subject code must be created in continuation of the last created code under that type/category.
- Subject codes which are identical (except for the first two digits which represent the regulation year) are treated as equivalent for the purpose of syllabus / question paper setting / conducting examination / etc.



# MSc. Visual Communication

S. NO	SUBJECT CODE	SUBJECT TITLE
1	16PVC1MC01	IMAGE AND IMAGINATION
2	16PVC1MC02	MEDIA TECHNOLOGIES
3	16PVC1MC03	SCIENCE AND ART OF LIGHT
4	16PVC1MC04	DEVELOPMENT COMMUNICATION
5	16PVC1MC05	COMMUNICATION THEORIES
6	16PVC2MC01	FILM STUDIES
7	16PVC2MC02	WRITING FOR MEDIA
8	16PVC2MC03	SCIENCE AND ART OF SOUND
9	16PVC2MC04	VISUAL METHODOLOGIES
10	16PVC2ES01	DIGITAL DESIGN
11	16PVC2ES02	TELEVISION PRODUCTION
12	16PHE2FC01	LIFE SKILLS TRAINING
13	16PVC3MC01	CONTEMPORARY ADVERTISING
14	16PVC3MC02	COMMUNICATION RESEARCH METHODS
15	16PVC3MC03	PUBLIC RELATIONS AND EVENT MANAGEMENT
16	16PVC3ES01	COMPUTER GRAPHICS

17	16PVC3ES02	ADVANCED EDITING AND PRODUCTION
18	16PVC3ID01	WEB AND INTERACTIVE MEDIA
19	16PVC3TP01	SUMMER TRAINING PROGRAMME
20	16PVC4MC01	INTEGRATED MARKETING COMMUNICATIONS
21	16PVC4MC02	MEDIA MANAGEMENT
22	16PVC4MC03	MEDIA LAWS AND ETHICS
23	16PVC4MC04	NEW MEDIA STUDIES

## 16PVC1MC01 IMAGE AND IMAGINATION

<b>SEMESTER</b>	<b>I</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objective:** To provide knowledge of images and the know-how of image creation and to think imaginatively.

**UNIT 1:** Introduction to Image and Imagination, Form and Content, Context, Code, Colour, Images in Sequence and Sound. Types and Stereotypes.

**UNIT 2:** Elements and Structures of Visual Design - Construction of Visual Image - Structure of our Visual Field - Figure organization - Attraction and Attention Value - The Organization of Figure Elements - Types of Grouping - Principles of Visual Aesthetics.

**UNIT 3:** Linear and Lateral thinking - Holistic Visual thinking, Creativity and Creative Process, Techniques of Imagination.

**UNIT 4:** Media Forms and Techniques, Understanding various Media Forms - Theatre, Dance, Sculpture, Print, Audio-Visual.

**UNIT 5:** Image and Perception. Selection, Gestalt Grouping - Contours. Memory and Association, Personality and Perception, Rhetoric.

**Methodology:** Classroom lectures coupled with Group Discussions and Interactions.

**Evaluation:** Internal 50%: CA I & II = 35marks; and Assignments = 15marks.

External 50%: Semester Examination written = 100 marks.

### **Key Texts:**

1. Alan Pipes, [2003] Foundations of Art and Design, Laurence King Publishing, London.
2. Kulin Annette, [1985] Power of the Images, Routledge and Kegan Paul, London.
3. Kincaid, Lawrence and Wilbur Schramm, [1974] Fundamentals of Human Communication, East West Communication Institute, Honolulu.
4. John Berger, [1972] Ways of Seeing, BBC and Penguin, London.

### **Books for Reference:**

1. Nick Lacy, [1998] Images and Representation, Macmillan, London.
2. Stuart Price, [1993] Media Studies, Pitman, London.
3. Richard Zakia, [1997] Perception and Imaging, Focal press. Oxford.
4. Robert Gillam Scott, [1951] Design Fundamentals, McGraw-Hill Book Company, London.

## **16PVC1MC02 MEDIA TECHNOLOGIES**

<b>SEMESTER</b>	<b>I</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### **Objective:**

- To understand the importance of technology in organizations

**Unit 1:**Information and communication - Theories & models, Characteristics of Information, Communication channels, barriers to communication. Information transfer:



Information flow, generation and diffusion patterns; Information transfer cycle, emerging trends in information transfer.

**Unit 2:**Broadcast technology: Radio waves –Frequency-Carrier waves-Modulators-Amplifiers-Transmitters-Radio receivers-Block diagram of broadcasting- Modulation and Demodulation Modulation - Pulse-Code Modulation - Modulation -AM Radio Broadcasting -Shortwave Broadcasting-FM Radio Broadcasting - Audio Compression and Source Encoding – types of Audio file formats and its features

**Unit 3:**Introduction to Video and Image Processing: Image Acquisition-Color Images-Point Processing-Segmentation in Video Data-Video file formats and its features. Telecast technology: Satellite communication technology-Uplink and Downlink devices-Transponders-DTH-Block diagram of telecast technology.

**Unit 4 :**Storage and retrieval mechanism: Magnetic and Optical storage devices- Databases and information retrieval-CD-DVD ROM- USB drives-On-line information retrieval-Cloud Computing-Creative Cloud-Display technology: CRT, LCD.LED, AMLED etc-video wall.

**Unit 5:** Overview of information Technology: Searching for resources- Database management systems, National and International information sources, services etc. -Introduction to e-marketing and e-governance-ERP system-Information security-Cybercrime.

**Methodology:** Classroom lectures coupled with Group Discussions and Interactions.

**Evaluation:** Internal 50%: CA I & II = 35marks; and Assignments = 15marks.

External 50%: Semester Examination written = 100 marks.

### Key Texts:

1. Thomas B. Moeslund[2012], Introduction to Video and Image Processing, Springer-Verlag London Limited
2. William H. Ditton, ICT – Vision and Reality Oxford University Press
3. Everett M. Rogers[2010] Diffusion of Innovations Free press Macmillan Publishers, New York
4. Walter Fischer[2010]Digital Video and Audio Broadcasting Technology Springer-Verlag Berlin Heidelberg

### References:

1. Nikki Gamble& Nick Easingwood, ICT and Literacy- ICT Media Reading and Writing, Continuum Press, London
2. Bedi Singh, Srivatsava, Government @ net, SAGE Publications, New Delhi.
3. Agarwala Tiwari, Information Technology and E-governance in India, Macmillan Publishers, Delhi.
4. Christine Bellamy and John A. Taylor, Government in Information Age, Open University Press, London.
5. Paul Gosling, Government in the Digital Age(1997), Bowerdean Publishing Company Limited, New York.

## 16PVC1MC03 SCIENCE AND ART OF LIGHT

<b>SEMESTER</b>	<b>I</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### Objectives:

- To understand the importance of light for different mediums and its usage in the creative fields.

**Unit 1:** Basic understanding of light. Physics of light -Light is a medium - new technology in lighting

**Unit 2:** Lighting. Aesthetics. Language of lighting. Lighting and its effect on moods. Light and perception. Composition. Colours and lights

**Unit 3:** Lighting for Stage: Stage Setup. Understanding the Console. Different types of lighting instruments. Lighting Production for Play. Production for Stage shows.

**Unit 4:** Understanding Camera for Lights. Lighting & Composition. Different Lighting Techniques. Lighting instruments for Photography Studios. Light Measuring Devices. Studio Lighting Setups and Outdoor Lighting Setups for photography. Lighting in Post Processing.

**Unit 5:** Lights in Television studios & Film Industry: Lighting Equipments for Video. Lighting Techniques for Television Studios and Outdoor Lighting. Visual Narration through lights. Lighting for Visual Effects.

**Methodology:** Practical Sessions coupled with group discussions and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Practicals 100 marks

**Key Texts:**

1. Chetan Amfire (e-book), The Theory of Light, Partridge Publishing, India.
2. Neil van Niekerk [2013], Direction & Quality of Light: Your Key to Better Portrait Photography Anywhere, Amherst Media, New York.
3. David Landau [2014], Lighting for Cinematography: A Practical Guide to the Art and Craft of Lighting for the Moving Image (The CineTech Guides to the Film Crafts), Bloomsbury Academic, New York.

4. Steven Louis Shelley, A Practical Guide to Stage Lighting, 3rd Edition, Focal Press, U.S.

**Books for Reference**

1. Herbert Zettle [2006], Television Production Handbook, 9th Edition, ThomsonWadsworth, USA.
2. Susan M. Winchip, Fundamentals of Lighting, 2nd Edition, Fairchild Books, Canada.

**16PVC1MC04 DEVELOPMENT COMMUNICATION**

<b>SEMESTER</b>	<b>I</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To acquire skills in development communication, and to use it for social change.

**Unit 1:** Development Communication-a brief outline. Shifting Horizons. Mainstream Development Discourse. Information Capitalism. Participatory Communication. Holistic social development; Empowerment of the people.

**Unit 2:** Evolution of the Theory and practice of Development Communication- International and Indian models. Millennium Development Goals

**Unit 3:** Media and Mediation. Participatory Engagement. Critical perspectives on Communication and Development: Dominant paradigm of development, modernization approach. Information and communication technologies for rural development.

**Unit 4:** Communication for Social change- role of a communicator in the process of social change. Inclusive Society. Community-centric intervention. Folk forms and Third theatre. Alternative media for social change. Using social networks for change, Strategy for social campaigns.

**Unit 5:** Development Organizations–National and International; Resources for development- funding agencies; Development as a career.

### **Methodology**

Classroom lectures coupled with practical sessions and campaigns.

### **Evaluation**

Internal 50%: CA I & II = 35marks and Assignments = 15marks.

External 50%: Semester examination written = 100 marks

### **Key Texts**

1. Dipankar Sinha (2013), Development Communication, Orient Blackswan Pvt. Ltd., New Delhi.
2. Emile G. McAnany, [2012] Saving the World: A Brief History of Communication for Development and Social Change, University of Illinois Press.
3. Jan Servaes [2008] Communication for Development and Social Change, Sage Publications New York.
4. Alfonso Gumucio - Dagron (Ed) & Thomas Tufte (Ed) [2006] Communication for Social Change Anthology: Historical and Contemporary Readings, Communication for Social Change Consortium, Inc, New Jersey, U.S.
5. Karin Gwinn Wilkins, [2000] Redeveloping Communication for Social Change, Rowman & Littlefield Publishers, Maryland.
6. Ricandio Ramireng Wendy Quarry, [2009] Communication for Another Development: Listening Before Telling (Development Matters) Zed Books, London.

7. Mohan J. Dutta, [201] Communicating Social Change: Structure, Culture, and Agency, Communication Series, Routledge, New York.

### **Books for Reference**

1. Srinivas R Melkote, [2000] Communication for Development in the Third World, SAGE Publications.
2. Maglaland Demetrio (Ed), [1976] From the Village to the Medium - An Experience in Development Communication, Communication for Asia, Philippines.
3. Desmond A. D'Abreo, [1990] Voice of the People - Communication for Social Change, Culture and Communication, Madras.
4. Sadanand Menon and Shirly, Perspectives in Development Communication.
5. Augusto Boal, [2000] Theatre of the Oppressed, Pluto Press, London.
6. Durga Das Mukhopadhyay, [1994] Folk Arts and Social Communication, Publication Division, New Delhi.

### **16PVC1MC05 COMMUNICATON THEORIES**

<b>SEMESTER</b>	<b>I</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objective:** To provide a basic understanding of important communication theories so as to equip the students with concepts and perspectives in the subject.

**UNIT 1:** Communication and mass communication- definition, Types and Characteristics, Concepts and Models of Mass Communication. Brief History of Theories and Models.

**UNIT 2:** Magic bullet, Hypodermic Needle and Stimulus Response Theories - One-step Flow Two step flow, and Multi-step Flow Theories, Albert Bandura's Social Learning Theory.

**UNIT 3:** Uses and Gratifications Theory - Spiral of Silence Theory - Consistency Theories - Agenda Setting - Gate Keeping and Framing, Normative Theories of Media.

**UNIT 4:** Media dependency Theory - Stephenson's Play Theory-Modeling Behaviour Theory - Stalagmite Theories - Cognitive Dissonance Theory, Media & Violence.

**UNIT 5:** Social learning theory-Uncertainty reduction theory-Social cognitive theory- Protection motivation theory-Health belief model.

**Methodology:** Class lecture coupled with group discussions and presentations. (Teaching mode can be on blackboard (Chalk)).

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks. (Theories that are not in syllabus can be given as assignments), External 50%: Semester examination written 100 marks

**Key Texts:**

1. West, R., & Turner, L. H. [2004] Introducing communication theory: Analysis and application.(2nd ed.), McGraw-Hill. Boston, MA:
2. Berger, Arthur Asa [1995] Essentials of Mass Communication Theory SAGE Publications, London.
3. McQuail Dennis, (2002) McQuail's Reader in Mass Communication Theory, Sage Publications, New Delhi.
4. McQuail Dennis, (1984) Communication, Routledge, New York.

5. Williams Kevin, (2003) Understanding Media Theory, Press Inc, New York.

### 16PVC2MC01 FILM STUDIES

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>5</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

#### Objective:

- To develop an understanding and appreciation of International and Indian films in terms of their genres.

#### Content:

**Unit 1** Introduction to Film Studies, , Schools of world cinema. German Expressionism, Russian Formalism, Realist, Neo-realist, Classical, New Wave, Film Theories - Post-Modernism, Auteur, Apparatus, Feminist, Marxist, Psycho analyst.

**Unit 2** Film Genres - Western film genres, Indian film genres, South Indian film genres, Film Form, Film Sense, Narrative, Style, Meaning, Cinematography, Editing, Lighting, Mise en Scene.

**Unit 3** Film Language. Film making, Classical Hollywood, The Rise of Stars, Studio system, American Cinema and the Rise of the Blockbuster, Indie Movements.

**Unit 4** Indian & World Film Festivals,

**Unit 5.** Filmmakers - Past and present, Western, Eastern (Indian, Asian, African, Hollywood, European, etc.) future film.

**Methodology:** Class lecture coupled with group discussions and presentations.



**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

1. David A. Cook, [1990]
2. History of Narrative Film, W. W. Norton and Company, New York.
3. Geogery Newell - Smith ed., [1996] The Oxford History of World Cinema, Oxford, London
4. K. Naresh Kumar, [1995] Indian Cinema, Haranand Publications, New Delhi.
5. Robert B. Kolker, [1983] The Altering Eye – Contemporary International Cinema, Oxford University Press, London.

**References:**

1. Thomas Schatz, [1981] Hollywood Genres, Random House, New York.
2. Chidananda Das Gupta, [1981] Talking About Films, Orient Longman Ltd, New Delhi.
3. M. Madhava Prasad, [1998] Ideology of Indian Film, Oxford, Calcutta.
4. K. Moti Gokulsingh & Wimal Dissanayake, [1998] Indian Popular Cinema, Orient Longman, New Delhi.

**16PVC2MC02 WRITING FOR MEDIA**

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To expose students to the Art of Writing media.

**UNIT 1:** The art of writing: Understanding the audience, context for writing, categories and characteristics of writing. History and processes of word making and change of meaning, perspective writing. Conventional writing- telling the story, writing for a mass audience.

**UNIT 2:** Writing for cinema: Screenplay writing: narrative structure, stages of screenplay, sources of screenplay, characterization.

**UNIT 3:** Writing for Radio: Understanding the medium for hearing, Radio and its different genres. The Fiction and nonfiction writing for radio.

**UNIT 4:** Writing for Television. Writing for fiction and nonfiction in Television. Writing for various genres of television i.e., Game shows, Reality shows VJ script. Writing for news, News writing- news angle, multi-angled stories, feature openers, development of story, news formula, sign posting, accuracy and field work.

**UNIT 5:** Writing for new media: Writing for websites, blogd and social media platforms.

**Methodology:**

- Exercises in writing for different media and using it in the concerned media.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

**Key Texts:**

1. Robert Hilliard, [1982] Writing for Television and Radio, Hasting House, New York.
2. Timothy Gerard, [1997] Writing for Multimedia: Entertainment Education, Training, Advertising and World Wide Web, Focal Press, Oxford.

**Books for Reference:**

1. Rosemary Horstmann, [1991] Writing for Radio, A and C Black, London.
2. Gerald Kelsey, [1990] Writing for Television, A and C Black, London.
3. J. Michael Stracynski, [1982] The Complete Book of Script writing: Television, Radio, Motion Pictures, The stage Play, Writers' Digest Books, London.

4. David Keith Cohler, [1985] Broadcast Journalism: A Guide for the Presentation of Radio and Television News, Prentice-Hall. New Jersey
5. Jill Dick, [1996] Writing for Magazines, A and C Black, London.
6. Books by William Zinsser on Writing.
7. Books and workbooks by Syd Field on Writing for Screen.

## **16PVC2MC03 SCIENCE AND ART OF SOUND**

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### **Objectives:**

- To understand the importance of sound for media to creatively apply sound in different projects in media.

**Unit 1:** Principles - Definition and nature of Sound - Psychophysics of sound - Principles of sound-properties of sound-velocity-surface.

**Unit 2:** Equipment - Microphones, Mixers and Consoles, and Loudspeakers - Analog and Digital Recording - Signal Processing - Monitoring.

**Unit 3:** Sound Design - production: synchronization, field, staged, music and studio production - Postproduction: dialogue, sound effects, and music-editing-mixing and recording.

**Unit 4:** Production of Multichannel Sound: DTS, Dolby digital, Mono, Stereo.

**Unit 5:** Radio genres and formats - types of radio programming - Radio talks, features, discussions, interview - special audience programme.

**Methodology:** Class lectures coupled with group discussions and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

**Key texts:**

1. Philipe, Brain, [2005] Lynn-Programming for TV and Internet, Focal Press, London.
2. Alten Stanley, [2013] Audio in Media, Language Learning New Jersey, Belmont.
3. Nisbett Alec, [1979] The Technology of Sound Audio, Focal Press, London.

**Books for Reference:**

1. Clifford Martin, [1997] Microphones, Bluridge Summit, Tab Books.
2. Woram John, [1989] The new Recording Studio Handbook. ELAR Publishing New York.
3. Tremaine Howard, [2007] Audio encyclopedia, 2<sup>nd</sup> Ed., H.W. SAMS Indianapolis.

## **16PVC2MC04 VISUAL METHODOLOGIES**

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objective:**

- To introduce the student to the array of methods which can be used to interpret visual images.

**UNIT 1:** Survey of visual- representation – vision – Visuality – Scopic Regime – Ocular Centrism - Visual Culture – Simulacrum. Social Conditions and Effects of Visual Objects. Ways of Seeing – Critical Visual

Methodology. Sites & Modalities Production–Image–Audiencing. Technological, Compositional & Social Modalities.

**UNIT 2:** Compositional interpretation. Compositionality of the Image. Production Technology. Compositional Interpretation of Moving Images. Semiology - Sign and the Meaning Making Process. Signs and Codes, Referent Systems and Mythologies. Audiences and Interpretations. Ideological analysis. Marxism and Louis Althusser. Social Semiotics

**UNIT 3:** Psychoanalysis and Visuality. Subjectivity, Sexuality and the Unconscious. Visual Pleasure, Laura Mulvey, Mirror Stage, Freud, Lacan. Psychoanalytic Feminism. Other representations of Fertility. Voyeuristic gaze to Lacanian gaze. Gender and Media. Queer Perspectives.

**UNIT 4:** Discourse and Visual Culture. Iconography–Intertextuality – Discursive Formation – Power/Knowledge – Regime of Truth – Institutional Apparatus and Technologies. Discourse Analysis.

**UNIT 5:** Social life of Images. Materiality, Materialization and Mobility. Recontextualization. The Effect of the Visual Object.

**Methodology:** Classroom lecture coupled with group discussions and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

1. Gillian Rose, [2007] Visual Methodologies, Sage Publications, London.
2. Theo Van Leeuwen, Carey Jewitt, [2003] Handbook of Visual Analysis, Sage Publications, London.

### **Books for Reference:**

1. Monaco, J. [2000] How to read a film: movies, media, multimedia, Oxford University Press, London,
2. Berger Arthur Asa, [1998] Media Analyzing Techniques, Sage Publications, New York.
3. Butler J., [1990] Gender Trouble, Routledge, London.
4. Berger J., [1972] Ways of Seeing, BBC, London.

## **16PVC2ES01 DIGITAL DESIGN**

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>ES(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### **Objective:**

- To introduce and help develop visual thinking for Graphic Design.

**Unit I** Visual thinking and Designing - techniques, concept development, composing, using objects, texture, colour and space.

**Unit II** Typographic concepts for print, interactive and web media.

**Unit III** Fundamentals of media elements, Internet and concepts of digital image editing.

**Unit IV** Graphics creation - brand and corporate identity manual, poster, brochure, label artwork presentation.

**Unit V** Interactive, navigation techniques and authoring skills.

**Methodology:** Class room lectures coupled with lab works on design projects.

### **Evaluation:**

Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

### Soft wares:

Adobe Photoshop, Adobe premiere, Adobe Illustrator, Coral draw, Aftereffects, Digital Fusion, Macromedia Director, Sound forge/Sound edit.

## 16PVC2ES02 TELEVISION PRODUCTION

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>ES(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### Objectives

- To learn the Television Production Techniques

**UNIT 1:** Basic Operation of camera, - single and 3 CCD camera signal- frame and field, scanning process, interlaced and progressive scanning, composite video signal, component video signal and SDI video. Luminance, chrominance, hue, saturation, color video system-NTSC, PAL, SECAM Component of Video Camera, Working principles of a video camera, Types of camera-analog and digital camera, studio cameras, ENG/EFP cameras and consumer camcorder, video tape recording format. Different types of Movie Camera. Difference between Film Camera and Digital Camera, DSLR and HD SLR Cameras

**UNIT 2:** Lens, types, fish eye, wide, normal, telephoto, prime and zoom lens, focal length, angle of view, aperture, f-stops, shutter speed, relation between shutter speed and aperture, depth of field, selective focus, follow focus, rack focus, auto and manual focus, lens shades, Auto- focus – advantage, disadvantage, Iris, zoom lens-advantage and disadvantage. Study about Filters – Contrast Filters, Colour conversion filters, Polarized filters, Enhance Filters, Colour Filters, Graduated Colour and ND filters, Effect filters, etc

**UNIT 3:** Compositional Techniques- Construction a Shot, Color, Contrast –Different types of shots –angles-Movement of Camera, Crane Shot, Handheld Camera, Steady Shot, Pan, Tilt, Tracking shot, Whip Pan. Slow and Fast motions, Changing of Shutter angles and Ramping. Special effects using In-Camera techniques

**UNIT 4:** Lighting – 3 point and 4 point lighting, directional and diffused light, color temperature of light, light sources- natural and artificial lights. Conventional, Soft and Diffused, Bounce, Source, Hard and Creative lightings. Lighting - Outdoor Lighting Wide and Huge Sets- Day effect, Night effect and Creative lighting. Matching Indoor with Outdoor. Exposure Metering – Incident light, Reflected light, Spot light etc. Study about Different kinds of lights – Incandescent lamps, Tungsten Halogen, HMI, PAR lights, Kinoflo etc.

**UNIT 5:** Working with Chroma-Green/Blue Screen- Working with Audio, Capturing Audio while shooting, Recording Audio with HD/SLR Video control. Function of studio camera, Connectivity of PCR, Vision Mixer, Audio Mixer, Studio Microphone VTR, Role PCR Personnel, Role of Producer, and Commands of Producers.

**Methodology:** Practical Works, Training in Television Channels[Shooting Spots, Studio]

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Practicals 100 marks

**Key Texts:**

1. Practical videography: Field systems and troubleshooting[1990], Robert L. Bernard, Focal press, UK
2. Television Production Handbook, [2015] Zettle Hserbert, Wordsworth Publishing Co., London
3. Basics of Video Lighting[ 1999] – Des Lever , Focal Press, UK

**Web References:**

- <http://www.mediacollege.com/video/camera/tutorial/>

**16PHE2FC01LIFE SKILLS TRAINING**

<b>SEMESTER</b>	<b>II</b>	<b>CREDITS</b>	<b>2</b>
<b>CATEGORY</b>	<b>FC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>2+2</b>
<b>OBJECTIVES OF PG SYLLUBUS</b>			



1. To improve and sustain the primal level of competence and performance of PG students through an advanced training of holistic development of oneself.

## **INSIDE CLASS HOURS (2 hrs)**

### **Unit – I: Constructing Identity**

**Self Image** – Understanding self image – shadows down the lane – self acceptance - **Self Knowledge** – Knowing oneself - **Self confidence** – Guilt and grudges - Power of belief – positive thinking– optimizing confidence - **Self development** – perception, attitude and Behavioural change, developing a healthy and balance personality - **Self esteem** – signs - indicators

### **Unit – II: Capacity Building**

**Motivation** – Definition, types (Intrinsic and Extrinsic), Theories (Maslow’s hierarchical needs, etc), Factors that affect motivation, Challenges to motivation, Strategies to keep motivated, motivational plan. **Time Management Skills**– steps to improve time management, overcoming procrastination, assessing and planning weekly schedule, challenges, goal settings, components of goal settings, consequences of poor time management, control of interruption and distractions. Communication, public speaking, talents, creativity, learning.

### **Unit – III: Professional Skills**

**-Leadership development skills** – difference between leader and manager, different styles and their utilities, functions of leadership, application of knowledge, overcoming from obstacles, influential skills and Leadership qualities. **Application skills** – Managing Career and self-direction, Visionary thinking, formulating strategies, shaping strategies, building organizations relationships, change management. Project Management Skills, Independent working skills, Writing skills, Public Speaking, analytical Skills, Neo Research and Development. **Problem solving skills** – Process, approaches and its components, creative problem solving, Tools and techniques, application of SMART analysis and barriers to problem solving.

### **Unit – IV: Life Coping Skills**

**Life skills** – Personal and reproductive Health, love, sex, marriage and family – family life education – Gender Equity - child bearing and Childrearing practices, Geriatric Care - adjustability **Human**

**Relationship** – formal and informal - peer group – friends – same and other gender - family – Colleagues – community – emotional intelligence - **Stress Coping skills** – Definition of stress, strategies to alleviate stress, problem and emotion focused coping, techniques to reduce stress, stress reaction phases, crisis intervention steps, creating positive affirmations, Signs, Symptoms and Reactions of Stress.

**Unit – V: Social Skills**

**Human Rights Education**, Understanding Human Rights, International and national mechanisms, protection and preservation of HRs, Human Rights in the context of new, technological and electronic society, **Peace Education**, Social Harmony in the context of religious fundamentalism and fanaticism, Understanding Peace and Justice, Conflict Resolution Strategies.

**Reference books**

1. Beverly Engel Healing Your Emotional Self: A Powerful Program to Help You Raise Your Self-Esteem, Quiet Your Inner Critic, and Overcome Your Shame
2. B. W. Maturin Self-knowledge and self-discipline
3. Lambert Deckers Motivation: Biological, Psychological, and Environmental (3rd Edition)
4. David Allen Getting Things Done: The Art of Stress-Free Productivity
5. Chad T. Lewis Managerial Skills in Organizations by
6. Daniel Goleman Social Intelligence: The New Science of Human Relationships

<b>Competence building</b>	<b>Career Preparatory Training</b>
Power talk	Interview Guidance
Emotional Intelligence	Group Dynamics
Stress management	Leadership skills
Decision Making	Negotiation Skills
Positive image building	Creative writing

## **OUTSIDE THE CLASS HOURS (2 hrs)**

- Each student will choose either of the above-mentioned modules and is expected to undergo a training/workshop in that module.
- She/he will have to accomplish ten hrs outside the class hours to fulfill the 2 credits.

## **Methodology**

Inputs, ABL model, Documentaries, group activities and Interaction, Special workshop by professionals.

## **Evaluation**

There will be end test and a Project for ‘inside the class hours’. Viva Voce will be conducted for the ‘Outside the class hours’.

# **16PVC3MC01 CONTEMPORARY ADVERTISING**

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

## **Objectives:**

To provide a contemporary and comprehensive understanding of the nature of Advertising as a creative industry with a special emphasis on Indian advertising.

**UNIT 1:** Brief History of Advertising. Indian and Global scenario of advertising. Definition and Types; Role and Function of Advertising. Structure and Functioning of an Ad Agency. Advertiser – Agency Relationship.

**UNIT 2:** Audience Analysis, Segmentation, Targeting and Positioning; Audience Research Demographics, Psychographics. Intercultural and International Advertising-Global Advertising

**UNIT 3:** Creative Aspects of Advertising. Edward De Bono and Lateral Thinking. Art Direction. Creative Aspects in Print and Electronic Media. Print Production. Electronic Production. Digital Advertising-Cutting edge creativity.

**UNIT 4:** Media Objectives, Strategy, and Planning. Media Choices-Brand Management-Sales Promotion. Product placement and celebrity endorsement- Guerilla Marketing. Social Media Marketing - Internet advertising- Viral Advertising.

**UNIT 5:** Advertising Social Issues- Political Advertising-Dynamics of Creating and Executing the Complete Campaign Strategy. Ethical issues in advertising. Legal and self - regulation of advertising -Recent trends in Television Advertising

**Methodology:**

Theoretical inputs through classroom lectures, class presentation. Interaction with experts from the field. Mini-time-specific projects on advertising agencies.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

1. Courtland L. Bovee, John V. Thill, George P. Dovel, Marian Burk Wood, [1995] Advertising Excellence, McGraw Hill, Inc. N.Y.
2. William F. Arens, [1999] Contemporary Advertising, Irwin/McGraw-Hill.
3. Jim Aitchison, [2004] Cutting Edge Advertising, Pearson Prentice Hall.
4. Ogilvy, David [1985] Ogilvy on Advertising Vintage, London.

5. Bono Edward De [1993] Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas, Harper business. London.
6. Paul Rutherford, The New Icons! The Art of Television Advertising 2004 University of Toronto Press, Montreal.

**Books for Reference:**

1. S.A. Chunawalla and K.C. Sethia, [2000] Foundations of Advertising Theory and Practice, Himalaya Publishing House, Mumbai.
2. John Philip Jones (Ed), [1999] The Advertising Business, Sage Publications.
3. James Hassett [2003] Advertraining, Advertraining Group.  
Arthur A. Winters & Shirley F. Milton, [1989] The Creative Connection - Advertising Copywriting and Idea Visualization, Fairchild Publications, New York

**16PVC3MC02 COMMUNICATION RESEARCH  
METHODS**

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>5</b>
<b>CATEGORY</b>	<b>MC(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To introduce the concepts of media research and to do media research.

**Content:**

**UNIT 1:** Communication as a field of Research; communication as social science research. Phases of media research. Research Design. Research Procedure. Protocols. Pilot Study. Research Problem. Research questions.

**UNIT 2:** Research applications in Print & Electronic Media; Types of Print Media Research-Readership Research; Methodology of Readership Research--Drawing readers profiles; Item-selection studies, Reader-Nonreader studies; Circulation Research; Research applications in Electronic Media; Rating and Non-rating research; Interpreting ratings; Advertising and PR research.

**UNIT 3:** Quantitative Research. Content Analysis, Surveys; Experiments. Descriptive Statistics. Sampling. Hypothesis Testing. Public Opinion. SPSS application.

**UNIT 4:** Qualitative Research. Interviews. Critical Discourse Analysis. Participant observation. Image based research. Historical analysis. Ethno-methodological research.

**UNIT 5:** Writing and presenting research reports. Research Software. Writing styles and MLA style sheet. Outlines, First Drafts and Revision. Private and Academic Research. A checklist for planning Research and writing.

**Methodology:** Class lecture coupled with discussion on projects and presentation.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

### **Key Texts:**

1. Berger Arthur Asa, [2010] Media and Communication Research Methods: An Introduction to Qualitative and Quantitative Approaches SAGE Publications. London.
2. Hansen, Anders et al. [2013] Media and Communication Research Methods. Macmillan. London
3. Wimmer and Dominic, [2012] Mass Media Research an Introduction. Thomson, Wadsworth, Belmont.
4. Paula M. Poindexter, [1999] Research in Mass Communication: A Practical Guide Bedford/St. Martin's. New York.

### **Books for Reference:**

1. Lindolf, Thomas R. (2010) Qualitative Communication Research Methods. Sage. California.
2. Murthy, DVR. (Ed.) (2008) Media Research: Themes and Applications. Kanishka. New Delhi.

## 16PVC3MC03 PUBLIC RELATIONS & EVENT MANAGEMENT

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### Objectives:

- To develop knowledge of skills to execute and manage prevents.

**UNIT 1:** Public Relations : definition, PR as a communication function, Public relations, propaganda and public opinion, PR as a management.

**UNIT 2:** Stages of PR : Planning, implementation research, evaluation, PR practitioners and media relations, press conference, press release, exhibition and other PR tools. Communication with the public - Internal and External, employer employee relations, community relations; PR in India – public and private sectors, PR counseling, PR agencies, PR research techniques

**UNIT 3:** PR and advertising , PR for media institutions-PR for NGO, Political Parties ,PR and law, PR and new technology, code of ethics, International PR, Professional organizations, emerging trends.

**UNIT 4 : Designing and Project Management :** Process: planning - Event team – putting together a team - budgeting the event - executing - evaluating - Managing the media: drafting the press release - press conference - media coverage - in-house publications – promotional materials - advertising campaign. Process of event marketing - Marketing mix - Sponsorship - Image/ Branding - Advertising & publicity – Public Relations - Types of events: business events - corporate events - cause -related events – fund raising events - exhibitions - trade fairs-Event Budgeting

**Unit 5: Event Planning and operation:** Develop mission / purpose statement – establish aim and objectives - Prepare event proposal - Planning tools - event protocol - Dress for formal occasion - speakers protocol - Religious and cultural

protocol - Sports ceremonies – General events - Preparing dignitaries - Choosing event site - Developing the theme – Conducting rehearsals - Providing services - Organization accommodations - Managing the environment.

**Methodology:**

- The students will come up with an effective campaign targeted towards a group of their choice - either in the city or in the surrounding area.

**Evaluation:** Campaign -Internal ,Organizing an Event – Final Project Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

**Key Texts:**

1. Dennis L. Wilcox, [2011] Public Relations: Strategies and Tactics (10th Ed) Pearson.
2. Thomas Bivins, [2010] Public Relations Writing: The Essentials of Style and Format McGraw-Hill Humanities/Social Sciences/Languages.
3. Bryn Parry[2004]Successful event management - A Practical Handbook, Anton Shone,
4. Judy Allen, [2009] Event Planning: The Ultimate Guide To Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives and Other Special Events, John Wiley & Sons, Canada.
5. Shannon Kilkenny, [2011] The Complete Guide to Successful Event Planning with Companion CD-ROM Revised 2nd Ed, Atlantic Publishing Group Inc., U.S.

**Books for Reference:**

1. K. D'souza, [1977] Mass Media Tomorrow, Indian Publishers Distributors, New Delhi.
2. S. Ganesh, [1995] Lectures on Mass Communication, Indian Publishers Distributors, New Delhi.



## 16PVC3ES01 COMPUTER GRAPHICS

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>ES(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### Objectives:

- To skillfully create designs for web using the software learnt.

### Content:

**Unit 1:** Concept creation, story boarding, scripting and project developing methods.

**Unit 2:** 3D designing and Animation dynamics - lens, effects, ray tracing, lighting, shading, reflection, Texturing techniques. Modeling concepts - background and object modeling.

**Unit 3:** Special effects - rendering techniques, morphing and warping for media formats. Digital audio and video tools.

**Unit 4:** Planning and designing web pages - HT ML programming, Text, Table, Image and audio. Web Animation - graphics, interactive elements & sound, Macromedia and Flash.

**Unit 5:** Creating web site and ad pages, edit cross-platform and cross-browse pages - Macro media Dream weaver. Interactive web pages, Java script, developing dynamic, cross-platform. Web-based applications. E blogging.

**Methodology:** Lectures coupled with practical lab works and assignments.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

### Key Texts:

1. John F. Hughes, Addison-Wesley, [2013] Professional Computer Graphics: Principles and Practice.

**Software :** Adobe Photoshop, Adobe Flash, Adobe Dream weaver, 3D modeling and Animation software (3D Studio

Max), Video editing Software (Adobe Premiere) Sound editing (Adobe Sound booth).

## **16PVC3ES02 ADVANCED EDITING & PRODUCTION**

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>ES(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

### **Objectives:**

- To introduce students to the profession of editing in NLE and give the professional exercise of basic editing.

**Unit 1: Introduction to Editing** -Video Tape Post-Production Process : Post Production- Editing-Tape vs. Film Beginning of Electronic Editing Principles of editing / Basic Editing Hardware –Types of Editing. Preparing for Editing - Post Production Budgets – Production Notes-Recording Logs-Slates-Editing Requirements-Time code-EDL-Tape Preparations-Insert Editing-Assemble Editing-EDL Management

**Unit 2: Grammar of the Editing** : Purpose of Editing-Basic Editing Principles-Scene Transitions-Basic editing Techniques [Jump Cut-Cut Away-Inserts)-Different Editing Styles-Parallel Action Editing-Montage Editing. Video & Audio Editing Methods: History of Editing- Early Offline Editing –Latest Technology-Online Editing-Use of Online Mixers-Audio Corrections – Dubbing / Voiceovers / Audio Mixers-Video and Audio Editing Software.

**Unit 3: FINAL CUT PRO BASICS:** Final cut pro post production work flow – Video formats – Audio formats - Timecode – Building blocks of project – Working with project – Connection between clips and media files – File naming considerations – Keyboard shortcuts - Buttons – Shortcut menus – Customizing interface – Doing, Undoing changes – Timecode for navigation –Browser basics – Customizing browser display – Viewer basics – Canvas basics – Timeline basics.

**Unit 4: WORKING WITH PROJECTS:** Scratch disk – External video monitoring– AV settings –Device control presets – Sequence settings -Log and capture - Import, Using Deng media files into project – Organizing footage - Creating sub clips – Working with projects, clips & sequences – Adding clips to sequence – Using markers – Edit points – Working with tracks in timeline – Three point editing – Arranging clips. Transitions – Transition editor – Sequence to sequence editing –Matching frames – Video filters – Motion parameters - Clip speed –Freeze & still frames –Compositing & layering - Titles – Rendering & video processing –working with audio

**Unit 5: Programme Production:** Three Stages in Television Programme Production - Preview, publicity and marketing Television Programme Format : Concept Preparation-Segments-Break Ups- Runorder-Producing a TV Show. . Idea Development & Research for Production. Budget for a video production & script and storyboard various longer format productions

**Methodology:** Classroom lectures coupled with practical sessions. Hands on training to FCP software editing.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

### **Reference Books**

1. Arthur Schneier Electronic Post Production and Videotape Editing –Focal Press London
2. Roy Thompson Grammar of the Edit-Focal Press-London
3. Herbert Zettl, Video basics 7, 2013 Boston, MA : Wadsworth, Cengage Learning
4. Ronald J. Compessi, Video Field Production and Editing, Sixth Edition, San Francisco State University Press-Sam
5. Diana Weynand, “Apple Pro Training Series”

### Web References:

1. <http://www.mediacollege.com/video/editing/>
2. <http://www.lynda.com/Video-Editing-training-tutorials/82-0.html>

### 16PVC3ID01 WEB AND INTERACTIVE MEDIA

<b>SEMESTER</b>	<b>III</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>ID(L)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

#### Objectives:

- To apply design principles and execute web designs creatively.

**Unit 1:**Layout and Composition-The Design Process-Defining Good Design-Web Page Anatomy-Grid Theory-Balance-Unity-Emphasis-Bread-and-butter Layouts-Getting Inspired-Fresh Trends- Resizing: Fixed Width vs. Liquid Width-Screen Resolution Typography- Taking Type on the Web-Anatomy of a Letter Form-Text Spacing- Text Alignment-Type faces Distinctions-Finding Fonts-Choosing the Right Fonts

**Unit 2:**Color-The Psychology of Color-Color Temperature-Color Value-Color Theory-Red, Yellow, and Blue or CMYK-The Scheme of Things-Creating a Palette-The Principles of Beautiful Web Design-Imagery-What to Look For-Legitimate Image Sources-How Not to Impress Creative Cropping Photoshop Adjustments-File Formats and Resolutions-Borders and Edge Treatments Texture-Points-Line- Shape-Volume and Depth-Pattern-Building Texture-Application: Grouting and Setting

**UNIT 3:** Video and Audio: codecs, controls-multimedia accessibility-canvas: basics-pixels-transformers-animating canvas.

**Unit 4:** HTML: Introduction-Main structure-Styling in HTML5 with CSS-Forms: attributes-elements-error measures-Introduction to scripting languages VB JAVA script

**Unit 5:** Adobe® Dreamweaver®-Dreamweaver workflow and workspace-Site management-File management-Layout

and design-Understanding Cascading Style Sheets-Page content and assets-Linking and navigation-Mobile and multiscreen-Dreamweaver and Creative Cloud

**Methodology:** Class lectures coupled with lab works and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination Viva 30 and Project 20 marks.

**Key text:**

1. Jason Beard, [2010] the Principles of Beautiful Web Design, Site Point.Com
2. Bruce Lawson, [2011] Introducing HTML5 (2nd Edition) New Riders. Berkeley
3. Matthew MacDonald, [2011] HTML5: The Missing Manual, O'Reilly Cambridge.
4. Adobe Dreamweaver CC help,2015 Adobe incorporation

**Books for reference:**

1. Patrick McNeil, [2012] The Designer's Web Handbook: What You Need to Know to Create for the Web, HOWdesign Books.
2. Jeff Johnson, [2010] Designing with the Mind in Mind: Simple Guide to Understanding User Interface Design Rules Morgan Kaufmann, Publishers London.

## **16PVC4MC01 INTEGRATED MARKETING COMMUNICATIONS**

<b>SEMESTER</b>	<b>IV</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To acquire the concepts, skills and specialization required for executing IMC efforts.

**UNIT 1:** Marketing communications – an overview: A brief historical perspective-The background to marketing communications -The strategic challenges facing organizations -Strategic marketing communications -The

expanded marketing communications mix- The communications process-Achieving integration within the communications mix.

**UNIT 2:** Product and service strategies-Managing products and services over the life cycle Branding definitions-Strategic importance of branding -Strategic brand building. The dimensions of branding -Branding strategy -Brands and consumer perceptions -Identifying and building brand values -Altering brand imagery -The strategic value of brand extensions and brand stretch -The roles of marketing communications in branding-The challenges facing brands Service brands.

**UNIT 3:** Managing the marketing communications mix - Organizing for marketing communications -The strategic dimension of human resources -The use of agencies Establishing the budget -Budgeting for integrated marketing communications

**UNIT 4:** The role of media planning -The changing face of the media The media plan -The importance of media strategy -Media information sources -Identifying target audiences -Media scheduling issues -Alternative approaches to media scheduling -Implementing the media plan

**UNIT 5:** Corporate communications -The growing importance of corporate communications -Corporate image and identity -The objectives of corporate communications -The communication of company image -The management of corporate communications-Measuring corporate communications-Key aspects of corporate communications -Crisis management.

**Methodology:** Classroom lectures coupled with practical sessions.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

1. Tony Yeshin [1998], Integrated Marketing Communications: Holistic Approach, Butterworth-Heinemann, Oxford.
2. George E. Belch & Michael Belch, [2011], Advertising and Promotion, McGraw Hill, U.K.

**16PVC4MC02 MEDIA MANAGEMENT**

<b>SEMESTER</b>	<b>IV</b>	<b>CREDITS</b>	<b>4</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To have an understanding of management in media organizations.

**Unit 1:** Principles of management, Organization theory, delegation, decentralization, motivation, control and co-ordination. Ownership patterns of mass-media in India – sole proprietorship, partnership, private limited companies, public limited companies, trusts, co-operatives, religious institutions (societies) and franchises (Chains). Policy formulation – planning and control; problems, process and prospects of launching media ventures.

**Unit 2:** Newspaper organizations today. Ownership pattern and economics of Newspapers. News management and managing the newsroom. Collaborating with News service agencies.

**Unit 3:** Film as industry- production, digitizing, distribution and exhibition systems. Financing the film- film development corporations. Government and film production. Contemporary issues- cross over cinema, collaborations and the emergence of multiplexes information services and other new technologies. Consequences of new technology on film.

**Unit 4:** The rise of satellite Television, The cable industry, TRAI, Television channels and production houses-management. Concept of Public Service Broadcasting. Radio

and music industry. Convergence of media. Internet media  
Managing portals and webcasting.

**Unit 5:** New and Online media Management, Controversies and trends in online Management. Governmental regulatory mechanism and policy changes. Foreign equity and FDI in Indian media. Contemporary debates.

**Methodology:** Classroom lectures coupled with practical sessions.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

1. Peter K Pringle, Michael F. Starr & William E McCavitt, [1991] Electronic Media Management, Focal Press, London.
2. John R Rossiter & Larry Percy, [1987] Advertising and Promotion Management, McGraw Hill, New York.

**Books for Reference:**

1. Barry G. Sherman, [1987] Telecommunications and Management - the Broadcast and Cable Industries, McGraw Hill.
2. Richard Gates, [1992] Production Management for Film and Video, Focal Press, London.

**16PVC4MC03 MEDIA LAWS AND ETHICS**

<b>SEMESTER</b>	<b>IV</b>	<b>CREDITS</b>	<b>5</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To enable students understand with various laws and Ethics governing the media in the Indian context.

**UNIT 1:** Introduction to media laws. History of media laws in India. Indian Constitution: Fundamental rights, Reasonable restrictions, Emergency provisions, Amendments, Parliamentary privileges.

**UNIT 2:** Freedom of media in India. Defamation: Libel and Slander. IPC and Criminal Procedure Code relevant to



media, Official Secrets Act. Contempt of Court Act . Cases & Case Studies related to these Acts.

**UNIT 3:** The Prasar Bharati (Broadcasting Corporation of India )Act. The cable Television networks Act. Broadcasting Services Regulation Bill. Cinematograph Act and board of Censors. Satellite Rights Television and Movies. Cases related to these Acts.

**UNIT 4:** New Media Laws, Intellectual Property Rights. The Copyright Act. Information Technology Act Indecent Representation of Women (Prohibition) Act. The Children Act. The Young Persons( Harmful Publications) Act , other regulations and guidelines. Cases related to these Acts RTI Act Laws relate to information Technology, cyber Laws.

**UNIT 5:** Media ethics: Ethics Vs. Law. Code of ethics in print media. Code for commercial Advertising in AIR and Doordarshan. Principles of Self-Regulation. Advertisement Standard Council of India's code of ethics. Broadcasting ethics.

**Methodology:** Class lecture coupled with group discussions and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Book for Study:**

1. PavanDuggal, 2013 Mobile Law & Social Media In India Saakshar Law Publications (E-Book)
2. Durga Doss Basu, [2000] Press Laws, Central Law Book Agency, New Delhi.
3. Barua,Vidisha. [2002] Press and Media Law Manual, Universal Law Publishing Co, New Delhi.
4. Patrick L. (Lee) Pleasance [2008] Media Ethics: Key Principles for Responsible Practice, SAGE Publications, New York.

**Books for reference:**

1. Kiran R.N., [2000] Philosophies of Communication and Media Ethics, B.R. Publishing Corp., New Delhi.

2. Baskar Rao N., G.N.S. Ragavan, [1996] Social Effects of Mass Media in India, Gyan Publishing House, New Delhi.
3. Ray Eldon, Hiebert Carol, [1988] Impact of Mass Media, Longman, New York.
4. 2016 Universal law team Media & Telecommunication Law, Universal Law Publishing Company, New Delhi.
5. Neelamalar, [2010] Media law and ethics, PHI Learning, New Delhi. Mobile Law & Social.

### **16PVC4MC04 NEW MEDIA STUDIES**

<b>SEMESTER</b>	<b>IV</b>	<b>CREDITS</b>	<b>6</b>
<b>CATEGORY</b>	<b>MC(T)</b>	<b>NO.OF HOURS/ WEEK</b>	<b>6</b>

**Objectives:**

- To map emerging trends and have a critical overview of New Media.

**UNIT 1:** New media Technology -characteristics: Information Superhighway, Convergence, Structure and Functions; -social and cultural consequences: fragmentation and digital Isolation; Social Control and Democracy–Privatization and Competition New media access and control –Digital Divide: E-governance–process, social and legal frameworks

**UNIT 2:** Principles of new media, Kinds of new media, characteristics of new media, dominant paradigm, cinema as new media, Myth of Digital interactivity, Language of cultural interface.

**UNIT 3:** Social and cultural effect of new media Social Networking, Information Overload, Information Rich and Information Poor, Knowledge Gap and Cultural Alienation New media impact on old media –ICTs for Development – Empowerment, right to information

**UNIT 4:** Information and Knowledge society –Definitions and characteristics of Information Society, Post-industrial society – Information Society Theories: Daniel Bell, Machlup, Webster, Schiller–Evolution of New media audiences: Elite, Mass, Specialized and Interactive–New media uses and ratifications – Influencing factors

**UNIT 5:** New Media issues: Invasion of privacy, current trends in new media studies.

**Methodology:** Class lecture coupled with group discussions and presentations.

**Evaluation:** Internal 50%: CA I & II = 35marks and Assignments 15marks.

External 50%: Semester examination written 100 marks

**Key Texts:**

- Manuell Castells [2010], The Rise of the Network Society-Volume I, Blackwell Publication UK.

**e-Book**

- Andrew F. Wood, Matthew J. Smith [2005], Online Communication, Linking Technology, Identity, and Culture, Lea's Communication Series, London.

