

# **Madurai Kamaraj University**

Directorate of Distance Education

**B.Sc., Visual Communication**

**Syllabus**

**Under Non - Semester Pattern**

**(With effect from the academic year 2013 -14)**

## **Course of Study**

The Degree of Bachelor of Science (B.Sc.,) in Visual Communication aims to develop the skills in the areas of Photography, Television and Audio Visual film Production to the prospective candidates. At the end of the course, the students are expected to have good working knowledge in the specialized fields of visual communication. The course is offered under the Non - Semester pattern. The medium of instruction and examinations shall be in English. The students should score 35 marks in each subject. Part I and Part II Language papers and other compulsory papers for all UG courses are applicable to this course also.

The period of completion of the B.sc., Visual Communication shall be three years. Candidates for admission to the course shall be required to have passed Higher Secondary Examination conducted by the Government of Tamil Nadu or an equivalent qualification.

## **Scheme of Examination**

### **1. For all papers except training programmes**

Examination – **100 Marks (Duration 3 Hours)** - The passing minimum is 35 marks

Part – A – Four Questions out of Eight Questions (Answer not to exceed 1 page)

(4X10=40 Marks)

Part – B – Three Questions out of Six Questions. (Answer not to exceed 3 pages)

(3X20=60 Marks)

### **2. Training Programme**

A Training Programme will be conducted during the second and third year of the course of seven days at Madurai.

Productions submitted by students during the training programme – **50 Marks**

Examination ( Last day of the training programme) – **50 Marks (Duration 3 Hours)**

**Five Questions out of Ten Questions (5X10=50 Marks)** (Answer not to exceed 3 pages.)

**Total – 100 Marks** - The passing minimum is 35 marks. Attendance in this Training programme is compulsory .

Madurai Kamaraj University  
 Directorate of Distance Education  
 Madurai – 21  
 B.Sc., Visual Communication

Year	Serial Number	Course Title	Total
I	1	Introduction to Visual Communication	100
	2	Media, Culture and Society	100
	3	Drawing and Visual Art	100
	4	Photography	100
II	5	Visual Language and Literacy	100
	6	Script Writing and Visualization	100
	7	Film Appreciation	100
	8	Practical Training – 1 –Photography and Television Production	100
III	9	Creative Writing	
	10	Advertising	100
	11	Visual Analysis Tools	100
	12	Elements of Screen Play and Direction	100
	13	Film Production	100
	14	Multimedia Design	100
	15	Practical Training - 2 – AV Film Production	100

**B.Sc. Visual Communication**

**Year: 1**

**Introduction to Visual Communication**

**Unit I:** Communication – History and background, Intra-personal, non-verbal and verbal. Communication as a process - Barriers of communication– Mass communication today and tomorrow-Mass communication in various fields.

**Unit II:** Communication process – Functions of Communication - encoding and decoding process - Informal and formal channels –Communication Models. Message, Meaning, Connotation, Denotation Culture/Codes etc Levels of communication: Technical, Semantic, and Pragmatic.

**Unit III:** Characteristics of mass communication- Functions of mass communication. Application of psychological concepts of visual communication.

**Unit IV:** Visual Elements, Visual Culture, Visual Readings. Role of Colour in Communication. Principles of visual, design and other sensory perceptions - Color Psychology and theory (some aspects) Definition, Optical / Visual illusion etc. Sensation and perception

**Unit V:** Evolution of visual communication through films and other forms. Application of Visual communication in commercial context. 3-D Visuals, Animation, Mobile Media (MobMe), satellite TV, DTH TV and Visual Communication.

**Reference:**

- *McQuail's Mass Communication Theory* Denis McQuail, Fifth Edition, Vistaar Publications, 2005.
- *Mass Communication in India*, Fourth Edition, Jaico Publishing House, 2010
- *The Media of Mass Communication*, John Vivian, Ninth Edition, Allyn & Bacon 2008
- *Media Communication*, Second Edition, James Watson, Palgrave MacMillan, (2003)
- *Communicating*, Ruth H. Finnegan, Routledge, (2002)

**Year: 1**

**Media, Culture and Society**

**Unit I:** Media – definition – Different types of traditional Media - Culture – definition – process – culture as a social institution – value systems - Media as vehicles of inter-cultural communication - Impact of new technology on culture.

**Unit II:** Society – Social Mobility - Media industrialization - social, political and cultural influence - information society - media privatization - media audiences - media and social change.

**Unit III:** Media Determinants: Globalization, Urbanization, Mobility, Localization, industrialization, modernization. Media society, Media culture. Audience relationship, Feedbacks.

**Unit IV:** Media Ideology: Defining ideology – Normative Theories - Audience Relationship: Problematizing audiences, Audience positioning and Subjectivity.

**Unit V:** Salient features of Indian Constitution – Fundamental rights – Duties – Media laws and acts.

**Reference:**

- Mass Communication in India, Keval J Kumar, Jaico, 1999.
  - Communication Models by Mc Quail, Dennis and Steven Windhal, New York; Longman, 1981
  - The Mass Media, Ed. By Arvind Kumar, New Delhi, Anmol pub. 1999
  - Culture, Society and Media by Michael Curevitch et al., (Ed) Routledge, 1998
- Persuasion in practice by Kathleen readon, Sage, 1991

**Year: 1**  
**Drawing and Visual Art**

**Unit I:** Introduction to visual literacy - Basic principles of visual literacy Application of visual elements - Basic Sketching and Drawing Skills - About Color – Types of medium

**Unit II:** Psychology of human perception - Proportion and Perspective Drawing - composition, light and shade, surface textures.

**Unit III:** Introduction to Human Anatomy – Figure drawing- Postures, Stick Figures, Cartoon characters and caricature.

**Unit IV:** Drawing as Medium- Tools and Techniques – Oil Painting, Poster painting – Portrait drawing – Still and movable objects.

**Unit V:** Study of trees, buildings, landscape, cityscape, seascape, Drawing Still life - Landscape - Interior – Animals - Principles of design-symmetry, rhythm, contrast, balance, focal point application-transforming the visuals into layout-finished layouts-qualities of effective layouts-thumb nail, rough layouts- designing industrial products.

**References:**

- The Complete Guide to Illustration and Design by Dalley, Terrence, Chart well books, New Jersey, 1980
- Draw it! Drawing Course, Gaspesre De Fiore,Eagle Mass Publications limited, 1983.
- Freehand Drawing-Self Taught, Guptill, Arthar J.,Watson Guptill Publication N.Y.,1984.
- Drawing and Painting-The Portrait, John Devne, Tiger books International, 1988

**Year: 1**  
**Photography**

**Unit I:** History of Photography, Painting and Photography, Types of Cameras – parts and functions of camera

**Unit II:** Lens and types of lenses for photography - Short, medium and long focal lengths. Exposure – Focusing, aperture, shutter speed, depth of field. Points of View, Composition and perspectives.

**Unit III:** Kinds of light- indoor and outdoor - Electronic flash and artificial lights. Capturing Colours. Light meters. Accessories and equipments for photography. Aesthetics and Technology.

**Unit IV:** Photo journalism – Basics of News Photography, specialization of Photography - Nature – Wild life – everyday life - People and places - Sports - Advertising - object photography.

**Unit V:** Ethical issues in Photography – Codes of Ethics for photographers. Tragedy image, digital improvements, privacy, moral rights of subjects etc., – Basic software of Photo Editing tools.

**Reference:**

- John hedgecoe's, New Introductory Photographic Course, Mitchell Beazley, 1990
- , 35mm Photographers Handbook, Pan Macmillan, Julian Clader, John Garrelt 1990
- Richard New man, How to take great Photographs at Night, Collins Brown, 2003
- Photo-Journalism, Terry Hope Rotovision SA, 2001
- Lighting for Portrait Photography, Steve Bavister, Rotovision SA, 2001
- Roger hicks & Francis schultz, Darkroom basics and beyond, Patterson, 2000

**Year: 2**  
**Visual Language and Literacy**

**Unit I:** Visual Literacy: Psychology of Perception, Decoding Visual Images Design Elements/Vis Lit Lecture and Practice Critique Assignment Practice, Critique Presentation Image Manipulation, Visual Communications

**Unit II:** Visual Language of Motion Media, Visualization/Visual Thinking, Elements of Visual literacy. Image and Imagination - Modern Image Makers

**Unit III:** Principles of perspective – Visual appeal - Composition – Dark, Light and shade – Textures - Visual arts vocabulary – Distortion - Stylization and Abstraction in visuals.

**Unit IV:** The psychology of human perception. Form perception. Depth and distance perception - Binocular and monocular cues. - Perceptual constancy - Illusion- The visual and personal identity.

**Unit V:** Message presentation – From concept to visual - Application of design elements and principles of creativity to design visual messages.

**Reference:**

- Rendering with Pen and Ink. Robert W. Gill. Thames and Hudson, London, 1981.
- Anatomy perspective and composition. Stan Smith, Macdonald, U.S.A., 1984.
- Visual Elements of Art and Design. Palmer, Frederic, Longman, London, 1989

**Year: 2**

**Script Writing and Visualization**

**Unit I:** Introduction to script writing - Visual thinking - Types of films - documentary, animation, other films - Scripting for fiction, nonfiction and documentaries.

**Unit II:** Stages of scripting – Concept – Information research - Synopsis - one line-treatment - Screen play script - Script writing formats - Master Scene script format – Fiction and Nonfiction Script writing.

**Unit III:** Script organization - target audience - scripting for specialized program - Educational program - women’s program - scripting for advertising - presentation of the scripts - story boarding.

**Unit IV:** Introduction to Visualization - Basic principles of Visualization - Different approaches to visualization - Analysis of film and television – Different perspectives and methods of visual analysis.

**Unit V:** Vision and Visuality-Visual Culture-Social Conditions and Effects of Visual Objects-Critical Visual Methodology-Visual Production: Technological, Compositional and Socialaspects of visuals.

**Reference:**

- Practical Manual of Screenplay Writing, Lewis Herman, New American Library, 1974
- The Art of Dramatic Writing, Lajos Egri, Wilde side Press LLC, 2007.
- Writing for Visual Media, Anthony Friedmann, Focal Press, 2010
- Making Documentary Films and Reality, Barry Hampe
- An Introduction to visual culture, Mirzoeff. F. Rout ledge, London. 1999

**Year: 2**  
**Film Appreciation**

**Unit –I :** Introduction - Genres of films – Film History - language, style, grammar, syntax. Film perception: levels of understanding – Film as a medium: Development of cinema as a medium of art and communication.

**Unit II:** Understanding basic elements of Film: Aesthetics, Acting, Costume, Music Cinematography, Mise-en scene, Sound, Editing, Visual Effects and roles of artists. Film and Meaning.

**Unit-III:** Classic Film theory and semiotics – Sociology of films - film language - film and psycho – analysis. Post Modernism and structuralism and deconstruction. Post Colonial theory. Impressionism, expressionism, and surrealism - Subjectivity, causality and time and various schools of thoughts.

**Unit-IV:** Concepts of films – identities and issues - narrative form - non-narrative form- Film style: French New Wave, Soviet Montage Cinema, Asian Cinema.

**Unit- V:** Indian Classic Cinema. Indian Luminaries of Film and their films. Trend setters. Tamil Cinema and trends - Impact in politics, culture and economy. Film and post modernism - Film and cultural identity: Criticism and Film Review Writing.

**References:**

- Indian Film, Eric Baranenn & Krishnaswamy OVP, 1980 2nd Edition
- How films are made, Khwaja Ahemad Abbas, National Book Trust, 1977
- Film as an art and appreciation, Maric Setton, NCERT, New Delhi
- Cinematography Censorship rules, Govt. of India Press, Nasik, 1969

**Year: 2**  
**Training Programme-1: Photography and TV Production**

Photography and TV production practical will be conducted to offer training in Photography, Television and Documentary production. Students will get training exposure pre- production, production and post production. TV Camera operation - Audio Recording techniques – Indoor and outdoor shooting of photography and video. Use of Natural and artificial lights. Filter and other photography techniques.

**Scheme of Examination**

Productions submitted by students during the training programme - Photo Essay of an event or 3 minute news programme or entertainment programme, news documentary or interview of a personality with Anchor, voice over and reporting – **50 Marks**

Examination on the Last day of the training programme – **50 Marks**

**Total – 100 Marks** - The passing minimum is 35 marks. Attendance in this Training programme is compulsory

### **Year: 3**

#### **Creative Writing**

**Unit I:** Writing principles, journalistic language. Creative writing of fiction and non-fiction for Print. Sentence Structure, creative journalistic concepts for print.

**Unit –II:** Radio journalism - planning and developing stories- writing for Radio News - Radio audiences-interviews -talk shows - sound clips,-sound bites- language and grammar- audio cut, cue lay out- executing program – Radio jockeying.

**Unit- III:** Nature and characteristics of Television. Techniques of narration, documentary scripting for TV. Writing for television news – time factor - language and style of presentation – Video jockeying.

**Unit – IV:** Production elements of Radio and TV. Workflow in TV. Camera, Lights, Microphone, Sound Recorder, Videotape recorder, editing.

**Unit – V:** Freelancing opportunities in Television. Video Outsourcing and programmes outsourcing.

#### **Reference:**

- Broadcast Voice. Mills, Jenni. Oxford: Focal Press, 2004.
- Broadcast Sound Technology. Michael Talbot-Smith. Oxford: Focal Press.2002
- An Introduction to Digital Audio. John Watkinson. Oxford: Focal Press.
- Audio Post-production in Video and Film. Tim Amyes. Oxford: Focal Press.2001
- Web Design Fundamentals, Daniel Gray, Dreamtech Press, New Delhi, 2000

### **Year: 3**

#### **Advertising**

**Unit I:** Advertising - Definition, Nature, scope, Origin and Growth. Roles of advertising: Social, Communication, Marketing and Economic.

**Unit II:** Functions of advertising. - Advertising in marketing mix - Types of advertising - merits and demerits - advertising and consumers - buying systems - target plans.

**Unit III:** Advertising objectives - Advertising campaign. Conceptualization of Advertising for TV, Radio and Print. Copy, Slogans and Writings.

**Unit III :** Media planning - developing media objectives - media budget - selection of media - implementing media plans - pre-testing and launch.



**Unit IV:** PR Definition, Elements of PR – functions of PR – Need of PR – Growth of PR in India, - Publicity, propaganda and public opinion Corporate Communication with the public – internal and external - Community Relations.

**Unit V:** Advertising agencies, Luminaries of Advertising, Advertising Ethics. Corporate Social Responsibilities and Advertising case studies.

**Reference:**

- *Advertising Basics* Bovell Michael Newman Wiley, Creative Leaps(Reference), John Wiley & Sons (Asia), 2003
- *Innovative Promotions That Work*, Lisa I.Cyr, Rock Port Publishers, 2006.
- *Mass Media*, Anmol Publications Pvt ltd., J.L Kumar, New Delhi.2006
- *The Public Relations*, 2nd Edition, Alison Theaker, Routledge, USA, 2004
- *Public Relations: Theory and Practice*, Jane Johnston, Clara Zawawi, Allen & Unwin, 2009

**Year: 3**  
**Visual Analysis Tools**

**Unit I:** Vision and visualisation - The social conditions and effects of visual objects. Visual culture. Critical visual methodology- Metaphor and metonymy – codes – semiology of the television medium

**Unit II:** An introduction to compositional interpretation - Colour - Spatial organization – Light - Expressive content- the Oedipus complex – id, ego, super ego – symbols – defence mechanisms – Dreams – Aggression and guilt – psychoanalytic analysis of the media

**Unit III:** Cultural analysis of visual – semiotics, denotation, connotation and iconography.

**Unit IV:** Analysis of film and television – six levels of analysis - psychoanalytic understanding of visual images.

**Unit V:** Selling magic – Breaking the advertising code – commercials and anxiety – Laconian gaze: other ways of seeing -Laura Mulvey and visual pleasure.

**References:**

- *Media Analysis Techniques*, Arthur Asa Berger, SAGE Publications, New Delhi, 1976
- *Visual Methodologies*, Gillian Rose, SAGE Publications, New Delhi, 2001
- *Mythologies*, Paladin. Barthes, R. London, 1973
- *Techniques of interpretation*, Dallas J.R.Ewing. SAGE Publication, New Delhi.

### Year: 3

#### Screen Play and Direction

**Unit-I:** Film as a Storytelling Device- The history of Storytelling - Plays vs. novels vs. film - What is a “story”? - The “idea” vs. “story” vs. “screenplay”. Structure of Screen play

**Unit -II:** The three act screenplay - The scene - Plot points. Script writing formats - Master Scene script format - Split page format – Fiction Script writing - Dramatic structure - Nonfiction forms and formats-Characterization

**Unit- III:** Narrative, tone, contrast, coincidence, Surprise, Suspense, tension techniques. Nature of protagonists, antagonists. Genres of screenplays. Principles of Characterisation.

**Unit-IV** Director’s preparation. Directors role in film. Introduction to scene study and staging. Beats, fulcrum, dramatic blocks. Scene analysis. Art direction - location - floor management - outdoors and indoors.

**Unit-V:** Planning - pre-production- Concept, Story development - Casting, Locations, Financing. Production –Shooting, Direction and Cinematography. Distribution and Exhibition.

#### References:

- Writing the Script by Wells Root ,Jan 15, 1980
- Secrets of Film Writing by Tom Lazarus Jun 2, 2001
- Arora: Encyclopedia of Indian Cinema

### Year: 3

#### Film Production

**Unit I:** Principles of film, narrative form, non-narrative films, dividing a feature film into parts and Genres.

**Unit II:** Planning, pre-production- Concept / Story development, Scripting / Screen play writing, Budgeting, Casting – Locations - Financing.

**Unit III:** Basics of mise-en-scene. Space and time, narrative aspect of mise-en-scene. Cinematographer – set properties - composition, duration of the shot, scene and sequences.

**Unit IV:** Production – Shooting – Shots and scenes. Direction & Cinematography. Post production- Editing, Editing Equipments Sound recording, Dubbing, Special effects, Graphics & final editing.

**Unit V:** Architecture of the film's style and plot patterning, Codified formal system of narration devices. Ideological Constraints.

## References

- The Cinema of India(1896-2000), Thoraval, Yves(2000)
- The Subject of Cinema, Roberge, Gaston
- Films for an ecology of Mind, Roberge, Gaston (1977):
- Encyclopedia of indian Cinema, Arora.

## Year: 3 Multimedia Design

**Unit I:** Multimedia - Elements of Multimedia –Computer Basics - Hardware and editing software for Multimedia production.

**Unit II:** Graphic Design - Introduction Computer Graphic - Elements of Design – Graphic design process -Typography – Colors- Two dimensional-graphics. Raster graphics - Scan conversion of polygons - region filling – algorithms – File formats –GIF , JPEG ,TIFF , Graphics Animation Files , Postscript/Encapsulated Postscript files.

**Unit III:** Computer Graphics – Introduction to DTP, Pre printing – post printing- Working with Vector - Creation Object –Transformation - Illustration and Painting– Import and Export process – Effects - Language of color, process of color, theory of contrasts, illusions of Space & Form, design psychology.

**Unit IV:** Photo editing tools - Working with Images and Manipulation - About Layer – Color Correction & Retouching - Filter effects - File Formats

**Unit V:** Logo Design - Stationery Design - Commercial Designing - Production Process. - Creating Portfolio. Logo Design, Brochure Design, Stationary Design, Magazine Design & Poster Design.

## References:

- The Fundamentals of Graphic Design, Gavin Ambrose, Paul Harris, Ava publication, 2008.
- Real World Adobe Illustrator CS4, Mordy Golding. Peachpit Press, 2008.
- Adobe creative team Adobe Photoshop CS4 Classroom in a book, Adobe Press . 2008.

## Year: 3

### Training Programme-2: AV Film Production

AV Film production practical will be conducted to offer training in Script Writing, Short Film Making. Students will get training exposure to camcorder function, aperture, exposure, DOF, Focus. Three point lighting, Audio recording.

Scheme of Examination

Productions submitted by students during the training programme- Shooting of Advertising commercial – 1 Minute or Short film Duration – 3 - 5 Minutes or Documentary – 5 Minutes. –

**50 Marks**

Examination ( Last day of the training programme) – **50 Marks**

Total – 100 Marks - The passing minimum is 35 marks. Attendance in this training programme is compulsory