

SRM UNIVERSITY
Faculty of Science and Humanities
School of Media Studies
DEPARTMENT OF VISUAL COMMUNICATION



PROGRAMME

M. Sc (VISUAL COMMUNICATION)
SEMESTER SYSTEM

CURRICULUM AND SYLLABI
From the Academic year
2013-2014

M Sc VISUAL COMMUNICATION
Structure of the Course

Semester	Category	Subject Name	Hours per Week	T	P	Credits
I	Major Core Theory	Dynamics of Communication	5	T	-	4
	Major Core Theory	Culture & Entertainment Media	5	T	-	4
	Major Core Practical	TV News Production	5	-	P	3
	Major Core Practical	Video Editing	5	-	P	3
	Major Core Practical	Sound Designing	5	-	P	3
	Major Core Practical	Advanced Photography	5	-	P	3
Total			30	2	4	20
II	Major Core Theory	Theories of Visual Analysis	5	T	-	4
	Major Core Theory	Media Aesthetics	5	T	-	4
	Major Core Practical	Reality Show	5	-	P	3
	Major Core Practical	2D & 3D Animations	5	-	P	3
	Major Core Practical	Event Management	5	-	P	3
	Major Core Practical	Media Planning & Strategies	5	-	P	3
Total			30	2	4	28
III	Major Core Theory	Media Research Methodology	5	T	-	4
	Major Core Theory	Digital Film Production	5	T	-	4
	Major Core Practical	Documentary & Short Film Making	5	-	P	3
	Major Core Practical	Game Designing	5	-	P	3
	Major Core Practical	Visualization & Storyboard	5	-	P	3
	Major Core Practical	Film Appreciation	5	-	P	3
Total			30	2	4	20
IV	Major Core Project	Industrial Project	-	-	P	16
Total			-	-	1	16

Total Credits: 76

Summary of Credits

Semester	I	II	III	IV	Total	%
M	8	8	8	-	24	31.5
P	12	12	12	-	36	47.3
I	-	-	-	16	16	21
Total	20	20	20	16	76	100

TOTAL CREDITS TO BE EARNED FOR THE AWARD OF DEGREE	76
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M - **Major Core**
P - **Practical**
I - **Industrial Project**

SRM UNIVERSITY

FIRST YEAR**SEMESTER- I****Theory- I: DYNAMICS OF COMMUNICATION****UNIT- I:**

Communication- Definition; History of Communication- earlier communication, First wave, Second wave, third wave & fourth wave; Communication- need, nature & characteristics; Functions of communication; Elements of Communication; Process of Communication; Models of Communication; Types of Communication.

UNIT- II:

Human Communication; Understanding Human communication: History of Human Communication; Human Communication- content & form; Classification of Human Communication; The process of Human Communication; Elements of Human Communication- communicator, message, channels & receiver; Types of Human Communication- verbal, non verbal & visual communication; Barriers of Human Communication- physical, psychological, Linguistic, Cultural & Mechanical Barriers.

UNIT- III:

Non verbal communication; Importance of Non- Verbal Communication; Significance & aspects of Non- Verbal Communication; Functions of Non- Verbal Communication; Channels of Non- Verbal Communication- body movement, body appearance, facial, eye, space, colour, touch, silence, smell & time; Types of Nonverbal Communications; Difference between Non-Verbal & Verbal Communication; Culture and Non Verbal Communication.

UNIT- IV:

Mass communication; Characteristics of Mass Communication; Functions of Mass Communication; Forms of Mass Communication; Elements of Mass Communication; Types of Mass Communication; Communication Theory- classical theories, Magic bullet theory, Uses and Gratification Theory, Spiral of Silence Theory, Consistency Theories, Two-Step Flow Theory, Gatekeeper Theory, Agenda-Setting Theory, Media Dependency Theory & Cultivation Theory.

UNIT- V:

Information Technology; growth of information technology- first wave, second wave, third wave & fourth wave; information technology and Society- in India; scope, features, characteristics & development of ICT; Types of ICT- Computer Network, voice communication, tele-text, radio text, video text, cable distribution system; Assessment of ICT; Social and Culture Implications of ICT, Impact & future trends of ICT.

References:

1. Julia T. Wood, Communication Mosaics, Wadsworth Learning, UK, 2011
2. Stephen W. Littlejohn, Theories of Human Communication, Waveland Press, UK, 2011
3. Denis McQuail, McQuail's Mass Communication Theory, Sage Publications, New Delhi, 2010
4. Arvind M. Singhal, India's Communication Revolution, Sage Publications, New Delhi, 2001
5. Keval J. Kumar, Mass communication in India, Jaico Publications, New Delhi, 1999

SEMESTER- I**Theory- II: CULTURE & ENTERTAINMENT MEDIA****UNIT- I:**

Culture- Definition & Concept; Characteristics of Culture; Types of Culture; Inter Culture & Popular Culture; Culture & Communication; Religion- Major & Minorities; Castes- Dalit & Tribal Culture in India; Challenges of Indian Culture; Statuses of Women in India.

UNIT- II:

Music- Definition & Concept; History of Indian Music; Types of Indian Music- Classic, Devotional, Folk, Pop Music & Film Music; Music Industry in India; Leading Music Companies in India- T-series, Polygram, HMV, Tips, Sony Music & Universal; Recent development in Indian Music Industry.

UNIT- III:

Theatre- Definition & Concept; History of Indian Theatre; Characteristics of Theatre; Elements of Theatre; Types of Theatres in India; Drama- Definition & Concept; Different forms of Drama; Difference between Theatre & Drama; Introduction to English & Persian Theatres; Traditional & Modern Theatres.

UNIT- IV:

Television Industry- Definition & Concept; Growth of Television in India- Doordarshan- National & Regional; Emergence of Cable Television & Satellite Television- Private & Pay Channel; Recent Growth- DTH & CAS System; Television & Cinema; Radio Industry- Definition & Concept; Growth of Radio Industry in India- All India Radio- National & Regional; Arrival of FM & its impact; Community Radio & Society Development.

UNIT- V:

Newspaper Industry- Definition & Concept; Growth of Newspaper Industry in India- Freedom movement, Post Independence, Emergency & Post Emergency; Growth of Regional Newspapers; Recent Development in Newspaper Industry & e-newspapers; Growth of Magazines India English & Regional; Publication Industry- Novel & Education.

References:

1. Michael J. Haupt, Entertainment Industry: A Reference Handbook, ABC- CLIO, USA, 2012
2. Marcel Danesi, Popular Culture: Introductory Perspectives, Rowman & Littlefield Publishers, UK, 2012
3. Harold L. Vogel, Entertainment Industry Economics, Cambridge University Press, UK, 2011
4. John Storey, Cultural Theory and Popular Culture: An Introduction, Pearson Education, UK, 2009
5. Anne Cooper-Chen, Global Entertainment Media: Content, Audiences, Issues, Routledge, USA, 2005

SEMESTER- I**Practical- I: TV NEWS PRODUCTION****Class Exercise:**

(Students has to practices all ten exercises)

(Each exercise carries 4 marks)

(10 exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Standard Shot & Camera Angle
2. Camera Movements
3. Multi Camera Setup
4. Understanding Lighting Equipments
5. Practicing Lighting Techniques
6. Shooting in the Outdoor
7. Understanding White Balance
8. Controlling the Natural Lights
9. Practicing with Light Meter
10. Practicing with Character Movements

Record Work:

1. News Bulletin (3 mins)
2. News Bytes from an Event (2 mins)

(The Students have to submit all exercises as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Mike Carroll, Breaking Into TV News, Mike Carroll, USA, 2012
2. Emma Hemmingway, Into the Newsroom, Routledge, USA, 2008
3. Yvonne Cappe, Broadcast Basics- A Beginner's Guide, Marison Street Press, USA, 2006
4. Bradley Schultz, Broadcast News Producing, Sage Publications, New Delhi, 2005
5. Eric K. Gormly, Writing and Producing Television News, Blackwell Publishing, USA, 2004

SEMESTER- I**Practical- II: VIDEO EDITING****Class Exercise:**

(Students has to practices all ten exercises)

(Each exercise carries 4 marks)

(10 exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

Using Final Cut Pro:

1. Capturing video
2. Logging of video
3. Insert & Replace editing
4. Transitions and effects
5. Multi camera Editing.

Using AVID:

1. Batch Capturing Video in Avid
2. Logging videos in Avid
3. Creation of bin and working in a bin
4. Transitions and effects in Avid
5. Audio recording & syncing in AVID

Record Work:

1. News Bytes on Current Issues (2 mins) (3 exercises)
2. Human Interest Stories (2 mins) (3 exercises)

(The Students have to submit all exercises as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Gael Chandler, Cut by Cut, 2nd edition: Editing Your Film or Video, Michael Wiese, USA, 2012
2. Ken Dancyger, The Technique of Film and Video Editing: History, Theory, and Practice, Focal Press, UK, 2011
3. Diana Weynand, Apple Pro Training Series: Final Cut Pro 7, Peachpit Press, USA, 2010
4. Jaime Fowler, Avid Made Easy, Wiley Publishing, USA, 2005
5. Robert M. Goodman Editing Digital Video : The Complete Creative and Technical Guide, McGraw Hill, 2003

SEMESTER- I**Practical- III: SOUND DESIGNING****Class Exercise:**

(Students has to practices all ten exercises)

(Each exercise carries 4 marks)

(10 exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Introduction to Dubbing Theatre- Studio Set up & Equipments Back Panel
2. Audio Recording Theory- Nature of sound, Frequency, Wavelength & Amplitude
3. Acoustics- Acoustics Materials, Echo, Reverberation & Controlling the noise
4. Audio Equipment used in Dubbing- Cables and connections & Mixing console
5. Microphones- types of MIC's, Polar Pattern, Frequency Response & Dynamic Range
6. Dubbing- Lip Sync, Sibilance, Over Dub, Blow, Clipping, Pilot Track, Proximity effect, Peak, White noise, Pink Noise, I K Tone
7. Live Recording- Live Recorders, Mic needed in live recording & Controlling noise while recording
8. Equalizer, Audio Effects & Basic EQ
9. Protocols Software- Handling Software's, Shortcut Keys & Practicing with Software
10. Audio Equipments & Formats- Photography Disc, Magnetic Tape, Reel to Reel Tape, Beta Hi Band Tapes, DAF, Software Recording (Multi Tracks)

Record Work:

1. Dubbing Practice- Voice Modulation Sync, Lip Sync & Voice over
2. Song Practice- Vocal Practice & Karaoke with Voice Sync

(The Students have to submit all exercises as Record Work in the digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Robert Campbell, Pro Tools 10 Advanced Music Production Techniques, Cengage Learning, USA, 2013
2. Frank D. Cook, Pro Tools 101- An Introduction to Pro Tools 10, Cengage Learning, USA, 2012
3. Tomlinson Holman, Sound for Film and Television, Focal Press, UK, 2010
4. Alex Case, Sound FX: Unlocking the Creative Potential of Recording Studio Effects, Focal Press, UK, 2007
5. David Sonnenschein, Sound Design- Expressive Power of Music, Voice & Sound Effects in Cinema, Michael Wiese, USA, 2001

SEMESTER- I**Practical- IV: ADVANCED PHOTOGRAPHY****Class Exercise:**

(Students has to practices all ten exercises)

(Each exercise carries 4 marks)

(10 exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

- a. Still Life
- b. Portrait
- c. Tradition/ Cultural
- d. Silhouette
- e. Product – Indoor and Outdoor
- f. Architecture – Interior and Exterior
- g. Photographs on Foods and Beverage
- h. Wild Life Photography
- i. Multiple Exposures
- j. Photo Essay on Developmental activities

Record Work:

1. Designing Brochure, Newsletter, Magazines & Posters using your own photos (Each 3 excises)
2. Designing Newspapers, Corporate merchandising, Product packaging using your own photos (Each 3 excises)
3. Designing Print PSA with your own strip of photos (Each 3 excises)

(The Students have to submit all exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

References:

1. Michael Langford, Advanced Photography, Focal Press, UK, 2012
2. Tony Northrup, How to Create Stunning Digital Photography, Mason Press, USA, 2012
3. Michael Langford, Langford's Advanced Photography, Focal Press, UK, 2011
4. Boyd Norton, The Art of Outdoor Photography, Voyageur Press, USA, 2001
5. Susan Sontag, On Photography, Pan Books Ltd, USA, 1977

FIRST YEAR**SEMESTER- II****Theory- III: THEORIES OF VISUAL ANALYSIS****UNIT-I:**

Semiotics- definition & concept; History of Semiotics- ancient world, Latin world & Iberian Connection; Pioneers of Semiotics; The Sign- Saussure's Model & Peirce's Model; Semantics- Symbol, meaning, Words, Denotation, Connotation, Pragmatics & etc.; Syntactic- Syntagmatic Analysis- Text & Audio-visual; Codes- The Proximity, The Similarity, Continuity, Closure, Smallness, Symmetry & Surround; Typologies of codes & Visual Codes; Subfields in Semiotics- Bio-semiotics, Cognitive Semiotics, Computational Semiotics & etc.

UNIT- II:

Psychoanalysis- definition & concept; historical development of psychoanalysis; psychoanalytic techniques; Psychoanalytic process, Psychoanalysis as a Cultural Theory- Freud theory, Lacan theory & Mulvey's film theory; The Gaze- forms of gaze, direction of gaze & Angle of view; Unconscious subjectivity- Unconscious Vs consciousness & Cognitive Vs Psychoanalysis; Psychoanalysis and Film Studies; Psychoanalysis and Television; problem of psychoanalysis to film; Psychoanalytic film theorist.

UNIT- III:

Feminism- definition & concept; historical context of feminism; Normative and Descriptive Components of feminism; Characteristics of Feminism; Feminism & Diversity of Women; Feminism as Anti-Sexism; Feminist Film Theory; Sexual Difference and Its Discontents; Freudian Psychosexual Theory; Scopophilia; Different approach to Feminist film theory- Postmodern Feminism, Postcolonial Feminism & Third-World Feminism.

UNIT- IV:

Modernism- definition & concept; Modern & Modernity; historical development of modernity; facts of Modernism- ideas of enlightenment; Characteristics of Modernism; Postmodernism- History of Postmodernism, The New French Philosophers, rise of postmodernism; types of postmodernism; Impact of Postmodernism; Postmodernist Art; Postmodernism and Film; Modernism Vs Postmodernism; Colonialism; Post colonial.

UNIT- V:

Marxism- definition & concept; history of Marx's theory; Criticisms of Marx's Theory; Marx's Understanding of Globalization; Marxist Media Theory- Liberal Pluralism, Capitalist Society & Ideology; Marx's constitution of the subject- subject & object; Differences within Marxism; Limitations of Marxist analysis; Strengths of Marxist analysis; Other infused Cinematic apparatus- Apparatus theory & Screen theory.

References:

1. Thomas B. Moeslund, Visual Analysis of Humans: Looking at People, Springer, UK, 2011
2. Shaogang Gong, Visual Analysis of Behaviour: From Pixels to Semantics, Springer, UK, 2011
3. Daniel Chandler, Semiotics: The Basics, Routledge, USA, 2007
4. Theo Van Leeuwen, Handbook of Visual Analysis, Sage Publications, New Delhi, 2001
5. Roland Barthes, Elements of Semiology, Hill and Wang, New York, 1999

SEMESTER- II**Theory- IV: MEDIA AESTHETICS****UNIT- I:**

Aesthetics- Definition & Concept- Aesthetic Objects, Aesthetics Judgment, Aesthetics Attitude & Aesthetic Experience; Elements of Aesthetics- Vision, Hearing, Touch, Taste & Smell; Fundamental Media Elements- Light & Colour, Two Dimensional Space, Three Dimensional Space, Time & Space, & Sound; Aesthetics & Design; Basics of Visual Design; Elements of Design & Principles of Design.

UNIT- II:

Light- Definition & Concept; Characteristics of Light; Shadow- Definition & Concept, Types of Shadow; Basics of Lighting; Functions of Lighting; The Light Source- Hard & Soft Light; Lighting Technique- Lighting Flat Surface, Lighting on Object- Key, Fill & Back light; Lighting people; Light Equipments- Tungsten Lights, Quartz Light, Gas Discharge Lights & Fluorescent Tubes; Lighting Accessories- Barn Door, Gel Paper, Diffuser, Cutter, Net & Reflector; Basic Lighting Approaches- Subject, Camera, Surrounding, Atmosphere; Lighting Safety Measures; Basic facility checks.

UNIT- III:

Colour- Definition & Concept; Nature of Colour; Characteristics of Colour; Functions of colours; Colour Descriptions; Colour Wheels- Primary Colours, Secondary colours & Tertiary colours; Colour Combination- Analogous, Complementary & Split-Complementary Colours; Colour Theory- Additive theory & Subtractive theory; Colour Meaning; Colour Temperature.

UNIT- IV:

Two Dimension Space- Aspect Ratio- Definition & Concept; Types of Aspect Ratio- Native Aspect Ratio & Anamorphic aspect ratios; Framing- Definition & Concept; Characteristics of Framing; Types of Framing- Rule of Third, Lines, View Point, Frame within Frame & Depth; Process of Framing; Composition- Definition & Concept; Types of Composition; Three Dimension Space- Depth- Definition & Concept; Lens- Focus & Focal Length; Types of Lens- Wide Angle, Normal & Tele; Special Lens- Zoom, Fish eye & Macro Lens; Depth of Field.

UNIT- V:

Fourth Dimension Space- Staging- Definition & Concept; Mise-en-scene- Concept & Characteristics; Elements of Mise-en-scene; Direction Style- Narrative Style, Dramatic Style & Pictorial Style; Continuity Editing- Cut In, Cut Away & Match Cut; Movement & Space- Character Movement- Directing Two & Three Characters; Camera Movement- Shot Size, Angle & Camera Movement; Slow Motion & Fast Motion.

References:

1. Jill Bennett, Practical Aesthetics, I B Tauris & Co Ltd, USA, 2012
2. David Thorburn, Rethinking Media Change: The Aesthetics of Transition, Massachusetts Institute, USA, 2003
3. Jean Mitry, The Aesthetics and Psychology of the Cinema, Indiana University Press, USA, 2000
4. Herbert Zettl, Sight, Sound, Motion: Applied Media Aesthetics, Wadsworth, USA, 1999
5. Paul de Man, Aesthetic Ideology, University of Minnesota Press, UK, 1996

SEMESTER- II**Practical- V: REALITY SHOW****Class Exercise:**

(Students has to practices all five exercises)

(Each exercise carries 8 marks)

(Five exercises x 8 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Identifying Concept, Target audience & Sponsorship
2. Deciding the Duration of the Show with sponsor
3. Developing the Treatment
4. Preparing the Running Order
5. Finalizing the Production Team, Anchor & Budget

Record Work:

1. Super Singer (30 mins with break)
2. Super Dancer (30 mins with break)
3. Super Comedy (30 mins with break)

(The Students have to submit any one exercises as Group Work (Maximum 5 in a group) in the digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Tim Tialdo, Host Your Own TV Show, WestBow Press, USA, 2012
2. Dr. Melissa Caudle, The Reality of Reality TV: Reality Show Business Plans, The Lot Productions, USA, 2011
3. Troy Devolld, Reality TV: An Insider's Guide to TV's Hottest Market, Michael Wiese Productions, USA, 2011
4. Michael Essany, Reality Check: The Business and Art of Producing Reality TV, Focal Press, UK, 2008
5. Howard Kurtz, Reality Show, Free Press, New York, 2007

SEMESTER- II**Practical- VI: 2D & 3D ANIMATION****Software:**

Adobe Photoshop : Adobe Flash : 3D Studio Max : InDesign

Class Exercise:

(Students has to practices all ten exercises with recommended Software)

(Each exercise carries 4 marks)

(Ten exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Create multiple objects using Pen tool and animate the same
2. Create and animate text using Flash
3. Create a key frame animation using library and symbols in Flash
4. Create an object and text animation using Tweening methods
5. Create masking animation using Flash
6. Create multiple objects using standard Primitives in 3D Studio Max
7. Create an animated 3D titling with sound
8. Create an object/ character highlighting texturing using 3D Studio Max
9. Create multiple objects with different lightings using 3D Studio Max
10. Create a walk-through using 3D Studio Max.

Record Work:

1. Character Animation
2. Web Design for any one Organization
3. Titling with Sound

(The Students have to submit all three exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

References:

1. Adobe Creative Team, Adobe Dreamweaver CS6 Classroom in a Book, Adobe Systems Incorporation, USA, 2012
2. Eric Allen, Body Language: Advanced 3D Character Rigging, Weley Publishing, UK, 2008
3. Jennifer Alspach & Linda Richards, Teach Yourself Photoshop, IDG Books, New Delhi, 2000
4. Deke Mc Celland, Photoshop for Dummies, IDG Books, New Delhi, 2000
5. Kelly L. Murdock, 3D Studio MAX R3 Bible, IDG Books, USA, 2000

SEMESTER- II**Practical- VII: EVENT MANAGEMENT****Class Exercise:**

(Students has to practices all the exercises)

(Each exercise carries 8 marks)

(Five exercises x 8 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Understanding different Events & Exhibitions
2. Planning & Finalizing the Event
3. Preparing the Budget & Cost Controlling
4. Designing Posters, Banners & Certificates
5. Planning for Maintains, Parking, Food & Ticketing

(The students have to conduct one event as a group (Maximum 5 members) inside the campus and the event should be professionally recorded and submitted in Digital form, which will be evaluated by the External Examiner)

References:

1. Allison Saget, The Event Marketing Handbook, Dearborn Trade Publishing, USA, 2012
2. Julia Rutherford Silvers, Professional Event Coordination, John Wiley & Sons, USA, 2012
3. Joe Goldblatt , Special Events: A New Generation and the Next Frontier, John Wiley & Sons, USA, 2011
4. Entrepreneur Press, Start Your Own Event Planning Business, Entrepreneur Press, USA, 2011
5. Judy Allen, Event Planning, John Wiley & Sons, USA, 2009

SEMESTER- II**Practical- VIII: MEDIA PLANNING & STRATEGIES****Class Exercise:**

(Students has to practices all five exercises)

(Each exercise carries 8 marks)

(Five exercises x 8 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Develop Situation Analysis
2. Define Media Objectives
3. Determine Media Strategy.
4. Detail Decisions in Media Flowchart
5. The challenges facing strategic
6. The data sources used in media analysis
7. Calculation of audience ratings, media share, reach and frequency
8. The strengths and weaknesses of various media

Record Work:

1. Create a Media Plan for a specific product or service.
2. Engage in primary and secondary research to understand the marketing problem.

(The students have to conduct one Media Campaign for any one product as a group (Maximum 5 members) inside the campus and the media campaign should be professionally recorded and submitted in Digital form, which will be evaluated by the External Examiner)

References:

1. Ronald D. Geskey Sr., Media Planning & Buying in the 21st Century, Marketing Communications LLC, USA, 2013
2. William Goodrich, Media Planning Workbook, Marketing Communications LLC, USA, 2011
3. Ronald D. Geskey Sr., Media Planning & Buying In the 21st Century, Palgrave MacMillan, New York, 2010
4. Roger Baron , Advertising Media Planning, McGraw- Hill Companies, USA, 2010
5. Jim Surmanek, Media Planning: A Practical Guide, NTC Business Books, USA, 1996

SECOND YEAR**SEMESTER- III****Theory- V: MEDIA RESEARCH METHODOLOGY****UNIT- I:**

Research- Definition & Concept; Development of Media Research around the World; Phases of Media Research; Mass Communication research in India; Thrust areas in Media Research; Present Media Context; Evolution of New Media and the audiences; Need for Media Analysis; Concepts and Theories in Media studies.

UNIT- II:

Research Procedure; Steps in doing Research; Media Research Problems; Review of Media Studies; Sources of Secondary Data; Research Questions & Hypothesis; Types of Hypothesis; Sampling Procedure- Probability & Non-Probability Sampling Techniques; Merits & Demerits of Sampling Techniques; Determinants of Sample Size & Sampling Error.

UNIT- III:

Primary Data; Types of Data- Nominal, Ordinal, Interval & Ratio; Data Collection Methods & Tools; Questionnaire-Types of Questions & Construction of Questionnaire; Interview Schedule & Techniques; Focus Group & Observation Techniques; Measurement of variables; Scales- Attitude Scales- Procedure & Application; Semantic Differential scales- Methods of testing, Validity & Reliability of Measurements.

UNIT- IV:

Research Design- Experimental & Non- Experimental Research Methods & Procedures; Qualitative & Quantitative Studies; Descriptive & Analytical Research; Cross Sectional & Longitudinal Research Designs; Factorial design- Content Analysis- Procedure & Methods; Case Study Approach.

UNIT- V:

Data Analysis- Data Classification, Coding & Tabulation; Graphic Representation of Data; Basic Elements of Statistics; Application of Parametric & Non Parametric Statistics in Hypothesis Testing; Chi- Square, Student 't' Test, Correlation Techniques, Analysis of Variance; Thesis Writing Method; Use of SPSS; Thesis Writing Format & Style; Ethics in Conducting Research.

References:

1. David L. Altheide, Qualitative Media Analysis, Sage Publications, New Delhi, 2013
2. Arthur Asa Berger, Media and Communication Research Methods, Sage Publications, New Delhi, 2011,
3. Roger D. Wimmer, Mass Media Research: An Introduction, Wadsworth Learning, UK, 2010
4. Ray Poynter, The Handbook of Online and Social Media Research, John Wiley & Sons, UK, 2010
5. Glenn G. Sparks, Media Effects Research: A Basic Overview, Wadsworth Learning, UK, 2010

SEMESTER- III**Theory- VI: DIGITAL FILM PRODUCTION****UNIT- I:**

Writing for Feature Film- Generating Idea; Themes- Concept- Slug line; Planning of Story, Three Act Structure- Act-I- Introduction- Characters, Situation, Needs/goals, Problems, Questions- dramatic premise established; Act- II- Development, Complications & Conflict; Act- III- Resolution, problems solved, goals reached, questions answered, mysteries revealed; Plot Development- Main Plot & Sub Plot; Characters- Main, Supportive & Atmosphere Characters; First Draft, Screenplay, Dialogue, Script Breakdown, Final Draft, Shooting Script.

UNIT- II:

Film Director- Functions of Film Director- Scripting, Visualization; Direction & Final Output; Responsibilities of Film Director- Social, Cultural, Technical & Financial; Director's relation with Producer, Cinematographer, Editor, Actor, Music Director, Art Director, Production Manager & Other Technicians; Director & Assistances.

UNIT- III:

Cinematographer- Functions of Cinematographer- Framing, Lighting & Visualization; Responsibilities of Cinematographer; Cameraman's relation with Director, Art Director, Costume Designer & Light man; Cinematographer's knowledge in Camera, Concept of Lighting, Colour, Lens & Filters, Framing & Composition.

UNIT- IV:

Editor- Functions of Film Editor- Film Order, Negative Cutting, Final Cutting, Optical Effects, Positive Print & Digitization; Responsibilities of Film Editor; Editor's relation with Director, Cameraman & Sound Engineer; Editor's knowledge in Editing concept, Computer & Software, Graphics & Animation, Time & Space, & Rhythm.

UNIT- V:

Sound Engineer- Functions of Sound Engineer- Dubbing, Sound Effects, Music & Mixing; Responsibilities of Sound Engineer; Sound Engineer's relation with- Editor, Music Director, Sound Effects Team, Dubbing Artists & Final Mixing Team; Sound Engineer's knowledge in Sound, Computer & Software, Music, Sound Effects, Sync & Non Sync.

References:

1. Sonja Schenk , The Digital Filmmaking Handbook, Cengage Learning, USA, 2012
2. Michael Hughes, Digital Filmmaking for Beginners, McGraw Hill, USA, 2012
3. Blain Brown, Cinematography: Theory and Practice, Focal Press, UK, 2012
4. Pete Shaner, Digital Filmmaking: An Introduction, Mercury Learning, UK, 2011
5. Mike Figgis, Digital Filmmaking, Faber and Faber, New York, 2007

SEMESTER- III**Practical- IX: DOCUMENTARY & SHORT FILM MAKING****Class Exercise:**

(Students has to practices all five exercises)

(Each exercise carries 8 marks)

(Five exercises x 8 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Students should write original script for Short film (Five excises)
2. Students should prepare Production Team & Budget
3. Student should get trained in handling camera and shoot scene and shot.
4. Students should handle non-linear editing with AVID/ FCP Software
5. Students should handle dubbing, Sound Effects & Mixing using the Audio Software

Record Work:

1. Short Film on any concept (maximum 10 mins)
2. Documentary on any social issues (maximum 10 mins)

(The Students have to submit any one exercise in the digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Peter W. Rea, Producing and Directing the Short Film and Video, Focal Press, UK, 2010
2. Nicholas George, Film Crew: Fundamentals of Professional Film and Video Production, Platinum Eagle Publishing, USA, 2010
3. Clifford Thurlow, Making Short Films: The Complete Guide from Script to Screen, Berg, USA, 2008
4. Patricia Aufderheide, Documentary Film: A Very Short Introduction, Oxford University Press, UK, 2007
5. Bryan Michael Stoller, Filmmaking For Dummies, Wiley Publishing, USA, 2003

SEMESTER- III**Practical- X: GAME DESIGNING BASICS****Class Exercise:**

(Students has to practices all five exercises)

(Each exercise carries 8 marks)

(Five exercises x 8 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Basic game framework- State Loop, Game timer & Event model
2. Interface- Graphics, Sound & Settings
3. Collision- Initializing the game loop, Movement of the Object & Testing Collision
4. Balloon saw game- Balloon game play, breaking down the code, Balloon animation & Game constructor
5. Frame work- Basic screen class & simple blit button, Scoreboard script & ending the game

Record Work:

1. Car Race Game
2. Balloon Saw
3. Shooting game

(The Students have to submit any one exercise in Digital form for Practical exam, which will be evaluated by the External Examiner)

References:

1. Glen Rhodes, Flash CS5 Game Development, Cengage Learning, USA, 2013
2. Emanuele Feronato, Box2D for Flash Games, Packt Publishing, UK, 2012
3. Christer Kaitila, Adobe Flash 11, Game Programming Beginner's Guide, Packt Publishing, UK, 2011
4. Andy Harris, Beginning Flash Game Programming For Dummies, Wiley Publishing, USA, 2006
5. Lewis Moronta, Game Development with ActionScript, Premier Press, USA, 2004

SEMESTER- III**Practical- XI: VISUALIZATION & STORYBOARD****Class Exercise:**

(Students has to practices all ten exercises)

(Each exercise carries 4 marks)

(Ten exercises x 4 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. Line Drawing
2. Working with basic drawing tools
3. Perspectives
4. Vanishing Point
5. Figure Composition
6. Frame, Light and Shade Logics
7. Layouts for different medium
8. Storyboard for comics
9. Storyboard for PSA
10. Storyboard for Commercial

Record Work:

1. Storyboard for an Ad Film (min 3 nos)
2. Storyboard for a Short Film (min 2 nos)

(The Students have to submit all two exercises as Record Work for Practical exam, which will be evaluated by the External Examiner)

References:

1. Giuseppe Cristiano, The Storyboard Artist: A Guide to Freelancing in Film, TV, and Advertising, Michael Wiese Productions, USA, 2011
2. Giuseppe Cristiano, Storyboard Design Course: Principles, Practice, and Techniques, Barron's, USA, 2007
3. Mark A. Simon, Storyboards: Motion in Art, Third Edition, Focal Press, UK, 2007
4. John Hart, The Art of the Storyboard: Storyboarding for Film, TV, and Animation, Focal Press, UK, 1999
5. Steven D. Katz, Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Productions, USA, 1991

SEMESTER- III**Practical- XII: FILM APPRECIATION****Class Exercise:**

(Students has to view all eight screenings)

(Each exercise carries 5 marks)

(Eight exercises x 5 marks = 40 marks & 10 marks for Regularity & Discipline- Total- 50 Marks)

1. International award winning movies will be screened (once in a week/ 4 Movies)
2. National award winning movies will be screened (once in a week/ 4 Movies)
3. Student will be trained in reviewing and analyzing the movies
4. Students will be encouraged to participate and visit the film festivals.

Record Work:

1. Should write review for all screened movies

(The Students have to submit the exercise in the Record form for Practical exam, which will be evaluated by the External Examiner)

References:

1. William H. Phillips, Film: An Introduction, Bedford/ St. Martin's, USA, 2009
2. James Monaco, How to Read a Film: Movies, Media, and Beyond, Oxford University Press, UK, 2009
3. Terry Bolas, Screen Education: From Film Appreciation to Media Studies, Intellect Books, UK, 2009
4. Paolo Cherchi Usai, Silent Cinema, an Introduction, British Film Institute, UK, 2000
5. V. F. Perkins, Film As Film: Understanding And Judging Movies, Da Capo Press, USA, 1993

SECOND YEAR**SEMESTER IV****Project- I: INDUSTRIAL PROJECT**

The student will undergo three month training in any media organization and has to submit project report. The student will be monitored by the Faculty and will be guided by the media organization in completing project.

Methodology

Students are expected to do a project of professional nature within the stipulated time. Criteria for selecting the project will be based on the area of specialization by the student. Emphasis will be given to producing works that are of professional and broadcasting quality that will help students enter the media industry with an evaluated portfolio. The project presentation and viva voce will complete the process of evaluation.

The Project work can be either carried out in any Media House/Print Media/Advertising Agency/Media Professional/Film Industry for a period of three months.

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