

<b>MV-H-201</b>	<b>Visual Thinking</b>
<b>Unit 1</b>	<b>Theories of Visual Communication</b> <ul style="list-style-type: none"> <li>• Gestalt Theory</li> <li>• Constructivism Theory</li> <li>• Ecological Approach</li> <li>• Gibson Theory</li> <li>• Cognitive Approach</li> <li>• Semiotics</li> </ul> <b>What The Brain Sees</b> <ul style="list-style-type: none"> <li>• Colour</li> <li>• Form</li> <li>• Depth</li> <li>• Movement</li> </ul>
<b>Unit 2</b>	<b>Principles of Composition:</b> <ul style="list-style-type: none"> <li>• Balance</li> <li>• Dominance</li> <li>• Line</li> <li>• Perspective</li> <li>• Rhythm</li> </ul> <b>Application of the Perspectives to Typography</b> <ul style="list-style-type: none"> <li>• Graphic Design</li> <li>• Cartoon</li> <li>• Motion Pictures</li> <li>• Television</li> <li>• Computer Images</li> <li>• Web images</li> </ul>
<b>Unit 3</b>	<b>Designing</b> <ul style="list-style-type: none"> <li>• The Design Psychology – Tools of Design</li> <li>• Ads layout</li> <li>• Posters layout</li> </ul>
<b>Unit 4</b>	<b>Story Telling through images</b> <ul style="list-style-type: none"> <li>• Cave paintings</li> <li>• Comics and Cartoons</li> <li>• Posters and hoardings</li> <li>• Moving Images</li> </ul>
<b>Unit 5</b>	<b>Image Issues:</b> <ul style="list-style-type: none"> <li>• Pictorial stereotypes</li> <li>• Ad Images</li> <li>• Children and Images</li> <li>• Women's Images</li> <li>• Imagination and image.</li> </ul>
<b>Text Books</b>	<ol style="list-style-type: none"> <li>1. Paul Martin Lester, <i>Visual Communication</i>, Wadsworth, Belmont, 2000</li> <li>2. David M. Considine, Gail E. Hailey, <i>Visual Messages</i>, Teachers Idea Press, Englewood, 1992</li> </ol>
<b>Other readings</b>	<ol style="list-style-type: none"> <li>1. Kiku Adatto, <i>Picture Perfect</i>, BASIC Books, New York, 1993</li> <li>2. William Myeres, <i>The Image Makers</i>, Macmillan, London, 1984</li> <li>3. K.S.Singh (ed)., <i>Visual Anthropology in India</i>, ASI, Calcutta, 1992</li> <li>4. William M. Lessel, <i>Creating Graphics that communicate</i>, Moody Press, Chicago, 1987</li> <li>5. John Berger, <i>Ways of Seeing</i>, BBC, London, 1980</li> <li>6. Donald D. Hoffman, <i>Visual Intelligence</i>, Norton, New York, 1998</li> </ol>

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|  | <ol style="list-style-type: none"><li>7. Pradeep Mandav, <i>Visual Media Communication</i>, Authors' Press, New Delhi, 2001</li><li>8. Landa Robin, <i>Visual Workout – Creativity Work book</i>, Thomson, Stamford, 2001</li><li>9. Various Issues of <i>Design Digest Magazine</i>.</li></ol> |
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**Course Code: MV-H-201**  
**Instructions for Paper Setter/Moderator**

Maximum Marks for semester end exams.	100 which is divided into: <ul style="list-style-type: none"> <li>• Part A : Theory =50</li> <li>• Part B: Practical =25</li> <li>• Part C: Internal Assessment=25</li> </ul>
<b>Theory Exam</b>	<b>Max mark :50</b> <ul style="list-style-type: none"> <li>• Total no of Questions five (5)</li> <li>• These are to be marked 10 each</li> </ul>
Compulsory question for theory exams	<ul style="list-style-type: none"> <li>• This will be Q.No 1.</li> <li>• It will consist of 5 short answer type questions of 2 marks each. For framing this question, any topic from any unit can be selected.</li> </ul>
Setting of other Questions for theory exams	Q.No.2 is to be set from Unit I, Q.No.3 from Unit II, Q.No.4 from Unit III, Q.No.5 from Unit IV or / and V
Distribution of marks in these questions	A question should be either a full-length question of 10 marks or 2 questions of 5marks each.
Availability of choice to students	Within a unit, the paper setter must ensure internal choice for each question ( except in Question No. 1 ).
<b>Practical Exam</b>	<b>Max mark: 25</b> <ul style="list-style-type: none"> <li>• A question paper should be designed to test the practical application of the theoretical knowledge acquired by the student during the course of the semester.</li> <li>• A pool of 10 to 15 questions will be set for the students where each student has to answer one question each (to be chosen by lot). This will be out of 15.</li> <li>• A viva of 10 marks to be conducted by the examiner.</li> </ul>
<b>Internal Assessment</b>	<b>Max mark:25</b> <ul style="list-style-type: none"> <li>• This component comprises of class tests, Seminars, research work class presentation, etc. to be completed and assessed continuously through the sessions</li> <li>• Exercises will be given which will develop and build up the creativity of the students. This will be decided by the internal examiner.</li> <li>• Students are required to keep a portfolio of all the internal work that they do throughout the course of the semester which will be daily checked and marked by the internal examiner. This will form part of the Practical exams.</li> </ul>

Unit 1	<ul style="list-style-type: none"> <li>• <b><u>Different Mass Media and the audience</u></b></li> <li>• theatre/Drama and the audience</li> <li>• TV and the Mass Media</li> <li>• Radio and the Mass Media</li> <li>• Internet and the Mass Media</li> </ul>
Unit 2	<ul style="list-style-type: none"> <li>• <b><u>Basic Elements of Production</u></b></li> <li>• The Studio</li> <li>• Camera Movements</li> <li>• Camera Shots</li> <li>• Stages in Writing</li> <li>• Knowledge of Media Grammar and the Language</li> </ul>
Unit 3	<ul style="list-style-type: none"> <li>• <b><u>Scripting Process</u></b></li> <li>• Role of the writer and Law of the Writer</li> <li>• Budget and the Writer-Elaborative efforts-credibility accuracy-POV</li> <li>• Stages in Planning</li> <li>• Stages in Pre-writing-writing-Rewriting and Editing</li> <li>• Stages of a Screenplay</li> <li>• Different Script Formats-Audio and Audio-Video</li> </ul>
Unit 4	<ul style="list-style-type: none"> <li>• <b><u>Structure of the Script</u></b></li> <li>• Seven Step method for creative Concept</li> <li>• Narrative Styles</li> <li>• Genres-Dramatic arc-Action Line-Plot twist-Climax-Transitions-Character arc</li> <li>• Dialogue writing</li> <li>• Sound and its use in Script</li> </ul>
Unit 5	<p><b><u>Writing for different media</u></b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> TV writing -ENG/Panel discussion/Drama/documentary/Interviews</li> <li><input type="checkbox"/> Radio Writing – Ads and PSA/Phone- ins/ Feature /News/ Drama</li> <li><input type="checkbox"/> Writing for Internet and New Media- BLogs</li> </ul>
Other readings	<p>1. Lanson, Jerry, Stephens, mitchell, <i>Writing and reporting the news</i>, 2008 3<sup>rd</sup> ed</p> <p>2. Albert C, Book, <i>The radio and Tv Commercial</i>, NTC, New York, 1995.</p> <p>3. Cooper, Dona, <i>Writing Great Screenplays for film and TV</i>, Macmillan, new York, 1997.</p>

	4. Huda, Anwar, <i>the art &amp; Science of Cinema</i> , Atlantic publ, New Delhi, 2004.
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**Course Code: MV-H-202****Instructions for Paper Setter/Moderator**

Maximum Marks for semester end exams.	100 which is divided into: <ul style="list-style-type: none"><li>• Part A : Theory =50</li><li>• Part B: Practical =25</li><li>• Part C: Internal Assessment=25</li></ul>
Theory Exam	<b>Max mark :50</b> <ul style="list-style-type: none"><li>• Total no of Questions five (5)</li><li>• These are to be marked 10 each</li></ul>
Compulsory question for theory exams	<ul style="list-style-type: none"><li>• This will be Q.No 1.</li><li>• It will consist of 5 short answer type questions of 2 marks each. For framing this question, any topic from any unit can be selected.</li></ul>
Setting of other Questions for theory exams	Q.No.2 is to be set from Unit I, Q.No.3 from Unit II, Q.No.4 from Unit III, Q.No.5 from Unit IV or / and V
Distribution of marks in these questions	A question should be either a full-length question of 10 marks or 2 questions of 5marks each.
Availability of choice to students	Within a unit, the paper setter must ensure internal choice for each question ( except in Question No. 1 ).
Practical Exams	<b>Max Mark : 25</b> <ul style="list-style-type: none"><li>• The practical exam will be conducted during the semester end exams where a question paper will be prepared to test the practical application of the theoretical knowledge acquired by the students during the course of the semester. A pool of 10 to 15 questions will be set for the students where each student has to answer one question each (to be chosen by lot). This will be out of 15</li><li>• A viva of 10 marks to be conducted by the external examiner.</li></ul>
Internal Assessment	<b>Max mark:25</b> <ul style="list-style-type: none"><li>• This component comprises of not less than 3 class tests, Seminars, class presentation etc to be completed and assessed continuously through the session.</li></ul> <p>Class exercises can be done on any of the following:</p> <ol style="list-style-type: none"><li>1. Describing one Medium through another</li><li>2. Describing Sight and Sound</li><li>3. Writing with Dialogue and without Dialogue</li><li>4. Visual Story telling</li><li>5. Developing an idea leading to stages of screenplay</li><li>6. Developing creative concept,character, dramatic arc</li><li>7. Proposal-Screenplay-audio script-story board.</li></ol>

<b>MV-H-203</b>	<b>Media Scene in India</b>
<b>Unit 1</b>	<ul style="list-style-type: none"> <li>• <b>Print media-</b> Evolution- Pre Independence press-Post Independence Press- Press during the emergency- Vernacular Press</li> <li>• <b>Radio-Evolution-</b> Radio amateur clubs-AIR-services offered-Community radio-Vividh Bharati services-ham Radio-Fm Radio</li> <li>• <b>Television in India-Evolution -Dordarshan-Educational television- Social objectives of TV and the broadcasting code.-Private television-Cable TV-Satellite TV-IPTV</b></li> <li>• <b>Cinema In India-Evolution-1896 to 2000-Pioneers of India Cinema- Regional Cinema- Documentary Films -Film censorship</b></li> </ul>
<b>Unit 2</b>	<b>Indian Media governing bodies and policy</b> <ul style="list-style-type: none"> <li>• Prasar Bharati Broadcasting Corporation</li> <li>• Cable regulation</li> <li>• Chanda Committee Report- Verghese Report- Joshi Report-</li> <li>• National Telecom policy-1991 and 1999</li> <li>• TRAI- Functions</li> <li>• DOT-Functions.</li> <li>• Centre for development of telematics-C-Dot</li> <li>• BSNL and MTNL</li> <li>• Steering Committee on Communications and information for the 11<sup>th</sup> Five year plan -2007-2012</li> </ul>
<b>Unit 3</b>	<b>Indian Media Organisations</b> <ul style="list-style-type: none"> <li>• Press Council Of India-Audit Bureau Of Circulation- Registrar of Newspaper for India-Press Commissions-Indian Newspaper Society-UNI- PTI</li> <li>• Films Division- NFDC- FTII-National Film Archives-Children's Film Society</li> <li>• Prasar Bharati Board</li> <li>• Advertising Agencies Association of India-India Society Of Advertisers-Society of Advertising Practitioners.</li> <li>• National Readership Survey.</li> </ul>
<b>Unit 4</b>	<ul style="list-style-type: none"> <li>• <b>Advertising and Public Relations-</b>Origins and development-History-Types Ethics</li> <li>• <b>Recorded Music Industry-</b>History and evolution-Challenges</li> </ul>
<b>Unit 5</b>	<b>Indian IT And Telecom Revolution</b> <ul style="list-style-type: none"> <li>• Convergence era</li> <li>• IT Industry- Growth-Development-Scope and Future prospects</li> <li>• Computer revolution -Growth-Development-Scope and Future prospects</li> <li>• Internet Revolution- Growth-Development-Scope and Future prospects</li> </ul>
<b>Text Books</b>	<ol style="list-style-type: none"> <li>1. Keval Kumar, <i>Mass Communication in India</i>, Jaico Bombay, 2007</li> <li>2. <i>Mass Media In India-</i> I&amp;B Ministry Annual Reports , Publication Div, New Delhi</li> </ol>
<b>Other readings</b>	<ol style="list-style-type: none"> <li>1. Keval Kumar, <i>Mass Communication – a critical analysis</i>, Vipul, Mumbai, 1994</li> <li>2. Joshi, P.C., <i>An Indian Personality for TV</i>, Publications Div, 1985</li> <li>3. Sinha A.C. <i>Rural Messaging Needs in Meghalaya</i>, NEHU, 1988</li> <li>4. Arvind Singhal, Everst M. Rogers, <i>India's Information Revolution</i>, Sage, New Delhi 1989</li> <li>5. Sevanti Ninan, <i>Through the Magic Window</i>, Penguin, New Delhi 1995</li> <li>6. Chatterji P.C., <i>Broadcasting In India</i>, SAGE, New Delhi, 1991</li> <li>7. Mohan Jag, <i>Documentary Films &amp; Indian Awakening</i>, Pub. Div, New Delhi, 1990</li> <li>8. Jacob Srampickal, <i>Communication and Media in India today</i>, Media House, New Delhi, 1998</li> </ol>

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