

**MANONMANIAM SUNDARANAR UNIVERSITY, TIRUNELVELI**

**M.Sc. VISUAL COMMUNICATION  
CBCS PATTERN  
(With effect from 2020-2021 onwards )**

III	14	Core-14	INFORMATION AND COMMUNICATION TECHNOLOGY	5	4
	15	Core-15	WORLD CINEMA	5	4
	16	Core-16	COMMERCIAL BROADCASTING	4	4
	17	Core-17	CONTEMPORARY MEDIA TRENDS	4	4
	18	Core-18	COMPUTER GRAPHICS MEDIA DESIGN	4	4
	19	Core-19 Practical -5	RADIO JOCKEY AND VIDEO JOCKEY	4	2
	20	Core-20 Practical -6	SOUND DESIGNING	4	2
<b>Subtotal</b>				<b>30</b>	<b>24</b>
IV	21	Core-21	INTEGRATED MARKETING COMMUNICATION	5	4
	22	Core-22	INTERNATIONAL COMMUNICATION	5	4
	23	Core-23	DIGITALFILM PRODUCTION TECHNIQUES	4	4
	24	Core-24	CULTURE & ENTERTAINMENT MEDIA	4	4
	25	Core-25 Practical	SHORT FILM MAKING	4	2
	26	Project	PROJECT WORK , VIVA & INTERNSHIP	8	4
	<b>Subtotal</b>				<b>30</b>

**Total Credits : 90**

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<u>Subject Status</u>	<u>No. of Credits</u>
Core	: 4 Credits
Elective/Optional	: 3 Credits
Practical/Lab	: 2 Credits
Supportive	: 3 Credits
Project	: 10 Credits

**INFORMATION AND COMMUNICATION TECHNOLOGY**

**UNIT I**

Information & Communication-Theories & models, Characteristics of information, Communication Channels, Barriers to communication.

**UNIT II**

Information Transfer: Information Flow, Generation and Diffusion patterns; Information transfer cycle, Emerging Trends in information transfer.

**UNIT III**

Overview of Information Technology: Searching for resources-CD-ROM Databases and information retrieval -On-line information retrieval

**UNIT IV**

Database Management Systems, National & International information sources, services etc.

**UNIT V**

Introduction to e-marketing and e-governance

**REFERENCES**

1. Information Technology –Everett M. Rogers
2. ICT-Vision and Reality –William H. Dutton, Oxford University Press.

## **WORLD CINEMA**

### **UNIT I**

The Birth of Cinema-Thomas Alva Edison, W. K. L. Dickson, Lumiere Brothers & Georges Melies; Pre-Hollywood Cinema-Edwin S. Porter, Nickelodeon, The Motion Picture Patent Company (MPPC), David Wark Griffith & Charlie Chaplin, Classical Hollywood Cinema.

### **UNIT II**

Development of Cinema-The Birth of the Talkies, Great Depression era, Second World War era, The Western Era, Cold War Era, Box-Office Era, New Technology Era, Special Effects Era, Digital Era & High Definition Era (HD).

### **UNIT III**

German Expressionism-Style & Characteristics-Fritz Lang & The Golden Age of German Cinema; French Impressionism, Surrealism & New Wave Cinema; Soviet Montage-Lev Kuleshov, Vsevelod Pudovkin & Sergei Eisenstein; Italian Neo Realism-origin & development, Japanese Cinema, Iranian Cinema; Third world Cinema.

### **UNIT IV**

Indian Cinema-Arrival of the Cinema; Pioneers of Indian Cinema-Dada Saheb Phalke; Talkie Indian Cinema; Studio System, New Indian Cinema-Satyajit Ray & Mrinal Sen; Government and Indian Cinema-CBFC, NFDC, Film Division, National Film Awards, NFAI, FTII & Film Society.

### **UNIT V**

Tamil cinema-origin & growth; Pioneers of Tamil Cinema; Tamil Talkies-Original & development; Talkie Studios, Golden era of Tamil cinema, New Dimension of Tamil Cinema-Marketing & Distribution; Recent trends in Tamil cinema. BOOKS FOR TEXT AND

### **REFERENCE**

1. JarekKupsc (2011). History of Cinema for Beginners, First Edition, Orient Blackswar, UK
2. Geoffrey Nowell-Smith (1999). The Oxford History of World Cinema, Third Edition, Oxford University Press, UK
3. Sowmya Dechamma C.C (2010). Cinemas of South India, First Edition, Oxford University Press, UK

## **COMMERCIAL BROADCASTING**

### **UNIT I**

Development of ideas-brief from client, agency interpretation, advertising strategy, creative work-idea/ concept development, popular TV ad formats, script/ story board, client approval, media approval-creative potential of TV.

### **UNIT II**

Pre production-film formats, film stocks, planning of special elements-choosing the production team, crew, cast-sources of casting, importance of casting director. Pre production meeting-the agenda.

### **UNIT III**

Production of the commercial-set shooting/ location shooting-recording the sound track and creating the special effects-Pre scoring and Post scoring.

### **UNIT IV**

Editing the commercial-traditional film editing/ non linear editing-finishing the audio elements-confirming the picture-special effects and animations.

### **UNIT V**

Economics of commercial production-Budgeting, factors affecting budgeting, problems with in-house production-finding production companies for bidding-specialization of production companies, reviewing the production company cassettes-future of TV commercial production.

## **REFERENCES**

1. Kelsey, Gerald. Writing for Television. Unistar, 2004.
2. Simon, Mark. Storyboards Motion in Action(2ndedn.). Oxford: Focal Press. 2000
3. Zettl, Herbert. Television Production Handbook(7thedn.). Belmont: Wadsworth Publishing, 2000.
4. Crittenden, Roger. Film and Video Editing (2ndedn.). London: Blue Print, 1995.
5. Wright, Steve. Digital compositing for Film and Video. Oxford; Focal Press, 2005.
6. Mathur,C. Advertising Management; Text and Cases. New Age International: New Delhi-2005.

## **CONTEMPORARY MEDIA TRENDS**

### **UNIT I**

Media in everyday life: Characteristics of TV-Newspapers, Radio, Internet as a mass medium -Introduction to New Media -Characteristics of New Media –Traditional Vs. New media –New Media and Convergence –Blogging and Twittering –Citizen Journalism

### **UNIT II**

Multimedia: Multimedia Elements -Multimedia Systems -Multimedia Systems Architecture -Digital Signal Processing -Multimedia File Formats -Internet Technology -Overview of OSI model -History of World Wide Web -Web Documents -Web Servers, Browsers and Web Spiders -Search Engines and Applications -Active Server Pages-Personal Home Pages

### **UNIT III**

New Media: Introduction -Characteristics -Visual Culture -New Media Technology -Communication Revolution -New Media Vs Old Media -E-Governance Process -Social and Legal Frameworks -Social Networking -Types of social networking -Characteristics of social networking -Positive and negative factors of social networking -Social networking and its impacts on youths

Unit IV Social Media: Concepts -Types -Characteristics and Roles of Social Media - Evolution of Social Media -Attributes of Social Media -Blog -Social Networks -Content Sharing Communities -Wikis -Tweeters -Book Marking -Podcasts -Impact of Social Media 15 Hrs

### **UNIT V**

Media and Social Issues: Problems of Girl child and Women, LGBT Movement - Violence against Women -Rights of Children and Adolescents -UNCRC -Child Labor - Exploitation of Children and Reform Process-Protection of Children against Sexual offences -Reflection of the issues in Media

### **TEXT BOOKS:**

- 1.Keval. J. Kumar, 013, Mass Communication in India, Jaico Publishing House, Mumbai, India.
2. Seema Hasan, 2016, Mass Communication: Principles and Concepts, CBS Publishers Distributors and PVT Ltd, New Delhi, India.

## **COMPUTER GRAPHICS MEDIA DESIGN**

### **UNIT I**

Introduction to computers –History and generation of computers-Basics of computers - Hard ware & Software -Operating systems. Multimedia –evolution, applications and advantages, hardware & software requirements. Application of computers in the media industry. DTP (Desk Top Publishing).

### **UNIT II**

Graphic Communication –Definition, nature & scope. Elements of design, Principles of design, Design process, Role of computers in designing. Fundamentals of layout-text & visuals, typography and drawing programs, working with colors.

### **UNIT III**

MS Office and its applications-MS Word –tools, word processing techniques, MS Excel – features & utility-PowerPoint-features & advantages. Quark Xpress –features, tools & applications. PageMaker-working with text, working with graphics & formatting. Differences in features of Quark Xpress and Page Maker.

### **UNIT IV**

Corel Draw-features & tools, working with vector/raster images, special effects and other supporting components of CorelDraw.

### **UNIT V**

Adobe Photoshop-features & tools, drawing, painting, cropping, editing, retouching, special effects, animation using image ready, optimization for web.

### **REFERENCES**

1. MS Office 2000 for windows forDummies, Wallace Wang & Roger Parker, IDG Books, 2000.
2. MS Office –Bible, Edward Willet, IDG Books, 2000.
3. PageMaker for Windows for Dummies, Deke Mc Celland, IDG Books, 1998.
4. Corel Draw for Dummies, Deke Mc Celland, IDG Books, 1997.
5. Photoshop for Dummies, IDG Books, New Delhi, 2000.
6. Teach Yourself Photoshop, Jennifer Alspach & Linda Richards, IDG Books, New Delhi, 2000.
7. Multimedia: An Introduction by John Villamil & Louis Moloina Prentice Hall, New Delhi, 1998.
8. Multimedia –Making it work, Tay Vaughan, Mc Graw Hill, NewYork, 1998.
9. The Ultimate Multimedia Handbook, J. Keyes, Mc Graw Hill, NewYork,2000.

## **RADIO JOCKEY AND VIDEO JOCKEY**

### **CLASS EXERCISES**

(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. On Screen Qualities
2. Communication Skills
3. Body Language
4. Presentation
5. Spontaneity

### **RECORD WORK:**

1. RJ & VJ Indoor (Green Matte/ Set) (minimum 10 mins)
2. Interview (Celebrity) (minimum 10 mins)
3. Movie Review (Movie countdown) (minimum 10 mins)
4. Event RJ-ing & VJ-ing (Awards & Music launch) (minimum 10 mins)
5. RJ-ing & VJ-ing with Kids (minimum 10 mins)

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

### **MANUALS FOR PRACTICALS**

1. Alan R. Stephenson (2011). Broadcast Announcing Worktext: A Media Performance Guide, First Edition, Focal Press, UK
2. Kennedyand Dennis (2011). The Oxford Companion to Theatre and Performance, First Edition, Oxford University Press, UK
3. Michael Faulkner (2006). VJ: Audio-Visual Art and VJ Culture, First Edition, Laurence King Publishing Ltd, UK.

## **SOUND DESIGNING**

### **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. 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)

### **MANUALS FOR PRACTICALS**

1. Robert Campbell(2013). Pro Tools 10 Advanced Music Production Techniques, First Edition, Cengage Learning, USA
2. Frank D. Cook(2012). Pro Tools 101-An Introduction to Pro Tools 10,First Edition, Cengage Learning, USA
3. Tomlinson Holman(2010). Sound for Film and Television,First Edition, Focal Press, UK



## **INTEGRATED MARKETING COMMUNICATION**

### **UNIT I**

Definition of marketing – marketing mix – market strategies –segmentation, differentiation – niche – pre-sales-post marketingtools and techniques.

### **UNIT II**

Role of Research in marketing – Advertising as part of marketingmix – definition, types and levels of marketing; communication andadvertising theories – process of advertising – ad agency – structureand role – advertising budgeting – DAGMAR etc.

### **UNIT III**

Public relations and its place in the marketing mix – definitionof PR – process – media relations – internal and external publics –press events/conferences etc. theories and practice of PR – PRstrategy and budgets – Image management.

### **UNIT IV**

Campaign strategies – content, creativity, communication goals– Ad campaign tie-ups with Pr Campaign – similarities anddifferences and blending the two approaches to make onepromotional campaign strategy.

### **UNIT V**

IMC – concept, theory and practice – management of media,events and promotional strategy – Marketing Communications mix– effective Corporate CommunicationsMethodology: Theoretical inputs reinforced with practical exercisesand live campaigns from Advertising, Public relations and integrated marketing perspectives.

### **REFERENCES**

1. Arens William. F. & Bonée, Courtland. L. Contemporary Advertising. Irwin, 1994
2. Belch & Belch. Introduction to Advertising and Promotion: An Integrated Marketing Communications Approach. 2/e, Irwin, 1995

## **INTERNATIONAL COMMUNICATION**

### **UNIT I**

Political, economic and cultural dimensions of international communication -Historical context of international communication-world systems analysis -Imperialism, electronic imperialism & electronic colonialism theory, hegemony –Discourses of globalization

### **UNIT II**

International news flow-imbalance, Media growth-International, regional, internal disparities -International news agencies-Reuters, AFP, AP –Setting global news agenda, news flow patterns-offline and online –A critique of western news values – Al Jazeera: an Arab news media challenging the West –Media’s role in international relations and public diplomacy –CNN effect: a case study.

### **UNIT III**

Impact of new communication technology on news flow -Satellite communication-its historical background, status, progress, effects. Information superhighway. Telecommunication and regulatory organization –ITU-Issues in international communication. Transnational media corporations –Cross media ownership –Global internet services –International broadcasting –Code of conduct -Alternative media – Case studies –Inter Press Service, OneWorld.net, Undercurrents.

### **UNIT IV**

Communication as human right. UNOs universal declaration of human rights and communication. International agencies and syndicates, their organizational structures and functions –UNESCO, UNICEF, etc

### **UNIT V**

New World Information and Communication Order-a critique –Alternative communication –Global communication politics today -Propaganda and embedded journalism –Free flow of trade –Protecting intellectual property –Global digital divide –Global public sphere and creating a global civil society. Traditional media ownership and issues of sovereignty and security.

**REFERENCE BOOKS**

1. Current Issues in International Communication: L. John Maritn& Rey Eldon Hiebert, Longman, 1990.
2. Global Communication–Theories, Stakeholders, and Trends: Thomas L. Mcphail, Wiley-Blackwell, 2005.
3. Global Communication in Transition–The End of Diversity?: Hamid Mowlana, Sage, 1996.
4. Global Communication: edYahya R. Kamalipour, Wadsworth, 2006.
5. Handbook of International and Intercultural Communication: eds William Gudykunst& Bella Mody, Sage, 2002.
6. International Communication–Concepts and Cases: KwadwoAnokwa, Carolyn A. Lin & Michael B. Salwen, Wadsworth, 2003.
7. International Communication–Continuity and Change: DayaKishanThussu, Arnold, 2006

## **DIGITAL FILM PRODUCTION TECHNIQUES**

### **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

**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; Statues 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**

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.

**UNIT V**

Radio Industry-Definition & Concept; Growth of Radio Industry in India-All India Radio-National & Regional; Arrival of FM & its impact; Community Radio & Society Development; 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.

**REFERENCE**

1. Michael J. Hauptert(2012). Entertainment Industry: A Reference Handbook,First Edition, ABC-CLIO, USA
2. Marcel Danesi(2012). Popular Culture: Introductory Perspectives,First Edition, Rowman & Littlefield Publishers, UK
3. John Storey(2009). Cultural Theory and Popular Culture: An Introduction,First Edition, Pearson Education, UK

## **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 editingwith 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)

### **MANUALS FOR PRACTICALS**

1. Nicholas George (2010). Film Crew: Fundamentals of Professional Film and Video Production,First Edition, Platinum Eagle Publishing, USA
2. Clifford Thurlow(2008). Making Short Films: The Complete Guide from Script to Screen,First Edition, Berg, USA
3. Patricia Aufderheide(2007). Documentary Film: A Very Short Introduction, First Edition, Oxford University Press, UK

**Project**

**PROJECT WORK, VIVA & INTERNSHIP**

**DISSERTATION**

**Objective:**

The students will be expected to apply the inputs in terms of concepts and media research methods to undertake a serious study on media and communication related topics and themes. A mini dissertation has to be submitted. For dissertation the student has to take up a research study with the permission and approval from the guide allotted. The viva-voce will be held at the end of the semester.

**CHAPTERISATION :**

1. Introduction
2. Review of Related Literature
3. Research Methodology
4. Analysis and interpretation
5. Discussion and Conclusion
6. Bibliography (APA Format)

**LAB JOURNAL & INTERNSHIP**

**Lab Journal**

Every Student has to edit and publish one issue in Soft/Hard copies of a 12 page under the supervision of a teacher concerned. The Student shall be the editor and publisher of this publication and it shall be his/her responsibility to get writers and contributors for the same. Marks shall be assigned for quality of language, content and design.

**Internship**

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.