

**POST GRADUATE DIPLOMA IN VISUAL MEDIA
IN EDUCATION**

**INNOVATIVE PROGRAMME OF THE
UNIVERSITY GRANTS COMMISSION OF INDIA**

2010

St.Thomas College, Thrissur Kerala, India.

Approved by the University of Calicut

post graduate Diploma in Visual media in

Education

Innovative Programme

Regulations and Syllabi

Objectives

With the increase in the use of visual media in formal and informal education, it has become essential to train graduates so as to enable them to use visual media technologies and techniques for educational purposes. Such training will catalyze young people in using visual media in implementing innovative educational methods in school education. It is in this backdrop, the Post Graduate Diploma in Visual Media Studies has been designed and gains relevance. The programme will also provide visual media training to teachers, educators and researchers working in the area of school education.

Course Duration

The programme shall be of one-year duration.

Course Requirements

Students should attend the prescribed lectures, practical classes. Internship and should submit their assignments, practical work and diploma production in the prescribed mode within the stipulated time. Those who fail to put in 80% attendance in both the theory and practical classes will not be permitted to appear for the semester-end examination.

Assessment and Examination

Students shall be assessed continuously through theory/practical assignments by the faculty. There shall be semester-end examinations. A candidate shall be declared to have passed the course if she/he obtains not less than 40% of marks in internal assessment and the year-end examination in each paper. Candidates failing to secure the paper minimum need reappear only for that paper.

Subjects of Study and Scheme of Examinations

The PG Diploma programme is structured to provide a sound grounding in theoretical and practical aspects of visual media. The subjects and scheme of assessment are as follows.

Years/Papers	Lecture/ Practical Hours		Marks				Total Marks
			Semester-end Examination		Internal Assessment		
	Lecture hours	Practical Workshop	Theory	Practical	Theory	Practical	
First Semester							
Introduction to Visual Communication	80		60		40		100
Introduction to film	40	40	60	20		20	100
Applied Theatre	40	40	60	20		20	100
Digital Video Production - I	40	40	60	20		20	100
Second Semester							
Digital Video Production - II	40	40	60	20		20	100
Media Management	80		60		40		100
Diploma Production	20			100			100
i) internship ii) Viva voce				50		50	100

Total	340	160	300	290	80	130	800
-------	-----	-----	-----	-----	----	-----	-----

First Semester Syllabi

Paper 1.1 – Introduction to Visual Communication

Unit 1

Introduction to communication; Visual Communication and its fundamental principles; History and development of visual arts and communication; visual communication and visual culture.

Unit 2

What is visual media. Types of visual media – folk and performing art forms, theatre, drawing, painting, photography, film and television. New media and multimedia products. Visual elements – line, plane, shape, form, pattern, texture gradation, colour symmetry, order, balance, unity, contrast, mass and proportion. Spatial relationships, compositions in 2- and 3-dimensional space. Visual communication aesthetics, the structure of appearance.

Unit 3:

Fundamentals of film and television studies. Sensual and perceptual theories of visual communication. What the brain sees: colour, form, depth, and movement. Visual messages and viewers' meaning making process – perception, visual thinking/visualization. Practice of Looking: images, power, and politics.

Unit 4:

The visual media and the public sphere; global flow of visual culture. Potential of visual media on the scenario of education. Visual media tools and technologies. Visual literacy and education.

Suggested Readings

1. Arthur Asa Berger. Seeing is Believing: An Introduction to Visual Communication. 2nd ed. New York: Mayfield, 1998.
2. Nicholas Mirzoeff. An Introduction to Visual Culture. New York: Routledge, 1999.

3. W. J. T. Mitchell. *Iconology, Image, Text, Ideology*. Chicago: University of Chicago Press, 1986.
4. Barbara Maria Stafford. *Visual Analogy: Consciousness as the Art of Connecting*. Cambridge: MIT Press, 2001.
5. Frederic Palmer. *Visual Elements of Art and Design*. Longman, 1989.
6. Harry Jameson. *Visual Communication: More than Meets the Eye*. Intellect, 2007.
7. Paul Martin Lester. *Visual Communication: Messages with Images*. Thomson Wadsworth, 2005.

Paper 1.2 – Introduction to Film

Unit 1:

Brief History of Film: From age of silent movies to black and white and colour and the coming of talkies; Documentaries and feature films; Italian Neo-Realism; Evolution of post War cinema - French New Wave; Brief history of Indian cinema – early pioneers and great masters; Film as art, industry, and political instrument; Film censorship and certification, Cinema and Society.

Unit 2:

Language of Cinema: visual composition - visual space, balance, contrast, depth of field; Narrative structures – three-act structure; Dramatic aspects – acting, costumes, make up; Cinematic aspects – camera, lighting and sound; mise-en-scene; Shots, scene and sequence; Editing - formal and stylistic techniques; Generic organization of film.

Unit 3:

The art of writing for films; Fundamentals of screen writing; Script formats; stages of script and screen play – idea, research, treatment, draft script, revision of script; Scripts for film/TV fiction and nonfiction – educational documentaries, docudramas and advertisements; Scripts and story board.

Unit 4:

Analogue and digital film/video technologies, video camera and tape formats; Linear and non-linear editing systems and softwares; Art of videography/cinematography; Great cinematographers; indoor and out shoot; Organising the scene, creating ‘mood’ and the required ambience.

Practical:

Analysis of selected films for understanding narrative structure, cinematic techniques, camera movements, lighting and portrayal of characters, visual composition, scene analysis.

Suggested Readings

1. Rudolf Arnheim. Film as Art. Los Angeles: University of California Press, 1957.
2. Bill Nichols. Movies and Methods. Los Angeles: University of California Press, 1976.
3. Gerald Millerson. Video Production Handbook. New Delhi: Focal Press, 1992.
4. Michael Wiese. Film and Video Making. New Delhi: Focal Press, 1994.
5. Susan Hayward. Cinema Studies: Key Concepts. Routledge, 2005.
6. Gerald Millerson. TV Scenic Design. New Delhi: Focal Press, 1997.

Paper 1.3 – Applied Theatre**Unit 1:**

Fundamentals of set design; Elements of Design and design principles; essentials of visual composition – balance and proportion, rhythm and movement, unity and harmony. Stage space – dramatic and physical space, designing for different theatre spaces; the ground plan.

Unit 2:

Acting: exploring the medium; recreating a character; movement and space; actors training; Character portrayal; objective, motivation and sub-text. Theories of acting; Performance theory; body and the challenges of acting; Physical theatre, Acting in classical theatre and experimental theatre. Folk theatre and forms and acting. Props, costume and make-up materials and techniques.

Unit 3:

Lighting: natural light and created light; Basic light sources – key light, fill light and back light. Shading devices; Filters: Reflectors; Diffusers; Umbrellas; Light meters; matching outdoor- and indoor-light. Lighting techniques to create mood, time period and special effects.

Unit 4:

Direction: Interpreting scripts and understanding characters; Review and Critique live and/or taped performances; Study and experience of the rehearsal process, prompt book with production concept, production notes, the rehearsal process; stages of developing a play; Theatre exercises, staging.

Practical:

Simple set design; three point lighting and creating moods and special effects; acting exercises; review of live or taped performance; analysis of select scripts.

Suggested Readings

1. Bernard Frank Dukore. Dramatic Theory and Criticism: Greeks to Grotowski. New York: Holt Rinehart and Winston, 1974.
2. Mark Fortier. Theory of Theatre: An Introduction. 2nd Ed. New York: Routledge, 2002.
3. Marcie Frank. Gender, Theatre and the Origins of Criticism: From Dryden to Manley. Cambridge: Cambridge University Press, 2003.
4. Augusto Bole. Theatre of the Oppressed. Pluto Press, 2000.
5. Marvin Carlson. Theories of Theatre: A Historical and Critical Survey, from the Greeks to the Present. Cornell University Press, 1995.
6. Augusto Bole. Games for Actors and Non-actors. Routledge, 2002.
7. Jean Alter. A Socio-semiotic Theory of Theatre. Philadelphia: University of Pennsylvania Press, 1990.

Paper 1.4 – Digital Video Production – I

Unit 1:

Conceiving the idea; Theme and story; Screen Play; Dialogue; Essentials of a good script-structure, clarity, coherence; Script development; From script to story board; Objectives and structure of story board; story board styles; Story board exercises.

Unit 2:

Schedule and Location planning; Casting and scheduling; Role of production crew – Assistant Director, Cinematographer/videographer; Camera assistant(s); Shoot division of script; Shot types - Extremely long shots(ELS); Long shots(LS); Medium long shots(MLS); Medium close-up (MCU); Big Close-up(BCU); Extreme

close up(ECU); Level angle shots; High angle shots; Low angle shots; Extreme wide shot.

Unit 3:

Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals, dollies, cranes, cables; camera mounting and balance; Balancing camera in hands and on shoulders; Shallow focus and deep focus; camera movements – pan , tilt,, zoom, track; crab; Using natural light; Setting lights – hard lights and soft lights; Safety measures in handling equipment.

Unit 4:

Shot composition; Proportion; Rule of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking different shots to convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cut-away shots; Retakes; Sound recording equipment: types of microphones – unidirectional, bidirectional, omni directional, cardioid; Shot guns, booms; Audio recorder, control console, amplifiers; Noise/hum reduction; MIDI systems; Nuendo.

Practical:

Script and story boarding; Camera operation; Camera movements; Shot compositions; taking a variety of shots; shooting a sequence; Longing shots for editing.

Suggested Readings

1. James Thomas. Script Analysis for Actors, Directors, and Designers. 3rd Edition. Focal Press, 1992.
2. Gerald Millerson. Video Production Handbook. New Delhi: Focal Press, 1992.
3. Gerald Millerson. Lighting for Video and Film. New Delhi: Focal Press, 1999.
4. Esta De Fossard. Writing and Producing for Television and Film. New Delhi: Sage, 2007.

5. Peter W. Rea & David K. Irving. Producing and Directing the Short Film and Video. Focal Press, 2001.
6. Allan Rosenthal. Writing, Directing and Producing Documentary Films. Southern Illinois University Press, 1990.
7. Michael Rabinger. Directing the Documentary. Focal Press, 1998.
8. Glyn Alkin. Sound Recording and Reproduction. Focal Press, 1996.
9. Joseph Mascelli. The Five C's of Cinematography. Los Angeles: Silman James Press, 2007.
10. Des Lyver. Basics of Video Sound. Focal Press, 1995.
11. Daniel Arijon. Grammar of Film Language. Silman-Janus, 1991.
12. Chuk B. Gloman and Tom Lee Tourean. Placing Shadow: Lighting Techniques for Video Production. Focal Press, 2000.

Second Semester

Paper 2.1 – Digital Media Production II

Unit1:

Camera Lenses- aperture, focal length, lens angle and image size; Zoom lenses; Video gain; Exposure, Colour balance; Video signals – composite, component, RGB; Video recorders; Camcorders; Multiple camera shoot.

Unit 2:

Video editing equipment; Analog and digital; linear editing – AB Roll editing; edit controllers and mixers; Non linear editing equipment and software – Avid or Adobe, Final Cut Pro/Express; Post production: shot logging; Re-shoot; EDL; importing and organising video clips; time line tools; trimming clips; batch capturing.

Unit 3:

Editing techniques: assembling shots and building sequences; continuity in editing; Cuts – match cut, cross cutting; Rules of cutting; transition devices- fade in/out, dissolve, wipe and other video effects; Montage sequence; Chroma and luminance keying; Video and audio and channels; Using animated graphics; Scrolling text; Titling; Synchronising video and audio – sound bites, voice over, music/sound effects; Rendering and recording projects; AVI files, QuickTime and MPEG-2 formats.

Unit 4:

Final product evaluation and preview; Promotion - creating a trailer as a part of the promotion, designing posters, Writing and designing brochures; Basics of Graphic design, Editing streaming video, Basics of Web design. Advertising for visual media.

Practical:

Exercises in Avid/Adobe/FCB; EDL preparation; importing and assembling clips batch capturing, Video Editing: Use of transition devices. Audio Editing; Sound mixing; Designing posters.

Suggested Readings

1. Roy Thomas. Grammar of the Edit. Focal Press, 1998.
2. Larry Blake. Film Sound Today. Hollywood: Reveille Press, 1984.
3. Philip Brophy, Ed. Cinesonic: The World of Sound in Film. Sidney: AFTRS, 1999.
4. Jeff Forlenza and Terri Stone, (eds). Sound for Picture: An Inside Look at Audio Production for Film and Television. Emeryville, CA: Mix Books, 1993.
5. Joseph Mascelli. The Five C's of Cinematography. Los Angeles: Silman James Press, 2007.
6. Tim Amyes. Audio Post Production in Video and Film. Focal Press, 1998.
7. Charles Roberts. Digital Video Editing with Final Cut Express, 2007.
8. Sam Kauffman. Avid Editing. Focal Press, 2007.
9. Patrick J. Lynch and Sarah Horton. Web style Guide: Basic Design Principles for creating Websites. Yale University Press, 2002.

Paper 2.2 – Media Management**Unit 1:**

Introduction to media management: basic management principles Managerial skills in visual media production and promotion; Market for visual media products; market analysis and meeting the demand.

Unit 2:

Media production planning: production objectives/goals; Mobilising human resources – production crew and cast, contracts and call sheets; Acquiring/hiring equipment and properties; Booking studio floor and time; mounting sets; Outdoor shoot planning – location search, suitability of locations; Seeking permission from legal and official bodies; Production schedules; logistics management; time management.

Unit 3:

Financial management in visual media production; Budgeting basics, Budgeting for preproduction, production, Post production activities; Mobilising financial resources; cost cutting measures.

Unit 4:

Visual media laws: Cinematography Act 1952 and later amendments, Cable TV network Regulation Act; Broadcasting codes in India (Doordarshan); Cinematography Certification Rules 1983; Copyright laws; Limits of fair use; Video piracy; Cyber crime and cyber laws; Current copyright debates over such issues as file sharing, the on-line video, and remix culture.

Suggested Reading

1. Robert Maier. Location Scouting and Management Handbook. Focal Press, 1994.
2. Kundra S. Media Management. New Delhi: Soujanya Books, 2005.
3. Dibankar Panigrahy and P K. Biswasroy. Media Management in India. Kanishka Publishers, 1993.
4. Venkat Iyer. Mass Media Laws and Regulations in India. India Research Press, 2002.

Paper 2.3 – Diploma Production

Each student has to produce a short visual media production which could be a video documentary or a short film (non-fiction) on any education theme of 10-20 minutes duration, or a skit or a play. Prior to production, students must submit a production proposal along with a complete script/screen play/story board. The productions must be carried out under the supervision of the college faculty.

Students have to arrange for the equipment, properties/sets and also bear the cost on all aspects of production.

Those choosing to prepare a video documentary or a short film, should complete their production and submit DVDs of the production to College/Department for evaluation within the time schedule fixed by the University/College. And those choosing to undertake a skit or a play, must present their skit or play for evaluation by examiners as per the schedule fixed by the University/College.

Paper 2.4 – Internship and Viva voce

- (i) **Internship:** Each student must undergo a one-month internship with a reputed visual media firm. At the end of the internship, a record of the work done by them and certified by the internship supervisor must be submitted to the College authorities. Along with the certified record, students must also submit copies (hard or soft copy, as the case is) of their work during internship.
- (ii) **Viva Voce:** Every student must attend the viva voce as scheduled by University/College. The viva-voce will cover all subjects of study including video production / Dissertation.