

UNIVERSITY OF MADRAS

B.Sc. DEGREE COURSE IN VISUAL COMMUNICATION CHOICE BASED CREDIT SYSTEM

(w.e.f. 2008-2009)

20. B. SC. VISUAL COMMUNICATION

Semester 1:

Core:

- (1) Introduction to Visual Communication
- (2) Drawing – I

Allied:

- (1) Graphic Design – I

Non-Major Elective:

- (1) International Media History
- (2) Indian Media History
- (3) History of Thamizh Journalism
- (4) History of Thamizh Cinema

Semester 2:

Core:

- (1) Communication Skills
- (2) Drawing – II

Allied:

- (1) Graphic Design – II

Non-Major Elective:

- (1) History of Indian Art
- (2) History of Western Art
- (3) History of South Indian Art
- (4) Great Artists

THIRD SEMESTER

Course Components	Subjects	Int. Hrs	Credits	Exam Hrs.	Max. Marks		
					Ext. Marks	Int. Marks	Total
Part - I	Language- Paper - III	6	3	3	75	25	100
Part - II	English - Paper - III	6	3	3	75	25	100
Part - III Core Courses	Paper – V – Advertising	4	4	3	75	25	100
	Paper – VI – Printing and Publication	4	4	3	75	25	100
Allied Subject-II	Paper – I - Computer Graphics [Practical]	6	4	Viva	*R.80	V.20	100
Part - IV -2. Soft Skill -III			3	3	60	40	100
3. Environmental Studies					Examination will be held in IV Semester		

R = Record; V = viva

FOURTH SEMESTER

Course Components	Subjects	Inst. Hrs.	Credits	Exam Hrs.	Max. Marks		
					Ext. Marks	Int. Marks	Total
Part - I	Language- Paper - IV	6	3	3	75	25	100
Part - II	English - Paper - IV	6	3	3	75	25	100
Part - III Core Courses	Paper – VII – Elements of Film	4	4	3	75	25	100
	Paper – VIII – Basic Photography	4	4	3	75	25	100
Allied Subject-II	Paper – I - Practical Photography [Practical]	6	4	Viva	R.80	V.20	100
Part - IV 2. Soft Skill -IV			3	3	60	40	100
3.Environmental Studies				3	75	25	100

FIFTH SEMESTER

Course Components	Subjects	Inst. Hrs.	Credits	Exam Hrs.	Max. Marks		
					Ext. Marks	Int. Marks	Total
Part - III	Paper – IX - Media, Culture and Society	6	5	3	75	25	100
	Paper – X – Television Production	5	5	3	75	25	100
	Paper – XI – Web Publishing [Practical]	6	5	Viva	R.80	V.20	100
	Paper – XII - Advertising Photography [Practical]	6	5	Viva	R.80	V.20	100
Project (at VI Semester)	Project [Phase 1]	5	5				
Part - IV 4. Value Education		2	2				

SIXTH SEMESTER

Course Components	Subjects	Inst. Hrs.	Credits	Exam Hrs.	Max. Marks		
					Ext. Marks	Int. Marks	Total
Paper - III Core Courses	Paper – XIII – Media Organization	5	4	3	75	25	100
	Paper – XIV – TV Production Practice [Practical]	6	4	Viva	R.80	V.20	100
	Paper – XV – 3 D Animation [Practical]	6	4	Viva	R.80	V.20	100
Project							
	Project [Phase 2]	5	5				100
	Project [Phase 3]	5	5	Viva			100
Part - V Extension Actives							

Given the special nature of the Visual Communication course, Project is compulsory. Project will be done in three phases as detailed in the syllabus.

Semester II

Core:

Communication Skills

Unit I:

Interpersonal communication: Theories and Models - Transactional analysis etc.

Unit II:

Group communication: Theories and Models - Decision making process, leadership, team work communication patterns in group context

Unit III:

Public communication: Rhetoric Model, Persuasion Models

Unit IV:

Non-verbal Communication: Theories and Models, Types of non-verbal behavior Kinesics

Unit V:

Case Studies in communications skills, Ideation and Creative Thinking - Lateral Thinking. Designing Messages for different audiences

References

Wood, Julia T: Communication Mosaics: An Introduction to the Field of Communication, 2001. Wadsworth

Larson, Charles U; Persuasion: Reception and Responsibility. Wadsworth, 2001.

Drawing – II

The drawing record should contain exercises completed by each student on every practical class during the first semester with proper dates and signature of the concerned lecturer. It should contain a content page of exercises completed by individual students. The following exercises are compulsory. All exercises must be in pencil and in different medium -charcoal, watercolor, pastels, oil paints. Each exercise should have at least 5 drawings. {Roughs also should be submitted along with the final drawings.}. All exercises must be in pencil and in different medium -charcoal, watercolor, pastels, oil paints. Each exercise should have at least 5 drawings. {Roughs also should be submitted along with the final drawings.}

- Forms— humans, animals, birds,
- Live models
- Landscapes

- Monuments
- Environmental Exposure

Allied:

Graphic Design – II

Record should contain at least THREE exercises each **with written briefs, scribbles and final artwork**). Cutting and pasting work for advertisements must be done with design elements (logos, illustrations, lettering, etc.) created by the students themselves (cutting and pasting from magazine or any other secondary sources will not be allowed).

Record

- Logo design
- Letterhead
- Visiting Cards
- Brochures
- Print Advertisements - Black & White, Colour

SECOND SEMESTER – Syllabus for NON-MAJOR ELECTIVE for

- (i) B.Sc. Degree course in Visual Communication (ii) B.Sc. Degree Course in Electronic Media and (iii) B.A. Degree Course in Journalism from the academic year 2008-2009.

History of Indian Art

Objective:

To introduce students to major milestones in the history of Indian art and architecture.

Contents:

Unit I: Introduction to Indian art and architecture: an overview – pre-historic period: the Harappa civilization.

Unit II: Buddhist and Jaina art and architecture: structural designs of Stambha, Stupa, Chaitya, and Vihara.

Unit III: Hindu art and architecture – structural designs of temples: Orissa (Lingaraja temple and Surya temple), Central India (Khajuraho), Rajasthan (Vimala Vasahi temple), and Gujarat (Surya temple).

Unit IV: Islamic art and architecture: general design of mosque – Mughal style (Tomb of Humayun, and Taj Mahal).

Unit V: Important paintings: Ajanta and Ellora, and miniatures (Rajasthani style).

Reference:

Tomory, Edith. *A History of Fine Arts in India and the West*. Orient Longman.

Agarvala, V S. *Indian Miniatures – An Album*. Department of Archaeology.

Coomaraswamy, A. *An Introduction to Indian Art*. Adyar Theosophical Publishing House.

History of Western Art

Objective:

To introduce students to major milestones in the history of western art and architecture.

Contents:

Unit I: Introduction to western art and architecture: an overview – Egyptian (Pyramid of Khufu), Greek (Doric order and Ionic order, general structure of Acropolis and Theatre), and Roman (Colosseum).

Unit II: Byzantine art and architecture (Church of Hagia Sophia), Romanesque art (Church of Sant Ambrogio), and Gothic style (Cathedral of Chartres).

Unit III: Italian art and architecture: Early Renaissance (Church of San Francesco), High Renaissance (St Peter's Basilica).

Unit IV: English and other European art: Banqueting hall (White hall, London), Square court (Louvre, Paris), The Mystic Lamb (St Bavo cathedral. Ghent).

Unit V: Modern trends: Marshall Field Warehouse (Chicago), Guggenheim museum (New York), Notre Dame du Haut (Ronchamp).

Reference:

Tomory, Edith. *A History of Fine Arts in India and the West*. Orient Longman.

Hamlin, A.D.F. *A Textbook of the History of Architecture*.

Roose, Frank J. *An Illustrated Handbook of Art History*. Macmillan.

History of South Indian Art

Objective:

To introduce students to major milestones in the history of South Indian art and architecture.

Contents:

Unit I: Pallava period (Mamallapuram)

Unit II: Chola period (Brihadishwara temple, Thanjavur)

Unit III: Pandiya period (Great temple, Chidambaram)

Unit IV: Vijayanagar period (Hampi)

Unit V: Nayaka period (Ranganathaswami temple, Srirangam)

Reference:

Tomory, Edith. *A History of Fine Arts in India and the West*. Orient Longman.

Dubreuil, Jouveau. *Dravidian Architecture*. Bharat Bharati

Great Artists

Objective:

To introduce students to some of the world's best artists and their works.

Contents:

Students are expected to be familiar with the following:

- brief biography of each artist
- at least five major works of each artist
- unique contribution of each artist to the field of art

Artists to be studied:

- (1) Leonardo da Vinci, (2) Michelangelo, (3) Rembrandt, (4) Gustave Doré,
- (5) Vincent van Gogh, (6) Paolo Picasso, (7) Raja Ravivarma, (8) D P Roy Chawdry,
- (9) K C S Panikar, (10) M F Hussein.

Reference:

Tomory, Edith. *A History of Fine Arts in India and the West*. Orient Longman.

Raman, A.S. *The Southern Accent*. TN Ovia Nunkalai Kuzhu.

Semester III

CORE PAPER – V: Advertising

Unit I

Definition, Nature and Scope of advertising. Roles of Advertising: Societal, Communication, Marketing and Economic. Functions of advertising.

Unit II

Based on target audience, geographical area, Media & Purpose. Corporate and Promotional Advertising. Web Advertising.

Unit III

Environment, Components -Advertiser, Advertising agency & Media. Consumer behavior. Latest trends in advertising –(India and abroad). Ad Agency –Structure of small, medium & big agencies, functions. Types of agencies – in-house, Independent, Full-service & Specialized. Legal aspects & ethical issues.

Unit IV

Client Brief, Account Planning, Creative Strategy and Brief, Communication Plan, Brand Management - Positioning, brand personality, brand image, brand equity. Case studies.

Unit V

Conceptualization and Ideation, Translation of ideas into campaigns, Visualization Designing & Layout, Copy writing – Types of headlines, body copy base lines, slogans, logos, & trademarks. Typography, Writing styles, Scripting. Story board. Advertising campaign—from conception to execution.

References

Sandage, Fryburger and Rotzoll(1996) Advertising Theory and Practice. AAITBS Publishers
Stansfield, Richard: Advertising Managers Handbook. UBBSPD Publications. Third Edition
Advertising Handbook: A Reference Annual on Press TV , Radio and Outdoor Advertising.
Different Years ATLANTIS Publications
Mohan: Advertising Management: Concepts and Cases. Tata McGraw- Hill
Jewler, E (1998):Creative Strategy in Advertising. Thomson Learning

CORE PAPER – VI: Printing and Publication

Unit 1

History of printing. Recent technological development of printing processes. Importance of printing processes in design decisions.

Unit 2

Principles of printing.(relief, planography etc.,) Type-setting methods: hot metal, photo composition and digital. Plate making process. Types of printing processes- Letter Press, Offset, Gravure , Flexography and Silk Screen. Colour printing process - colour separation, colour correction and colour reproduction. Current trends and future developments in printing processes (Laser Printers, Scanners, Ink-jet printers, Image setters, Direct-to-plate printing etc.).

Unit 3

Elements of publication design. Page-makeup & Layout. Types of Layout-Books, Magazines, Brochures, Catalogues etc., Typography—typeface design, copy fitting, communication through typography. Special designs (information graphics, charts, tables boxes etc.).

Unit 4

Printing Management, Printing press organization and structure Economics of printing - different types of paper, ink, plates, miscellaneous; Print order estimation, managing wastage.

Unit 5

New technological development in printing process. Digital pre-press. Direct to plate technologies. Recent trends printing processes. An over view of printing and publishing industry in India. An over view of electronic publishing.

References

- Dennis, E(1997). Lithographic technology in transition. Amdams, J.M.
Ramano F (1997). Delmar's dictionary of Digital Printing and Publishing
Ruggles, P (1996) Printing Estimating: digital and traditional costing methods for graphic imaging. 4th Edition. Thomson Learning
McAllister, R (1998) Pathways to Print: Trapping. Thomson Learning
McAllister, R (1998) Pathways to Print: Color. Thomson Learning
Cost, F (1997) Pocket guide to digital printing. Thomson Learning
Bergland, D (1997). Printing in a digital world. Thomson Learning
Finley, C (1998). Printing paper and inks. Thomson Learning
Amdams, J.M. (1996) Printing Technology 4th Edition. Thomson Learning
Hoff, S (1997). Screen Printing. Amdams, J.M.- Thomson Learning
Ramano, F (1996).Pocket Guide to digital pre-press- Thomson Learning

ALLIED – II / Paper – I:Computer Graphics I

(Practical: Record - 80, Viva - 20)

The practical will include

1. DTP for Publication Design: PageMaker (latest version)
2. Editing and manipulation of image/pictures using PhotoShop (latest Versions)

Exercises

1. Design a 'logo' for an
 - a. Advertising agency
 - b. Commercial organization
 - c. Non-profit organization
 - d. Government agency
 - e. Service industry
2. Design a 'visiting card' & 'letter head' for the same FIVE organizations mentioned above using the logo created in the previous exercise.
3. Design a 'news letter' for any one of the above-mentioned agencies.
4. Design the 'front cover' of an in-house journal published by any one of the above mentioned agencies.

Semester IV

CORE PAPER – VII: Elements of Film

Unit I

Indian (Hindi, Tamil & other languages), Film form and film History: Early Cinema (1893-1903). Development of Classical Hollywood cinema (1903-1927). German expressionism (1919-1924). French Impressionism and Surrealism (1917-1930). Soviet Montage (1924-1930). The Classical Hollywood Cinema after the coming of sound. Italian neo-realism (1942-1951). The French New wave (1959-1964). Japanese cinema. Cinema in the third world. Contemporary trends.

Unit II

Planning, pre-production- Concept / Story development, Scripting / Screen play writing, Budgeting, Casting, Locations, Financing. Production –Shooting, Direction & Cinematography. Post production- Editing, Sound recording, Dubbing, Special effects,

Graphics & Final mixing. Distribution & Exhibition.

Unit III

Mise-en-scene-Realism, the power of mise-en-scene, aspects of mise-en-scene, space and time, narrative functions of mise-en-scene. Cinematographer properties- the photographic image, framing, duration of the image, montage and long take. Editing- dimensions of film editing, continuity editing, alternative to continuity editing. Sound- the powers of sound, fundamentals of film sound, dimensions of film sound, functions of film sound.

Unit IV

The concept of form in films, principles of film, narrative form, non-narrative form, dividing a film into parts and **Genres** (language, style, grammar, syntax.)

Unit V

Style as a formal system, narrative unity, ambiguity, a non-classical approach to narrative films, space and time, disunity, form, style and ideology.

References

Thoraval, Yves(2000) The Cinema of India(1896-2000)

Roberge, Gaston: the Subject of Cinema

Roberge, Gaston (1977): Films for an ecology of Mind

Halliwell;: The Filmgoers Companion 6th Edition

Arora: Encyclopedia of Indian Cinema

Baskar, Theodor: Eye of the Serpent

CORE PAPER – VIII: Basic Photography

Unit I

Human Eye and Camera. Basics of Camera.(aperture, shutter speed, focal length, f-stop, depth of field etc..) Camera operations. Types of Camera. Types of Lenses. Visual Perception.

Experiencing equipment— different types of cameras, lenses, filters, bellows, converters etc.,

Unit II

Understanding lighting—indoor and outdoor, Exposing and Focusing, Types of lighting, Natural and Artificial Lights, Controlling lights, Exposure Meters, Differential focus, Filters, Flashes. Designing with light.

Unit III

Types of Film -Sensitivity, Temperature, Speed etc., Reversal Films. Manipulation of Colour and Light. Black and white and colour photography—negatives, colour materials, processing and printing.

Unit IV

Basic Requirements, Equipments. Developing Process. Control Factors- Fixing, Washing, Drying. Negative (ideal, identifying faults). Printing (paper, chemicals, Enlarger) etc. Special effects techniques—motion pictures etc., manipulation of image, framing & trimming.

Unit V

Some basic Principles. Aesthetics. Basics of photo-journalism, Photo-features, Photo - essays, Writing captions, Visual story telling. Photography for advertising—Consumer and industrial. Planning a shoot-studio, location, set props and casting.

ALLIED - II / Paper - II: Practical Photography

(*Practical: Record - 80, Viva - 20*)

Photography record should contain at least 15 black and white and 15 colour photographs. Each exercise should include all the necessary details (colour, exposure time, lens type etc.). Final practical examination will test students knowledge on photography (either as a viva or written exam or practical work on fundamentals of photography). Following themes should be covered (minimum)

Exercises

1. Landscape (scenic, people, birds/animals, monuments)
2. Portraits
3. Photo feature, photo language
4. Environmental exposure –
5. Silhouette
6. Freezing movement
7. Panorama
8. Montage
9. Indoor photography
10. Industrial photography
11. Special effects

Semester V

CORE PAPER – IX: Media, Culture and Society

Unit 1

Why study media? Understanding mass media. Characteristics of mass media. Effects of mass media on individual, society and culture – basic issues. Power of mass media. Media in Indian society. Definition, nature and scope. Function of mass media.

Unit 2

Media Audience analysis (mass, segmentation, product, social uses). Audience making. Active Vs Passive audience: Some theories of audience - Uses and Gratification, Uses and Effects, etc.

Unit 3

Media as text. Approaches to media analysis - Marxist, Semiotics, Sociology, Psychoanalysis. Media and realism (class, gender, race, age, minorities, children, etc.)

Unit 4

Media as consciousness Industry. Social construction of reality by media. Rhetoric of the image, narrative, etc. Media myths (representation, stereotypes, etc.) -- Cultural Studies approach to media, audience as textual determinant, audience as readers, audience positioning, establishing critical autonomy

Unit 5

Media and Popular culture — commodities, culture and sub-culture, popular texts, popular discrimination, politics and popular culture, popular culture Vs people's culture, celebrity industry- personality as brand name, hero-worship, etc. Acquisition and transformation of popular culture

References

Silverstone, Rogers (1999). Why Study Media? Sage Publications

Potter, James W (1998). Media Literacy. Sage Publications

Grossberg, Lawrence et al (1998). Media-Making: Mass Media in a Popular Culture. Sage Publications

Evans, Lewis and hall, Stuart (2000). Visual Culture: The Reader. Sage Publications

Berger, Asa Authur (1998). Media Analysis Techniques. Sage Publications

CORE PAPER – X: Television Production

Unit I

Introduction of visualization, Different approaches to visualization - TV, Films, and Ad films. Types of telecasting, Production standards NTSC, PAL, Secam etc. Television Crew, an overview of direction, art direction, floor management- indoor & outdoor, production management, budget preparation.

Unit II

Principles of script writing, creative writing, script formats. Planning of Story, story board, discussions, screen play, dialogue writing, selection of cast, costumes, locations, set & design ,Research. Locations: In-door, set, On-sights sets, -- Outdoor on-sight sets, blue matte. Etc.,

Unit III

Camera techniques & operation, Types of camera, Video formats (VHS, SVHS, U-MATIC, BETA, DIGITAL), framing, shots & movements (wide, medium, close ups, shadow, zoom, pan , tilt, aerial etc.), usage of various types of camera lenses (Normal, Tele, Zoom etc.), usages of various filters (day , night, colour correcting filter, diffusion filter), objectives TV lighting, various types of Lights (baby, Junior, Senior, etc.,) colour temperature, lighting for different situations (interviews, indoor, out-door), types of lighting(Back, Front, full, semi, etc.,)

Video recording format - Audio on line or off line . Usage of various kinds of mics (Dynamic mic, condenser mic, ribbon mic, Uni-directional, Bi-directional, omni-directional mics, Hand mic, Head set mic, quadraphonic mic and wireless mic, lapel etc.,) Knowledge about audio recording (mono, stereo, surround sound, eco etc.,).

Unit IV

Editing procedure, assembling shots, symbolic editing and editing errors. The language of editing and shooting—sound in editing-categories of sound, post-synchronization, voice-over or narration, music and dubbing, Video Editing – linear, non-linear, types of editing modes (assemble mode, insert mode, on line mode) computer editing - time code roll editing, etc., Television graphics & titling and specials effects, Audio – Dubbing, Back ground Music, synchronizing of video and audio, voice Over (narration)etc. Presentation skills, recording live programmes.

References

Millerson, G. H (1993) Effective TV Production. Focal Press
Holland, P (1998). The Television Handbook. Routledge

CORE PAPER – XI: Web Publishing

(Practical: Record - 80, Viva - 20)

Web publishing: Web Publishing Tool, FrontPage or Dream Weaver and MM Flash
HTML and XML Programming

Creation of the Home Page of a Web Site with proper links

Creation of a dynamic web page using appropriate web development tool (e.g. Dream Weaver) for three different concepts.

Students should be given orientation of web/multimedia usability issues and interface design basics

Each student to provide individual CD-ROMs **with all** the exercises done during the year with proper dates. Students should be given adequate orientation on Web design and usability concepts

Each student to provide individual CD-ROMs **with all** the exercises done during the year with proper dates.

Note

1. The web pages should contain objects created by the students only. **No objects/ elements downloaded from the Internet should be used.** If static images are to be included, then the student is expected to create her/his own images using appropriate software like PhotoShop.
2. A minimum of Five exercises should be carried out on each theme outlined above
3. At least FIVE complete web sites for different categories of products or organizations must be created for the record
4. All exercises should be accompanied by “paper-page” and “paper-design” in **record** form along with the original file containing the exercises.
5. The above mentioned are the **minimum requirement** for external examination.

References

Powell, Thomas . Web Design(2000). The Complete Reference. Tata McCraw-Hill
Arora, Deva Yashwant Singh. Multimedia 98: Shaping the Future
Graham, L (1999) The principles of Interactive Design. Thomson Learning
Xavier: World Wide Web with HTML. Tata McGraw- Hill

CORE PAPER – XII: Advertising Photography

(Practical: Record - 80, Viva - 20)

1. Visual of the product alone (photograph against plain backdrop)
2. Visual of the product in a setting where it is used.
3. Visual in use.
4. Visual of a benefit from using the product.
5. Visual showing the loss or disadvantage resulting from not using the advertised product.
6. Dramatization of the headline.

7. Dramatization of the evidence.
8. Dramatizing a detail (in the product)
9. Comparison between two brands.
10. Contrast between before and after using the product.
11. Visuals using Trade Characters.
12. Symbolism.
13. Abstract illustration (logo)
14. Continuity strip
15. Mood setting visual.
16. Visual of the product in the package.
17. Visual of the product ingredients or raw materials.
18. Special effects (freezing movements)
19. Montage
20. Visual with models.

PROJECT (V & VI semesters)

Given the special nature of the Visual Communication course, Project is compulsory. Students, however, could choose any area including advertising, computer graphics, photography and television production.

Project will be done in three phases.

Phase -1: Selection of the topic, doing the necessary background research on the topic, and writing the project proposal. This Phase is to be completed during Semester V.

Phase -2: Internship / industry experience in the area related to the Project topic, and submitting the internship report. This Phase is to be completed before the commencement of the next Phase.

Phase -3: Professional execution of the project as per the proposal approved. This will be done during Semester VI. A Viva will be conducted at the end of Semester VI.

Each Phase will be assessed as per the following scheme: Phase -1 – 20 marks, Phase -2 – 20 marks, Phase -3 – 40 marks, and Viva – 20 marks.

Semester VI

CORE PAPER – XIII: Media Organization

Unit I

Media Organization and Design: Some Conceptual Issues. Media as Business and Social Institution. Media entrepreneurship, Greiner's Development Model of a company.

Unit II

Behavior in media Organization and Organizational Behavior. Nature and Structure of different Media Organizations—AIR/DD, Private Satellite Channels, Production Houses, employment opportunities in Indian Media industry, Group Behavior, Innovation and Creativity, Culture of organization

Unit III

Economics of Media—Relationship between supplier and buyer, Leisure time activity, Cost Factors, Revenue Models, Market Factors, State of the Industry today.

Unit IV

Project Management in Media--Production Project Cycle (PPC), Management themes in production Process, Project Planning, Production Strategies, PPC in Practice—Initiation (Ideas, Evaluation and Assessment), Risk and Impact Assessment, Pre-production, Production Team, Project Specification, Project work plan, Sources of Funds, Budgeting (tools etc.) Project Responsibility, Production Process (status Report, Assessment, Negotiation, Completion, Follow-up.

Unit V:

Programming Strategies, Audience Rating—Analyzing Programming and Audience Trends Marketing Programs and selling space and time. Different kinds of contracts and legal arrangements, Project Management.

References

Block et al. Managing in the Media. Focal Press, 2001

CORE PAPER – XIV: TV Production Practice

(Practical: Record - 80, Viva - 20)

1. Students should write original scripts for different formats like documentary and TV commercial (five exercises) — these should be submitted as a separate Record
2. Shoot a Short story or Documentary—duration not to exceed 5 Minutes, and
3. Shoot a Commercial— 15 or 20 second spots

Each student should do individual projects containing the record and the program. Final practical examination will test students on their ability to prepare a complete script and story board on any of the above-mentioned format.

CORE PAPER – XV: 3 D Animation

(Practical: Record - 80, Viva - 20)

Project work (walk-through, animated logo, etc.) should contain record containing advanced animation works done by the student. At least FIVE concepts for animations should be

included as a part of the record. Each student to provide individual CD-ROMs **with all** the exercises done during the year with proper dates. Students should be given adequate orientation on basic design and usability concepts. The web pages should contain objects created by the students only. **No objects/elements downloaded from the Internet should be used.** If static images are to be included, then the student is expected to create her/his own images using appropriate software like PhotoShop. All exercises should be accompanied by “paper-design” in **record** form along with the original file containing the exercises.

PROJECT (ref. Semester V)

General Instructions for Practical Examinations

- All records should contain exercises done by students during the course of the year (with proper dates) duly attested and verified by the concerned faculty
- The minimum number of exercises as specified for each paper should be completed by the students
- For Drawing, thumb-nail sketch would accompany the original. For Graphic Design I, Record I and II all exercises should be done by hand. No cutting and pasting from magazines or any other secondary material will be allowed
- For Electronic Publishing and Project on Multimedia/Web Designing, the “Paper Page and Design” in **Record Format** should accompany the original file containing the design exercises. “Paper Page and Design” are rough sketch and design plan done in plain paper before the actual design process using the software
- For Electronic Publishing, Graphic Design II and Project no objects (pictures, images, graphics etc) downloaded from the Internet or available from standard templates should be used. Students are expected to create their own elements or objects for their final design.
- **TV production should be done on individual basis**

General References for Computer Graphics/ Multi-media and Web Publishing

Lester (1996): Desktop Computing Workbook. Thomson Learning

Coburn. Corel Draw 8: The Official Guide. Tata McGraw- Hill

Cooper, Alan (1995) Essentials of User Interface Design

Greenberg. Fundamental Photoshop. Tata McGraw- Hill

Greenberg. Digital Images: A Practical Guide. Tata McGraw- Hill

Milburn. Photoshop 5.5: Get Professional Results. Tata McGraw- Hill

