

B. SC. VISUAL COMMUNICATION

**FIRST SEMESTER**

SUBJECTS	CREDITS	EXAM HRS	MAX. MARKS		
			External	Internal	TOTAL
<b><u>PART I</u></b> LANG.PAPER I	3	3	75	25	100
PART II ENGLISH PAPER I	3	3	75	25	100
PART III Introduction to Visual Communication	4	3			100
PART III Drawing – I	4	3			100
Allied – Paper – I Graphic Design –I	5	3			100
PART IV 1.(a) Not studied Tamil upto xii std., - shall take tamil comprising of two courses (level VI std.,) (b) Studied Tamil upto xii std. – taken Non-Tamil under Part – I shall take advance Tamil comprising of two courses. 9c) Others who do not comes under a & b can choose non-major elective comprising of two courses.  2. Skill based subject (Elective) (Soft Skills)			75	25	100

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II SEMESTER

SUBJECTS	CREDITS	EXA M HRS	MAX. MARKS		
			Exter nal	Internal	TOTAL
<b><u>PART I</u></b> LANG.PAPER-I I	3	3	75	25	100
PART II ENGLISH PAPER -I I	3	3	75	25	100
PART III <i>Core:</i> Communication Skills	4	3			100
PART III Drawing – II	4	3			100
Allied – Paper – II Graphic Design – II	5	3			100
PART IV 1.(a) Not studied Tamil upto xii std., - shall take tamil compromising of two courses (level VI std.,) (b) Studied Tamil upto xii std. – taken Non-Tamil under Part – I shall take advance Tamil comprising of two courses. 9c) Others who do not comes under a & b can choose non-major elective comprising of two courses.  2. Skill based subject (Elective) (Soft Skills)			75	25	100

**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	Paper – V – Advertising	4	4	3	75	25	100
Core Courses							
	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	Paper – VII –	4	4	3	75	25	100
Core Courses	Elements of Film						
	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			3	3	60	40	100
2. Soft Skill -IV							
3.Environmental Studies				3	75	25	100

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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.

**NB: 20&21 - (\*) PENDING APPROVAL OF THE ACADEMIC COUNCIL/SENATE**

A.C.F.2009

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**DR.MGR JANAKI COLLEGE OF ARTS AND SCIENCE FOR WOMEN**

**DEPARTMENT OF VISUAL COMMUNICATION**

**SYLLABUS**

**First Semester**

**Paper I - Introduction to Visual Communication**

**Unit I**

Need for and the Importance of Human and Visual Communication. Communication as an expression, skill and process, Understanding Communication: SMRC-Model

**Unit II**

Communication as a process. Message, Meaning, Connotation, Denotation Culture/Codes etc Levels of communication: Technical, Semantic, and Pragmatic. The semiotic landscape: language and visual communication, narrative representation

**Unit III**

Fundamentals of Design: Definition. Approaches to Design, Centrality of Design, Elements/Elements of Design: Line, Shape, Space, Color, Texture. Form Etc. Principles of Design: Symmetry. Rhythm, Contrast, Balance Mass/Scale etc. Design and Designers (Need, role, process, methodologies etc.)

**Unit IV**

Principles of Visual and other Sensory Perceptions. Color psychology and theory (some aspects) Definition, Optical / Visual Illusions Etc Various stages of design process- problem identification, search for solution refinement, analysis, decision making, implementation.

**Unit V**

Basics of Graphic Design. Definition, Elements of GD, Design process-research, a source of concept, the process of developing ideas-verbal, visual, combination & thematic, visual thinking, associative techniques, materials, tools (precision instruments etc.) design execution, and presentation.

**REFERENCES**

Lester, E (2000) Visual Communications: Images with Messages. Thomson Learning  
Schildgen, T (1998). Pocket Guide to color with digital applications. Thomson Learning  
Picture this: Media Representation of Visual Arts and artists. University of Luton Press  
Palmer, Frederic: Visual Elements of Art and Design,1989, Longman  
Porter, Tom and Goodman, Sue: Manual of Graphic Technique 2: For Architects,  
Graphic Designers, and Artists,1982, Astragal Books. London  
Palmer. F: Visual Awareness (Batsford, 1972)

### **Practical I - Graphic Design I**

Duration of Examination: 3 hrs

Maximum Marks: 100

Credits: 4

(Hand Drawing-Lines, Sketches) Max. Mark 100 (Practical 75: Record 25)

Record I should contain handwork done by students on basic elements of design. There should be minimum of THREE exercises for each topic outlined below for Record I.

Record

- \* Lines of different thickness
- \* Curves of different thickness
- \* Shapes of different forms
- \* Patterns-of different kinds
- \* Distortion-of different kinds
- \* Lettering(fonts) Alphabets
- \* Fonts Numbers

### **Practical II - Drawing I**

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. 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 pen (black)

- \* Geometrical shapes
- \* Patterns, Surface textures etc.
- \* Perspectives
- \* Overlapping objects
- \* Light and shade

**Second Semester**  
**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 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

**Practical III - Graphic Design II**

Graphic Design II Practical Max. Mark 100 (Practical 75: Record 25)

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.

**Practical IV - 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

**Semester Three**

**Printing and Publication**

Unit I

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

Unit II

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 III

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 IV

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

Unit V

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. Arndams, 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. 4<sup>th</sup> 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 4<sup>th</sup> Edition. Thomson Learning  
Hoff, S (1997). Screen Printing. Amdams, J.M.- Thomson Learning  
Ramano, F (1996). Pocket Guide to digital pre-press- Thomson Learning



Advertising

Unit I

Definition, Nature & Scope of advertising, Roles of Advertising; Societal, Communication, Marketing & Economic. Functions of advertising.

Unit II

Based on target audience, geographic 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 Annuaikon 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

**Computer Graphics I – practical**

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

Design a 'visiting card' & 'letter head' for the same FIVE organizations mentioned above using the logo created in the previous exercise.

Design a 'news letter' for any one of the above-mentioned agencies.

Design the 'front cover' of an in-house journal published by any one of the above mentioned agencies

Note: No objects/elements downloaded front the Internet should be used

**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.

**Semester Four**

**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.

**Photography practical**

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 Five**

**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.,)

Unit IV

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, omnidirectional mics, Hand mic, Head set mic, quadraphonic mic and wireless mic, lapel etc.,) Knowledge about audio recording (mono, stereo, surround sound, eco etc.,).

Unit V

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 cede 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.

**Media culture and society**

Unit I

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 II

Media Audience analysis (mass, segmentation, product etc, social uses). Audience making. Active Vs

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Passive audience: Some theories of audience-Uses and Gratification Uses and Effects etc.

### **Unit III**

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

### **Unit IV**

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 V**

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

### **REFERENCES**

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

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

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

### **Advertising Photography**

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.

### **Web Publishing - Practical**

Web publishing: Web Publishing Tool, Dream weaver, Flash HTML and XML Programming

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

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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 did 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 did 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.

### **Semester Six**

#### **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

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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

### **TV Production practical**

#### **Exercises**

1. Students should write original scripts for different formats like-documentary and TV commercial (five exercises)-these should be submitted as 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
4. Each students 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.

### **Multi Media practical**

Multimedia: Authoring Tools: Macro-Media Director, 3D Studio Max. Students should be given orientation of multimedia usability issues and interface design basics

#### **Exercises**

1. Creation of text in 2D format and a 3-D object with animation.
2. Creation of an image using any special effect with movement. (Image before and after the effect)
3. Animation for an advertisement or concept for 30 seconds. At least FIVE concepts should be included in the record

Note: Each student to provide individual CD-ROMs with all the exercises did during the year with proper dates.

### **REFERENCES**

Hillman, D (1998). Multimedia Learning and Applications

Arora, Deva and Yashwant Multimedia 98:Shaping the future. Tata McGraw- Hill

Vaughan (1999) Multimedia: Making it work

Peck D (1998). Multi-media: A hands on introduction. Thomson Learning



## ***Semester I***

***(Any one subject of the following Non Major Elective Chosen by the candidate)***

### ***Non-Major Elective – 1: International Media History***

#### ***Objective:***

To study from an historical perspective some key milestones in the development of communication media at the international level.

#### ***Content:***

**Unit 1:** The Print medium: international origins – development of the press in the US and the UK.

**Unit 2:** The Electronic media: an overview of radio, and its role during World Wars – beginnings of television, and television in the satellite era.

**Unit 3:** The Film medium: birth of cinema, and some important film movements at the international level.

**Unit 4:** The Internet: emergence of internet as a mass medium – impact of internet on the conventional media.

**Unit 5:** Convergence of Media: contemporary trends towards convergence of media – globalisation and its impact on media.

#### ***References:***

### ***Non-Major Elective – 2: Indian Media History***

#### ***Objective:***

To study from an historical perspective the development of communication media with reference to India.

#### ***Content:***

**Unit 1:** The Print medium: prehistory, origins and evolution; Indian press during the colonial, nationalist and contemporary periods.

**Unit 2:** The Electronic media: an overview of radio and television in India, arrival of private / foreign channels, and the future.

**Unit 3:** The Film medium: birth of cinema, role of films during freedom movement and after, film censorship, parallel cinema and documentary in India.

**Unit 4:** The Folk media: introduction to the folk media in Indian cultures with special reference to folk

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forms of Thamizh Nadu.

**Unit 5:** Central and State Governments' media organizations; contemporary issues related to Indian media in the context of globalisation.

### *Key Texts:*

01. Barnouw, E and Krishnaswamy S [1990] *Indian Film*. New York, OUP.
02. Kumar, Keval [1999] *Mass Communication in India*. Mumbai, Jaico.
03. Srivastava, K M [1992] *Media Issues*. Sterling Publishers Pvt Ltd.

### *References:*

01. Acharya, R N [1987] *Television in India*. Manas Publications, New Delhi.
02. Barnouw, E [1974] *Documentary – A History of Nonfiction*. Oxford, OUP.
03. Luthra, H R [1986] *Indian Broadcasting*. Ministry of I & B, New Delhi.
04. Vasudev, Aruna [1986] *The New Indian Cinema*. Macmillan India, New Delhi.
05. Vatsyayan, Kapila [1980] *Traditional Indian Theatre – Multiple Streams*. National Book Trust, Delhi.

## *Non-Major Elective – 3: History of Thamizh Journalism*

### **Unit 1:**

Press in TN during the 19<sup>th</sup> Century.

### **Unit 2:**

Free Press of India and the *Dinamani* – Thamizh press during freedom struggle.

### **Unit 3:**

Expansion of Thamizh press during post-independence era.

### **Unit 4:**

Thamizh press during Emergency and after – contemporary trends.

### **Unit 5:**

Impact of TV and ICTs on the press – on-line Thamizh journalism.

## *Non-Major Elective – 4: History of Tamil Cinema*

### **Unit 1:**

Beginnings of Cinema in TN – initial talkies era – dramas turned films – mythologicals.

### **Unit 2:**

Era of 'socials' – freedom struggle and Thamizh cinema.

### **Unit 3:**

Emergence of Dravidian Parties and their impact on Thamizh cinema.

### **Unit 4:**

Attempts at 'middle cinema' vis-à-vis commercial cinema.

### **Unit 5:**

Contemporary mainstream cinema – entry of Corporates into cinema – the future.

## 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).

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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