



**Government of Karnataka**

**Curriculum Framework for Undergraduate Programme in Colleges and  
Universities of Karnataka State**



**3<sup>rd</sup> and 4<sup>th</sup> Semester Model Syllabus  
for  
BA in Visual Communication**

**Submitted to  
Vice Chairman**

Karnataka State Higher Education Council

**Submitted by  
Chairman and Members**

Committee for Visual Communication Curriculum Framing

## Composition of Subject Expert Committee Members

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## Programme Outcomes

After the successful completion of the BA Visual Communication programme, the student will be able to:

PO1	Operate as a visual media professional with human values and social consciousness
PO2	Apply the theoretical and applied knowledge of visual communication in the media industry, society, and global community.
PO3	Appraise global visual media form and content for organizational and societal benefit.
PO4	Integrate innovations in media technologies for effective visual designs
PO5	Build technical skills in photography, filmmaking, audio and video editing, animation, graphics and web designing
PO6	Create, and design media contents fairly and accurately in forms and styles appropriate for the media professions, audiences, and media institutions
PO7	Design and execute ethical research projects in visual communication



COURSE DETAILS OF BA VISUAL COMMUNICATION PROGRAMME							
Sem	Course code	Category of course DSC/OE	Theory/ Practical	Credits	Paper Title	Marks	
						SA	IA
3.	VC T 3.1	DSC	Theory	3	Introduction to Film Art	60	40
	VC P 3.1	DSC	Practical	2	Introduction to Film Art	25	25
	VC T 3.2	DSC	Theory	3	Advanced Photography	60	40
	VC P 3.2	DSC	Practical	2	Advanced Photography	25	25
	VC P 3.3	DSC	Theory	3	Media Law and Ethics	60	40
	VC OE 3	OE	Theory	3	Indian Cinema/ World Cinema	60	40
4.	VC T 4.1	DSC	Theory	3	Screenplay Writing	60	40
	VC P 4.1	DSC	Practical	2	Screenplay Writing	25	25
	VC T 4.2	DSC	Theory	3	Sound Design for Visual Media	60	40
	VC P 4.2	DSC	Practical	2	Sound Design for Visual Media	25	25
	VC P 4.3	DSC	Theory	3	Communication Theories	60	40
	VC OE 4	OE	Theory	3	Film Appreciation/ Introduction to Advertising	60	40

## Assessment

Type of Course	Formative Assessment / IA	Summative Assessment
Theory (3 credits)	40%	60%
Practical (2 credits)	50%	50%
Vocational Course (3 credits)	50%	50%
Internship-(2 credits)	50%	50%
Research Project (6 Credits)	50%	50%

## Open Electives for III & IV Semesters

Sem.	Title of Open Elective Course	Program outcomes that the course addresses (not more than 3 per course)	Pre-requisite course(s)	Pedagogy	Assessment
3	Indian Cinema (OE-1IIA)	At the end of the course the student should be able to: <ol style="list-style-type: none"> <li>1. Examine the evolution of Indian Cinema</li> <li>2. Categorize and compare mainstream, alternate and regional films.</li> <li>3. Critically evaluate film aesthetics and styles of filmmakers</li> </ol>		Lecture, Practical assignments, Film Analysis, Group Discussion, Self-Study	<b>Theory</b> SA 60 marks FA 40 marks
3	World Cinema (OE-III B)	At the end of the course the student should be able to: <ol style="list-style-type: none"> <li>1. Examine the evolution of World Cinema</li> <li>2. Categorize and compare Hollywood, European, Asian and Third World films.</li> <li>3. Critically evaluate film aesthetics and styles of filmmakers</li> </ol>		Lecture, Practical assignments, Film Analysis, Group Discussion, Self-Study	<b>Theory</b> SA 60 marks FA 40 marks
4	Film Appreciation (OE-IVA)	At the end of the course the student should be able to: <ol style="list-style-type: none"> <li>1. Examine the evolution of cinema</li> <li>2. Apply film grammar and appreciate film aesthetics in audio-video production</li> <li>3. Review artistic films by critically evaluating the form and content of films</li> </ol>		Lecture, Practical assignments, Film Analysis, Group Discussion, Self-Study	<b>Theory</b> SA 60 marks FA 40 marks
4	Introduction to Advertising (OE- IV B)	At the end of the course the student should be able to: <ol style="list-style-type: none"> <li>1. Identify the concepts, theories, models and principles of advertising</li> <li>2. Evaluate advertising campaigns planning and strategy</li> <li>1. Apply skills required for advertising</li> </ol>		Lecture, Practical assignments, Group Discussion, Self-Study	<b>Theory</b> SA 60 marks FA 40 marks

## **Semester III – Syllabus**





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Program Name	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Title	<b>Introduction to Film Art (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO 1: Examine the evolution of cinema	
CO 2: Apply basic film techniques in audio-video production	
CO 3: Review artistic films by critically evaluating the form and content of films	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Brief Film History &amp; Major Film Movements</b>	<b>15</b>
Brief history of world cinema: silent to talkies, black & white to color, Hollywood studio system, Reel to Digital, 2D to 3D, cinema to OTT, film movements: German Expressionism; Soviet Montage; Italian Neo-Realism; The French New Wave; British ‘New Cinema’; Blaxploitation; Dogme 95. Reference Films: <i>Intolerance, Modern Times, The Wizard of Oz, Metropolis, Battleship Potemkin, Breathless, Bicycle Thieves, The Loneliness of the Long-Distance Runner, Modern Times, The Idiots</i>	
<b>Unit -2: Understanding Basic Film Techniques</b>	<b>15</b>
Types of Shots: long shot, mid-shot, close-up, extreme close-up; camera angles: high angle, low angle, Dutch angle; camera movements: pan, tilt, dolly, truck, zoom; lighting: basics of lighting- sound: diegetic and nondiegetic, Foley; mise-en-scene: composition and aspects of mise-en-scene, realism and mise-en-scene, montage: continuity editing and discontinuity editing. Reference Films: Andrei Tarkovsky’s <i>Mirror</i> , Ingmar Bergman’s <i>Persona</i> , Stanley Kubrick’s <i>Shining</i> , Orson Welles’ <i>Citizen Kane</i> , Satyajit Ray’s <i>Agantuk</i>	
<b>Unit -3: Reading Films</b>	<b>15</b>
Characteristics of film language, film signs: icon, index, symbol, denotative and connotative meaning; film metaphors: metonymy, synecdoche, trope, motif; film syntax- synchronic and diachronic phenomena, codes- cultural, shared and cinematic codes. Reference Films: <i>Un Chieu Andalou, Rear Window, Breathless, Moulin Rouge , Dweepa</i>	

References	
1	Cook, David A. (2016) A History of Narrative Film, New York: W.W. Norton & Co
2	Mackendrick, A. (2006). On Filmmaking: An Introduction to the Craft of the Director, Faber & Faber.
3	Boardwell. K. and Thompson, K. (1990). Film Art– An Introduction. New York: Knopff
4	Monaco, J. (1986). How to Read a Film. Delhi: Macmillan.
5	Dick, B. (2000). Anatomy of Film. Bedford: St Martin's.
Reference Films	
<i>Intolerance, Modern Times, The Wizard of Oz, Metropolis, Battleship Potemkin, Breathless, Bicycle Thieves, The Loneliness of the Long-Distance Runner, Modern Times, The Idiots; Mirror, Persona Shining, Citizen Kane, Agantuk; Un Chieu Andalou, Rear Window, Breathless, Moulin Rouge, Dweepa</i>	

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
1. Examine the evolution of cinema	✓		✓				
2. Apply basic film techniques in audio-video Production	✓	✓	✓		✓		
3. Review artistic films by critically evaluating the form and content of films	✓	✓	✓			✓	



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## Model Curriculum

Program Title	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Name	<b>Introduction to Film Art (Practical)</b>	Course Credits	<b>2</b>
Contact hours	<b>60 hrs</b>	Duration of ESA/Exam	<b>NA</b>
Formative Assessment Marks	<b>25</b>	Summative Assessment Marks	<b>25</b>

### Content of Practical Course

#### List of Exercises to be done:

1. Understanding Cinematography: Shot break-down exercise
2. Mise-en-scene Analysis (Analysis of a scene)
3. Montage Analysis (Analysis of Editing in a Film)
4. Basic cinematography: Shots, angles, movements, spatial continuity, shot reverse shot
5. Basic editing: Continuity and Discontinuity editing
6. Basic sound: Diegetic and Non-Diegetic Sound

#### Minor Project:

A student should produce a one-minute video. The student shall write an original synopsis, construct a detailed shot breakdown for the visual sequencing, shoot and edit and submit it as a video project. This will be considered for the End Semester Practical Evaluation. Students shall submit the project to the course in-charge before the end semester practical examination. The work should be submitted in the third semester before the end semester examinations. The course in -charge shall forward the project to the HoD for approval before the End Semester Examination.



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Program Name	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Title	<b>Advanced Photography (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO 1 Understand the artistic and technical aspects of photography	
CO 2. Use professional post-production software in photography	
CO 3. Create professional photographs	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Lighting</b>	15
Understanding Light; Characteristics of Light; Colour Temperatures; White Balance. Silhouette lighting and cameo lighting; 3-point lighting; Lighting styles: High-key lighting and low-key lighting, broad lighting and short lighting, Loop lighting, split lighting, Butterfly Lighting, Rembrandt Lighting. Lighting Equipment: Speed light, Strobe, continuous lighting, reflectors, soft boxes, Octabox, umbrellas, Light modifying equipment.	
<b>Unit -2: Postproduction</b>	15
Software; Importing; Selection of Photographs; Crop, straighten images and clean them up; Colour correction; Adjust exposure and contrast; Adjust colour vibrancy and saturation; Sharpen images. Shooting in RAW and editing.	
<b>Unit -3: Narrative, Creative and Commercial Photography</b>	15
Narrative Photography: Documentary photography, News Photography, Portrait Photography. Creative Photography: Long Exposure, Double exposure, Time lapse, Fine art photography. Black and white photography. Commercial Photography: Event Photography, Product and Food photography, Wedding photography, Stock photography, Fashion photography.	

<b>References</b>	
1	Grimm, Tom & Grimm, Michele (2003). The Basic Book of Photography, Plume.
2	Harman, Doug (2014). The Digital Photography Handbook, Quercus, London.

<b>References</b>	
3	Kenneth, Kobre (2008). Photojournalism – the Professional’s Approach, Focal Press.
4	Sontag, Susan (1977). On Photography, Dell publishing Company.

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1 Understand the artistic and technical aspects of photography	✓	✓		✓	✓		
2. Use professional post-production software in photography	✓	✓	✓	✓	✓	✓	
3. Create professional photographs	✓	✓		✓	✓		



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## Model Curriculum

Program Title	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Name	<b>Advanced Photography (Practical)</b>	Course Credits	<b>2</b>
Contact hours	<b>60 hrs</b>	Duration of ESA/Exam	<b>NA</b>
Formative Assessment Marks	<b>25</b>	Summative Assessment Marks	<b>25</b>

### Content of Practical Course

#### List of Exercises to be done:

1. High-key lighting and low-key lighting
2. Rembrandt Lighting
3. Product Photography
4. Photo editing
5. Shooting in RAW and editing
6. Narrative photography

#### Minor Project:

A student should prepare a professional photography portfolio of not less than 18 images. This could be in various kinds of photography. This will be considered for the End Semester Practical Evaluation. Students shall submit the portfolio to the course in-charge before the end semester practical examination. The course in -charge shall forward the project to the HoD for approval before the End Semester Examination.



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Program Name	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Title	<b>Media Law and Ethics (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO1. Describe the concept of media freedom in India	
CO2. Analyse the laws and provisions in the Indian Penal Code with reference to defamation, sedition, obscenity, and its relation to media operations	
CO3. Evaluate ethical issues related to the portrayal of women and children in media	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Press Freedom</b>	<b>15</b>
Salient features of Indian Constitution- Fundamental Rights and Directive Principles of State Policy, concept of freedom of press; constitutional safeguards to press freedom; censorship.	
<b>Unit -2: Media Law and Act</b>	<b>15</b>
Media Law: defamation-slander, libel, sedition; obscenity; Contempt of Court Act, Official Secrets Act; Copyright Act, Drugs and Magical Remedies Act; Cinematograph Act; Cable TV Network (Regulation) Act, Prasar Bharati Act, Cyber Law in India	
<b>Unit -3: Media Ethics and Regulations</b>	<b>15</b>
Professional ethics, ethics in conflicts, right to privacy, human rights and media, portrayal of women and children in media; media regulation- government regulation, co regulation, self-regulation, media bias, pressures on media freedom (political, commercial and legal)	

<b>References</b>	
1	Barua, Vidisha. (2002). Press & Media Law Manual, Universal Law Publishing Co. Pvt. Ltd. New Delhi.
2	Christians, Clifford G., Mark Fackler, and Kimb Rotzoll. (2016). Media Ethics: Cases and Moral Reasoning. Pearson. New York,.
3	Dr. Ambrish Saxena. (2017). Freedom of Press and Right to Information in India. Kanishka Publication. New Delhi.

References	
4	Madhavi Goradia Divan (2021). Facets of Media Law. Eastern Book Company
5	Moore, R. L. (2016). Mass communication law and ethics (Vol. 1). Lawrence Erlbaum Assoc Incorporated.
6	Narendra Arya (2011). Press Freedom and Democratic Media. Anmol Publication
7	Ravindran, R. K. (1997). Press in the Indian Constitution. Indian Publishers.
8	Ravindranath, P. K. (2004). Press laws and ethics of journalism. Authors press.

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
1. Describe the concept of media freedom in India	✓	✓		✓	✓		
2. Analyse the laws and provisions in the Indian Penal Code with reference to defamation, sedition, obscenity, and its relation to media operations	✓	✓	✓	✓	✓	✓	
3. Evaluate ethical issues related to the portrayal of women and children in media	✓	✓		✓	✓		





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Program Name	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Title	<b>Indian Cinema (Theory)</b>	Course Credits	<b>3</b>
Course Code	<b>OE-III A</b>	<b>OPEN ELECTIVE</b>	
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> At the end of the course the student should be able to: CO 1. Examine the evolution of Indian Cinema CO 2. Categorize and compare mainstream, alternate, and regional films. CO 3. Critically evaluate film aesthetics and styles of filmmakers	
<b>Content of Theory OE-III A</b>	<b>45 Hrs</b>
<b>Unit-1: Brief History of Indian Cinema</b>	
Pioneers of Indian Cinema (Hiralal Sen, Dada Saheb Phalke) and the beginning of silent era, Age of Sound, Post-Independence Indian Cinema, The Golden age and international achievements Reference Films: <i>Pather Panchali, Mother India, Pyasa</i>	15
<b>Unit -2: Regional Cinema</b>	
Hindi Film Industry (Bollywood), Bengali Cinema, Marathi Cinema. Cinema of South India: Tamil, Telugu, Malayalam & Kannada; Regional Cinema of Assam, Punjab and Oriya; Major Awards and (National Award, Dada Saheb Phalke Award) in Cinema Reference Films : <i>Elipathayam , Dweepa, Unishe April, Pariyerum Perumal</i>	15
<b>Unit -3: Legends of Indian Cinema</b>	
Satyajit Ray, Ritwik Ghatak, Shyam Benegal, Adoor Gopalakrishnan, Girish Kasaravalli, Mani Ratnam, Deepa Mehta and Aparna Sen, Major themes in Indian Cinema, Indian Diaspora films.	15

<b>References</b>	
1	Dwyer, R. (2003). Cinema India: The Visual culture of Hindi film, New Jersey : Rutgers University Press.
2	Gokuling, K.M. & Dissanayake, W. (2018). Routledge Handbook of Indian Cinemas. London: Routledge Taylor and Francis Group.
3	Rajadhyaksha, A. & Willemen, P. (1999). Encyclopedia of Indian Cinema. New Delhi: Oxford University Press.
4	Saran, R. (2012). History of Indian Cinema. New Delhi: Diamond Pocket Books (P) Ltd.

### Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
1. Examine the evolution of Indian Cinema	✓	✓	✓		✓		
2. Categorize and compare mainstream, alternate and regional films.	✓	✓	✓		✓		
3. Critically evaluate film aesthetics and styles of filmmakers	✓	✓	✓		✓		



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Program Name	<b>BA Visual Communication</b>	Semester	<b>Third Semester</b>
Course Title	<b>World Cinema (Theory)</b>	Course Credits	<b>3</b>
Course Code	<b>OE-III B</b>	<b>OPEN ELECTIVE</b>	
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<p><b>Course Outcomes (COs):</b> At the end of the course the student should be able to:</p> <p>CO 1. Examine the evolution of World Cinema</p> <p>CO 2. Categorize and compare Hollywood, European, Asian and Third World films.</p> <p>CO 3. Critically evaluate film aesthetics and styles of filmmakers</p>		
<b>Content of Theory OE-III B</b>		<b>45 Hrs</b>
<b>Unit-1: Hollywood Studio System &amp; Contemporary Hollywood</b>		
<p>Studio Politics and production Code, The structure of studio system- MGM, Paramount, Warner Bros, Twentieth Century Fox, RKO, and the Minors; Major Figures of the Studio System- Josef Von Sternberg, John Ford, Howard Hawks, Alfred Hitchcock; New Hollywood and Contemporary Hollywood Cinema</p> <p>Reference Films: <i>The Wizard of Oz, Stagecoach, Scarface, Psycho, Modern Times</i></p>	<b>15</b>	
<b>Unit -2: Major European Film Movements</b>		
<p>German Expressionism, Soviet Montage, Avant-Grade Impressionism, Poetic Realism, Italian Neorealism, French New Wave, British New Cinema, Dogme 95</p> <p>Reference Films: <i>Metropolis, Battleship Potemkin, Breathless, Bicycle Thieves, The Loneliness of the Long Distance Runner,, Modern Times, The Idiots</i></p>	<b>15</b>	
<b>Unit -3: Major Asian and Third World Cinema Movements</b>		
<p>Japanese New Wave, Iranian New Wave, Cinema Novo, New Mexican Cinema, Third Cinema in Africa</p> <p>Reference Films: <i>The Insect Woman, Children of Heaven, Black God, White Devil, Black Girl, Amores Perros</i></p>	<b>15</b>	

<b>References</b>	
1	Dwyer, R. (2003). Cinema India: The Visual culture of Hindi film, New Jersey : Rutgers University Press.
2	Gokuling, K.M. & Dissanayake, W. (2018). Routledge Handbook of Indian Cinemas. London: Routledge Taylor and Francis Group.
3	Rajadhyaksha, A. & Willemen, P. (1999). Encyclopedia of Indian Cinema. New Delhi: Oxford University Press
4	Saran, R. (2012). History of Indian Cinema. New Delhi: Diamond Pocket Books (P) Ltd.

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1. Examine the evolution of World Cinema	✓	✓	✓		✓		
2. Categorize and compare Hollywood, European, Asian and Third World films.	✓	✓	✓		✓		
3. Critically evaluate film aesthetics and styles of filmmakers	✓	✓	✓		✓		

## **Semester IV – Syllabus**



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Program Name	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Title	<b>Screenplay Writing (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO 1. Describe the stages involved in developing a screenplay	
CO 2. Analyse the structure and components of a screenplay	
CO 3. Apply principles and techniques of screenplay writing	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Fundamentals of Screenplay</b>	15
Story- Meaning; Developing a story idea -conceiving, research, ideation, logline, synopsis; Screenplay structure -Three Act Structure, Five Act structure- exposition, complication, crisis, climax, resolution; The Hero’s Journey.	
<b>Unit -2: Screenplay Elements</b>	15
Principles of Scriptwriting; Characterization- Building character- protagonist and antagonist, sub characters; dialogues –meaning, types and functions; subtext- writing subtext; parallel narratives- tandem narratives, multiple protagonists narrative, flashback narrative, consecutive story narrative; writing screenplay- beginning, middle, and the end.	
<b>Unit -3: Screenplay Formatting Techniques</b>	15
Style Guide – Cues- camera, editing, audio, effect cues; Hollywood Script Layout– spacing, alignment, pagination; Writing for different media -film, television, and documentary.	

References	
1	Aronson, L. (2010). <i>The 21st-Century Screenplay: A comprehensive guide to writing Tomorrow's films</i> . Silman-James Press.
2	Arijon, D. (2015). <i>Grammar of the film language</i> . Silman-James Press.
3	Batty, C. (Ed.). (2014). <i>Screenwriters and screenwriting: putting practice into context</i> . Springer.

References	
4	Bowden, D. (2018). <i>Writing for film: The basics of screenwriting</i> . Lawrence Erlbaum Associates Publishers.
5	Field, S. (2005). <i>Screenplay: The Foundations of Screenwriting</i> . Delta Trade Paperbacks.
6	Snyder, B. (2005). <i>Save the cat!: The last book on screenwriting you'll ever need</i> . M. Wiese Productions.
7	Trottier, D. (2019). <i>The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script</i> .

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

Course Outcomes (COs) / Program Outcomes (POs)	Program Outcomes (POs)						
	1	2	3	4	5	6	7
1. Describe the stages involved in developing a screenplay	✓	✓	✓			✓	
2. Analyze the structure and components of a screenplay	✓	✓	✓			✓	
3. Apply principles and techniques of screenplay writing	✓	✓	✓			✓	



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Program Title	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Name	<b>Screenplay Writing (Practical)</b>	Course Credits	<b>2</b>
Contact hours	<b>60 hrs</b>	Duration of ESA/Exam	<b>NA</b>
Formative Assessment Marks	<b>25</b>	Summative Assessment Marks	<b>25</b>

### Content of Practical Course

#### List of Exercises to be done:

1. Film structure analysis and conceptualizing story idea
2. Create a logline for the story idea, character list and description
3. Create a backstory for the central character
4. Identify the plot points of the story and describe it
5. Screenwriting  
Write scenes for:
  - a. Opening
  - b. The Middle
  - c. The End
6. Dialogue writing and writing subtext
7. Screenplay formatting and writing synopsis

#### Minor Project:

The student should write a screenplay (Hollywood Format) for a ten-minute short movie. The screenplay has to be submitted as a hard copy to the course in-charge. This will be considered for the End Semester Practical Evaluation. The work should be submitted in the fourth semester before the end semester examinations. The course in- charge shall forward the work to the HoD for approval before the End Semester Examination.





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Program Name	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Title	<b>Sound Design for Visual Media (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO 1. Appraise the aesthetic and technical skills required in audio production	
CO 2. Develop audio recording and editing skills	
CO 3. Design audio for video production	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Introduction to Sound in Visual Media</b>	12
Definition; Physics of Sound: Sound waves; Evolving role of sound: theatre production, early film, radio, TV and video productions; Sound Aesthetics; Sound Tracks in Visual Media.	
<b>Unit -2: Audio Studio and On Location Sound Production</b>	18
Introducing the Audio Studio; Software; Recording systems and Sound Mixers; Microphones; On location Sound production: Portable Recording Equipment. Sound Design Brief; Scripting; Interpretation of creative & technical requirements from the Script and Sound Design brief; Developing sound concepts; Selecting sound studio; Talent management: sound artists; Technique of Sound Design: Sound Recording; Sound Mixing; Editing; Synchronization (with visuals); Sound Mastering.	
<b>Unit -3: Sound Design for Film &amp; Audio Plays</b>	15
Role of Sound in Storytelling; Sync & Non-Sync sounds; Design and recording of various Sound Tracks: Speech (dialogue, monologue, voice-over); Music (recorded music, rerecorded music, live music, background music, etc.), Sound Effects: hard or ‘cut’ effects, Foley sound, Ambience sound.	

<b>References</b>	
1	Adobe Audition CC Classroom in a Book, 2013, Adobe Creative Team
2	Bektas, Metin: Audio Effects, Mixing and Mastering, Kindle Edition, 2014
3	Sauls, Samuel J & Stark, Craig A: Audio Production Worktext: Concepts, Techniques, and Equipment, 2016,

<b>References</b>	
4	Thompson, Daniel M: Understanding Audio, 2005
5	Whitaker, Jerry: Master Handbook of Audio Production (Digital Media), McGraw-Hill/TAB Electronics, 1st edition, 2002

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1. Appraise the aesthetic and technical skills required in audio production	✓	✓	✓	✓	✓	✓	
2. Develop audio recording and editing skills	✓	✓	✓	✓	✓	✓	
3. Design audio for television programme production	✓	✓	✓	✓	✓	✓	



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## Model Curriculum

Program Title	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Name	<b>Sound Design for Visual Media (Practical)</b>	Course Credits	<b>2</b>
Contact hours	<b>60 hrs</b>	Duration of ESA/Exam	<b>NA</b>
Formative Assessment Marks	<b>25</b>	Summative Assessment Marks	<b>25</b>

### Content of Practical Course

#### List of Exercises to be done:

1. Location Sound production with ambiance
2. Dialogue and Foley Studio Sound Production
3. Dubbing exercises
4. Podcasting

#### Minor Project:

Students should design and produce sound for a short film.

Or

Students should produce a series of audio podcasts throughout the semester.

The work should be submitted in the fourth semester before the end semester examinations. The course in-charge shall forward the work to the HoD for approval before the End Semester Examination.



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**Model Curriculum**

Program Name	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Title	<b>Communication Theories (Theory)</b>	Course Credits	<b>3</b>
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> After the successful completion of the course, the student will be able to:	
CO 1. Describe the process and traditions of communication	
CO 2. Appraise communication theories of post-positivism and semiotic traditions	
CO 3. Appraise critical and cultural theories in visual communication	
<b>Content Course</b>	<b>45 Hrs</b>
<b>Unit-1: Introduction to Communication Theories</b>	12
Introduction to the concept of theory, research, knowledge; defining mass communication; models of communication- Aristotle, David Berlo, H.D Laswell, Shannon and Weaver, Osgood and Schramm; Communication Research Traditions– Characteristics of positivism, post-positivism, and interpretive.	
<b>Unit -2: Post-Positivist Theories and Interpretivism</b>	18
Hypodermic Needle Theory, Two-Step, and Multi-Step Flow Theory; Public Opinion; Uses and Gratification; Schema Theory; Expectancy Violation Theory; Semiotics; Rhetoric; Symbolic Interactionism; Reception Theory; Cultivation Theory; Media Equation Theory.	
<b>Unit -3: Critical and Cultural Theories</b>	15
Frankfurt School; British Cultural Studies; Toronto School; culture, mass culture, cultural consumption; ideology; hegemony; political economy of signs; cultural jamming; media literacy.	

<b>References</b>	
1	Baldwin, J., & Roberts, L. (2019). Visual communication: From theory to practice. Bloomsbury Visual Arts.
2	Baran, S. J., & Davis, D. (2014). Mass Communication Theory:7th Revised edition: Foundations, Ferment, and Future. Belmont, Ca: Wadsworth Publishing Co Inc.
3	L., D. F. M., & Ball-Rokeach, S. (1989). Theories of mass communication. Longman.

<b>References</b>	
4	Klapper, J. T. (1960). What we know about the effects of mass communication: The brink of hope. Indianapolis, Ind: Bobbs-Merrill, College Division.
5	Rosenberry, J., & Vicker, L. A. (2017). Applied Mass Communication Theory: A Guide for Media Practitioners. Milton Taylor and Francis.
6	Griffin, E. A., Ledbetter, A., & Sparks, G. G. (2022). A first look at communication theory. McGraw-Hill Education.
7	McQuail, D., & Deuze, M. (2020). McQuail's media and mass communication theory. SAGE.

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1. Describe the process and traditions of communication	✓	✓	✓				
2. Appraise communication theories of post-positivism and semiotic traditions	✓	✓	✓				
3. Appraise critical and cultural theories in visual communication	✓	✓	✓				



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**Model Curriculum**

Program Name	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Title	<b>Film Appreciation (Theory)</b>	Course Credits	<b>3</b>
Course Code	<b>OE-IVA</b>	<b>OPEN ELECTIVE</b>	
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<p><b>Course Outcomes (COs):</b> At the end of the course the student should be able to:</p> <p>CO 1. Examine the evolution of cinema</p> <p>CO 2. Apply film grammar and appreciate film aesthetics in audio-video production</p> <p>CO 3. Review artistic films by critically evaluating the form and content of films</p>		
<b>Content of Theory OE-IVA</b>		<b>45 Hrs</b>
<b>Unit-1: Brief Film History</b>		
<p>Brief History of world cinema: silent to talkies, black &amp; white to colour, reel to digital, 2D to 3D, cinema to OTT.</p> <p>Reference Films: <i>Intolerance, Trip to Moon, Modern Times, Wizard of Oz, Toy Story, Inception</i></p>		10
<b>Unit -2: Film Grammar and Language</b>		
<p>Types of Shots based on distance, angle and movement; basic lighting- diffused and directional; three-point lighting; sound: diegetic and nondiegetic film signs: icon, index, symbol, denotative and connotative meaning; film syntax- mise-en-scene and montage.</p> <p>Reference Films: <i>Citizen Kane, Mirror, Un Chieu Andalou, Rear Window, Breathless, Moulin Rouge</i></p>		20
<b>Unit -3: Notable Films and Film Makers</b>		
<p>Akira Kurosawa – Rashomon Alfred Hitchcock- The Birds, Ingmar Bergman - Persona Satyajit Ray - Charulata;, Sanjay Leela Bhansali – Black</p>		15

<b>References books</b>	
1	Monaco, James - How to Read a Film, Oxford University Press (2000)
2	Nowell- Smith, Geoffrey- The Oxford History of World Cinema (1999)
<b>References films</b>	
<i>Intolerance, Trip to Moon, Modern Times, Wizard of Oz, Toy Story, Inception; Citizen Kane, Mirror, Un Chieu Andalou, Rear Window, Breathless, Moulin Rouge; Rashomon, The Birds, Charulata, Black.</i>	

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1. Examine the evolution of cinema	✓	✓	✓		✓		
2. Apply film grammar and appreciate film aesthetics in audio-video production	✓	✓	✓	✓	✓		
3. Review artistic films by critically evaluating the form and content of films	✓	✓	✓		✓		



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**Model Curriculum**

Program Name	<b>BA Visual Communication</b>	Semester	<b>Fourth Semester</b>
Course Title	<b>Introduction to Advertising (Theory)</b>	Course Credits	<b>3</b>
Course Code	<b>OE-IV B</b>	<b>OPEN ELECTIVE</b>	
Contact hours	<b>45 hrs</b>	Duration of ESA/Exam	<b>2 Hours</b>
Formative Assessment Marks	<b>40</b>	Summative Assessment Marks	<b>60</b>

<b>Course Outcomes (COs):</b> At the end of the course the student should be able to:	
CO 1. Identify the concepts, theories, models and principles of advertising	
CO 2. Evaluate advertising campaigns planning and strategy	
CO 3. Apply skills required for advertising	
<b>Content of Theory OE-IV B</b>	
<b>45 Hrs</b>	
<b>Unit-1: Basic Concepts of Advertising</b>	
Advertising- concept, and nature; functions and significance of advertising; types and classification of advertising; ethics in advertising – ASCI’s code of ethics; advertising agencies– structure and functions of a full-service ad agency; specialized ad- agencies.	15
<b>Unit -2: Advertising and Marketing Strategies</b>	
Marketing mix- 4Ps of marketing; promotional mix; audience segmentation; media planning and media buying; AIDA, Facet Model of effective advertising; perception– components of perception, subliminal issues; cognition- components of cognition.	15
<b>Unit -3: Copywriting and Visualization</b>	
Stages in developing ad campaign– defining, research, ideation, prototyping, selection, implementation, evaluation; elements of advertisement: headline, sub-headline, body text, slogan, logo, and other mandatories; art of copywriting; elements of layout, typography.	15

<b>References books</b>	
1	Blech. Blech& Purani. (2017). Advertising and Promotion: An Integrated Marketing Communications Perspective (SIE), 9th Edition, McGraw Hill Education
2	Donald Miller. (2017). Building a Story brand: Clarify your Message So Customers will Listen. Harper Collins



<b>References books</b>	
3	Hopkins. C (2016). Scientific Advertising Reference, Ingram Short title
4	Perente. D. (2015). Advertising Campaign Strategy: A Guide to Marketing Communication Plans, 5th Edition, Cengage SP
5	Ronald D Geskey Sr. (2016). Media Planning & Buying in the 21st Century, Fourth Edition, Integrating Traditional & Digital Media. CreateSpace Independent Publishing Platform

**Course Articulation Matrix: Mapping of Course Outcomes (COs) with Program Outcomes (POs 1-7)**

<b>Course Outcomes (COs) / Program Outcomes (POs)</b>	<b>Program Outcomes (POs)</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
1. Identify the concepts, theories, models and principles of advertising	✓	✓	✓				
2. Evaluate advertising campaigns planning and strategy	✓	✓	✓			✓	
3. Apply skills required for advertising	✓	✓	✓		✓	✓	