

**Drama & Theater and Image Arts Unit**  
**Bachelor of Arts Degree Program – 2020**  
**IMAGE ARTS**

<b>Level</b>	<b>Course Code</b>	<b>Title of the Paper</b>	<b>Type</b>
<b>Level 01</b>	IMAT 11313	Introduction to Image Arts	C
	IMAT 11323	Evolution of Image Arts	C
	IMAT 13332	Practical I - Photography	C
	IMAT 12342	Post Processing – Photography	C
	IMAT 12352	Fundamentals of Image Arts	O
<b>Level 02</b>	IMAT 21312	Applied Photography	C
	IMAT 21322	Language of film and Television	C
	IMAT 23332	Practical II– Photography, Videography	C
	IMAT 22342	Post-Production - Videography	C
	IMAT 22352	Film and Television of Sri Lanka	O
<b>Level 03</b>	IMAT 31312	Photographic Art and Criticism	C
	IMAT 31322	Appreciation of Cinema and Television	C
	IMAT 33334	Practical III Dissertation/Photo Exhibition/ Film or Video production	C
	IMAT 32342	Image Arts for New Media	O

Level 1			
Semester:	I		
Course Code:	IMAT 11313		
Course Name:	<b>Introduction to Image Arts</b>		
Credit Value:	3		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>45</b>	-	<b>105</b>
<p>Course Intended Learning Outcomes:</p> <p>At the completion of this course student will be able to</p> <ul style="list-style-type: none"> <li>➤ Identify what is art and what is image arts.</li> <li>➤ Classify arts according to various factors.</li> <li>➤ Define image Arts.</li> <li>➤ Describe the elements of visual arts and image arts.</li> <li>➤ Recognize the anatomy functions of various types of cameras.</li> <li>➤ Explain concepts and principles of Image Arts.</li> </ul>			
<p>Course Content:</p> <ol style="list-style-type: none"> <li>1. Introduction to Art. <ol style="list-style-type: none"> <li>i. What is Art?</li> <li>ii. Definitions of art?</li> <li>iii. Classification of art.</li> <li>iv. Definitions of image and Image Art.</li> </ol> </li> <li>2. Nature of Image Arts. <ol style="list-style-type: none"> <li>i. Various modes of viewing; sight, gaze, watch, observation.</li> <li>ii. Types of images and their inter connection; Mental image – verbal image – visual image – photo image – still image – moving image.</li> <li>iii. Visual Arts vs. Image Arts.</li> </ol> </li> <li>3. Elements of Visual arts and Image Arts <ol style="list-style-type: none"> <li>i. Line.</li> <li>ii. Shape.</li> <li>iii. Color.</li> <li>iv. Value.</li> <li>v. Other aspects of Visual arts.</li> </ol> </li> <li>4. Human eye and Camera. <ol style="list-style-type: none"> <li>i. Anatomy of human eye.</li> <li>ii. Anatomy of Simple box camera.</li> </ol> </li> </ol>			

- iii. Anatomy of SLR Camera.
5. Various types of Cameras.
  - i. Still Camera.
  - ii. Movie/Cine Camera.
  - iii. Television/Video camera.
  - iv. Analogue Camera vs. Digital Camera.
6. Functions of a still Camera.
  - i. Image Making.
  - ii. Image Recording.
  - iii. Image Storing.
  - iv. Image Producing.
7. Camera accessories.
  - i. Lenses; Prime Lens and Zoom Lens, Standard Lens, Wide angle Lens, Long Focus /Tele Photo lens, Fish-eye Lens, Macro lens, Micro lens,
  - ii. Filters: Anamorphic, Neutral Density, Polarizing, Soft-focus, Special effects filters, Star Filters, Ultra-violet filters.
  - iii. Tripod, Monopod.
  - iv. Exposure metres.
8. Light & Lighting
  - i. Natural light: Clear Sky, Cloudy sky, Haze, Mist and Fog, Weather, Dusk and Night.
  - ii. Artificial Light: Tungsten Light, Fluorescent light, Flash, Electronic Flashgun.
9. Image Arts and Digital Technology.

Basic theory of Digital Technology.
10. Comparison of Still Image and moving image.
  - i. Camera movement; Pan, Tilt, Track.
  - ii. Subject movement.
  - iii. Time and Space.
  - iv. Picture Composition.
11. General Applications of Image Arts.
  - i. A moment preserved; the flavor of the times, a sense of place, the historical event, the shocking instant.
  - ii. A search for beauty; an emphasis on composition, the sensual shapes, Patterns and rhythms of nature.
  - iii. An extension of vision; Crystallized motion, visible time, the body's wonders, scenes of a distant planet.
12. Communicational impact of photography.

Teaching /Learning Methods: Lectures, Discussions, AV presentations			
Assessment Strategy: End of semester examination, Assignments*			
Continuous Assessment -	Final Assessment 100%		
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  100%	Practical (%)  -	Other (%)(specify)  -
Recommended Reading: <ol style="list-style-type: none"> <li>1. හැගොඩ, ලාල් (1998), ඡායාරූප ශිල්පය හා කලාව, සේයා ශිල්ප නිකේතනය, කොළඹ 04.</li> <li>2. කොකලාවල, සේන (2003), ඡායාරූප කලාව සහ ආලෝක මායාව, රජයේ මුද්‍රණ නීතිගත සංස්ථාව, පාදුක්ක.</li> <li>3. කාරියවසම්, තිස්ස (2004), චිත්‍රපටය සහ රූපවාහිනිය, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.</li> <li>4. බෝගමුව, ව්‍යුසිරි (2007), රූපවාහිනී විද්‍යාව සහ කලාව, විජේසූරිය ග්‍රන්ථ කේන්ද්‍රය, මුල්ලේරියාව.</li> <li>5. Eldridge, R. T. (2014). <i>An introduction to the philosophy of art</i>. Cambridge: Cambridge University Press.</li> <li>6. Rathus, Fichner(1989), <i>Understanding Arts</i>, Prentice - Hall, New Jersey.</li> <li>7. Sachant, P. J., Blood, P., LeMieux, J., &amp; Tekippe, R. (2016). <i>Introduction to art: design, context, and meaning</i>. Dahlonga, GA: University of North Georgia Press.</li> </ol>			

Level 1			
Semester:	I		
Course Code:	IMAT 11323		
Course Name:	<b>Evolution of Image Arts</b>		
Credit Value:	3		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>45</b>	-	<b>105</b>
Course Intended Learning Outcomes: At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Identify the impact of technological inventions relating to Image Arts during the course of time on human civilization.</li> <li>➤ Describe the history of photography, Film and television.</li> <li>➤ Recognize the pioneers of photography, Cinema and television.</li> <li>➤ Explain the history of photography, Cinema and television in Sri Lanka.</li> </ul>			

Course Content:

1. Origin and historical development of photography.  
Camera Obscura – pinhole camera – Box camera.
2. Pioneers of photography.  
Leonardo da Vinci, Giovanni Battista della porta, Johann Zahn, Joseph Nicéphore Niépce, Louis Jacques Mande Dagurre, Josef Max Petzval, Edwin H.Land, George Eastman, William Henry Fox Talbot.
3. Origin and Historical development of film.  
Shadow play – Magic Lantern – Persistence of Vision, Kinetic Toys, Kinetoscope, Cinematograph.
4. Inventors and Pioneers of Cinema,  
Eadweard Muybridge, Étienne-Jules Marey, Thomas Alva Edison, Lumière brothers, Georges Méliès, Edwin S. Potter.
5. Cinema as an independent Art.
  - i. Contribution of D.W.Griffith.
  - ii. Sergei Eisenstein & Montage.
6. History of photography in Sri Lanka.
7. Early stage and beginning of Sri Lankan Cinema.
8. Origin and Development of Television Medium.

Teaching /Learning Methods:

Lectures, Discussions, AV presentations

Assessment Strategy:

End of semester examination, Assignments\*

Continuous Assessment	Final Assessment		
-	100%		
Details: quizzes %, mid-term %, other % (specify)	Theory (%)	Practical (%)	Other (%)(specify)
..... % .....% .....%	100%	-	-

Recommended Reading:

1. වර්ණසූරිය, නිසිත, (1990), වලන විනයේ කතාව, රජයේ මුද්‍රණ නීතිගත සංස්ථාව, පාදුක්ක.
2. රණසිංහ, ජෝර්ජ් ලෙස්ලි (2001) සිනමා වංශ කතාව, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.
3. මෙන්ඩිස් එම්.ආර්. (2003), සිංහල සිනමාවේ ආරම්භක පසුබිම, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.
4. මහින්දපාල, එම්.ඩී. (2011) සිනමාව මාධ්‍ය හා කලාව, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.
5. ගුණසේකර, උදීන ගයාණන් (2012), ශ්‍රී ලාංකේය ඡායාරූප වංශය, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.
6. Davenport, A. (1999). *The History of Photography: An Overview*. Albuquerque, NM: UNM Press.
7. Nowell-Smith, G. (2017). *The History of Cinema*. Oxford University Press.
8. Werge, J. (2018). *The Evolution of Photography*. Norderstedt, Germany: BoD – Books on Demand.

Level 1			
Semester:	I & II		
Course Code:	IMAT 13332		
Course Name:	<b>Practical I - Photography</b>		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>10</b>	<b>90</b>	<b>100</b>
<p>Course Intended Learning Outcomes:</p> <p>At the completion of this course student will be able to</p> <ul style="list-style-type: none"> <li>➤ Identify and handle compact cameras, bridge Cameras and DSLR cameras.</li> <li>➤ Identify anatomy and features of SLR &amp; DSLR camera.</li> <li>➤ Develop skills in taking good photographs.</li> <li>➤ Apply the principles of image making.</li> </ul>			
<p>Course Content:</p> <ol style="list-style-type: none"> <li>1. Basic Features of Compact camera / Bridge camera.</li> <li>2. Basic features of SLR camera.</li> <li>3. Introducing and operating basic features of DSLR camera.</li> <li>4. How to handle the still camera to take a good Photograph. <ol style="list-style-type: none"> <li>i. Aiming – Focusing – Exposing. (Manual/auto)</li> <li>ii. Exposure; Correct, Under, Over; ISO, Shutter speed, Aperture.</li> </ol> </li> <li>5. Understanding the controls. <ol style="list-style-type: none"> <li>i. The shutter as a controller of light.</li> <li>ii. The Shutter as a controller of Motion.</li> <li>iii. The aperture as a controller of light</li> <li>iv. The aperture as a controller of Depth of field.</li> <li>v. Using shutter and aperture together.</li> <li>vi. Setting exposure automatically.</li> </ol> </li> <li>6. Using the controls creatively. <ol style="list-style-type: none"> <li>i. Focusing for essentials.</li> <li>ii. Long Exposures to span time.</li> <li>iii. The ways to capture Action and movement.</li> </ol> </li> <li>7. Utilizing available light properly.</li> <li>8. Photographer; what should do and what should not do.</li> </ol>			
<p>Teaching /Learning Methods:</p> <p style="text-align: center;">Live demonstrations, practical sessions, group activities</p>			

Assessment Strategy: Continuous Assessment and End of The Year practical evaluation			
Continuous Assessment 30%	Final Assessment 70%		
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)	Practical (%) 50%	Other (%)(specify) 10% - Oral Test 10% - Creative Work
<b>Recommended Reading:</b>			
<ol style="list-style-type: none"> <li>කොතලාවල, සේන, (2000), ඡායාරූප ශිල්පය, රජයේ මුද්‍රණ නීතිගත සංස්ථාව, පාදුක්ක.</li> <li>මහින්දපාල, එම්.ඩී. (2009), සිනමා රූප, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.</li> <li>Bolas, T. (2018). <i>The Lens: A Practical Guide to the Choice, Use, and Testing of Photographic Objectives</i>. Franklin Classics.</li> <li>Hawkins, B. (2018). <i>How to Shoot Like a Pro</i>. NM.</li> <li>Keimig, L. (2015). <i>Night Photography and Light Painting: Finding Your Way in the Dark</i>. Boca Raton, FL: CRC Press.</li> <li>Lavine, J., &amp; Bartholomew, B. (2019). <i>Lighting for Photographers: An Introductory Guide to Professional Photography</i>. London, FL: Routledge.</li> </ol>			

Level 1			
Semester:	II		
Course Code:	IMAT 12342		
Course Name:	Post Processing - Photography		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Course Intended Learning Outcomes:</b>			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Understand the characteristics of a digital image.</li> <li>➤ Organize and maintain photographs in a proper way.</li> <li>➤ Utilize digital images and files to ensure its quality and longevity.</li> <li>➤ Learn photo editing software and tools.</li> <li>➤ Demonstrate skills in image editing and creativity.</li> </ul>			
<b>Course Content:</b>			
<ol style="list-style-type: none"> <li>Introduction to digital image. <ol style="list-style-type: none"> <li>Pixel, Mega Pixel and effective Megapixel.</li> </ol> </li> </ol>			

<ul style="list-style-type: none"> <li>ii. Image Resolution ; Low &amp; High resolution, measuring the resolution, Image resolution and display resolution, Pixels per inch or Dots Per inch</li> <li>iii. Image capturing process; Image Sensor, CCD and CMOS sensor, capturing colors,</li> <li>iv. Sensor sizes and Image quality, Noise and Pixel Density.</li> </ul> <p>2. Storing an Image and backing up.</p> <ul style="list-style-type: none"> <li>i. Types of Memory Cards; SD (Secure Digital), CF (Compact Flash), Cfast.</li> <li>ii. Understanding the speed and size of memory cards (Writing and Reading), How Memory cards working.</li> <li>iii. Types of digital storage; Hard disks, Optical Storage, Cloud Storage, Network-attached storage (NAS), Connect Station</li> <li>iv. Organizing photographs; Arranging and maintaining a digital library (Image management), software for organizing photographs.</li> </ul> <p>3. Image File formats</p> <ul style="list-style-type: none"> <li>i. File Compression; Lossless and Lossy compression.</li> <li>ii. JPEG file format, Raw File Format, TIFF File Format.</li> <li>iii. DNG, PNG, BMP and PSD File Formats.</li> <li>iv. Reading image meta data (IPTC tag, XMP, Exif, ICC profile)</li> </ul> <p>4. Image Post production technology.</p> <ul style="list-style-type: none"> <li>i. Equipment and devices; required hardware for photo editing setup.</li> </ul> <p>5. Editing the digital image.</p> <ul style="list-style-type: none"> <li>i. Photo editing software and plugins; Adobe Photoshop and Lightroom.</li> <li>ii. Basic image editing using Adobe Photoshop software.</li> <li>iii. Basic image editing using Adobe Photoshop.</li> <li>iv. Preserving the image quality, Understanding Raw processing.</li> <li>v. Exporting edited images.</li> </ul>
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Teaching /Learning Methods:

Lectures, Discussions, AV presentations, Workshops, Practical exercises

Assessment Strategy:

End of semester examination, Practical evaluation, Assignments\*

Continuous Assessment 40%	Final Assessment 60%		
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  40%	Practical (%)  20%	Other (%)(specify)  -



**Recommended Reading:**

1. තේනුවර, ඉසුනාඨ (2007) ෆොටෝග්‍රැෆි වැඩපොත, ඉසුනාඨ තේනුවර ෆොටෝ කොමිෂනරි, කොළඹ 08.
2. හැගොඩ, ලාල් (2012) ඩිජිටල් ෆොටෝග්‍රැෆි, හැගොඩ සේයා ශිල්ප නිකේතනය, කොළඹ 04.
3. Faulkner, Andrew and Chavez, Conrad (2018), Adobe Photoshop cc, Adobe Press, USA
4. Northrup, T. (2018). *Tony Northrups Dslr book: how to create stunning digital photography*. Waterford, CT: Mason Press, Inc.
5. Garvey-williams, R. (2015). *Mastering Composition: the Definitive Guide for Photographers*. Trafalgar Square.
6. Northrup, T. (2018). *Tony Northrups Dslr book: how to create stunning digital photography*. Waterford, CT: Mason Press, Inc.

Level 1			
Semester:	II		
Course Code:	IMAT 12352		
Course Name:	Fundamentals of Image Arts		
Credit Value:	2		
Type	Optional		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Tell what photography is and its practice in day to day life.</li> <li>➤ Name types of cameras and lenses and photography accessories.</li> <li>➤ Identify technical aspects of photography.</li> <li>➤ Explain general application of photography.</li> <li>➤ Examine the basics of digital photography; Image registration and image file handling.</li> </ul>			
Course Content:			
<ol style="list-style-type: none"> <li>1. Introduction to photography.               <ol style="list-style-type: none"> <li>i. Photography as a recording art.</li> <li>ii. Photography as an image art.</li> <li>iii. Photography; an art for everyman.</li> <li>iv. Art and craft of photography.</li> </ol> </li> <li>2. Photographic practice in contemporary society.               <ul style="list-style-type: none"> <li>Snapshots – selfie – Photographs for Identity - Candid photography – Portraits – Children – festivals – action and sports – still life – aerial photography – underwater photography – wildlife.</li> </ul> </li> <li>3. Human eye and camera</li> </ol>			

- i. Anatomy of human eye.
  - ii. Anatomy of Simple box camera.
  - iii. Anatomy of SLR Camera.
4. Functions of a still camera.
- i. Image Making.
  - ii. Image Recording.
  - iii. Image Storing.
  - v. Image Producing.
5. Visual elements of photography.
- i. Line.
  - ii. Shape.
  - iii. Color.
  - iv. Value.
  - vi. Other aspects of Visual arts.
6. Technical aspects of photography.
- i. Aperture
  - ii. Shutter speed.
  - iii. Focal length.
  - iv. Depth of focus.
  - v. Depth of field.
  - vi. Correct exposure.
  - vii. Focusing systems.
7. Fundamentals of light and lighting.
- i. Natural light.
  - ii. Artificial Light; Tungsten, Fluorescent, LED lights.
  - iii. Color temperature.
8. Types of Lenses and their visual affect.
- i. Standard Lens, Wide-angle Lens, Telephoto lens, Zoom lens, Prime Lens, Macro Lens, Micro Lens, Fisheye Lens.
9. General applications of photography.
- i. A moment preserved; the flavor of the times, a sense of place, the historical event, the shocking instant.
  - ii. A search for beauty; an emphasis on composition, the sensual shapes, Patterns and rhythms of nature.
  - iii. An extension of vision; Crystallized motion, visible time, the body's wonders, scenes of a distant planet.
10. Photographic equipment and accessories.
- i. Filters
  - ii. Tripod, Monopod.

iii. Exposure Meters. iv. Camera Bag.			
Teaching /Learning Methods: Lectures, Discussions, AV presentations			
Assessment Strategy: End of semester examination			
Continuous Assessment -		Final Assessment 100%	
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  100%	Practical (%)  -	Other (%)(specify)  -
Recommended Reading: <ol style="list-style-type: none"> <li>කොතලාවල, සේන, (2000), ඡායාරූප ශිල්පය, රජයේ මුද්‍රණ නීතිගත සංස්ථාව, පාදුක්ක.</li> <li>හැගොඩ, ලාල් (2012), ඩිජිටල් ෆොටෝග්‍රැෆි, හැගොඩ සේයා ශිල්ප නිකේතනය, කොළඹ 04.</li> <li>Davenport, A. (1999). <i>The History of Photography: An Overview</i>. Albuquerque, NM: UNM Press.</li> <li>Ellis, Melissa Martin (2009) <i>The Everything Photography Book</i>, Aadams media Inc, USA.</li> <li>Werge, J. (2018). <i>The Evolution of Photography</i>. Norderstedt, Germany: BoD – Books on Demand.</li> </ol>			

Level 2			
Semester:	I		
Course Code:	IMAT 21312		
Course Name:	Applied Photography		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
Course Intended Learning Outcomes: At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Describe various photographic application in use.</li> <li>➤ Compare and contrast various applications in photography.</li> <li>➤ Identify the application of photographic principles, equipment and accessories in real world scenario.</li> <li>➤ Recognize the role of professional and freelance photographer.</li> <li>➤ Explain the efficiency and effectiveness of professional photography.</li> </ul>			

Course Content:

1. Studio photography and outdoor Photography,
2. Portraiture, Wedding Photography, Fashion Photography, Children photography.
3. Still life Photography.
4. Nature and Wild life photography, underwater photography, Sports photography.
5. Macro and Micro photography.
6. Medical, X ray, Infrared photography.
7. Aerial photography, Architectural photography, Archeological Photography.
8. Feature Photography, Advertising, Photojournalism.
9. Professionalism in Photography, Freelance Photography etc.

Teaching /Learning Methods:

Lectures, Discussions, Audio-visual aids

Assessment Strategy:

Continuous Assessment and End of semester examination, Assignments\*

Continuous Assessment 20%	Final Assessment 80%		
Details: quizzes %, mid-term %, other % (specify)	Theory (%)	Practical (%)	Other (%)(specify)
..... % .....% .....%	-	-	-

Recommended Reading:

1. ගුණසේකර, උදීන ගයාමානි, (2000), ඡායාරූපමය පුවත්පත් කලාව, විජේසූරිය ග්‍රන්ථ කේන්ද්‍රය, මුල්ලේරියාව.
2. කොතලාවල, සේන (2003), ඡායාරූප කලාව සහ ආලෝක මායාව, රජයේ මුද්‍රණ නීතිගත සංස්ථාව, පාදුක්ක.
3. තේනුවර, ඉසුනාථ, (2005), මංගල්‍ය උත්සව ඡායාරූපකරණය, කර්තෘ ප්‍රකාශන, කොළඹ 08.
4. ගුණසේකර, උදීන ගයාමානි (2012), අලෙවිකරණ සන්නිවේදනය, සඳකඩපහන ප්‍රකාශන, වැලිවේරිය.
5. ගුණසේකර, උදීන ගයාමානි, (2016), ව්‍යවහාරික ඡායාරූපකරණය, සේරි ප්‍රකාශන, කොළඹ.
6. Cox, R. K. (2015). *50 Years of Wildlife Photographer of the Year: How Wildlife Photography Became Art.*
7. Emery, J. (2015). *Lighting Design for Commercial Portrait Photography: Fashion and Beauty, Lookbooks, Production Stills, Magazine Covers.* Amherst Media.
8. Gerlach, J., & Gerlach, B. (2012). *Digital Wildlife Photography.* Taylor & Francis. Hawkins, B. (2018). *How to Shoot Like a Pro.* .
9. Harnischmacher, C. (2016). *The Complete Guide to Macro and Close-Up Photography.*
10. Heisler, G., & Bloomberg, M. R. (2013). *Gregory Heisler: 50 Portraits: Stories and Techniques from a Photographer's Photographer.* Amphoto Books.
11. Long, R. (2013). *Natural Newborn Baby Photography: A Guide to Posing, Shooting, and Business.* Peachpit Press.
12. Marloh, I. (2017). *The Drone Camera Handbook: A complete step-by-step guide to aerial photography and filmmaking.* Aurum Press.
13. Oswin, J., & Walton, S. (2006). *Contemporary Wedding Photography.* David & Charles.
14. Walthers, C. (2018). *Kale, Glorious Kale: 100 Recipes for Nature's Healthiest Green (New format*

*and design*). The Countryman Press.

Level 2			
Semester:	I		
Course Code:	IMAT 21322		
Course Name:	Language of film and Television		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
<p>Course Intended Learning Outcomes:</p> <p>At the completion of this course student will be able to</p> <ul style="list-style-type: none"> <li>➤ Explain the difference between ordinary language and film language.</li> <li>➤ Identify special characteristics of film language.</li> <li>➤ Compare film language with television language.</li> <li>➤ Identify the process of film making and TV program production methods.</li> <li>➤ Classify films according to genre and style.</li> <li>➤ Identify effective film making techniques.</li> </ul>			
<p>Course Content:</p> <ol style="list-style-type: none"> <li>1. Introduction to Film Language. <ol style="list-style-type: none"> <li>i. Ordinary language vs. film language.</li> <li>ii. Key elements in film language. <ul style="list-style-type: none"> <li>Technical Codes – Symbolic codes – written codes – audio codes.</li> </ul> </li> <li>iii. How above codes create meaning in films and television programs.</li> </ol> </li> <li>2. Classification of films and Television programs.</li> <li>3. Key aspects of film making. <ol style="list-style-type: none"> <li>i. Script writing.</li> <li>ii. Cinematography.</li> <li>iii. Editing.</li> <li>iv. Directing.</li> </ol> </li> <li>4. Key functions of film making. <ul style="list-style-type: none"> <li>Lighting, Art Direction, Wardrobe, Make-up, Music, Sound Recording and mixing, Graphics, SFX &amp; VFX.</li> </ul> </li> </ol>			

<p>5. Shot Definition and types of shots.</p> <p>6. Film production process.</p> <p style="padding-left: 20px;">i. Pre-production.</p> <p style="padding-left: 20px;">ii. Production.</p> <p style="padding-left: 20px;">iii. Post-production.</p> <p>7. Television Production Methods.</p> <p style="padding-left: 20px;">i. ENG</p> <p style="padding-left: 20px;">ii. EFP</p> <p style="padding-left: 20px;">iii. Studio Production.</p> <p style="padding-left: 20px;">iv. OB production.</p> <p>8. Television Program types &amp; formats.</p> <p>9. Picture composition in film &amp; television.</p>			
<p>Teaching /Learning Methods:</p> <p style="text-align: center;">Lectures, Discussions, AV presentations</p>			
<p>Assessment Strategy:</p> <p style="text-align: center;">Contention Assessment and End of semester examination, Assignments*</p>			
<p>Continuous Assessment</p> <p style="text-align: center;">20%</p>		<p>Final Assessment</p> <p style="text-align: center;">80%</p>	
<p>Details: quizzes %, mid-term %, other % (specify)</p> <p>..... % .....% .....%</p>		<p>Theory (%)</p> <p style="text-align: center;">100%</p>	<p>Practical (%)</p> <p style="text-align: center;">-</p>
		<p>Other (%)(specify)</p> <p style="text-align: center;">-</p>	
<p>Recommended Reading:</p> <ol style="list-style-type: none"> <li>1. වේරගම, ගාමිණී (සංස්), (1994), වික්‍රම මාධ්‍යය, වික්‍රම අනුමණ්ඩලය, කොළඹ.</li> <li>2. සිල්වා, චන්දන (1997), සිනමා විශ්‍රණ ව්‍යවහාරය, ලේඛන ප්‍රකාශකයෝ, රත්මලාන.</li> <li>3. Casey, Berndette; Casey, Neil and others, (2002), Key Concepts in Television Studies, Routledge, London.</li> <li>4. Donaghy, K. (2017). <i>Film in Action: Teaching Language Using Moving Images</i>. Ernst Klett Sprachen GmbH.</li> <li>5. Edgar, R. (2018). <i>The Language of Film</i>. Bloomsbury Academic.</li> <li>6. Kenworthy, C. (2013). <i>Master Shots: 100 Setups, Scenes, and Moves for Your Breakthrough Movie. The director's vision</i>.</li> <li>7. Piazza, R., Bednarek, M., &amp; Rossi, F. (2011). <i>Telecinematic Discourse: Approaches to the Language of Films and Television Series</i>. John Benjamins Publishing.</li> </ol>			

Level 2	
Semester:	II
Course Code:	IMAT 23332

Course Name:	Practical II – Photography, Videography		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>10</b>	<b>90</b>	<b>100</b>
<b>Course Intended Learning Outcomes:</b> At the completion of this course student will be able to <ul style="list-style-type: none"> <li>➤ Apply methods and techniques of photography / videography.</li> <li>➤ Handle DSLR camera to take still images and moving images.</li> <li>➤ Develop skills in photo shooting &amp; editing.</li> <li>➤ Handle video camera for shooting.</li> <li>➤ Demonstrate skills in video shooting &amp; editing.</li> </ul>			
<b>Course Content:</b> <ol style="list-style-type: none"> <li>1. How to operate DSLR still camera.</li> <li>2. Introduction to features &amp; functions of a video camera.</li> <li>3. Handling of video camera and video equipment.</li> <li>4. Working experience related to photography.</li> <li>5. Working experience related to videography.</li> <li>6. Shooting for edit.</li> <li>7. Introduction to features &amp; functions of a video camera.</li> <li>8. Exercises for basic lighting techniques for photography / videography.</li> <li>9. Techniques of photo editing.</li> <li>10. Grammar and techniques of video editing.</li> </ol>			
<b>Teaching /Learning Methods:</b> Practical sessions with audio-visuals aids, workshops, Demonstrations			
<b>Assessment Strategy:</b> Continuous Assessment and End of The Year Practical evaluation			
Continuous Assessment 20%		Final Assessment 80%	
Details: quizzes %, mid-term %, other % (specify) ..... % .....% .....%		Theory (%) -	Practical (%) 80%
			Other (%) (specify) -
<b>Recommended Reading:</b> <ol style="list-style-type: none"> <li>1. රත්නවිභූෂණ, ඇෂ්ලි සහ වැලිකල, ලක්ෂ්මන්, (1974), සිනමාවේ කාර්මික රටාව, ජාතික කතෝලික විද්‍යාපථ කාර්යාලය, කොළඹ.</li> <li>2. යාපා, ගාමිණී, (1985), රූපවාහිනිය, මදාරා ප්‍රකාශකයෝ, රාජගිරිය.</li> <li>3. මහින්දපාල, එම්. ඩී. (1997), රූපරාමුව තුළ ලෝකය, ආසියානු සිනමා කේන්ද්‍රය, බොරැස්ගමුව.</li> </ol>			

4. හෙවිට්ආර්විච්, ස්ටැන්ලි (2000) වර්ණ රූපවාහිනී සඳහා ආලෝකකරණය, විජේසූරිය ග්‍රන්ථ කේන්ද්‍රය, මුල්ලේරියාව.
5. ගුණරත්න, රංජිත්, (2001), රූපවාහිනී තාක්ෂණය, ඇම්.ඩී. ගුණසේන සහ සමාගම, කොළඹ.
6. Brown, B. (2016). *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors*. Focal Press.
7. Dollin, Stuart (1992), *A Home Video Handbook*, Chancellor Press, London.
8. Gulbins, J., & Steinmueller, U. (2010). *The Digital Photography Workflow Handbook*. Rocky Nook.
9. Marquardt, C., & Andrae, M. (2019). *The Film Photography Handbook, 2nd Edition: Rediscovering Photography in 35mm, Medium, and Large Format*. Rocky Nook.

Level 2			
Semester:	I		
Course Code:	IMAT 22342		
Course Name:	Post-Production - Videography		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
Course Intended Learning Outcomes:			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Identify hardware &amp; software used for post-production of videography.</li> <li>➤ Apply techniques of playing, capturing and editing digital video.</li> <li>➤ Design graphics for titling.</li> <li>➤ Create a work of audio – video presentation.</li> </ul>			
Course Content:			
<ol style="list-style-type: none"> <li>1. Introduction to hardware &amp; software used for post-production of videography.</li> <li>2. Video playback hardware. Computer Processors, Graphic Cards, Sound Cards.</li> <li>3. Video capture techniques. Video capture, Video editing, Video compression, Audio capture setup, Frame size and image depth.</li> <li>4. Non-linear video editing techniques. Video playback, Memory for catching images, importing video sequences, setting selections, insert and overwrite, cutting and deleting frames and selections, Inserting multimedia data files, changing frame rates, changing frame sizes, Audio and video synchronization, Changing audio and video formats.</li> <li>5. Video color editing. Palette files, changing the palette view, selecting palette colors, Adding colors to</li> </ol>			



palettes, Brightness adjustment, contrast adjustment, Tinting palettes, Fading palettes, Saving palettes files.			
6. Audio Editing and mixing.			
7. Graphic designing for titling.			
Teaching /Learning Methods: Lectures, Workshop, Discussions			
Assessment Strategy: End of semester examination, Assignments*			
Continuous Assessment 40%		Final Assessment 60%	
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  -	Practical (%)  -	Other (%)(specify)  -
Recommended Reading:			
<ol style="list-style-type: none"> <li>Anderson, H (1999) Video Editing and Post production, Focal Press, UK.</li> <li>Arnston, Amy E. (2001) Graphic Design Basics, Clark Baxter-Wadsworth, USA</li> <li>Chion, Michel (1994) Audio - Vision Sound on Screen, Columbia University press, NY.</li> <li>Cross, M., &amp; Feist, J. (2013). <i>Audio post production for film and television</i>. Boston: Berklee Press.</li> <li>Evans, Rossell (2006) Practical DV filmmaking, Focal Press, Oxford.</li> <li>Mollison, Martha (2003) Producing Videos - complete Guide, Allen &amp; Unwin, NSW, Australia.</li> <li>Purcell, J. (2007). <i>Dialogue editing for motion pictures: a guide to the invisible art</i>. Amsterdam: Focal Press.</li> <li>Spohr, S. J., Clark, B., Higginbotham, D., &amp; Bakhru, K. (2019). <i>The guide to managing postproduction for film, Tv and digital distribution</i>. New York, NY: Routledge.</li> <li>York, M, Muratowa, S. (2004) Digital Video Maker, Focal Press, Oxford.</li> <li>WYATT, H. I. L. A. R. Y. (2017). <i>Audio Post Production For Television And Film: an introduction to technology and techniques</i>. Place of publication not identified: CRC Press.</li> </ol>			

Level 2			
Semester:	II		
Course Code:	IMAT 22352		
Course Name:	Film and Television of Sri Lanka		
Credit Value:	2		
Type	Optional		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	-	<b>70</b>

**Course Intended Learning Outcomes:**

At the completion of this course student will be able to

- Describe the origin and development of film industry and television industry.
- Explain how film distribution and screening took place before 1972.
- Identify the factors that led to establish art cinema.
- Analyze the trends of local film culture.
- Evaluate critically Sinhala film makers and their works.

**Course Content:**

1. Early stages of Sri Lankan Film industry.
2. Influence of Indian Film Industry.
3. Main streams of feature film, genre.
4. Contribution of veteran film makers and their creations.
5. Film distribution and screening before and after 1972.
6. Film culture of Sri Lanka.
7. History of television broadcasting in Sri Lanka.
8. Film and Television viewership.
9. Milestone of film industry and art cinema.
10. Various television programs and their influence to social life.

**Teaching /Learning Methods:**

Lectures and audio visuals aids

**Assessment Strategy:**

End of semester examination

Continuous Assessment	Final Assessment 100%		
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  100%	Practical (%)  -	Other (%)(specify)  -

**Recommended Reading:**

1. විකානගේ, චන්ද්‍රසේම (1999), විනුපට විචියෝපට සහ පවුල, සර්වෝදය විශ්වලේඛන ප්‍රකාශන, රත්මලාන.
2. රූපවාහිනී මහගෙදර -ITN සාංවත්සරික සාර සංග්‍රහය (1999 - 2004), (2004), ස්වාධීන රූපවාහිනී සේවය, බත්තරමුල්ල.
3. රොහාන්, විජිත් (සංස්.), (2004), ලංකා රූපවාහිනී 25 වසර, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.
4. නිහාල්සිංහ, ඩී.බී. : (සෙනෙවිරත්න එම්.ඩී.එච්. - පරි.), (2007), ලාංකික සිනමාවේ ස්වර්ණමය යුගය බිඳවැටීම, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.
5. සිංහල විශ්වකෝෂය 11වන කාණ්ඩය - "විනුපටය", (2007), සංස්කෘතික කටයුතු දෙපාර්තමේන්තුවේ විශ්වකෝෂ කාර්යාලය, කොළඹ.
6. නයනජිත් කුමාර, නුවන් (2014), ශ්‍රී ලාංකේය සිනමා වංශය, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.
7. චේරගම, ගාමිණී (2014), දේශීය සිනමා වංශය - ප්‍රථම කාණ්ඩය, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.
8. චේරගම, ගාමිණී (2019), දේශීය සිනමා වංශය - ද්විතීය කාණ්ඩය, සරසවි ප්‍රකාශකයෝ, නුගේගොඩ.

9. Dissanayake, W., & Ratnavibhushana, A. (2000). *Profiling Sri Lankan Cinema*.
10. Nihalsingha, D. B., & Nihālsimha, D. B. (2006). *Public Enterprise in Film Development: Success and Failure in Sri Lanka*.

Level 3			
Semester:	I		
Course Code:	IMAT 31312		
Course Name:	Photographic Art and Criticism		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
Course Intended Learning Outcomes: At the completion of this course student will be able to			
➤ Acquire a comprehensive knowledge of creative photography and photo art criticism.			
Course Content:			
<ol style="list-style-type: none"> <li>1. Contemporary Art.</li> <li>2. The role of critic in image culture</li> <li>3. Historical trends of photographic art.</li> <li>4. Surrealism and Abstract trend in photography.</li> <li>5. Nature of Sri Lankan art Photography.</li> <li>6. Digital technology and modern trends.</li> <li>7. Photographic genres and criticism.</li> <li>8. Exhibition culture, Photo assessment criteria, handling photo - art projects.</li> <li>9. National and International photo art organizations.</li> <li>10. Academic and creative standards in photography.</li> </ol>			
Teaching /Learning Methods:			
Lectures and audiovisual aids			
Assessment Strategy:			
Continuous Assessment and end of semester examination, Assignments*			
Continuous Assessment 20%		Final Assessment 80%	

Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  100%	Practical (%)  -	Other (%)(specify)  -
<b>Recommended Reading:</b>			
<ol style="list-style-type: none"> <li>1. ගුණසේකර, උදීන ගයානාන්, (2003), නිසල කලාවක වමන්කාරය, එම්.ඩී. ගුණසේන සහ සමාගම, කොළඹ.</li> <li>2. ගුණසේකර, උදීන ගයානාන්, (2012), 50 වන පහන් කණුව පාමුල හෙන්රි රාජකරුණා, ශ්‍රී ලංකා ඡායාරූප සංගම් සම්මේලනය, කොළඹ.</li> <li>3. ගුණසේකර, උදීන ගයානාන් (2007), ඡායාරූප කලා පුරාණය, කඩුල්ල ප්‍රකාශන, කඩවත.</li> <li>4. Adams, R. (1994). <i>Why People Photograph: Selected Essays and Reviews</i>.</li> <li>5. Barre, Terry (2006) <i>Critizing Photogaphs</i>, McGraw - Hill Companies, Inc, NY</li> <li>6. Campbell, Bryn (ed.), (1981), <i>World Photography</i>, Newnes Books, Middlesex.</li> <li>7. Linfield, S. (2012). <i>A Little History of Photography Criticism; or, Why Do Photography Critics Hate Photography?</i> University of Chicago Press.</li> <li>8. Marazkova, Daniela, (1998), <i>Masters of Photography</i>, Exter Books, New York.</li> <li>9. The editors of Time - Life Books, (1970), <i>The Camera - By Life Library</i>, New York.</li> <li>10. Peterson, Brian (2003) <i>Learning to see creatively</i>, Amphoto books, NY</li> <li>11. Villa, Monique, and Crisp, Stephan (2003) <i>The Art of seeing 2</i>, Reuters, Grate Britain.</li> </ol>			

Level 3			
Semester:	I		
Course Code:	IMAT 31322		
Course Name:	Appreciation of Cinema and Television		
Credit Value:	2		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Course Intended Learning Outcomes:</b>			
At the completion of this course student will be able to			
➤ Review and appreciate films and TV Programs.			
<b>Course Content:</b>			
<ol style="list-style-type: none"> <li>1. Conventions and characteristics of recording arts.</li> <li>2. Aesthetic and non-aesthetic values.</li> <li>3. Documentary tradition Film genre.</li> <li>4. Cinema movements and trends.</li> <li>5. Film theories.</li> <li>6. New discourses Related to cinema culture.</li> <li>7. Renounced film artist and film makers.</li> </ol>			

<p>8. Art cinema, Main stream cinema, Counter - cinema, Film noir. 9. Methods of film criticism. 10. Spectatorship, Duties and responsibilities of critic. 11. Censorship, Law and ethics for Image Arts.</p>			
<p>Teaching /Learning Methods: Lectures, seminars, Discussions, viewing films and videos.</p>			
<p>Assessment Strategy: Assignments and end of Semester examination , Assignments*</p>			
<p>Continuous Assessment 20%</p>		<p>Final Assessment 80%</p>	
<p>Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%</p>	<p>Theory (%)  100%</p>	<p>Practical (%)  -</p>	<p>Other (%)(specify)  -</p>
<p>Recommended Reading:</p> <ol style="list-style-type: none"> <li>1. පල්ලියගුරු, ව්‍යුසිරි, (1993), යථාර්ථය සහ නිර්මාණය, කර්තෘ ප්‍රකාශන, කඩවත.</li> <li>2. සිල්වා, වන්දන, (1999), සිනමා මායාව සහ යථාර්ථය, ලේඛන ප්‍රකාශකයෝ, රත්මලාන.</li> <li>3. එදිරිසිංහ, ඊ.එම්.ජී., (2000), චිත්‍රපට විචාරයට පෙරවදනක්, මල්පියලි ප්‍රකාශකයෝ, දංකොටුව.</li> <li>4. දිසානායක, විමල්, (2004), නව විචාර සංකල්ප, විසිදුනු ප්‍රකාශකයෝ, බොරැස්ගමුව.</li> <li>5. ගලප්පත්ති, අජිත් (2007), අපේ සිනමාවේ මිථ්‍යාවාරය, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.</li> <li>6. මිහිඳුකුල, සුනිල් (2013) ලෝකයේ ශ්‍රේෂ්ඨ සිනමා නිර්මාණ, ෆාස්ට් පබ්ලිෂින් (ප්‍රයිවේට්) ලිමිටඩ්, කොළඹ.</li> <li>7. ගුණසේකර, උදීන ගයාණන්, (2013), අසිරිමත් සිනමාවේදියා ලෙස්ටර්, ශ්‍රී ලංකා ජාතික චිත්‍රපටි සංස්ථාව, කොළඹ.</li> <li>8. සුනිල් සෙනෙවි, හිනිදුම (2014) මහා සිනමාව කියවීම, ෆාස්ට් පබ්ලිෂින් (ප්‍රයිවේට්) ලිමිටඩ්, කොළඹ.</li> <li>9. ගුණසේකර, උදීන ගයාණන් (2019) සිනෙ රූ විමසුම්. අහස මිටියා වර්ක්ස්. මරහරගම.</li> <li>10. Giannetti, Louis, (1987), <i>Understanding Movies</i>, Prentice - Hall Inc., New Jersey.</li> <li>11. Hornaday, A. (2018). <i>Talking Pictures: How to Watch Movies</i>. Basic Books.</li> <li>12. Piper, J. (2014). <i>The Film Appreciation Book: The Film Course You Always Wanted to Take</i>. Allworth.</li> </ol>			

Level 3			
Semester:	I & II		
Course Code:	IMAT 33334		
Course Name:	Practical III- Assignments: Dissertation/ Photo Exhibition/ Film or Video production		
Credit Value:	4		
Type	Compulsory		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	<b>270</b>	<b>100</b>

Course Intended Learning Outcomes:

At the completion of this course student will be able to

- Produce Academic or Creative work under the guidance of a supervisor.
- **Dissertation** : To be submit not less than 10,000 words thesis based on given research topic.
- **Exhibition** : To be held one man or group exhibition with national standards, with minimum 20 photographs each.
- **Co – production** : To be present documentary or feature type original video production under the given instructions by supervisor tentative time duration is 30 minutes. If someone like to present individual AV production it can be do under the permission of unit in- charge. In addition to that candidates should be present photography album include 20 creative works.

\* Student may Select one of the above three options.

Course Content:

Dissertation on a topic approved by the lecturer in charge of the course unit or  
Photographic Exhibition with national standards or  
Video production and Making an album of photographs

**Theory Part :**

- Creative thinking
- Concept Developing
- Research interests
- planning research works and field surveys
- Preparing project proposals
- Costing estimating and preparing budget proposals
- Handling resource persons and artists.
- Production planning and scheduling
- Implication of production work
- Arrange post-production work steps
- Legal and ethical impacts

Teaching /Learning Methods:

Lectures, workshop, Group activities Individual surveys and practical sessions.

Assessment Strategy:

Attendance, Viva, Final Presentation  
(Dissertation/ Exhibition/Co - production)

Continuous Assessment

Final Assessment

100 %

Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)  -	Practical (%)  -	Other (%)(specify)  -
<b>Recommended Reading:</b>			
<ol style="list-style-type: none"> <li>1. ධම්මපාල හිමි, ගතාපේ (1998), පර්යේෂණ ක්‍රමවිද්‍යාව, කර්තෘ ප්‍රකාශන, නුගේගොඩ.</li> <li>2. ගුණසේකර, උපාලි (2000), පර්යේෂණ ගැටලු හා ආචාරධර්ම, කර්තෘ ප්‍රකාශන, කළඟෙඩිහේන.</li> <li>3. ගුණසේකර, උදිත ගයානාන්, (2007), ඡායාරූප කලා සමීක්‍ෂා, ඇස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.</li> <li>4. Block, B. (2013). <i>The Visual Story: Creating the Visual Structure of Film, TV and Digital Media</i>. Taylor &amp; Francis.</li> <li>5. Brown, R. (2014). <i>Create Your Own TV Series for the Internet</i>.</li> <li>6. Farndon, Johon (ed), (1985), <i>Photography - Improve your technique</i>, Marshall Cavendish Ltd, London.</li> <li>7. Rank, S. (2015). <i>How Finish Your Dissertation in Six Months or Less, Even if You Don't Know What to Write</i>. Scholarpreneur Press.</li> <li>8. Rivera, M. (2007). <i>Thesis &amp; Dissertation Writing</i>. Goodwill Trading Co.</li> <li>9. Single, P. B. (2011). <i>Demystifying Dissertation Writing: A Streamlined Process from Choice of Topic to Final Text</i>. Stylus Publishing, LLC.</li> <li>10. Sharma, O.P. (1999), <i>Practical Photography</i>, Hind Pocket Books Ltd, New Delhi.</li> <li>11. Sirene, W. H. (2019). <i>Richard Norris Brooke - A Photographic Exhibition: Warrenton Virginia's Celebrated Artist</i>. Walt H. Sirene.</li> </ol>			

Level 3			
Semester:	II		
Course Code:	IMAT 32342		
Course Name:	Image Arts for New media		
Credit Value:	2		
Type	Optional		
Hourly Breakdown	Theory	Practical / Field survey	Independent Learning
	<b>30</b>	-	<b>70</b>
<b>Course Intended Learning Outcomes:</b>			
At the completion of this course student will be able to			
<ul style="list-style-type: none"> <li>➤ Acquire a comprehensive knowledge on new media.</li> <li>➤ Explain application of image arts in new media.</li> <li>➤ Setup their professional careers merging with the online platforms.</li> <li>➤ Understand how to market their creative works.</li> </ul>			
<b>Course Content:</b>			
<ol style="list-style-type: none"> <li>1. Role and importance of media. <ol style="list-style-type: none"> <li>i. Conventional Media / Traditional Media.</li> </ol> </li> </ol>			

- ii. Defining New Media / Digital Media.
- iii. Characteristics of New media culture.
- 2. Utilizing digital media platforms effectively to publish creative works.
  - i. Social Media Platforms; Facebook, Instagram, Twitter, Pinterest.
  - ii. Publishing in Social media and reaching the audience.
  - iii. Other Platforms; Flickr, Blogger
- 3. Role of Streaming Media.
  - i. Defining the Streaming media.
  - ii. Streaming media platforms; Youtube, Tiktok, Viutube.
  - iii. Producing contents to streaming media.
  - iv. Managing a self-own video channel.
- 4. Use of new media to market creative works.
  - i. Stock Photography;  
Stock photography websites and their use; Shutterstock, Gettyimages, istock. Alamy.
  - ii. Strategies and ways of digital marketing; Search Engine Optimization (SEO), Pay per Click (PPC) and Content Marketing.
  - iii. Choosing correct platform to monetize the different Artworks.
  - iv. Other online spaces to sell creative skills; Fiver, freelancer.com, Nexxt, designcrowd.
- 5. Critical issues in new media.
  - i. Cyber culture and virtual society.
  - ii. Understanding the boundaries of new media.
- 6. Ethical factors and legal matters.

Teaching /Learning Methods:

Lectures with audio visual aids, practical exercises.

Assessment Strategy:

Practical Evaluation, Assignments, End semester examination.

Continuous Assessment 20%	Final Assessment 80 %		
Details: quizzes %, mid-term %, other % (specify)  ..... % .....% .....%	Theory (%)	Practical (%)	Other (%)(specify)
	40%	40%	-

Recommended Reading:

1. ഊറംഗ, ലി. (2016) സമാജ മാനവ സംസ്കാരം, ലി. ഗോവിന്ദൻ സെന്ററലി, കൊല്ലം.
2. Athque, Adrian (2013) Digital Meda and Society, Polity Press, UK.
3. Hope, C., & Ryan, J. C. (2014). *Digital Arts: An Introduction to New Media*. Bloomsbury Publishing



USA.

4. Jurgenson, N. (2019). *The Social Photo: On Photography and Social Media*. Verso Books.
5. Lievrouw, Leah A; Livinstone, Sonia (2006) Hand Book of New Media, SAGE Publication Ltd, london.
6. Lister, M., Dovey, J., Giddings, S., Kelly, K., & Grant, I. (2009). *New Media: A Critical Introduction*. Taylor & Francis.
7. Lister, M. (2013). *The Photographic Image in Digital Culture*. Routledge.
8. Malik, N. (2018). *The Mixed Media Photography Book: Collection of 5 Books*.
9. Schmitz, Ardy (2012) A Primer on communication studies, Creative commons - Donors Choose, org e book <http://2012books.larducket.org/books/a-primer-on-communication-studies/ies/index.html>
10. Siapera, Eugenia (2017) Understanding New Media, SAGE Publication Ltd, london.

\* Only for differently - able students, if required under the recommendation of Subject in-charge.