

Course: Discipline Specific Core

Semester _____	1
Paper Number	HMVCR1011T
Paper Title	Introduction to Visual Culture and Still Photography
No. of Credits	6
Theory/Composite	Theory
No. of periods assigned	Th: 5+1 Pr:
Name of Faculty member(s)	
Course description/objective	<p>Module A</p> <ul style="list-style-type: none"> The Module A of the course aims to initiate students with the theoretical concept of visual culture. The module also discusses popular national and sacred iconographies of India. By the end of the course students should be able to understand concepts like sign, image, representation etc. <p>Module B</p> <ul style="list-style-type: none"> The objective of Module B of the course is to help students understand the basics of still photography. Covering areas such as DSLR workflow, controlling exposure, lensing, depth of field, and lighting. An understanding of framing, composition will be the core areas of the course. Different genres of photography will be elaborated so that the understandings are not restricted to any one genre in particular.
Syllabus	<p>Module A (39 classes approx.)</p> <ol style="list-style-type: none"> Introduction to Visual Culture What is an image? How does an image communicate and signify? How to read an Image? Role of image in culture and communication. Popular national and Sacred iconographies of colonial and post-colonial India Modern technology and pre-modern themes. Popular culture and visual arts, archetypes and stereotypes. Reading Images Idea of time and space in visual culture. <p>Module B (39 classes approx.) The unit aims to familiarize the basics of contemporary photographic techniques and theoretical knowledge in still photography.</p> <p>Basics of Still Photography</p> <ul style="list-style-type: none"> Camera types and lenses Exposure control using aperture and shutter speed DSLR workflow Controlling subject movement and depth of field Digital file formats, ISO and white balance Three Point Lighting Perspective and composition, rules of composition A taste of different genres, including portraiture, action, events, street, travel, low light and fill flash photography
Texts	<ul style="list-style-type: none"> Berger, John. <i>Ways of seeing: Based on the BBC television series with John Berger</i>. Chapter 1. Pinney, Christopher. <i>Photos of the Gods: The Printed Image and Political Struggle in India</i>. Sections of Chapter 6. Peirce, Charles Sanders. <i>What Is a Sign?</i>
Reading/Reference Lists	<ul style="list-style-type: none"> Barthes, Roland. <i>Image-music-text</i>. Macmillan, 1978. Berger, John. <i>Ways of seeing: Based on the BBC Television Series with John Berger</i>. British Broadcasting Corp, 2012. Peirce, Charles Sanders. <i>What Is a Sign?</i> 1984. http://www.iupui.edu/%7Epeirce/web/ep/ep2/ep2book/ch02/ep2ch2.htm Mitchell, WJ Thomas. <i>What do Pictures Want?: The Lives and Loves of Images</i>. University of Chicago Press, 2005. Pinney, Christopher. <i>Photos of the Gods: The Printed Image and Political Struggle in India</i>. Reaktion Books. 2004. Kapur, Geeta. "Representational Dilemmas of a Nineteenth-Century Painter: Raja Ravi Varma". <i>When Was Modernism: Essays on Contemporary Cultural Practice in India</i>. Tulika Books. 2000. Singer, Ben. "Modernity, Hyperstimulus, and the Rise of Popular Sensationalism." <i>Cinema and the Invention of Modern Life</i> (1995): 72-99. Jay, Martin. <i>Scopic Regimes of Modernity</i>. Bay Press, 1988. Langford, M. J. <i>Basic Photography</i>. Taylor & Francis, 2000. Langford, M. J., and Smallwood, J. <i>The Step-by-step Guide to Photography</i>. Ebury Press. 1978.

	<ul style="list-style-type: none">• Long, B. <i>Complete Digital Photography</i>. Cengage Learning. 2012.
Evaluation	CIA: 20 End-Sem: 80 T