

B.A MULTIMEDIA

(Detailed semesterised syllabus for programme in BA Multimedia under
the Choice Based Credit System)

\

Contents***Page Number***

1. List of BOS/Expert Committee	3
2. Acknowledgement	4
3. Introduction	5
4. Aims and Objectives	5
5. Eligibility criteria for admission	5
6. Medium of instruction	5
7. Course Design	6
8. Duration of course	7
9. Examinations and Evaluation details, Pattern of questions	7 - 12
10. Consolidated scheme for all semesters	12-13
11. Syllabus	14 - 50
12. Model Questions and Parameters	

1. Details of Expert Committee in Visual Communication (UG)

	Name and Official Address	Contact Number &Email ID
1.	Leenus L.K, H.O.D, Kerala State Institute of Design, Chandanathopu P.O, Kollam, (<i>Convenor</i>)	leenuskannoth@yahoo.com Ph. 9447708592
2.	Prof. John Sankaramangalam, Academic Chairman, St Joseph College of Communication, Media Village, Kurissumood P.O, Changanasserry. PIN: 686104	Ph. 9447136613
3.	Prof. Sivaprasad C, St Joseph College of Communication, Media Village, Kurissumood P.O, Changanasserry. PIN: 686104	kaviyoorsivaprasad@yahoo.co.in Ph. 9961475778
4.	Sijin Vincent, H.O.D, DePaul Institute Of Science And Technology, Angamaly.	sijinvincent@gmail.com (Left the institution)
5.	Noble Peter, DePaul Institute Of Science And Technology, Angamaly.	(Left the institution)

2. Acknowledgement

The B.A programme in *BA Multimedia* is branded for its creative approach and distinctive topics discussed. This curriculum is inspired by the stupendous world of art and new creative techniques. The syllabus tries to transmit most essential and updated information to students. The programme gives an opportunity for the students to develop the basic skills in Advertisement, Film Craft and Arts, Photography and Multimedia content productions.

The Board of Studies puts on record our sincere thanks to the honourable Vice Chancellor and Pro Vice Chancellor of Mahatma Gandhi University, for their guidance and help, extended to us during the restructuring of the *B.A Multimedia Syllabus*.

The Board of Studies would like to extend our sincere gratitude to the University Syndicate members for their understanding and support.

We thank the Registrar of the University, both Academic and Finance sections of the University and the members of BOS Core-Committee for offering their service for the flawless completion of the syllabus.

The successful completion of this syllabus is the end product of hard works done by academicians from various colleges and eminent personalities from the media industry. We would like to thank them for their valuable service during the restructuring process.

For the Expert Committee in Multimedia,

Leenus LK
(Convenor)

Kottayam
26 March 2016

3. Introduction

Developing the academic scheme for training in Multimedia would invite the need to integrate the various topics that are the important ingredients for such a course of study. Expounding the various theoretical concepts would naturally broaden the level of comprehension during the practical sessions. This gives an opportunity for balanced input and in-depth study of the various subjects. Thus the student gains an opportunity to formulate independent conclusions that will eventually get reflected in his year ending projects. The expected result is not based on spoon-feeding, but on one's own creative and intellectual applications.

4. Aims and Objectives

A basic programme in Multimedia is the initial step towards a formal and graded approach for a satisfying profession in various Media like Videography, Animation, Journalism, Advertising, Electronic Editing and ultimately in the Cinema Industry. A plus two student, who is a complete stranger to the above professions, should at the Degree level itself undertake a voyage of discovery, so that he/she would be able to assess his/her own potential for the above mentioned professions. He/she will manifest his/her highest talent after mooring himself/herself at the level of the Degree Examination. The following Syllabus for the B.A Multimedia makes a genuine effort to invest the students with the multifaceted aspects of multimedia.

5. Eligibility criteria for admission

1. Eligibility for admission, norms for admission and reservation of seats for various Undergraduate Programmes shall be according to the regulations framed/orders issued by the University in this regard, from time to time.
2. A pass in +2 or equivalent examination/Any Degree.
3. As per the University regulations, admission for BA Animation And Graphic Design is arranged through C A P
4. Students can opt for any one of the Generic Elective Papers offered by different departments of the college in fifth semester (subject to the availability of vacancy in the concerned discipline).If the number of applications exceeds the number of vacancies for a particular Generic elective paper, priority will be given to the students from the parent department (core subject). Selection of students in the generic elective paper will be done in the college based on merit and interest of the students.

6. Medium of Instruction

The medium of instruction should be in English.

7. B.A Multimedia– Course Design

	<i>Course</i>	<i>Type</i>	<i>Sem ester</i>
01	1-1 English I	Theory	1
02	1-2 Art and Visual Perception I	Theory	1
03	1-3 Introduction to communication	Practical	1
04	1-4 Still Photography	Practical	1
05	1-5 Fundamentals of Drawing	Practical	1
06	2-1 English II	Theory	2
07	2-2 Art and Visual Perception I	Theory	2
08	2-3 Advanced Photography	Practical	2
09	2-4 Media and Actor	Practical	2
10	2-5 Study of Fiction	Theory	2
11	3-1 Videography I	Theory	3
12	3-2 Editing Principles I	Theory	3
13	3-3 Introduction to Graphic Design I	Project	3
14	3-4 Script Writing	Practical	3
15	3-5 Art of Storyboard	Practical	3
16	4-1 Videography II	Project	4
17	4-2 Editing Principles II	Practical	4
18	4-3 Audiography I	Theory	4
19	4-4 Elements of Direction	Project	4
20	4-5 Introduction to Graphic Design II	Practical	4
21	5-1 Audiography II	Practical	5
22	5-2 3D Studio	Practical	5
23	5-3 Generic Elective		
24	A. Print Journalism	Project	5
	B. Creative Painting	Practical	
25	C. Designing For Web	Practical	5
26	5-4 Media Management	Theory	5
27	5-5 Electronic Journalism	Practical	5
28	6-1 Internship	OJT	6
29	6-2 Advertising Project	Project	6
30	6-3 3D Animation	Practical	6
	6-4 Optional Core (Video Project)		
31	A. Fiction	Project	6
32	B. Documentary	Project	6
33	C. News Feature	Project	6
34	6-5 Design Project	Project	6
35	6-6 Script writing project	Project	6

8. Duration of Course

- 8.1 The programmes shall normally extend over a period of three academic years consisting of six semesters.
- 8.2 There shall be two Semesters in an academic year, the 'ODD' semester commences in June and on completion, the 'EVEN' Semester commences after a semester-break of three days with two months' vacation during April and May.
- 8.3 A student may be permitted to complete the Programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.

9. Examinations and Evaluations

The evaluation of each course shall contain two parts:

- (i) Internal or In-Semester Assessment (ISA)
- (ii) External or End-Semester Assessment (ESA)

The internal to external assessment ratio shall be 1:4, for the course. There shall be a maximum of 80 marks for external evaluation and maximum of **20** marks for internal evaluation. Both internal and external marks are to be mathematically rounded to the nearest integer. For all papers (theory & practical), grades are given **on a 10 - point scale** based on the total percentage of marks. (*ISA+ESA*) as given below

Percentage of Marks	Grade	Grade Point
95 and above	S Outstanding	10
85 to below 95	A+ Excellent	9
75 to below 85	A Very Good	8
65 to below 75	B+ Good	7
55 to below 65	B Above Average	6
45 to below 55	C Satisfactory	5
40 to below 45	D Pass	4
Below 40	F Failure	0
	A b Absent	0

10. Credit Point and Credit Point Average

Credit Point (CP) of a paper is calculated using the formula: -

$CP = C \times GP$, where *C* is the Credit and *GP* is the Grade point

Semester Grade Point Average (SGPA) of a Semester is calculated using the formula: -

$SGPA = TCP/TC$, where *TCP* is the Total Credit Point of that semester, i.e., $\sum_1^n CP_i$; *TC* is the Total Credit of that semester, $\sum_1^n C_i$, where *n* is the number of papers in that semester.

Cumulative Grade Point Average (CGPA) is calculated using the formula: -

$CGPA = TCP/TC$, where TCP is the Total Credit Point of that programme, $\sum_1^n C_i$; TC is the Total Credit of that programme, ie, $\sum_1^n C_i$, where n is the number of papers in that programme.

Grade Point Average (GPA) of a Course (Common Course I, Common Course II, Complementary Course I, Complementary Course II, Vocational course, Core Course) is calculated using the formula:-

$GPA = TCP/TC$, where TCP is the Total Credit Point of course ie, $\sum_1^n C_i$; TC is the Total Credit of that course, ie, $\sum_1^n C_i$, Where n is the number of papers in that course.

Grades for the different courses, semesters and overall programme are given based on the corresponding GPA as shown below:

GPA	Grade
9.5 and above	S Outstanding
8.5 to below 9.5	A+ Excellent
7.5 to below 8.5	A Very Good
6.5 to below 7.5	B+ Good
5.5 to below 6.5	B Above Average
4.5 to below 5.5	C Satisfactory
4.0 to below 4.5	D Pass
Below 4.0	F Failure

11. Marks distribution for External examination and Internal evaluation

The external theory examination of all semesters shall be conducted by the University at the end of each semester. Internal evaluation is to be done by continuous assessment. For all papers (theory and practical) total marks of external examination is 80 and total marks of internal evaluation is 20.

Marks distribution for external and internal assessments and the components for internal evaluation with their marks are shown below:

11.1 For all theory papers

- a) Marks of external Examination : 80
- b) Marks of internal evaluation : 20

All the three components of the internal assessment are mandatory.

Components of Internal Evaluation of theory	Marks
Attendance	5
Assignment /Seminar/Viva	5
Test paper(s) (1 or 2) (1x10=10; 2x5=10)	10
Total	20

11.2 For all practical papers

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

All the four components of the internal assessment are mandatory.

Components Internal evaluation of Practical	Marks
Attendance	5
Test paper	5
Record*	5
Lab involvement	5
Total	20

*Marks awarded for Record should be related to number of experiments recorded and duly signed by the concerned teacher in charge.

11.3 For projects

a) Marks of external Examination : 80

b) Marks of internal evaluation : 20

Components of External Evaluation of Project	Marks
Dissertation (External)	50
Viva-Voce (External)	30
Total	80

All the four components of the internal assessment are mandatory.

Components Internal Evaluation of project	Marks
Punctuality	5
Experimentation/Data collection	5
Knowledge	5
Report	5
Total	20

11.3 Attendance Evaluation For all Papers

% of attendance	Marks
90 and above	5
85 – 89	4
80-84	3
76-79	2
75	1

(Decimals are to be rounded to the next higher whole number)

12. End Semester Examination (ESE)

The End Semester Examination (ESE) shall be of 3/5-hour duration for written / practical respectively. The minimum required attendance for each semester shall be 75%. Those who do not attain the minimum attendance will not be eligible to register for the ESE examination.

12.Internal Assessment Test Papers

At least one internal test-paper is to be attended in each semester for each course. The evaluations of all components are to be published and are to be acknowledged by the candidates. All documents of internal assessments are to be kept in the college for two years and shall be made available for verification by the University. The responsibility of evaluating the internal assessment is vested on the teacher(s), who teach the course.

13.External examination

The external examination of all semesters shall be conducted by the University at the end of each semester.

Students having a minimum of 75% average attendance for all the courses only can register for the examination. Condonation of shortage of attendance to a maximum of 10 days or 50 hours in a semester subject to a maximum of 2 times during the whole period of the programme may be granted by the University on valid grounds. This condonation shall not be counted for internal assessment.

Benefit of attendance may be granted to students attending University/College union/Co-curricular activities by treating them as present for the days of absence, on production of participation/attendance certificates, within one week, from competent authorities and endorsed by the Head of the institution. This is limited to a maximum of 10 days per semester and this benefit shall be considered for internal assessment also.

Those students who are not eligible even with condonation of shortage of attendance shall repeat the course along with the next batch.

There will be no supplementary exams. For reappearance/ improvement, the students can appear along with the next batch.

A student who registers his/her name for the external exam for a semester will be eligible for promotion to the next semester.

A student who has completed the entire curriculum requirement, but could not register for the Semester examination can register notionally, for getting eligibility for promotion to the next semester.

A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the University examination for the same semester, subsequently.

15.Pattern Of Questions

Questions shall be set to assess knowledge acquired, standard and application of knowledge, application of knowledge in new situations, critical evaluation of knowledge and the ability to synthesize knowledge. The question setter shall ensure that questions covering all skills are set. She/he shall also submit a detailed scheme of evaluation along with the question paper.

A question paper shall be a judicious mix of very short answer type, short answer type, short essay type /problem solving type and long essay type questions.

Pattern of questions for external examination for theory paper

Pattern	Marks	Choice of questions	Total marks
Short Answer	2	9/12	18
Paragraph answer	4	6/9	24
Problem/ Short Essay	6	3/5	18
Long Essay	10	2/4	20
		20/30	80

16. Internship (On the Job Training) or Midterm Project

The candidates will have to undergo an on-job training or Internship of a *maximum* of 30 days, during the programme after the fifth semester. The internship will be at a professional Design Studio / Animation Studio / Television Channel / Game Studio / Film as per the field of specialisation of the candidate. The candidates will have to prepare a comprehensive Report. The Report should be attested by the organisation where the candidate did the Internship and the Report will be submitted to the faculty for evaluation along with the certificate of the work done from the firm. A member of the faculty will supervise the candidates during their Internship. The internships would have a credit of 2 with 100 marks and the marks would be submitted to the university at the end of the six semester.

16.Pass Requirements

A separate minimum of 30% marks each for internal and external (for both theory and practical) and aggregate minimum of 40% are required for a pass for a paper. For a pass in a programme, a separate minimum of Grade D is required for all the individual papers. If a candidate secures F Grade for any one of the paper offered in a Semester/Programme, only F grade will be awarded for that Semester/ Programme until he/she improves this to D Grade or above within the permitted period. (See Clause 8.3)

Students who complete the programme with 'D' grade in the "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" will have one betterment chance within 12 months, immediately after the publication of the result of the whole programme.

Those students who possess the required minimum attendance during an academic year/semester and could not register for the semester examination are permitted to apply for Notional Registration to the examinations concerned enabling them to get promoted to the next class.

Students discontinued from previous regulations, CBCSS 2013, can pursue their studies in "Regulations for Under Graduate Programmes under Choice Based Credit System 2016" after obtaining readmission. These students have to complete the programme as per "Regulations for Under Graduate Programmes under Choice Based Credit System 2016".

Credit Transfer and Accumulation system can be adopted in the programme. Transfer of Credit consists of acknowledging, recognizing and accepting credits by an institution for programmes or courses completed at another institution. The Credit Transfer Scheme shall allow students pursuing a programme in one University to continue their education in another University without break.

17. Programme Structure for Model III BA/BSc/B.Com

a	Programme Duration	6 Semesters
b	Total Credits required for successful completion of the Programme	120
c	Credits required from Common Course I	8
d	Credits required from Core + Complementary + Vocational Courses including Project	109
e	Generic Elective (GE)	3
f	Minimum attendance required	75%

18. Consolidated Scheme for B.A Multimedia

Sem.	Course Code	Course Title	Course Type	Course Category	Credit	Hours Per Week	Marks	
							Int.	Ext.
I		1-1 English I	Theory	Common	4	5	20	80
	MM1CRT01	1-2 Art and Visual Perception I*	Theory	Core	4	5	20	80
	MM1CRT02	1-3 Introduction to communication	Theory	Core	4	5	20	80
	MM1CRP03	1-4 Still Photography***	Practical	Core	4	5	20	80
	MM1CMP04	1-5 Fundamentals of Drawing	Practical	Complim.	4	5	20	80
					20	25	500	
II		2-1 English II	Theory	Common	4	5	20	80
	MM2CRT05	2-2 Art and Visual Perception II*	Theory	Core	4	5	20	80
	MM2CRP06	2-3 Advanced Photography	Practical	Core	4	5	20	80
	MM2CMP07	2-4 Media and Actor	Practical	Complim.	4	5	20	80
	MM2CRT08	2-5 Study of Fiction	Theory	Core	4	5	20	80
					20	25	500	
III	MM3CRT09	3-1 Videography I	Theory	Core	4	5	20	80
	MM3CRT10	3-2 Editing Principles I**	Theory	Core	4	5	20	80
	MM3CMP11	3-3 Introduction to Graphic Design I	Practical	Complim.	4	5	20	80
	MM3PRP01	3-4 Script Writing	Project	Complim.	4	5	20	80
	MM3PRP02	3-5 Art of Storyboard	Project	Core	4	5	20	80
					20	25	500	
IV	MM4CRP12	4-1 Videography II	Practical	Core	4	5	20	80
	MM4CRP13	4-2 Editing Principles II**	Practical	Core	4	5	20	80
	MM4CRT14	4-3 Audiography I	Theory	Core	4	5	20	80
	MM4PRP03	4-4 Elements of Direction	Project	Complim.	4	5	20	80

	MM4CR P15	4-5 Introduction to Graphic Design II	Practical	Core	4	5	20	80
					20	25	500	
V	MM5CRP16	5-1 Audiography II	Practical	Core	4	5	20	80
	MM5CMP17	5-2 3D Studio	Practical	Complim.	4	5	20	80
		5-3 Generic Elective		Elective	3	5	20	80
	MM5GEP01	A. Print Journalism**	Project			5	20	80
	MM5GEP02	B. Creative Painting**	Practical			5	20	80
	MM5GEP03	C. Designing For Web**	Practical					
	MM5CMT18	5-4 Media Management	Theory	Complim.	4			
	MM5CRP19	5-5 Electronic Journalism	Practical	Core	4			
					19	25	500	
VI	MM6OJP01	6-1 Internship	OJT		2		100	
	MM6PRP04	6-2 Advertising Project**	Project	Core	3	5	20	80
	MM6CMP20	6-3 3D Animation	Practical	Complim.	3	5	20	80
		6-4 Optional Core (Video Project)		Core	3	5	20	80
	MM6OCP01	D. Fiction**	Project		4	5	20	80
	MM6OCP02	E. Documentary**	Project					
	MM6OCP03	F. News Feature**	Project					
	MM6PRP05	6-5 Design Project	Project	Complim.	3	3	20	80
	MM6PRP06	6-6 Script writing project**	Project	Complim.	3	3	20	80
					21		600	
					120		3100	

Subjects denoted with *are common for Multimedia, Visual Communication and Audiography and Digital Editing

Subjects denoted with **are common for Multimedia and Visual Communication

Subjects denoted with ***are common for Multimedia and Audiography & Digital Editing

SEMESTER I

COURSE 1-1: ENGLISH 1: (THEORY)

OBJECTIVE

- To develop effective verbal communication skills.
- To develop conversational skills for informal as well as formal occasions such as professional meetings, Interviews and Group Discussion.
- To enhance public speaking skills for the students.

MODULE I Introduction to Presentation Skills

Soft Skills Development - Voice modulation, Body language, Gestures and Expressions while doing formal and academic presentations

MODULE II Effective Communication skills, Group Discussion, Interview skills – Telephone, Face to Face, Video Conferencing, PowerPoint presentations and presentation aids

MODULE III Introduction to Language

Phonetics – Phonetic symbols and its transcription, Word Stress, Pitch, Intonation

MODULE IV Introduction to Conversational Skills

Initiating conversation in various situations – meeting a stranger, making requests, giving an opinion, extending an apology, introducing oneself and others

MODULE V Introduction to Public Speaking

Making Short Formal Speeches – Welcome speech, Felicitations, Vote of Thanks.

REFERENCE

1. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
2. Communication Skills in English : Sasikumar. Dutt. Rajeevan; Foundation Books

SOURCE MATERIALS FOR TEACHERS

- (1) Headway Academic Skills : Listening, Speaking and Study Skills
Teachers' Guide : Oxford University Press
- (2) Professional Speaking Skills : ArunaKoneru, Oxford University Press

COURSE 1-2

ART AND VISUAL PERCEPTION I(THEORY)

OBJECTIVE

A student under training in this course should develop clarity in perception of various art forms especially that of Visual Arts.

Module 1 Observation Exercises “*Visual Writing Vs Literary Writing*”.
The student is given opportunities to visualise and put on paper, the visualized images.

- i. The arrival of rain after a harsh summer.
 - ii. The closing line of a busy office
 - iii. The anger of a superior officer on his sub-ordinates
 - iv. A pleasant sunrise
 - v. A wedding and a funeral
- (These assignments carry marks for the internal assessments)

Module II An introduction of various paintings.
Visit to art galleries and discussion with the artists regarding their works.
(To be submitted for internal assessment)

Module III An introduction to Nava Rasas.
Each student should submit photographs with expressions of an artist to explain Nava Rasas.
(For internal assessment)

Module IV Use of visual space for creating images.
Circular frames, - horizon frame – Vertical frames – conical frames etc.
Understanding the rule of third and golden points. Use of perspective as a strong element to create images of concrete forms.

Module V Growth of visual art form from the earlier periods to the period of renaissance
Primitive Art – Realism – Romanticism – Renaissance Period.
(The perception of growth of visual art form from the primitive stages to the classical period)

Special emphasis may be given to the works of Da-Vinci, Michelangelo, Rembrandt, Raphael belonging to the renaissance period.
Understanding the use of perspective, iconography, calligraphy etc. as elements of visual aesthetics during the renaissance period.

REFERENCE

- | | | |
|-------------------------------|---|-----------------|
| 1. Million And One Nights | : | Terry Ramsaye |
| 2. NatyaSastra (Bharath Muni) | : | Man Mohan Ghosh |
| 3. Necessity of Art | : | Ernest Fisher |
| 4. Social history of Art | : | Arnold Hauser |

5. Art and Visual Perception : Rudolf Arnheim
6. Encyclopedia of World Art (Vol. 1 & II) : McGraw Hill Publication
7. The Art of Pictorial Composition : Wolehonok

COURSE 1-3

INTRODUCTION TO COMMUNICATION (THEORY)

OBJECTIVES

- Understand and appreciate the role of communication in development media
- Acquire knowledge of different theories, barriers and forms of communication and their use in the process of social change; and to understand the relevance of communication in media and society

MODULE 1 Introduction to Communication / Definition and Objectives of communication /Need for communication – functions. /Types of communication. Barriers of Communication - Verbal – Non Verbal Communication/Development Communication/ Influence of media on developmental Communication/Media: culture and values.History of Communication- Early History, Ancient, Medieval, Modern and Present.

MODULE II Communication Models – 7cs of Communication forms of Communication – sociological Theories of mass communication western models of communication/ Mass Communication – Definition – Mass Media – Different Mass Media – Influence and Types.

MODULE III Communication with Groups: lectures, forum, Brain storming, Guided discussion, Case study, Role play, Demonstration.
a. Exhibitions – how to organize
b. Cinema, Television, Radio
c. Print Media
d. Theatre & Local or Folk Media
e. Information Technology & World wide web.

MODULEIV Skill Training: Effective public Speaking, Meetings, Conference, Seminar, Effective Written Communication, Workshop on Theatre – Production.

MODULE V Media of Communication – Indian context – through different Mass Media – Print, Broadcast, Media, Multi-Media, Social Media - Issues

REFERENCE

- | | |
|---|----------------------------------|
| 1. Principles of Communication | : VijayaSomasundaram |
| 2.Mass Communication in India | : Keval J Kumar |
| 3.Media/Society: Industries, Images and Audiences | : David Croteau, Williams Hyones |
| 5.Managing with Information, Prentice | : Jerome Kanter |
| 6.Art of Effective Communication:
Conversion Control Skills for Managers | : J.Charles |
| 7. Media and Communication Management | : C.S Rayude |
| 9. Management of Public Relations and Communication | : SaileshSengupta |

COURSE 1-4

STILL PHOTOGRAPHY (PRACTICAL)

OBJECTIVE

The objective of this course is to pursue basic knowledge of image making using digital camera. Students will be introduced to basic DSLR camera features.

MODULE I Introduction to photography: Brief history and development of photography. Different types of cameras and its usage.

MODULE II Aperture, Shutter speed, Manipulation of shutter speeds, focal length, f stop, Depth of field and depth of focus, White Balance, Exposure setting, ISO setting, Exposure compensation, Flash compensation.

MODULE III Lines and shapes, Observation, Textures and Patterns, DSLR camera settings, Manual mode, Aperture priority, Shutter Priority, Lenses, Block lens and Zoom lens, Angles.

MODULE IV Composition, Composition rules, Perspectives, Leading lines, Framing subjects, abstract, Pixel, Resolution.

MODULE V Visual Communication through composition, angles, tone, colour aspects etc.

REFERENCE

1. The Focal Encyclopaedia of Photography : Richard Zakia, Leatie Stroebel
2. The Manual of Photography : Ralph E Jacobson / Geoffrey G Attridge
3. The Photographers Handbook : John H Edgecoe. Alfred A

COURSE 1-5

FUNDAMENTALS OF DRAWING (PRACTICAL)

OBJECTIVE

This course is intended to provide the student a basic understanding of basic drawing techniques for production.

MODULE I Principles and Elements of a picture - unity variety, Hierarchy, Proportion, Scale, Balance, Rhythm repetition proximity space, shape, size, colour, texture.

MODULE II Line drawings, Studies from still life, Flower vases, Fruit Bowls, Bottles and others. Study from life, Figure Drawing, Male and female anatomy Proportions, Study of Human Figure (Male & Female different age & different views) from live model.

MODULE III Outdoor Study : Sketching of streets, Market place, Bus station, Boat Jetty, Study of forms in nature, Trees & Plants, Leaves – Flowers, Clouds and Story illustrations.

MODULE IV Geometric Drawing perspective drawing (Buildings, streets, stage designs, furniture's), Vanishing point, single point, Two point and Multipoint of perspectives. Lighting & Shading shadows (Cast shadow) contact shadow, contour shadow, reflected light, highlight, core shadow.

MODULE V Introduction of different drawing materials. Drawing tools and use of colours. (Pencils, charcoals, crayons, Pastels, Pen, brushes)
Colours : Ink, water colour, poster colour, Acrylic Colours, Oil colours tempera colours, enamel paints

REFERENCE

1. Drawing workshop 1 & II : Marie Claire Isaaman
2. Figure Drawing : Andrew Loomis
3. Anatomy Drawing : Vector Perad
4. Drawing the Head and Arms : Vector Perad
5. The Artist Hand book of materials
and Techniques : Ralphmayer
6. Drawing with Pen and Ink : Arthur L. Guptill
7. Drawing Lessons from the Great masters : Robert Beverly Hale
8. The Practice and Science of Drawing : Harold Speed

SEMESTER II

COURSE 2-1

ENGLISH II (THEORY)

OBJECTIVE

- The course helps students to express ideas creatively.
- The imaginative qualities of the students are being sharpened and polished.
- The course aids students to achieve constructive as well as academic excellence.

MODULE I Fundamentals of English Grammar
Parts of Speech, Subject – Verb agreement, Tenses, Active – Passive Voice, Phrasal Verbs, Affixes, Conditionals, Direct – Indirect Speech, Modals, Question Tags.

MODULE II Introduction to Literary Terms
Figures of Speech and other literary terms

MODULE III Introduction to Creative Writing
Poetry Writing, Short Story Writing, Newspaper report.

MODULE IV Content development for Script and Advertisement.

MODULE V Introduction to Academic Writing
Writing models: Letters – formal/informal, Resume and covering letter, Minutes and Agenda, Report and Notice writing, Essay, paragraph and note-making.

REFERENCE

1. A Glossary of Literary Terms : Abrams, M.H; Wadsworth Publication
2. History of English Literature : Albert, Edward; Oxford University Press
3. Critical Thinking, Academic Writing and Presentation Skills : Anderson. Nayar. Sen; Pearson Publication
4. English Grammar and Composition : Wren. Martin; S.Chand Publications

COURSE 2-2

ART AND VISUAL PERCEPTION II (THEORY)

OBJECTIVE :

To provide the students with clarity regarding the growth of visual art from the classical concept to modern concept

Module 1 The process of “Deduction” in creating the visual.

- i. Students may prepare a visual breakdown of sequence like murder which cannot be realistically preformed but will have high dramatic effect.
- ii. The beauty of early morning through various visuals used in a deductive manner.
e.g. Japanese Haiku
- iii. Arrival of a moving train all the way to the crowded platform of a railway station.
(These are the exercises to be done by the students through the observation and submitted as internal assessment)

Module II The growth of visual art forms from Realism to Impressionism. The influence various art forms in literature and performing arts on the growth of visual art form. The work of Vincent Van-Gough as effective examples of a subjective perception based on the play of lights.

Module III Growth of visual art from Realism to Expressionism
Artist’s perception of an object through the “Inner Eye”
Here the works of Salvador Dali and Maya Deren; may be used as effective teaching materials – The classical concept of perspective loses its significance in Expressionism.

Module IV Analysis of the film “Cabinet of Dr. Caligary” for the students to get the clarity of perception regarding Expressionism.

Module V The growth of visual art through Surrealism, Cubism, Collage, Experimentation etc. The work of Andy Warhol, Jordan Belson etc. may be presented to the students to clarify the application of “Inner Eye” in the work of visual arts. The detailed study of the growth of visual arts by taking examples of Picasso’s life and works.

REFERENCE :

- | | | |
|-------------------------------|---|--------------------------------|
| 1. Poetics | : | Aristotle (Translated Version) |
| 2. A Concise History of art | : | G.Buzin |
| 3. The art of interior design | : | V.K. Ball |

4. Film as Art : Rudolf Arnheim
5. The Meaning of Art : Herbert Read
6. The Art of Composition : Michael Jacobs
7. The Art of Colour and Design : Mitland Graves

COURSE 2-3

ADVANCED PHOTOGRAPHY(PRACTICAL)

OBJECTIVE

Students further develop their aesthetic skills in photography. Encourages students to study and develop independently in the major areas of advanced photography.

MODULE I Lighting portrait, products, shiny materials
Table top

MODULE II Introduction to using different filters
High Dynamic range

MODULE III Post processing of images using image processing software.
Photographing using reflectors and bounce
Indoor and outdoor photography
Matching of Indoor and outdoor

MODULE IV Using macro lens
Practicals using continuous lights
Practicals using strobe

MODULE V Project submission

REFERENCE

- 1) The focal encyclopaedia of photography : Richard Zakia , Leatie Stroebel
- 2) The Manual of photography : Ralph E Jacobson / Geoffrey G Attridge/ Sidney F Ray
- 3) The photographers handbook : John H Edgecoe. Alfred A

COURSE 2-4

MEDIA AND ACTOR: TRAINING FOR ACTING (PRACTICAL)

OBJECTIVE

- To introduce the students to the various artistic forms on which the actor develops as a communicator.
- To learn the fundamentals of Scene work and its challenges.
- To make a basic understanding of the process of Screen Acting.

MODULE I Introduction to History and Evolution of the Art of Acting.

This study deals with the evolution of Acting, Acting techniques and its training through Rituals, Classical – folk, theatre and various other forms of performing arts and gradually moving on to the Art of acting for cinema.

Breaking comfort zones and challenging the self.

Identifying individual blocks – Physical and mental and finding solution through Theatre games.

MODULE II Stanislavsky System (Method Acting)

This gives special emphasis on Stanislavsky and his Method Acting. Meyerhold system (Bio-Mechanics) Berthold Brecht (Alienation) – Samuel Becket (Absurd Theatre) – Grothowsky (Theatre of Poverty) will also be touched upon under this.

MODULE III Story Telling – Using basic tools (body, mind, voice), Enacting the Story - Individual and Groups. Improvisation : Improvisation is the Base of Acting. It is the process of grooming actors through spontaneous reaction to the given situation without any prior preparation where imagination, observation, concentration & memory lane plays a key role.

Basic Improvisation – Group Improvisation – Guided Improvisation, Senses – Sight, Hearing, Smell, Taste and Touch.

MODULE IV Play Reading - Character Analysis - on the basis of Method Acting - Internal Characterisation and External Characterisation – on the basis of Method Acting. Scene Exercises

MODULE V Mechanics of Screen Acting. The Mechanics of Screen acting deals with the study of character analysis, Understanding the screen play, Adapting to camera, Necessity of communication, need for flexibility, Finding the right mood – tone – intensity and rhythm, Continuity and its challenge, Different approach to different shots (close up, Mid, Long shot etc.), acting without partner, acting with camera and accepting or negating the crew.

Method of Teaching

- Major part of the teaching happens through class room exercises and workshops.
- Discussions and Interaction throughout the module.

Reference

- | | | |
|---|---|--------------------------|
| 1. An Actor Prepares | : | Constantine Stanislavsky |
| 2. Body, Voice, Imagination | : | David Zinther |
| 3. Acting First Six Lessons | : | Richard Boleslavsky |
| 4. Abhinayathinte Rasathantram | : | Murali |
| 5. The Art of Film Acting
A Guide for Actors & Directors | : | Jeremiah Comey |
| 6. On screen Acting | : | Edward and Jean Porter |
| 7. Acting for the Camera | : | Tony Barr |
| 8. Improvisation | : | Viola Slopin |

COURSE 2-5

STUDY OF FICTION (THEORY)

OBJECTIVE

To provide the student the insight into the various aspects of literary expressions.

MODULE I What is fiction – How to formulate – Presentation of an event – Narrations
Suspense – Surprise – Poetry – Eve of St Anus (Keats) - VadakkanPattu – Prose –
Story – Novel – Drama

MODULE II Story expanded – Theme – Idea – Plot – Synopsis – fiction – Introducing
important literary terms. Ballad, Fable – Epics Greek Tragedy – Allegory –
Autobiography – Biography – Detective Story – Historical Novel – Psychological
Novel – Sentimental Novel – Saga – Tale.

MODULE III Usage of Dialogue – Verbal Communication – Characteristics of Dialogue –
Sociology – Monologue – Soliloquy – Commentary Voice Over – Narration (In
films) Characters of fiction – Protagonist – Antagonist – foil.

MODULE IV Narrative fiction – figurative expression Relation between fiction and
life. Substance of fiction – Subjects characterisation – tone – Point of view diction
Imagery – Symbolisms, Structure of fiction.

MODULE V The voice of fiction – Author and Narrator. The Designs of fiction, The experience
of fiction conversion of an event into fiction Design a scene – Visualization use of
visual language – Conversion of abstract ideas into concrete visuals.

REFERENCE

- | | | |
|---|---|---------------------|
| 1. The art of dramatic writing | : | Lajos Egri |
| 2. Film techniques | : | V I Pudovkin |
| 3. Screen play | : | Syed Field |
| 4. The Short story – Its principles and Structure | : | Evelyn May Allbrigh |
| 5. Aspects of Modern Short story | : | A.C. Ward |
| 6. Story and Structure | : | Lawrence Perrie |
| 7. Novel Sahithyam | : | M.P. Paul |
| 8. Cherukatha Innale Innu | : | M. Achuthan |

SEMESTER III
COURSE 3-1
VIDEOGRAPHY-I (THEORY)

OBJECTIVE

An exploration of the principles, mechanics and aesthetics of videography. This course is designed to help the students learn to use video as an effective form of communication.

MODULE I Origin of Cinema - Early attempts to capture/perceive motion - Lumiere brothers

MODULE II Basics of exposure - White Balance - Video camera operation
Basic features of a Video camera

MODULE III Videography properties - Basic shot terminology - Extreme Close up, Close up, Mid Close up, Medium shot, Mid-long Shot, Long shot, Extreme Long shot

MODULE IV Point of View - Over the shoulder shot - High Angle shot - Eye level shot - Low angle shot - Introduction to the concept of 180° - Matching of action.

MODULE V Importance of video in multimedia - Frame Rate - Operations and movements – Zoom - Pan - Tilt - Use of Reflectors - Composition - Framing

REFERENCE

1. Single Camera Video Production : Robert B. Musburger
2. Film Directing Shot By Shot : Steven D. Katz

COURSE 3-2

EDITING PRINCIPLES I (THEORY)

OBJECTIVE

Objective of this paper is to clarify the student the process of creating the illusion of movement and the basic principles involved in editing visuals

MODULE I Cinema- illusion of movement- Persistence of vision- frame rates. Why fragmentation of actions, Physical and psychological needs .What is shot, scene- Sequence, Image sizes LS, MS, CLOSE UP .Production process- Pre production, production and Post production.

MODULE II Continuity in Cinema- Physical continuity- Dress. Look- Property- Light-Colour tone, Emotional Continuity-plot line- Story structure- sound.

MODULE IIIEditing- Need of editing- Role of editor- Linear editing, Non linear editing- Stages of Editing process.

MODULE IV Factors for good edit-understanding the footage, selecting the best shots, simple shot, developing shot, complex shot, Screen direction, Matching eye line .

MODULE V Time concept – Real time and Filmic time- Cut and editing principles- Jump cut, match cut, cross cut, reverse cut, cut away, cut in.

REFERENCE

1. Grammar Of Edit (Second Edition) : Roy Thompson
2. Notes On Digital Film Editing : Gerhard Schumm
3. Make The Cut : Lori Jane Coleman.A.C.E&Diana Friedberg
4. Film Technology In Post Production : Dominic Case
5. The Digital Film Making Hand Book : Sonja Schenk&Ben Long

COURSE 3-3

INTRODUCTION TO GRAPHIC DESIGN-I (PRACTICAL)

OBJECTIVE

To provide the students the initial information on designing what is seen in a frame.
To understand basic elements and principles in design
To understand designing in raster graphics application and also image editing or enhancing techniques

MODULE I Basic elements and concepts of visual design - Line, texture, colour, form - Composing an image.
Introduction to colour - Colour classification - Additive and subtractive - Dimensions of colour like hue, Value - Meaning of colour - Psychological use of colours.
Introduction to typography - History of type - Type classification - Designing with type - Legibility and readability.

MODULE II Principles of design – Balance, Proportion, Rhythm, Emphasis, Unity etc. Gestalt principles

MODULE III Digital Image- Pixels – Bit Depth – DPI – LPI - Resolution - File Formats (Print and screen Formats - GIF, JPEG, TIFF, etc.) - Compression: Lossy - Lossless - Raster and Vector Images - Colour: Colour modes-CMYK-RGB - Process colour - Spot Colour - Colour systems. Duotones - Tritones - Quadrtones etc.

MODULE IV Raster graphic software: Interface – Creating Documents – Toolbar – Panels and palettes - –concept of layers-selection tools - Pen – Brush - Transform Tools - Dodge Tool – Colour Sampler – Gradient Tool – Marquee Tool –Custom Shapes – Type – Clone Stamp Tool –Magic Wand Tool etc

MODULE V Design Projects: Design various type of posters: propaganda , event, commercial etc. It must reveal the application of design principles.

Image Editing Project: photo restoration technic- Colour correction methods-treatment of RAW files and its processing etc.

REFERENCE

1. Adobe Photoshop Classroom in a Book : Adobe Creative Team
2. Stop Stealing Sheep and Find Out How Type Works : Erik Spiekermann, EM Ginger
3. Designing with Type: A Basic Course in Typography : James Craig, William Bevington, Susan E. Meyer
4. The elements of Graphic design : Alex W. White

COURSE 3-4

SCRIPT WRITING (PRACTICAL)

OBJECTIVE

To initiate the student in the importance of proper structuring of a Screen-play.

MODULE I Story Sources - Visual writing - Structure of a story - Characteristics of a good motion picture story - Plot line – Protagonist – Antagonist – Characterisation – Anticipation – Suspense – Surprise. From Idea to Synopsis

MODULE II Dialogue writing - Differences with a theatre play and film

MODULE III Transforming a Synopsis to a Screenplay - Image components of a screen play - Sound components of a screen play - Method and format for writing a short screenplay.

MODULE IV Factors for writing a shooting script- Image formulations, image size, movement etc. – Sound formulations for a shooting script.

MODULE V Introduction to storyboarding and the process of visual storytelling - Concept and Function of Storyboard – Use of storyboard – Fragmenting Action - Components of a Storyboard – Moving action characters – Perspective Drawing - Designing and composing the frame

Project : Writing for a small fiction situation of 10 to 20 shots duration

REFERENCE

- | | |
|---|--------------------|
| 1. Film and the director | : Don Livingston |
| 2. Elements of film | : Lee .R. Bobker |
| 3. Techniques of Screen Play Writing | : Eugene Vale |
| 4. Scripting for Video and Audio- Visual Media | : Dwight Swain |
| 5. Short films | : James Beveridge |
| 6. Techniques of Television production | : Gerald Millerson |
| 7. Storyboards: Motion In Art | : Mark A. Simon |
| 8. The Art of the Storyboard - A Filmmaker's Introduction | : John Hart |

COURSE 3-5

ART OF STORYBOARDING (PRACTICAL)

OBJECTIVE

An introduction to the principles and practices of storyboarding

MODULE I Introduction to storyboarding and the process of visual storytelling - Different shot types, Continuity, Pacing, Transitions, Sequencing into visual narrative - Introduction to Cinematic vocabulary.

MODULE II Image Composition - types and varieties of shots - Camera movements - Pan, Tilt, Zoom - Camera operation practicals.

MODULE III Components of a Storyboard – Moving action characters – Perspective – Drawing, Designing and composing the frame

MODULE IV From Idea to Storyboard – Process and execution of Storyboard from idea through Script to Storyboard.

MODULE V Making a Storyboard Sequence and Submitting to the faculty.

REFERENCE

1. Storyboards: Motion In Art : Mark A. Simon
2. The Art of the Storyboard - A Filmmaker's Introduction : John Hart

SEMESTER IV

COURSE 4-1

VIDEOGRAPHY-II (PROJECT)

OBJECTIVE

To provide students the basic understanding for telling a story through moving images.

MODULE I Video camera Operation - Familiarizing with a video camera - Basic camera operations and settings - Exposure - White Balance - Focus - Framing - Practicals.

MODULE II Image Composition - types and varieties of shots - Camera movements - Pan, Tilt, Zoom - Camera operation practicals.

MODULE III Making a scene through shots - Concept of space and time.

MODULE IV Camera angles and its application in videography - practicals.

MODULE V Making of 2 minute continuous sequence.

REFERENCE

1. Single Camera Video Production : Robert B. Musburger
2. Film Directing Shot By Shot : Steven D. Katz

COURSE 4-2

EDITING PRINCIPLES II (PRACTICAL)

OBJECTIVE

The objective of this paper is to develop a basic skill with the tools and techniques available in standard Nonlinear video editing Software.

MODULE I Constructive editing- meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.

MODULE II Different Types of cables and connectors- Fire wire, HDMI, SDI, AV, Thunderbolts. Different Media formats- Film, VHS, DV, HD DVD, CD Blue Ray.

MODULE III Introducing a Non Linear Editing Software- Project setting- Introducing interface, different windows, monitors-timeline tools, Working with Bins, importing footage, Drag and drop editing, three point editing JKL, time line trimming, rearranging clips in time line

MODULE IV Continuity Editing-Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio

MODULE V Working with effects, Adding different transitions and effects to Video- Working with Key frames, Compositing Colour Correction, Titling, Exporting to different Video formats

REFERENCE

1. Non linear Editing : Bryce Button
2. Notes on Digital Film Editing : Gerhard Schumm
3. Grammar of edit (Second edition) : Roy Thompson
4. Make the cut : Lori Jane Coleman.A.C.E& Diana Friedberg.

COURSE 4-3

AUDIOGRAPHY I (THEORY)

OBJECTIVE

To provide the student the scientific aspect regarding Production and Reproduction of Sound.

MODULE I Sound an introduction :A vibrating source - Characteristics of sound - Sound travels in air - Simple and complex sound - Phase

MODULE II Auditory perception: The hearing mechanism - Frequency perception - Loudness perception - Free and reverberant field - Echoes and Early reflections

MODULEIII Acoustic transducers: Microphones - Directional response and polar diagram - Microphone performance - Loudspeakers - Loudspeaker performance - Power amplifiers and mixers

MODULEIV Audio recording: A short history of analogue recording - Digital recording - Decibel - Recording chain

Surround sound :Multi-channel surround sound - Surround sound formats

MODULEV An introduction to radio production: FM and AM broadcast - internet radio broadcast - Public and community radio broadcast

REFERENCE

1. The Sound studio : Alec nibett
2. Acoustics : Mackenzie
3. Sound and Recording An introduction : Francis Rumsey
4. From Microphone to Ear : G. Slot

COURSE 4-4

ELEMENTS OF DIRECTION (PROJECT)

OBJECTIVE

To create awareness to students about film Direction.

MODULE I The lines –Relationship with the Camera and Object - Imaginary line 30° Rule, 180° Rule Continuity(Physical – Psychological), Concept of time and space, Concept of Mis – en – Scene – Real time and Reel time – Practical applications

MODULE II Creative use of sound – Synchronized Sound & Asynchronized Sound – the meaning of off screen Sound perspective – Meaning of visuals with sound

MODULE III Scene Construction –Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location, Preparing a budget.

MODULE IV Documentary Film Making – different genres of documentary, Docu-fiction, Travelogue

MODULE V Writing for a documentary

Project :Prepare a 5 minutes short film/travelogue/docu-fiction.

REFERENCE

1. How to read a film : James Monaco
2. Art and visual perception : Rudiff Arneihm
3. Grammar of the shot : Roy Thompson
4. Technique of film editing : Karl Reiz & Gavin Miller.
5. Advanced photography : Michael Langford Elsevier

COURSE 4-5

INTRODUCTION TO GRAPHIC DESIGN-II (PRACTICAL)

OBJECTIVE

This course covers the most popular vector drawing application used by graphic designers. Emphasis is placed on both technical and artistic mastery.

MODULE I What is vector -advantages-work area - tools, Rulers, grids and guides, settings, preferences, customizing the workspace etc

MODULE II Drawing basics, Pen, Pencil, and brushes, Editing paths, Tracing artwork, Color, using and creating swatches, swatch library, web safe colors, type tools, wrap, crop, blend, gradient and mesh tool. Appearance palette, pathfinder effects, transform, 3D effects

MODULE III Corporate Identity Design: Symbols - Logotypes/Logos - Corporate Typefaces – Mascots/Promotional Characters – Concept of style guides.

MODULE IV Information Design: Basics of information visualization–translating data into visuals – statistical information graphics - Recreating events in space and time. semiotics- selection, application etc. **Digital Illustration:** Digital illustration methods – Character creation – Human – Animals – Birds – objects -Story illustration – Poem illustrations etc.

MODULE V Design for publication: Concept of page layout- grid system, Colum, gutter space, margins etc. Design of, Newsletters - Journals - Pamphlets – Brochures etc.

EXERCISES:

1. A workshop based on corporate identity design: Brainstorming to finishing
2. A workshop based on Typography: Typographic expression of an idea- designs based on typography: typographic posters etc.

REFERENCE

1. The Fundamentals Of Typography : Ambrose, Harris , AVA academia
2. Adobe Illustrator Classroom In A Book : Adobe Creative Team
3. Inkscape Guide to A Vector Drawing Program: Tavmjong Bah

SEMESTER V

COURSE 5-1

AUDIOGRAPHY II (PRACTICAL)

OBJECTIVE

To gain an essential understanding and hands-on experience with the equipments and practices of modern recording techniques and audio production

MODULE I Sound recording: Analogue Recording, Digital Recording, Single track Recording, Multi track recording. Recording on location. Sync sound Recording. Advantages and disadvantages of sync sound recording.

MODULE II Sound Studio. Features of an audio Studio. Console, Control room, isolation booth. Different types of audio Cables & Connecters- Characteristics of Cables- Types of Connecters. XLR –TRS- TS- RCA-DIN
Positioning of Studio monitors, Placement of microphones- Placement of microphones for Vocalists and different musical instruments.

MODULE III Equipment Operation Techniques

Basic Operations of Mixer, Faders, Gain Control, Grouping, Sends, Inserts, Equalization, Operations of Digital Mixers, Phantom Power

MODULE IV Introduction to sound editing software. How to open a session, Different tools, importing audio files, Introductions to Basic Editing and mixing. Editing Practicals.

MODULE V Recording Sound in Studio.: Music recording, Voice over recording, Dubbing. Synchronization of video and audio

REFERENCE

1. Sound and Recording (Sixth edition) : Francis Rumsey and tim McCormick
2. Modern Recording Techniques : David Miles Huber
3. Audio post production for film and Video : Jay Rose

COURSE 5-2

3D STUDIO I (PRACTICAL)

OBJECTIVE

This course is designed to help students to model 3d models and props using specified 3d software.

MODULE I Introduction to 3d software. Software Interface. Basic modeling tools – Polygon geometry – Edges, Faces, Vertices, etc...

MODULE II Mesh, Edit Mesh & Mesh tools (Create Polygon Tool – Insert Edge loop tool – Multi Cut tool, etc.) Modeling simple models/objects. Use of Reference Images. X-Ray mode.

MODULE III Assign Materials, Coloring tools (Paint polygon tools, etc...) Texturing – Standard Shaders – U.V Texture Layout, Create U.V's, Unfolding U.V's, Mirroring U.V, Arranging U.V shells, U.V snap shot.

MODULE IV Texturing – Import U.V Snapshot to image editing software. Creating layers, Apply colour to U.V Snapshot. Apply texture to the 3d model.

MODULE V Modelling Simple Backgrounds with Reference Layouts.

REFERENCE

1. Mastering Autodesk Maya 2015 : Todd Palamar
2. Stop Staring: Facial Modeling & Animation Done Right : Jason Osipa
3. Maya Studio Projects Texturing and Lighting : Lee Lanier

COURSE 5-3

PRINT JOURNALISM / CREATIVE PAINTING / DESIGNING FOR WEB

COURSE 5-3 A

PRINT JOURNALISM (PROJECT)

OBJECTIVE

To provide the student with the initial step in journalism and its potential as a profession.

MODULE I Introduction to Journalism, Definition History and Scope functions and Responsibilities. Press in India and World. Definition of News, News Values. History of Indian/Malayalam Journalism.

MODULE II Reporting, Functions and Role, Role of editor, Subeditor, News-editor, News Paper Department/Organisation, Duties and qualities- The news process – Basic components of a news story-Journalistic style of Reporting – Gather facts – News sources – Reporting in different areas.

MODULE III Editing – Proof Reading – Steps in Proof reading – Editorial writing – Glossary and terms for editors – Making up the paper – layout – designing for broad sheet and tabloid.

MODULE IV Feature writing: Qualities of a good writer – Developing ones style – Differences between feature writing and newspaper writing – Types of features-Magazine writing – Articles.

MODULE V Printing and production: Brief history of printing –Industrial visit.

REFERENCE

1. Basic Journalism : James M.Neal&Suzane
2. Basic Journalism : R.PrathaSarathy
3. Professional Journalism : M.V.Kamath

COURSE 5-3 B

CREATIVE PAINTING (PRACTICAL)

OBJECTIVE

This course is intended to provide the student an understanding of different painting techniques .To develop the knowledge and skill in creative painting through various exercises.

MODULE I Introduction to fundamental principles and basic techniques of painting Tools & Equipments, Brushes, Knives, Palettes.Preparation of surfaces according to mediums of choice. Different medium of painting – water colour poster colour, Acrylic, oil, Tempera, colour ink, glass paint, enamel etc... Different Methods & Techniques of Painting – Wash – Impasto Opaque etc...

MODULE II Study from nature, study of objects in different mediums – Oil Pastels, Water Colours, Oil or Acrylics.

MODULE IIIExercises in basic techniques - Flat washes – Graded washes – Dry brush techniques – Landscape Painting – Sky & Cloud Studies – Land & Grass Studies – Painting Trees & Rocks using Water Colour & Oil Colour.

MODULE IVExercise in poster colour – poster work – tint mixing – still life – abstract & realistic – Acrylic painting..

MODULE V Make two creative paintings using any of the medium – size 2feet x 1 ½ feet.

REFERENCE:

1. The Artist Handbook : Alfred A Knopf
2. The Art of Colour : Bonnet
3. Complete books of Artist techniques : Dr. Kurt Herbers
4. A concise History of Art : G. Buzin

COURSE 5-3 C

DESIGNING FOR WEB (PRACTICAL)

OBJECTIVE

- To develop the skill & knowledge of Web page design.
- In this course students will learn the fundamentals of responsive web design. Students able to know about responsive web page that works well on any device phone, tablet, desktop or anything in between.
- Students will start by exploring what makes a site responsive and how some common responsive design patterns work across different devices.

MODULE I Introduction to Web Technologies, Introduction to HTML & CSS, Basic Structure of HTML, Head Section, Meta Tags, Table Tag, Div Tag, Paragraph, Span, Pre Tags, Form Tag, DOM Elements, HTML Validators.

MODULE II Introduction to Adobe Dreamweaver, Introduction to Adobe Dreamweaver, Dreamweaver Interface Basics, Defining a Dreamweaver site, Insert Toolbar, Common Tools, Layout Tools, Forms Tool, Properties Panel. Introduction to HTML5, Features of HTML5, HTML5 Doc Type, New Structure Tags, Section, Nav, Article, Aside, Header, Footer, Designing a HTML Structure of Page, Audio Tag, Video Tag, Examples of Form.

MODULE III Introduction to Cascading Style Sheets Styling – Introduction to Cascading Style Sheets, Types of CSS, CSS Selectors, Universal Selector, ID Selector, Tag Selector, Introduction to CS3, New CSS 3 Selectors, First-of-type, Last-of-type, Nth-child, Custom Fonts, Text-Shadow Property, Opacity Property, Transition effect, Animation effects.

MODULE IV Page Structure & Layout. Styling Pages with CSS

MODULE V Introduction to Responsive Web Design(RWD). Basic idea about Responsive Design & Mobile-first Principles. Media Queries & Responsive Development. Mobile first design concepts, Common device dimensions, View-port tag, Using css media queries, Basic Custom Layout.

REFERENCE

1. HTML 5 in simple steps : Kogent Learning Solutions Inc.

COURSE 5-4

MEDIA MANAGEMENT (THEORY)

OBJECTIVE

To provide an insight into the organizational, legal and managerial aspects of media

MODULE I Media Management: Concept, need and Scope; Principles of Media management. Ownership patterns of mass-media in India: Sole proprietorship; Partnership; Private limited companies; Public limited companies; Trusts; Co-operatives; non profitable institutions (societies) and franchises (chains).

MODULE II Organisational structure: Functions of different departments- General Administration; Editorial; Finance; Circulation (sales promotion); Marketing (Advertising); Human Resource and Production.

MODULE III Fundamental rights, freedom of speech and expression and their limits based on Constitution of India, Press laws.

MODULE IV Research Methodology: Objectives and types of research –Formulating a research problem – Research design - sources of research – review of literature –sampling.

MODULE V Thesis Writing – Components of a research thesis – Bibliography, references & footnotes (in MLA format)

REFERENCE

1. Laws of Press in India : Durgadas Basu
2. Managing in the Media : Block et al
3. Law Relating to Publishers and Printers : P.C Sarkar
4. Newspaper organisation and management : L. W. Ruckerr and Williams
5. Newspaper Management in India : Gulab Kothari
6. Managing Electronic Media : Czech Beckerman
7. Media and Communication Management : C R Rayudu
8. An introduction to Research Methodology : B.L. Garg, R. Karadia and F. Agarwal

COURSE 5-5

ELECTRONIC JOURNALISM(PRACTICAL)

OBJECTIVE

To provide the student with the basic requirement of electronic journalism as a satisfying profession.

MODULE I Fundamentals of Radio and TV as a Communication mediums - Cable, Satellite and terrestrial broadcasting - Educational TV.

MODULE II Medium and features of Radio & TV - Types of programmes - Writing for print, Radio, TV and web.

MODULE III Radio Production: Writing and production for radio – Community radios & FM stations.

MODULE IV TV Production: Writing and Producing for TV Handling ENG equipment.

MODULE V Editing of news and news related programs. Ethics in news casting.

REFERENCE

1. Broadcast Journalism: Technique of TV & Radio News : Andrew Boyd
2. Radio-A Guide Book to Broadcasting Techniques : E Evans
3. Global Television : Barker Chris
4. News Interview : Akiba A. Cohen
5. The technique of TV Production : G Millerson
6. Television Production of Hand Book : Herbert Zettl

SEMESTER VI

COURSE 6-1

INTERNSHIP

OBJECTIVE

To acquire practical industry based experience

Internship is on the job training to assimilate the professionalism in a career. Internships offer students a period of practical experience in the industry relating to their field of study.

The students will have to undergo an Internship at a **professional Still Photography Studio / Audio Studio / Television Channel / Radio / Newspaper / Film** for a fortnight at the beginning of the sixth semester.

The students would prepare individual reports after the Internship and the same should be attested by the organization under which the student did the internship. The students' comprehensive report will be submitted to the HOD for evaluation. A faculty member will monitor the students during the internship.

COURSE 6- 2

ADVERTISING PROJECT

OBJECTIVE

The objective is to produce professionals who are highly rigorous and creative, and capable of effectively meeting the needs of the gnisitrevda sector, which is ever-growing, dynamic and characterized by constant innovation.

MODULE I Introduction to advertising definition and types structure and functioning of an advertising agency. Advertising agency relationship – advertising as a process of communication – social effects of advertising. Audience analysis, segmentation, targeting and positioning. Audience research – demographics, Psychographics.

MODULE II Types of advertising: Consumer, corporate industrial, retail, co-operative and public service advertising-tone and content reading the advertisement – review with current and campaigns. Diversification and competition – full service agencies – multinational clients – challenges and opportunities.

MODULE III Creative aspects of advertising. Art direction –creative aspects in print and electronic media-print production and electronic production.

MODULE IV Writing Techniques in Advertising, Audio-visual Scriptwriting and Narrative, Creation of Advertising Messages, Media Planning, Advertising Production in Radio and Television

MODULE V Interactive Scriptwriting and Design for Advertising, Pre-production, production and post-production of Advertising

REFERENCE

- | | | |
|---|---|---|
| 1. Fundamentals Of Advertising | - | Otto Kleppner |
| 2. Brand Positioning | - | Sen Gupta |
| 3. The Practice Of Advertising | - | Norman Hart |
| 4. Advertising World Wide (2 nd Ed.) | - | Marickel De; Mooiji |
| 5. Foundations Of Advertising Theory And Practice | - | ChllunawallaandK.C.Setthia |
| 6. Advertising Made Simple | - | Frank Jeffins |
| 7. Advertising Excellence | - | Coutland L. Bovee, John V.Thill, George P.Dovel, Marian Buld Wood |

COURSE 6- 3

3D ANIMATION

OBJECTIVE

This course is designed to help students to model 3d set modeling, Camera Animations, Basic Lighting and Rendering using specified 3d software.

MODULE I 3d Set Modelling using 3d Software.

MODULE II Texturing & Lighting to the modeled set.

MODULE III Creating Cameras, Arranging Camera shots and Movements. Importing files and manipulating them.

MODULE IV Basics of dealing with a rigged character in a scene. Setting poses to a rigged character. Setting Key frames on Timeline. Animating with Graph editor & Key frames.

MODULE V Using Mental ray and other plugins (MGTtools, Miarmy, tweenMachine, ShotView, BHGhost, etc), Rendering.

REFERENCE

1. The Animator's Survival Kit : Richard Williams
2. Cartoon Animation : Preston Blair
3. Timing for Animation : John Halas
4. How to Cheat in Maya : Eric Luhta

COURSE 6- 4

FINAL PROJECT

OBJECTIVE

To provide the students with the fulfilment of the process of study through a graduation film presentation.

MODULE I Different stages in Pre-production – From idea to Shooting Script

MODULE II Location Hunting, Casting and Storyboarding. Preparing a shooting plan and Script breakdown. Preparing call sheets.

MODULE III Budgeting for a film. Preparing Production schedule.

MODULE IV Preparing continuity log sheet, ok shot list...etc

MODULE V Post production – editing and sound design. Releasing a film.

Project: Prepare a tenminute video program on any one of the following choices

Choices

- 1) Fiction
- 2) Documentary Film
- 3) News Bulletin

REFERENCE

- | | | |
|----------------------------|---|----------------|
| 1. Films and the Director | : | Don Livingston |
| 2. Lens and its entire job | : | Roy Fidney |
| 3. Techniques of TV | : | JonsBoder |

COURSE 6- 5

DESIGN PROJECT

OBJECTIVE

This project is intended to give the student an opportunity to work on a project in graphic design, within the area of study and gain further knowledge and insight in their area of interest.

All students develop an original body of work, culminating in a final presentation accompanied by a written component. This module offers students the opportunity to develop their own design project focussing on each student's personal design vision.

Final design outcomes may range from small or large scale printed artefacts to electronic, time-based and/or interactive applications. The project work is carried out under close guidance of a faculty member.

- Students can choose a subject for the project with the approval of the supervising faculty. They have to create all possible ways of print design based on previously learned lessons.
- Students should show their progress in various stages as decided by the supervising faculty.
- Students will have to make a **presentation** of the project on the day of evaluation along with the **project report**.

REFERENCE

1. Stop Stealing Sheep and Find Out How Type Works : Erik Spiekermann, EM Ginger
2. Designing with Type: A Basic Course in Typography : James Craig, William Bevington, Susan E. Meyer
3. The elements of Graphic design : Alex W. White

COURSE 6- 6

SCRIPT WRITING PROJECT

OBJECTIVE

Each student will individually write a detailed script of a 20 to 30 minutes film under the guidance from the teacher.

It has to be submitted in a record book and must be present the same for the Examination.

A Viva Voce will be held based on the project.

REFERENCE

1. The Major Film Theories: An Introduction : Andrew, Dudley
2. Film/Genre : Altman,Rick
3. Grammar of the shot : Roy Thompson
4. How to read a film : James Monaco
5. The Art of Watching : Boggs, Joseph M.& Petrie, Dennis
6. A History of Narrative Film : Cook, David A.
7. What is Cinema? : Bazin,Andre