Master of Arts
in
MULTIMEDIA

PROGRAM STRUCTURE AND SYLLABUS
2019-20 ADMISSIONS ONWARDS

(UNDER MAHATMA GANDHI UNIVERSITY PGCSS REGULATIONS 2019)

THE EXPERT COMMITTEE IN MULTIMEDIA (PG)
MAHATMA GANDHI UNIVERSITY

2019

THE EXPERT COMMITTE IN MULTIMEDIA (PG)

Chairperson:

Leenus L.K.
Kerala State Institute of Design, Kollam.
9447708592

Members:

1. Dr. Nirmal Jacob
   De Paul Institute of Science and Technology, Angamaly.
   9946641749
2. Nissa Susan Mathew
   St Joseph College of Communication, Changanacherry.
   9496802943
3. Suresh Babu R.V.
   Yeldo Mar Baselios College, Kothamangalam.
   9447233442
4. Jean Sebastian
   St Joseph College of Communication, Changanacherry.
   9446126397
5. Renju A.C.
   Rajagiri College of Management & Applied Sciences, Kakkanad.
   9847043280
6. Joby Varghese
   St Joseph College of Communication, Changanacherry.
   9895726143
7. Sekhar Pankajakshan
   De Paul Institute of Science and Technology, Angamaly.
   9526879295

Table of Contents

M.A. Multimedia Degree Program

(Mahatma Gandhi University Regulations PGCSS2019 from 2019-20 Academic Year)

1.Aim of the Program

This post graduate programme in Multimedia is the initial step towards a formal and graded approach for a satisfying profession in various fields of New Media like Videography, Animation, Advertising, Digital Editing and ultimately in managing Media Production Houses. This M.A Programme in Multimedia is branded for its creative approach and distinctive topics discussed. The following Syllabus for the M.A Multimedia makes a genuine effort to invest the students with the multifaceted aspects of New Media. This curriculum is inspired by the stupendous world of art and new creative techniques. This 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 Multimedia, Television Production, Design, Advertising, Media Management and the skill to operate as member and/or head of creative team of media production along with through knowledge in Interactive Applications.

2.Eligibility for Admissions

a) Basic academic qualification is a graduation in Multimedia/ Visual Communication/ Animation and Graphic Design/ Animation and Visual Effects/ Visual Arts/OR related fields OR a graduation in any field with a Diploma in Multimedia/Visual Communication/ Animation and Graphic Design/ Animation and Visual Effects/ Visual Arts/OR related fields with aptitude in media field and adequate software knowledge.

b) Candidate should submit a port-folio of their works along with their application.

c) Candidates will be finally selected after a qualifying examination and an interview.

d) Merit list will be drawn on the basis of the port-folio, qualifying examination and interview (that is, 20:40:40)

3.Medium of Instruction and Assessment

The medium of instruction shall be **English**.

PATTERN OF QUESTIONS

a) 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. Due weightage shall be given to each module based on content/teaching hours allotted to each module.

b) The question setter shall ensure that questions covering all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper.

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

d) The question shall be prepared in such a way that the answers can be awarded A+, A, B, C, D, E grades.

e) There shall be no separate minimum grade point for internal evaluation of Theory, Practical, Project, and Comprehensive viva-voce.

f) Weight: Different types of questions shall be given different weights to quantify their range as follows:

Sl. No.	Type of Questions	Weight	Number of questions to be answered
1.	Short Answer type questions	1	8 out of 10
2	Short essay/ problem solving type questions	2	6 out of 8
3.	Long Essay type questions	5	2 out of 4

All questions shall be set in such a way that the answers can be awarded A+, A, B, C, D, E grade.
Proper guidelines shall be prepared by the Board of Studies/Expert committees for evaluating the assignment, seminar, practical, project and comprehensive viva-voce within the framework of the regulation.

DIRECT GRADING SYSTEM
Direct Grading System based on a 7 – point scale is used to evaluate the performance (External and Internal Examination of students). For all courses (theory & practical) / semester/overall programme Letter grades and **GPA/SGPA/CGPA** are given on the following scale:

Range	Grade	Indicator
4.50 to 5.00	**A+**	**Outstanding**
4.00 to 4.49	**A**	**Excellent**
3.50 to 3.99	**B+**	**Very good**
3.00 to 3.49	**B**	**Good(Average)**
2.50 to 2.99	**C+**	**Fair**
2.00 to 2.49	**C**	**Marginal**
up to 1.99	**D**	**Deficient(Fail)**

No separate minimum is required for internal evaluation for a pass, but a minimum **C** grade is required for a pass in an external evaluation. However, a minimum **C grade** is required for pass in a course

1. Evaluation first stage - Both internal and external (to be done by the teacher)

Grade	Grade Points
A+	**5**
A	**4**
B	**3**
C	**2**
D	**1**
E	**0**

Theory-External
Maximum weight for external evaluation is **30.** Therefore, Maximum Weighted Grade Point (WGP) is **150**
Weight: Different types of questions shall be given different weights to quantify their range as follows:

Sl.No.	Type of Questions	Weight	Number of questions to be answered
1.	Short Answer type questions	1	8 out of 10
2	Short essay/ problem solving type questions	2	6 out of 8
3.	Long Essay type questions	5	2 out of 4

Theory-Internal
For Theory (Internal)- Components and Weightage

	Components	Weightage
i	Assignment	1
ii	Seminar	2
iii	Best Two Test papers	2 (1 each)
	Total	**5**

 (For test papers all questions shall be set in such a way that the answers can be awarded A+,A,B,C,D,E grade.)

Example:-Calculation – Overall grade of an answer paper of a course

Type of Question	Qn. No's	Grade Awarded	Grade point	Weightage	Weighted Grade Point
Short Answer	1	A+	5	1	5
	2	-	-	-	-
	3	A	4	1	4
	4	C	2	1	2
	5	A	4	1	4
	6	A	4	1	4
	7	B	3	1	3
	8	A	4	1	4
	9	B	3	1	3
	10	-	-	-	
Short Essay	11	B	3	2	6
	12	A+	5	2	10
	13	A	4	2	8
	14	A+	5	2	10
	15	-	-	-	-
	16	-	-	-	-
	17	A	4	2	8
	18	B	3	2	6
Long Essay	20	A+	5	5	25
	21	-	-	-	-
	22	-	-	-	-
	23	B	3	5	15
			TOTAL	**30**	**117**
Calculation: Overall Grade of the theory paper = Sum of Weighted Grade Points / sum of the weightage 117/30 = 3.90 = Grade B+					

Example

Maximum weight for internal evaluation is **5.** Therefore, Maximum Weighted Grade Point (WGP) is **25**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Assignment	1	A	4	4	**WGP/Total weight = 24/5 =4.8**
Seminar	2	A+	5	10	
Test paper 1	1	A+	5	5	
Test paper 2	1	A+	5	5	
Total	**5**			**24**	**A+**

Practical
For Practical (External)-Components and Weightage

Components	Weightage
Written / Lab test	7
Lab involvement and Record	3
Viva	5
Total	**15**

(The components and the weightage of the practical (External) can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)

Example

Maximum weight for external evaluation is **15.** Therefore, Maximum Weighted Grade Point (WGP) is **75**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Written/ Lab test	7	A	4	28	**WGP/Total weight = 58 / 15 = 3.86**
Lab involvement & record	3	A+	5	15	
Viva	5	B	3	15	
Total	**15**			**58**	**B+**

Practical-Internal
For Practical (Internal)- Components and Weightage

Components	Weightage
Written/Lab test	2
Lab involvement and Record	1
Viva	2
Total	**5**

(The components and the weightage of the components of the practical (Internal) can be modified by the concerned BOS/Expert Committee without changing the total weightage 5.)

Example

Maximum weight for internal evaluation is **5.** Therefore, Maximum Weighted Grade Point (WGP) is **25**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Written/ Lab test	**2**	**A**	**4**	**8**	**WGP/Total weight = 17/5 = 3.40**
Lab involvement & record	**1**	**A+**	**5**	**5**	
Viva	**2**	**C**	**2**	**4**	
Total	**5**			**17**	**B**

Project- External
For Project (External) Components and Weightage

Components	Weightage
Relevance of the topic and analysis	3
Project content and presentation	7
Project viva	5
Total	**15**

(The components and the weightage of the components of the Project (External) can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)

Example
Maximum weight for external evaluation is **15.** Therefore, Maximum Weighted Grade Point (WGP) is **75**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Relevance of the topic & Analysis	2	C	2	4	**WGP/Total weight = 59 / 15 = 3.93**
Project content & presentation	8	A+	5	40	
Project viva-voce	5	B	3	15	
Total	**15**			**59**	**B+**

Project- Internal
For Project (Internal)- Components and Weightage

Components	Weightage
Relevance of the topic and analysis	2
Project content and presentation	2
Project viva	1
Total	**5**

(The components and the weightage of the components of the project (Internal) can be modified by the concerned BOS/Expert Committee without changing the total weightage 5.)
Example
Maximum weight for internal evaluation is **5.** Therefore, Maximum Weighted Grade Point (WGP) is **25**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Relevance of the topic & Analysis	2	B	3	6	**WGP/Total weight = 21 / 5 = 4.2**
Project content & presentation	2	A+	5	10	
Project viva-voce	1	A+	5	5	
Total	**5**			**21**	**A**

Comprehensive viva-voce
Comprehensive viva-voce(External)-components and weightage

Components	Weightage
Course viva (all courses from first semester to fourth semester)	15
Total	**15**

(The components and the weightage of the components of the Comprehensive viva-voce can be modified by the concerned BOS/Expert Committee without changing the total weightage 15.)
Example
Maximum weight for external evaluation is **15.** Therefore, Maximum Weighted Grade Point (WGP) is **75**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overall Grade of the course
Course viva-voce	15	A	4	60	**WGP/Total weight = 60 / 15 = 4**
Total	**15**			**60**	**A**

Comprehensive viva (Internal)- Components and Weightage

Components	Weightage
Course viva (all courses from first semester to fourth semester)	5
Total	**5**

(The components and the weightage of the components of the Comprehensive viva-voce can be modified by the concerned BOS/Expert Committee without changing the total weightage 5.)
Example
Maximum weight for internal evaluation is **5.** Therefore, Maximum Weighted Grade Point (WGP) is **25**

components	Weight (W)	Grade Awarded	Grade Point(GP)	WGP=W *GP	Overal Grade of the course
Course viva-voce	5	A+	5	25	**WGP/Total weight = 25/ 5 = 5**
Total	**5**			**25**	**A+**

Evaluation Second stage– Calculation of Grade Point Average **(GPA)** of a course (to be done by the University)
Evaluation Third stage -Semester Grade Point Average **(SGPA)** (to be done by the University)
Evaluation- Fourth stage - Cumulative Grade Point Average **(CGPA)** (to be done by the University)

4.Faculty under which the Degree is Awarded
Faculty of Social Sciences

5.Specializations offered, if any
Two groups of electives are offered to the students during the fourth semester of their PG program. Both groups have three electives each, from which the college can select one.

Electives		
Elective Group	**Course Code**	**Title of the Course**
A	MM880401	Mass Media Research Studies
	MM880402	Interactive Media Designing
	MM880403	Radio Program Production
B	MM890401	Documentaries and Literal Films
	MM890402	Film Analysis
	MM890403	Design for Advertising

6.Note on compliance with the UGC Minimum Standards for the conduct and award of Post Graduate Degrees
The program is offered in compliance with the provisions of UGC Minimum Standards for the conduct and award of Post Graduate Degrees. The student has to attain 80 credits to complete the program successfully

7. PROGRAM STRUCTURE OF M.A MULTIMEDIA

Course Code	Title of the Course	Type of the Course	Hours per week	Credit	Total Credits
FIRST SEMESTER					
MM500101	Introduction to Visual Language	Common	5	4	
MM500102	Introduction to Art: Theory and Criticism	Common	5	4	
MM500103	Methods of Shooting	Common	4	3	19
MM050101	Fundamental Drawing Techniques	Core	5	4	
MM050102	Digital Design for New Media	Core	6	4	
SECOND SEMESTER					
MM050201	Scripting and Storyboarding	Core	5	4	
MM050202	Motion Graphics	Core	5	4	
MM050203	Audio and Video Editing	Core	5	4	21
MM050204	Digital 2D Animation	Core	5	4	
MM500201	Art of Direction	Common	5	5	
THIRD SEMESTER					
MM050301	Stopmotion for Special Effects	Core	6	4	
MM500301	Media Business and Practice	Common	5	4	
MM500302	New Media: Form and Content	Common	5	5	22
MM500303	Ethics and Laws for Media	Common	5	5	
MM050302	Advertising and Promotional Film Making	Core	4	4	
FOURTH SEMESTER					
	Elective 1	Elective	4	3	
	Elective 2	Elective	4	3	
	Elective 3	Elective	4	3	
MM050401	Internship	OJT	1 Month	2	18
MM050402	Final Project	Core	10	5	
MM050403	Comprehensive Viva	Core	-	2	
			Total Credits		**80**

Elective Group A

MM880401	Mass Media Research Studies	Elective 1	4	3	
MM880402	Interactive Media Designing	Elective 2	4	3	9
MM880403	Radio Program Production	Elective 3	4	3	

Elective Group B

MM890401	Documentaries and Literal Films	Elective 1	4	3	
MM890402	Film Analysis	Elective 2	4	3	9
MM890403	Design for Advertising	Elective 3	4	3	

SEMESTER I

Course Code	Course	Course Type	Course Category	Credit
MM500101	Introduction to Visual Language	Common	Theory	4
MM500102	Introduction to Art: Theory and Criticism	Common	Theory	4
MM500103	Methods of Shooting	Common	Project	3
MM050101	Fundamental Drawing Techniques	Core	Practical	4
MM050102	Digital Design for New Media	Core	Practical	4

COURSE 1-1: MM500101 - INTRODUCTION TO VISUAL LANGUAGE
(THEORY)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

The academic work in the Semester aims at an understanding of the basic elements of compositions that merge to form the language of visual communication.

UNIT 1
Visual Perception:
- 1.1 The Psychology of Visual Perception
- 1.2 Human eye and vision
- 1.3 Perceiving Objects, Colour, Depth and movement.
- 1.4 Spatial Vision
- 1.5 Colour Spectrum and Psychology of Colour

UNIT 2
Visual Components:
- 2.1 Art and Science of Imaging: Human eye and Camera
- 2.2 Composition and Framing & Image Lay out
- 2.3 Basic features and operation of Camera
- 2.4 Image Formation – Aperture, Shutter Speed, Depth of Field and Depth of Focus.
- 2.5 Basic techniques for Composition - Principles and Rules

UNIT 3
Elements of Visual composition:
- 3.1 Space – Line – Shape –Form
- 3.2 Horizontal and vertical compositions
- 3.3 Golden ratio-1/3 rule
- 3.4. Movement – Rhythm, Pattern etc.

UNIT 4
Developing Visual Grammar:
- 4.1 Imaging Techniques – Image size, Angle etc.
- 4.2 View Points – Moving shots – Camera Movement – Subject Movement – Combined Movement
- 4.3 Simple Editing Principles - Cut, fade, Dissolves etc.
- 4.4 Scenes and Sequences and visual narratives
- 4.5 Mise – en – scene

UNIT 5
Creating a Visual Structure:
- 5.1 Narrative art forms- Types and characteristics
- 5.2 Art of Film Making – Stages in Brief
- 5.3 Elements of a Story-Plot, Character, plot structures
- 5.4. Development of a Story Board from a story
- 5.5 Analyzing the visual structure of different visual story telling aids

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- Become aware of the principles and elements of visual design and an understanding of the grammar of visual narratives.
- Gain the ability to compose visuals and visual narratives
- Develop creative problem solving skills used in communicating visually as an artist.

REFERENCE BOOKS

1. Film and the Director: Don Livingston
2. Film Technique and Film Acting: V.I. Pudovkin
3. Technique of Film: Spottis Woode
4. Film Form: S.Eisenstein
5. Art of Pictorial Composition: Wolohomok
6. Cinema as a Graphic Art: V. Nilsen
7. Ways of seeing: John Berger
8. Visual Communication: Paul Martin Lester

COURSE 1-2: MM500102 – INTRODUCTION TO ART: THEORY AND CRITICISM
(THEORY)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

Introduction to Art Theory & Criticism aims to shed light on some aspect of the project of defining art or to theorize about the structure of our concept of art. This course allows students to explore the various dimensions and forms of art as practiced today.

UNIT 1
Concepts of ART:
- 1.1 What is art?
- 1.2 Concepts of the West & Indian View - Introduction to basic Theories of Art- Imitationalism, formalism, emotionalism
- 1.3 Various Functions of Art
- 1.4 Art as social phenomena and art as object of perception
- 1.5 Diversity of form and design
- 1.6 Analysis of various art work citing examples from Sculpture, Painting, Photography, Films, Performing art forms, Music etc.
- 1.7 Aesthetic creation theories

UNIT 2
Exploring Art Criticism:
- 2.1 Description, Analysis, Interpretation and Judgment of different art forms/works
- 2.2 Taking examples from various forms of art -Aesthetic qualities, literal qualities, formal qualities and expressive qualities
- 2.3 Establishing personal style of art criticism citing examples from Sculpture, Painting, Photography, Films, Performing art forms, Music etc.

UNIT 3
Art and Indian Philosophy:
- 3.1 Ideas of life and art according to Indian philosophy
- 3.2 Early reference to art and beauty
- 3.3 Indian aesthetics and relation to philosophy
- 3.4 Indian aesthetics and theory of Rasa- Alankara, Guna, Riti, Dwani, Vakrokthi, Auchithya, Rasa…
- 3.5 Rasa and its application in various art forms.

UNIT 4
Introduction to modern art forms:
- 4.1 Films & Animations
- 4.2 Modern theories of authorship
- 4.3 Auteur theory
- 4.4 Theory of Montage

UNIT 5
Modern art forms:
- 5.1 Time, Space and other formal elements of art
- 5.2 New Media art forms
- 5.3 Site Specific Works and Issue based Art
- 5.4 Environmental Art and Installations
- 5.5 Digital works
- 5.6 AR/VR and Emerging New forms.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- Define, discuss and develop critical writings on art.

- Understand and elaborate on various art forms.

- Will have an idea of theories related to art and will be able to develop further on it.

- Demonstrate an understanding on the emerging new forms of art.

REFERENCE BOOKS

1. The Story of Art: E H Gombrich
2. Ways of Seeing: John Berger
3. Theories of Modern Art: B Chipp
4. The Power of Art: Eric Fernie (ed.)
5. Women, Art and Power: Linda Nochlin
6. The Art-Architecture Complex: Hal Foster
7. History of Beauty: Umberto Eco
8. The Art Instinct: Beauty, Pleasure, and Human Evolution: Denis Dutton
9. Art and Visual Perception: A Psychology of the Creative Eye: Rudolf Arnheim
10. A short Guide to Writing about Art: Sylvan Barnet
11. Contemporary Art: World Currents: Terry Smith
12. Indian Aesthetics an Introduction: V S Sethuraman
13. Engaging Cinema: An Introduction to Film Studies: Bill Nichols
14. How to Read a Film: Movies, Media and Beyond: James Monaco
15. The Major Film Theories: Dudley Andrew
16. Concepts in Film Theory: Dudley Andrew
17. A Practical Guide to Indian Aesthetics: Neerja Arun
18. Indian Art: Roy C Craven
19. Studies in Indian Aesthetics and Criticism: K. Krishnamoorthy
20. Performance art: Roselee Goldberg
21. Anywhere or Not at All: Philosophy of Contemporary Art: Peter Osborne
22. Why painting is Like a Pizza: A guide to Understanding and enjoying Modern Art: Nancy G Heller
23. History of Modern Art: Painting Sculpture Architecture Photography: H. Harvard Arnason
24. Practical Augmented Reality: A Guide to the Technologies, Applications, and Human Factors for AR and VR: Steve Aukstakalnis
25. Defying Reality: The Inside Story of the Virtual Reality Revolution: David M. Ewalt

COURSE 1-3: MM500103 - METHODS OF SHOOTING
(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE

Methods of Shooting is a practical/project course which is meant to give inputs in the theoretical and practical aspects of handling a video camera. This course enables students to get a clear idea as to the use of video camera and gives him/her the skills to undertake the same.

UNIT 1

Introduction to Motion Photography: Still Photography to Moving Image: A brief history - Illusion of Movement, Persistence of Vision and Synthesis of motion.

UNIT 2

Video camera operation Practical-Basic setting and controls - Shooting with video camera

UNIT 3

Light and Shooting – Key Light – Filler Light – Background Light – Natural Light – Artificial Light-Color Temperature – Measuring Incident / Reflected Light.

UNIT 4

Shooting live Action-Shot Breakdown-Imaginary line and shooting continuity etc.

UNIT 5

Prepare a 10 shot continuity sequence assembled to a meaningful visual making use of the imaging techniques learned from above units.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:
- Handle professional still and video cameras effectively
- Gain the ability to compose a frame aesthetically.
- Conduct video shooting and do live coverages.

REFERENCE BOOKS

1. Independent Film Making: Lenny Lipton
2. Advanced Photography: M.T. Lang Ford
3. Basic Motion Picture Technology: Happe
4. Color Photography: Spencer
5. Video Camera Technique: Gerald Millers
6. Professional Lighting Hand Book: Carlson

COURSE 1-4: MM050101 - FUNDAMENTAL DRAWING TECHNIQUES
(PRACTICAL)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE
This course is intended to provide the student a basic understanding of drawing techniques for film and animation. Students develop a basic skill in drawing through various exercises.

UNIT 1
Introduction to Different Drawing Materials and Tools - Dry Media (Pencils, Charcoals, Chalks, Crayons, Pastels, Erasers, Smudging Tools) - Wet Media (Dip Pens, Disposable and Cartridge Pens – Brushes) – Inks (Water Based, Alcohol Based, Indian/Chinese Ink) – Paints (Water Based, Acrylic, Oil) - Drawing Surfaces – (Papers – Newsprint, Watercolor Paper, Charcoal Paper, Canvas) - Tools for Erasing and Sharpening – Palettes – Knives - Easels.

UNIT 2
Doodling and Noodling (Drawing Straight Lines, Drawing Curved Lines, Free Hand Drawing) – Holding the Pencil – Angle and Direction of Lines (Drawing Lines, Circles, Ovals, Scribbles, Patterns Etc.) - Shapes and Forms – Symmetric and Asymmetric Objects – Memory and Imagination Drawing - Drawing with Grids

UNIT 3
Drawing from Observation – Still-life Drawing – Use of Basic Shapes and Forms – Sketching Poses – Study of Live Models - Rapid Sketching from Live Models - Attitude - Gestures - Line Drawing - Quick Sketches - Thumbnails - Stick Figures - Line of Action – Balance – Rhythm – Positive and Negative Spaces

UNIT 4
Perspective drawing - Vanishing point and orthogonal lines - Single point perspective - Overlapping and intersection - Two-point perspective - Overlapping and intersection in two-point perspective - Three-point perspective – Foreshortening.

UNIT 5
Figure drawing - Proportions of the male and female - Human skeletal system – Head - Face and facial Expressions - Hand and leg bones - Drawing a human model – Drawing Birds – Animals, Plants and Trees

Student Learning Outcomes
Upon successful completion of this course, students will be able to:
- Draw the necessary items required for film and animation.
- Understand and draw in various drawing techniques.
- Have a general idea about Perspective drawing and Figure drawing.

REFERENCE BOOKS

1. Drawing workshop 1 & II: Marie Claire Isaaman
2. Figure Drawing: Andrew Loomis
3. Anatomy Drawing: Victor Perad
4. Drawing the Head and Arms: Andrew Loomis
5. The Artist Hand book of materials and Techniques: Ralphmaye
6. Drawing with Pen and Ink: Arthur L. Guptill

COURSE 1-5: MM050102 - DIGITAL DESIGN FOR NEW MEDIA
(PRACTICAL)

Total Credits: 4   **Total hours per month: 24**

OBJECTIVE
This course concentrates on raster and vector image editing tools giving emphasis on both technical and artistic mastery that help the students to explore complex design areas.

UNIT 1
Digital Image- Pixels – Bit Depth – DPI- PPI – LPI - Resolution - File Formats (Print and screen Formats - GIF, JPEG, TIFF, etc.) - Compression: Lossy - Lossless - Raster and Vector Images - Colour: Colour Theory, colours and meanings; Colour modes-CMYK-RGB - Process colour - Spot Colour - Colour systems.

UNIT 2
Elements of design; Principles of design: Unity, balance, rhythm, proportion, movement; Language of design: white space, fonts, pictures; Graphic Design Theories, Gestalt theory of perception, Information structuring and ordering. - Graphic design applications, Introduction to graphic design software – Features and application of Raster and Vector Graphic Design softwares. - Principles of photo editing.

UNIT 3
Typography: measurement, type styles; types of composition, Typography and mood creation - styles and features, Its application and techniques in design. - Corporate Identity Design: Symbols - Logotypes/Logos - Corporate Typefaces – Mascots/Promotional Characters – Concept of style guides.

UNIT 4
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.

UNIT 5
Desktop publishing; process, techniques, cost, advantages; Paper: Types of paper for printing, paper selection, cost; other printing materials; recent trends in printing. - Design for publication: Concept of page layout- grid system, Colum, gutter space, margins etc. - Dummy page make-up on- computer layout, principles and elements of page make –up and layout. Latest trends in lay- out. Design of, Newsletters - Journals - Pamphlets – Brochures etc.

Student Learning Outcomes
Upon successful completion of this course, students will be able to:
- Design for various requirements evolved in multimedia production.

REFERENE BOOKS

1. The elements of Graphic design: Alex W. White
2. Adobe Photoshop Classroom in a Book: Adobe Creative Team
3. Adobe Illustrator Classroom in a Book: Adobe Creative Team
4. The Book of GIMP - A Complete Guide to Nearly Everything: Olivier Lecarme, KarineDelvare
5. Stop Stealing Sheep and Find Out How Type Works: Erik Spiekermann, EM Ginger
6. Designing with Type: A Basic Course in Typography: James Craig, William Bevington, Susan E. Meyer

SEMESTER II

Course Code	Course	Course Type	Course Category	Credit
MM050201	Scripting and Storyboarding	Core	Project	4
MM050202	Motion Graphics	Core	Project	4
MM050203	Audio and Video Editing	Core	Practical	4
MM050204	Digital 2D Animation	Core	Project	4
MM500201	Art of Direction	Common	Project	5

COURSE 2-1: MM050201 - SCRIPTING AND STORYBOARDING
(PROJECT)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

The place of audio as an important element and the methods of its application should be understood as an affective factor in communication.

UNIT 1
Brief history of storytelling – Finding and developing ideas – Story – Developing a Story into Synopsis – Plot – Plot Structures - Characters –Characterization- Character Biography- Protagonist and Antagonist, Sub-characters; Classical Three Act Structure and Five Act Structure – Exposition, Complication, Crisis, Climax, Resolution -Treatment – Screen-play

UNIT 2
Concept of Script– Gather the information – Importance of research – What is visual writing - Meta writing - Shot – Scene – Sequence, Conflicts and Actions - Dialogues – Dialogue Functions – Dialogue Continuity – monologue; Script – Format – Style – Understanding the audience – Target Audience - Writing for Fiction Films - Writing for non-fiction films: Documentary - Writing for Television: What is different about TV writing – Visualizing for Small Screen

UNIT 3
Introduction to Storyboarding: The process of visual storytelling – Composition and frame, directing methodologies - Different shot types, Camera angles, Camera moves, Continuity, Pacing, Transitions - Introduction to Cinematic vocabulary

UNIT 4
Use of storyboard - sequencing into visual narrative– Fragmenting Action. - Components of a Storyboard – Labeling the Basic Parts of a Storyboard – Perspective – Drawing– representing camera movements character action - Designing and composing the frame

UNIT 5
Project: Creation of a record book containing all preproduction stages of a 15-20 min video project – Process and execution of an idea through Script to Storyboard.

Student Learning Outcomes
Successful completion of this course will enable the students to:
* Create and develop concepts into storyboards.
* Understand the steps in content development and script writing for various art forms.

REFERENCE BOOKS

1. Script Writing: Syd Field
2. How to get Ideas: Jack Foster
3. Writing for Visual Media : Anthony Friedman
4. Writing TV Scripts: Steve Wetton
5. Lateral Thinking: Edward De Bono
6. Storyboards: Motion in Art: Mark A. Simon

COURSE 2-2: MM050202 - MOTION GRAPHICS

(PROJECT)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE
This course covers methods of Compositing Computers Generated Imagery and live action images along with advanced image manipulation techniques. High-end compositing tools are used to develop skills and presentation with meaningful effects. The objective of this subject is to introduce the student to compositing software. This course is meant to shine light to the possibilities of compositing in today's media world.

UNIT 1
Brief History of Compositing – Over view of Various Compositing Softwares – Digital Images: Structure and Attributes – Types of Compositing: CGI, Multipass, Depth and Multiplane.

UNIT 2
Blue and Green Screens – Keyers for Compositing – Create Masks – Tracking and Stabilizing a Shot – Time warp - Rotoscopy – Colour Grading – Mattes – Scene Salvage.

UNIT 3
Brief History of Motion Graphics – Motion graphics in Film, Television, Interactive Media and Environment – Motion Language, Image and Type in Motion – Compositing Principles.

UNIT 4
Conceptualization of Motion Graphics – Animation Process of Elements – Spatial – Visual and Temporal Interpolations – Dynamic simulations like fire, smoke Etc. - Editing Principles.

UNIT 5

Demo Reel Creation

Student Learning Outcomes
Students become capable of producing motion graphics for feature films, short films, ad films, video productions for television etc. They also acquire a comprehensive knowledge of the various techniques used for the creation of vfx.

REFERENCE BOOKS

1. Compositing Visual effects: Steve Wright
2. The art and science of Digital Compositing: Ron Brinkmaan
3. Digital Compositing in Depth: Doug Kelley.
4. Motion Graphics: Graphic Design for Broad cast and Film: Steve Curran
5. How did they do that: Motion Graphics: David Green

COURSE:2-3: MM050203 - AUDIO AND VIDEO EDITING

(PRACTICAL)

Total Credits: 4   **Total hours per month: 24**

OBJECTIVE

This course is intended to develop some basic skills with the concepts of audio and video editing as well as tools and techniques required for these professions.

UNIT 1

Physiology of Sound – Methods of sound transmission – Human Ear and Audio recording devices – microphone and loud speaker audible spectrum of sound methods of communication – acoustics Reverberation – Echo etc. Sound Studio. Features of an audio Studio. Console, Control room, isolation booth. Different types of audio Cables &Connecters etc.

UNIT 2

Digital Sound recording: Introduction to sound editing software. How to open a session, Different tools, importing audio files, Introductions to Basic Editing and mixing; Single track Recording, Multi track recording. Recording on location. Sync sound Recording. - concept of real space and psychological space. Recording Sound in Studio: Music recording, Voice over recording, Dubbing - Synchronization of video and audio.

UNIT 3

Video Editing- Need of editing- Linear and Non-linear editing-   Stages of Editing process. Factors for good edit-understanding the footage, Matching eye line. Continuity in Cinema- Physical continuity and Emotional Continuity-plot line- Story structure- sound.

UNIT 4

Time concept – Real time and Filmic time- Cut and editing principles- Jump cut, match cut, cross cut, reverse cut, cut away, cut in. Constructive editing- meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.

UNIT 5

Introducing a Non Linear Editing Software- Project setting- Introducing interface, Continuity Editing- Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio - Working with effects, Adding different transitions and effects to Video- Working with Key frames, Compositing, Colour Correction, Titling, Exporting to different Video formats

Student Learning Outcomes

Students are introduced to the basic concepts audio and video editing. Students can attain professional skills in audio-video editing since they are having productive practical lessons.

REFERENCE BOOKS

1. Sound and Recording: Francis Rumsey, Tim McCormick
2. Modern Recording Techniques: David Miles Huber
3. Audio post production for film and Video: Jay Rose
4. Non-linear Editing:Bryce Button
5. Notes on Digital Film Editing: Gerhard Schumm
6. Grammar of edit: Roy Thompson
7. Make the cut:Lori Jane Coleman.A.C.E, Diana Friedberg.

COURSE 2-4: MM050204 - DIGITAL 2D ANIMATION

(PROJECT)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

This course is intended to develop the basic skills necessary for the student to produce digital 2D animation, titles and visual effects for film and video. Students learn and experience various production skills needed for work in a digital 2D animation production, like: the arts of developing concepts, storytelling, scripting, storyboarding, animation etc. A variety of software tools such as Photoshop, Illustrator, Toon Boom, Anime, Moho, Flash, After Effects etc. can be used in this course.

UNIT 1

Concepts of Cel Animation - 2D animation work flow - Concepts of Digital 2D Animation- Paperless and Cut Out work flow – Overview of the animation software and introduction to its interface - Default settings and user preferences - Setting stage dimensions - Import and export formats - Document setup - Document and timeline window features.

UNIT 2

Tools and commands palettes - Media-selection tools and techniques - Introduction to drawing and drawing tools - Panels - Description, modifying, Saving & deleting a panel - working with panels, panel layouts - Layers & Views - Shaping Objects – Overview of shapes, Drawing & Modifying Shapes.

UNIT 3

Object Selection, working with objects & transforming Objects - Basic geometric transformations, Boolean operations on shapes, Object stroke attributes, Object fill attributes, shading techniques (blends, gradients), Packaged effects (extensions, plug-ins), Asset-management features - Features specific to the program in use.

UNIT 4

Animation Principles - Straight-ahead animation - Key frames - Frame by frame animation; Motion paths, applying geometric transformations over time, In-betweening options - Tweening, Looping and palindrome motion, masks - Building a Movie- Symbol, Libraries, Structure & Exporting Movie -   Basic Principles of Text - Bitmap Images and Sounds.

UNIT 5

Final Project: Creation of a digital 2D animation of minimum 30 seconds duration; through various production stages like: Concept - Story – Character/Props/B.G Design – Script – Storyboard – Layout – Animation – Editing etc.

Student Learning Outcomes
- Students will get an insight in animation production, especially in digital 2D animation.
- Students will learn to practice animation film making in a different perspective as an aid for showcasing creativity as well as a story telling method.

REFERENCE BOOKS

1. The Animator's Survival Kit: Richard Williams
2. Cartoon Animation: Preston Blair
3. Timing for Animation: Harold Whitaker and John Halas
4. How to Make Animated Films: Tony White
5. Animation from Pencils to Pixels: Classical Techniques for the Digital Animator: Tony White
6. The Animator's Workbook: Step-By-Step Techniques of Drawn Animation: Tony White

COURSE 2-5:MM500201 – ART OF DIRECTION
(PROJECT)

Total Credits: 5   **Total hours per month: 20**

OBJECTIVE:
This course is intended to create awareness about film Direction, the role and responsibilities of a director and train them to effectively manage a film production.

UNIT 1
The Director – Role and Responsibilities - Realizing the Vision - Cinema as a Director's Art - Director and the Script – Observer to Story teller – Planning the visual design.

UNIT 2
The lines –Relationship with the Camera and Object - Imaginary line, 30° Rule, 180° Rule – Continuity (Physical – Psychological). - Camera Positions - Concept of time and space - Manipulations of time and space - Mise – en – Scene – Real time and Reel time.
Prepare a Mise – en – Scene. Shot it in real time (single shot) – convert it into cinematic time (the break down)

UNIT 3
Advent of sound, the creative use of sound – Synchronized Sound & Asynchronized Sound – the meaning of Off screen - Sound perspective – Meaning of visuals with sound – effective communication

UNIT 4
Scene Construction – Elements of Scene – Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location – Sequence – the meaning of events recreated. Post Production Process – Role of Director

UNIT 5
Prepare a 5-minute short fiction incorporating the cinematic grammar and techniques for aesthetic enhancement

Student Learning Outcomes

Upon the successful completion of this course the student will be able to
- Understand the roles and responsibilities of a director
- Implement the elements of cinematic grammar in their story telling
- Plan and execute a visual program in any desired format

REFERENCE BOOKS

1. How to read a film: James Monaco
2. The Complete Film Production Handbook: Eve Light Honthaner
3. On Directing Film: David Mamet
4. The Filmmaker's Handbook: Steven Ascher
5. Directing: Film Techniques and Aesthetics: Michael Rabiger
6. The Film Encyclopaedia: The Complete Guide to Film and the Film Industry: Ephraim Katz
7. The Film That Changed My Life: 30 Directors on Their Epiphanies in the Dark:Robert K. Elder
8. Alfred Hitchcock. The Complete Films: Paul Duncan
9. The Film Book: Ronald Bergan
10. In the Blink of an Eye: A Perspective on Film Editing: Walter Murch
11. Film Directing Shot by Shot:Visualizing from Concept to Screen : Steven D. Katz

SEMESTER III

Course Code	Course	Course Type	Course Category	Credit
MM050301	Stopmotion for Special Effects	Core	Project	4
MM500301	Media Business and Practice	Common	Theory	4
MM500302	New Media: Form and Content	Common	Theory	5
MM500303	Ethics and Laws for Media	Common	Theory	5
MM050302	Advertising and Promotional Film Making	Core	Project	4

COURSE 3-1: MM050301 – STOP MOTION FOR SPECIAL EFFECTS

(PROJECT)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

This subject is intended to introduce the students to a wide range of stop motion styles, materials and techniques including clay, object, sand and puppet animation - utilizing both table top and multi plane setups; and also to the use of models and miniatures in filmmaking. Students are encouraged to develop a personal approach while exploring possibilities in character design, armature and set building, lighting, etc. This subject will introduce the student to the practical application in special effects for film at entry level too.

UNIT 1
Introduction to Stop Motion Animation – Short history– Major works - General Workflow - Animation Principles - Brief history of miniatures in filmmaking - Introduction to the use and application of miniature sets and models in film special effects and stop motion animation - the advantages of using miniatures over CGI.

UNIT 2
Character Design, Set Design, Props Creation for Stop Motion Animation - Building miniature sets and models using foam, wood, plastic, metal, glue etc. - Painting the details on the models (Castle, House, Furniture, Trees etc.) - Special effects using Scaled Models.

UNIT 3
Different Techniques of Stop Motion Animation - Clay/Puppet Animation - Types of Puppets- Simple Clay Models, Platicine Clay Features, Creation of an Armature - Filming miniature models - Setting up the miniature lights, Atmospheric effects for miniature sets like fog, smoke, wind, lightning etc. - Final compositing, Color correction, Effects. - Sound effects.

UNIT 4
Study of Cut Out Animation - Types of Cut Out Puppets - Different Methods of making Cut Out puppets Experimenting with Sand/Object Animation, Study of Pixilation Animation, Creating A Time Lapse Animation

UNIT 5
Final Group Project Creation: (Importance to clay animation – short animation of minimum 30 seconds duration)

Student Learning Outcomes
Successful completion of this course will enable the students to:
- Understand the creative field of Stopmotion animation.
- Will have an idea about the various types of animation that uses Stopmotion technique.
- Create stunning animation movies using special effects.

REFERENCE BOOKS

1. Industrial Light & Magic: Into the Digital Realm: Mark Cotta Vaz
2. Industrial Light & Magic: The Art of Innovation: Pamela Glintenkam
3. Special Effects: The History and Technique: Richard Rickitt
4. Techniques of Special Effects of Cinematography: Raymond Fielding
5. The Art of Stop motion animation - Ken A Priebe
6. Stop motion: Craft skills for Model Animation - Susannah Shaw

7. Creating 3D Animation -The Aardaman Book of Film making -Peter Lord and Brian Sibley
8. Stop motion Armature Machining - A Construction Manual -Tom Brierton
9. A Century of Stop Motion Animation from Melies to Aardaman - Ray Harry Hausen
10. Stop motion Puppet Sculpting -Tom Brierton

COURSE 3-2 : MM500301 - MEDIA BUSINESS AND PRACTICE

(THEORY)

Total Credits: 4   **Total hours per month: 20**

OBJECTIVE

The course provides an in-depth know-how into media management, media business practices, industry standard procedures and workflows.

UNIT 1

Management Concepts and Processes, Principles of Management, Managerial Communication, Research Methodology, Marketing Management, Organizational Management, Understanding the Financial Elements, Media Research and Audience Research.

UNIT 2

Introduction to Media Management, Managing Media, Media Business Practices, Media Ethics and Media Laws, Media Convergence, Media Planning and Media Buying, Intellectual Property Rights, Copyrights, Trade Marks and Patents, Freedom of Press.

UNIT 3

Film and Television Production Management – Pre-Production, Production and Post Production Pipeline, Budgeting and Scheduling for Film and TV, Line Production, Industry Standard Production Techniques, Film Censorship, In-film Branding, Film Rights, Distribution and Selling, Case Studies: Life after PIE – Documentary on Media Business, In Film Branding, "We'll Fix It in Post".

UNIT 4

Print Journalism Production Management, Electronic Journalism Production Management, Radio Production Management, Industry Standard Workflows, From reporting to Screen, Organizational Structure, Workflows: Event Management, Advertising and Public Relations, Online Journalism.

UNIT 5

Animation, Gaming and VFX Production Management, Industry Standard Softwares and Production Methods, Role of Line Producer in the Industry, Music and Sound Production Management, Studio Management and Studio Protocol, Digital Marketing, Affiliate Marketing.

Student Learning Outcomes

Students are enabled to have a systematic and strategic approach to media industry by exploring and analyzing the basic concepts of media management and media business. Students are introduced to various spheres of media management such as film & television production, print & electronic journalism production, animation, gaming and vfx production etc.

REFERENCE BOOKS

1. The Complete Film Production Handbook: Eve Light Honthaner
2. The VES Handbook of Visual Effects: Jeffrey A Okun & Susan Zwerman
3. The Art of Animation Production Management: Ranjit Singh
4. Mass Communication Principles and Concepts: Seema Hasan
5. The Indian Media Business: Vanita Kohli, Khandekar
6. Essentials of Management: Harold Koontz & Heinz Weihrich
7. Research Methodology Methods and Techniques: C R Kothari & Gaurav Garg
8. Marketing Management: Philip Kotler & Kevin Lane Keller
9. Event Marketing & Management: Sanjaya Singh Gaur & Sanjay V Saggere
10. Human Resource Management: Gary Dessler & Biju Varkkey
11. Strategic Management –An Integrated Approach: Charles W L Hill & Gareth R Jones
12. Social Media Workbook: Jason McDonald

COURSE 3-3: MM500302 - NEW MEDIA: FORM AND CONTENT
(THEORY)

Total Credits: 5   **Total hours per month: 20**

OBJECTIVE

Make the students understand and analyse the features, dimensions, impacts and the potential of New Media. Enable the students to use New Media rightly and effectively in their journalistic career

UNIT 1
Evolution of New Media:
     1.1 Definition and scope of New Media
     1.2 Technological Context
     1.3 Economic Context
     1.4 Political Context
     1.5 Chronological Development of New Media

UNIT 2
Types of New Media:
     2.1 Blogs & Vlogs
     2.2 Online Newspapers
     2.3 Social Media
     2.4 Digital Games
     2.5 Virtual Reality
     2.6 Speed & Space
     2.7 Multiplicity & Polycentrality
     2.8 Interactivity & Participation
     2.9 Global Access & Unlimited Space
     2.10 Media Convergence
     2.11 Security & Privacy in New Media

UNIT 3
Impact of New Media:
     3.1 Impacts of News in New Media
     3.2 Job of a Journalist in the New Media era
     3.3 Structure of Newsroom and News Industry in the New Media Era
     3.4 Attention Economy and Business in the New Media Era
     3.5 Ethical and legal aspects of New Media

UNIT 4
Politics & Democracy in the New Media Era:
     4.1 Social Media Uprisings in History
     4.2 Role of Social Media in Political Campaigns
     4.3 The Power of Data
     4.4 Role of Social Media in Curbing Corruption
     4.5 The New Media and the Future of Democracy

UNIT 5
Developing Content for New Media:
     5.1 Linear & Non-linear writing
     5.2 Blogging & Micro-blogging
     5.3 Developing news-content for new media
     5.4 Creating edutainment content for new media

5.5 Writing promotional content for new media

Student Learning Outcomes
Students will be able to understand, analyse and develop content for new media.

REFERENCE BOOKS

1. Mobile and Social Media Journalism: A Practical Guide: Anthony Adornato.
2. The New Digital Storytelling: Creating Narratives with New Media: Bryan Alexander.
3. Mediamorphosis: Understanding New Media Journalism: Roger F Fidler.
4. New Media, Old News: Journalism & Democracy in the Digital Age: Natalie Fenton.
5. Journalism & New Media: John V Pavlik.
6. Social Media for Journalists: Principles and Practice: Megan Knight, Clare Cook.
7. Journalism Next: A Practical Guide to Digital Reporting and Publishing: Mark E Briggs.
8. Digital Dilemmas: Ethical Issues for Online Media Professionals: Robert I Berkman.
9. Understanding Digital Culture: Vincent Miller

Total Credits: 5   **Total hours per month: 20**

OBJECTIVE

To study media laws and learn about their legal rights and obligations and to provide students with the knowledge of the basic concepts of ethics and its practical application to the field of media.

UNIT 1

Introduction to Indian Constitution

      1.1 A brief introduction to Indian Constitution-Salient features,

      1.2 Fundamental Rights, Freedom of Press

      1.3 Concept of Freedom of Speech & Expression

      1.4 Democracy & Media as Fourth estate,

      1.5 Press Council of India- Its organizational structure, functions, history and rationale behind its establishment, its powers; Code of conduct for journalists

UNIT 2

Media Regulations in India

      2.1 History of Laws regulating the media in India:

      2.2 Defamation clauses, Right to privacy, Right to Know, Laws related to Sedition, Obscenity

      2.3 Contempt of Court Act 1971, Information Technology Act 2000 and the amendment Act of 2008, Right to Information Act 2005, Contempt of Parliament, Working Journalists Act, Cyber Laws etc.

      2.4 Laws related to Broadcasting media, Advertising, Advertising Council of India

      2.5 Copyright Act 1957, International Copyright laws, Concept of authorship

UNIT 3

Moral Ethics and Media

      3.1 An Introduction to the Terms and Concepts of Ethics: Definition of Ethics and its branches, stages of ethical development

      3.2 Major theories in Ethics

      3.3 Role of conscience in ethical decision making; code of ethics

      3.4 Moral relativism and ethno centrism

      3.5 Principles of Ethical journalism

      3.6 Public relations and Ethics

UNIT 4

Ethics in Media

      4.1 Media ethics as applied ethics; ethics in changing media environment.

      4.2 Media Ethics: Why Ethics Matters in the Field of Media, Ethical perspectives of print, audio and visual media; ethical values

      4.3 Ethical issues in the field of Advertisements

      4.4   Advertorials, Paid News, and News as a product

      4.5   Social Media and Fake news

UNIT 5

Media and Society

      5.1 Mass Media as the Mirror of society and Promoter of Social Change: Mass media and its impact on society

5.2 Transmission of culture and values through media; media and public opinion; media and family; social media addiction

5.3 Sex and violence in media; media and de-humanization; media and consumerism: media as the trend setter; media and imperialism: cultural erosion and mental colonization.

5.4 Media as a business enterprise with profit motives

5.5 Merger of news and entertainment

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- Articulate and defend legal rights and obligations in the field of media.
- Equipped to recognize best contemporary ethical and professional practices in the digital space, as dictated by legal standards.
- Create a profound understanding of the possibilities and challenges of media enabling them to approach media critically and creatively.

REFERENCE BOOKS

1. Introduction to the Constitution of India: Durga Das Basu
2. Press Laws and Ethics of Journalism: P.K. Ravindranath
3. Introduction to Media Laws and Ethics: Juhi P Pathak
4. Mass Media and the Moral Imagination: Philip J Rossi
5. Media Education in India: Jacob Srambickal
6. Media Ethics: Bart Pattyn
7. Digital Media Ethics: Charles Ess
8. The Ethical Journalist: Gene Foreman

COURSE 3-5: MM050302 - ADVERTISING AND PROMOTIONAL FILM MAKING
(PROJECT)

Total Credits:4   **Total hours per month: 20**

OBJECTIVE

Advertising has evolved into a vastly complex form of communication, with literally thousands of different ways for a business to get a message to the consumer. Today's advertisers have a vast array of choices at their disposal. Major media tactics used in modern advertising to reach consumers. This course acquaints the students with the concepts and practices of Advertising and Brand Building.

UNIT 1

Advertising: Definition; Origin and development of advertising; Advertising in India; Functions and roles of advertising; Principles of advertising; Types of advertising (Broadcast Media, Print Media, Support Media, Direct Marketing, Product Placement, Internet, Social Media etc.); Advertising Agency - Departments and functions; Advertisements for various media; media selection and media mix; key factors in budget setting; code of advertising standards; legal and ethical problems in advertising.

UNIT 2

Creativity in Advertising, Stages in the Creative Process, Brainstorming and Various Creative Thinking Modes - Screening of Award Winning Campaigns (Both Contemporary and Classics - Appreciation and Presentation of some of the Great and Failed Campaigns.

UNIT 3

Public Relations – definitions, allied disciplines of PR, Corporate Communications, Symmetrical and asymmetrical theories of PR – apex bodies -law and ethics of PR - PRSI Codes - PR interface with management disciplines, Publics in PR, PR tools – PR in various industries – central and state governments, Co-operative and private sectors.

UNIT 4

Writing for advertising: Elements of ad copy, advertising for print, radio, television and online media; advertising design; Slogan; Headline; Ad Lay-out; Advertisement for Print and Broadcast media; Storyboard; Radio Ads; Writing for PR: Internal publics (house journals, bulletin, boards, open houses, suggestion, boxes, video magazines etc.). Writing for media (Press release/ backgrounder, press brief, rejoinders, etc.) Preparing PR material for the campaign, campaign planning.

UNIT 5

Creation of an ad film of minimum 10-20 seconds duration (Group Project).

Briefing: target audience - fundamental marketing goal –platform/medium of exhibition – duration – style / technique – budget; Pre-production: script - location recce – storyboards – (permissions, schedules, audio recording etc.); Production: Live shooting / set designing – make up/model making etc.; Post-production: Editing – Graphics and Animation – Music composition – Voice overs/dubbing – colour correction etc.

Student Learning Outcomes

- Students will learn about different promotional aids, their role and importance in promoting a brand.
- They also learn how to approach the art of advertising for various industrial requirements.

REFERENCE BOOKS

1. Advertising copy writing: P.W Burton.

2. Advertising Management: Borden & Marhall.
3. Advertising in the market place: J. D Burke.
4. Advertising: Wright Warner
5. Public Relations today: Subir Ghosh
6. Public Relations: Concept, strategies, tools sterling: Jethwani Verma, Sarkar
7. The Nature of Public Relation: John Marston

SEMESTER IV

Course Code	Course	Course Type	Course Category	Credit
	Elective 1	Elective		3
	Elective 2	Elective		3
	Elective 3	Elective		3
MM050401	Internship	Core	OJT	2
MM050402	Final Project	Core	Project	5
MM050403	Comprehensive Viva	Core	Viva	3

Elective Group A

Course Code	Course	Course Type	Course Category	Credit
MM880401	Mass Media Research Studies	Elective	Project	3
MM880402	Interactive Media Designing	Elective	Practical	3
MM880403	Radio Program Production	Elective	Project	3

Elective Group B

Course Code	Course	Course Type	Course Category	Credit
MM890401	Documentaries and Literal Films	Elective	Project	3
MM890402	Film Analysis	Elective	Project	3
MM890403	Design for Advertising	Elective	Project	3

Elective Group A

Course Code	Course	Course Type	Course Category	Credit
MM880401	Mass Media Research Studies	Elective	Project	3
MM880402	Interactive Media Designing	Elective	Practical	3
MM880403	Radio Program Production	Elective	Project	3

ELECTIVE: GROUP A / 1

COURSE 4-1: MM880401- MASS MEDIA RESEARCH STUDIES

(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE
To enable a student to identify a research problem, prepare a research proposal and pursue high quality research work. Gives him an insight to various types of methodologies used in media research and in teaching media.

UNIT 1
Concept of Research: Meaning and importance of Research – Types of Research – Selection and formulation of Research Problem – Identification of a research topic - Proposal Writing - Research Design.
Research Methods:
(a) Traditional Methods – Historical, Institutional, Legal, Philosophical, Comparative, Ethical methods etc.
(b) Modern Methods – Survey of Literature, Sampling method, Questionnaire, Schedule etc., Filed studies, Interview method and Focus Group discussion, Observation Method, Case Study method, Content analysis, Delphi method, Statistical Method, Experimental method, Brainstorming Techniques etc.

UNIT 2
Data Collection and Data Analysis: *I. Types of data* **-** (a) Primary, Secondary and Tertiary Data. (b) Construction and adaptation of instruments, Administration of questions and tests, Tabulation of data. (c) Data organization in SPSS and Excel (d) Graphical representation of data.
II. Analysis of Data - (a) Discussion and Interpretation of results. (b) Testing of Hypothesis: Logical and Statistical Techniques.
Media research as a tool of reporting - Readership and / audience surveys, preparation of research reports / project reports / dissertations / theses, ethical perspectives of Mass media research.

UNIT 3
Report Writing: Organization of the Research Report Preliminaries, Contents of Report, Bibliography, Appendices - Style Manuals - Criteria for the evaluation of the Research Report.

UNIT 4
Teaching Methodology – Lesson Planning and Teaching Notes Preparation - Preparing Question Papers - Blooms Taxonomy - Evaluation criteria - Modern technologies and Teaching Aids - Teaching Media – Methods and skills.

UNIT 5
RESEARCH PROJECT SUBMISSION: As part of the Course each student would have to conduct and analyze research, develop a thesis, and organize his/her ideas clearly on a very transformative aspect of Media and submit a thesis as bound document.

- The topics will be of candidates own choosing, but approved by the faculty guide. The research has to be conducted and document developed under the guidance of the faculty guide. The copyright of the paper will rest with the college/University.
- The Literature and language of the paper should adhere to the MLA and APA Style sheets respectively for documentation purpose.
- The Research paper should have the following components:

1. Abstract in 100 words, Keywords (5-7) Introduction, Discussion, Conclusion & Works Cited/References.
2. Keywords should avoid Proper names and words from the title of the article.
3. The document shall not be less than 100 pages on A4 size, Times New Roman, Font 12 with 1.5-line spacing and the title can be in font 14.
4. The entire document shall be 1.5 line-spaced and paragraphs should be indented from the left margin. Avoid justifying the pages.
5. Add the academic-research profile of the student in 50 words at the end of the paper to be included under "Note on Contributors."

Student Learning Outcomes

Upon the successful completion of this course, students will be able to
- Have a detailed idea on various methods of research
- Conduct a research and write a research paper
- Systematically conduct academic necessities of teaching media

REFERENCE BOOKS
1. Research Methodology: An Introduction: C.R Kothari.
2. Research Methodology: A Step by Step Guide for Research: Renjith Kumar.
3. Research Methodology: Paneerselvam.
4. Sampling Techniques: William G. Cochran
5. Scientific Method and Social Research: B.N. Ghosh.
6. The Indian Media Business: Vanita Kohli – Khandekar
7. Research Methodology: Methods and Techniques: C R Kothari & Gaurav Garg
8. Media Education in India: Jacob Srambickal
9. Teaching Learning Process: Dr.J.S.Walia
10. Principles, Methods & Techniques of Teaching: J. C. Aggarwal
11. Effective Teaching Methods: Gary D Borich
12. Teaching in a Digital Age: A.W. Tony Bates
13. Educational Psychology: Dr.G.M Chaudhary
14. Methods in Social Research: Goodde and Hatte.

ELECTIVE: GROUP A / 2

COURSE 4-2: MM880402 - INTERACTIVE MEDIA DESIGNING
(PRACTICAL)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE

To give students expertise in the area of creating, coding and posting basic HTML and CSS files to the Internet.

UNIT 1

History and Basic Concepts - Structure and history of the World Wide Web. Browsers, platforms, servers, devices, and file structure. Understanding web images, videos, Audios. Typography for web. Understanding online publications. E-publishing. Basic Functionality for Social Media. Idea about web marketing.

UNIT 2

Introduction to Web Technologies - HTML skeleton, HTML tags for text, links, lists, HTML tags and web standards for graphics, understanding HTML Layouts, HTML tags for layout.

UNIT 3

Introduction to Cascading Style Sheets Styling - Introduction to Cascading Style Sheets, Types of CSS, internal and/or external style sheets. CSS Syntax, CSS Id & Class, Styling Backgrounds, Text, Fonts, Links, Lists, Padding, Margin, Understanding positioning. CSS Floating, Align

UNIT 4

Page Structure & Layout. Styling Pages with CSS. Design and develop web pages using CSS for layout.

UNIT 5

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. Implement SEO tactics and web marketing strategies

Student Learning Outcomes

Students are enabled to create a websites and upload it to a web server. They also become familiar with E-Publishing Technologies

REFERENCE BOOKS

1. HTML5 & CSS3 Visual Quick Start Guide: Elizabeth Castro & Bruce Hyslop
2. HTML & CSS: The Complete Reference: Thomas A. Powell
3. Learning Guides to the Internet: Techmedia
4. Internet Data Collection: Samuel J Best
5. Introduction to Computers: Peters Norton
6. Deciphering Cyberspace: Leonard Shyles

ELECTIVE: GROUP A / 3

COURSE 4-3: MM880403 - RADIO PROGRAM PRODUCTION
(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE
The course Radio Production aims to felicitates the student with in-depth knowledge of Radio as a communication medium

UNIT 1
Radio as a medium**:** Characteristics of Radio; Functions and role of radio communication; Evolution of radio as a mass medium; Development of Radio in India.

UNIT 2
Radio Programming: Talks and Discussions; Commentary on public events; Radio drama; Interviews; Documentary; Comedy and light entertainment; Music; Educational programmes; Phone-in programmes; Quiz Demo etc. Radio News writing and presentation; structure of news bulletins

UNIT 3
Programme Recording: Acoustics, quality of audio signal, Types and use of microphones, Recording of programs, selection of sound effects; dubbing; editing and mixing techniques, voice quality, modulation and pronunciation techniques; sound formats.

UNIT 4
Radio for Development: Open broadcasting-unorganized audience; Instructional radio-organized learning group; Radio rural forums-decision group; Radio schools-the non-formal learning group; Radio and animation-participating group.

UNIT 5
Prepare a Radio Programme of 10 minutes' duration

Student Learning Outcomes
- Students will get an insight in different types radio programme production, editing and sound recording.
- They will learn to use Radio in a different perspective as an effective communication tool and an aid beneficial for the betterment of society.

REFERENCE BOOKS
1. Stay Tuned: The Story of Radio in India: Pankaj Athawale
2. Radio Production: Robert McLeish
3. Radio broadcasting: Dr. K. Parameswaran
4. Mass Communication in India: Keval J Kumar
5. This is All India Radio: A handbook of radio broadcasting in India: U.L.Baruah
6. Handbook of Journalism & Mass Communication: Vir Bala Aggarwal & VS Gupta
7. Radio's Role in Development: Five Strategies of Use: Emile G. McAnany

Elective Group B

Course Code	Course	Course Type	Course Category	Credit
MM890401	Documentaries and Literal Films	Elective	Project	3
MM890402	Film Analysis	Elective	Project	3
MM890403	Design for Advertising	Elective	Project	3

ELECTIVE: GROUP B / 1

COURSE 4-1: MM890401- DOCUMENTARIES AND LITERAL FILMS
(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE
The student should get a thorough grounding on the aesthetical and historical perspectives of documentary films.

UNIT 1
Introduction to Non Fiction Film Making - Classification of Documentaries into different genres: - Actualities – Compilation Films – Educational Films – Propaganda Films – Sponsored Documentaries – Creative Documentaries

UNIT 2
History and Important Milestone in Documentary Movement with relevant screening. Work of some important documentary film makers – Flaherty – Satyajith Ray etc.

UNIT 3
Television Documentaries – History and Important Milestone – National Geographic Channel – Discovery Channel – History Channel. Ethical issues in Documentary film making – Role in Social and Political issues

UNIT 4
Writing for non-fiction films – Selecting a Topic – Methods in Content Research - Creative Elements in Documentary Script - Documentary Script Format
Editing a non-fiction film – preparing the narration - choosing the right visuals – selection of music – techniques in visual compilation and subtitles - syncing with the topic.

UNIT 5
Prepare a 15-minute nonfiction program of any selected genre.

Student Learning Outcomes
- Students will get an insight in different genres of non-fiction film making.
- They will learn to practice film making in a different perspective as an aid for showcasing actualities and those beneficial for the betterment of society.

REFERENCE BOOKS

1. Documentary Films: Paul Rotha
2. Introduction to Documentary: Bill Nichols
3. Creative Documentary Chapters from 'Technique of Film Editing': Karel Reiz.
4. The Documentary Handbook: Peter Lee Wright
5. Film Culture: Adam Sitney
6. Hollywood Genres: T. Schatz

ELECTIVE: GROUP B / 2

COURSE 4-2: MM890402- FILM ANALYSIS
(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE
The course will focus on some important trends and genres in world cinema, along with key concepts in film studies. It aims to make participants familiar with some major international cinematic figures and films.

UNIT 1
What is a Movie - Ways of Looking - Principles of Film form - Fundamentals of Film Form - Realism and other forms - Language of Cinema -Types of Movies – Genre - Evolution and Transformation of Genre - How Films Are Made.

UNIT 2
Principles of Narrative Construction Classical Structure - Dialectical Form -Plot and Story - Cause and Effect – Time - Space etc. Mise-en-Scene - Master Scene- Cinematography – Colour -Tonal value.

UNIT 3
Acting - The nature of Screen Acting - Stanislavsky Method Acting and creativity - Aspects of Performance - Actor and Film making - Editing (Continuity, Jump Cut, Dissolve, Fade etc.) - Different editing styles - Creativity in Editing.

UNIT 4
Sound and Visuals - Functions of Film Sound - Sync Sound - Sound as Counter point - Creative use of Sound.

UNIT 5
Film History and Film Language - Cinema aesthetics - Technological and Economic Approaches - Silent era - Talkie films - Italian Neorealism - French New Wave and other forms - Science Fiction films - Emerging New Cinemas.

Student Learning Outcomes
Students are given an introduction to the present scenario of global cinema. They are also enabled to critically analyze films and write appreciations in a journalistic manner.

REFERENCE BOOKS

1. Film: A Critical Introduction: Maria Paramaggiore
2. How to Read a Film: James Monaco
3. Film Art – An Introduction: David Bordwell and Kristin Thompson
4. Film History – An Introduction: Kristin Thompson and David Bordwell
5. The Oxford History of World Cinema: Geffrey Nowell
6. The Art of Watching Films: Dennis W Petrie and Joseph M. Bogges
7. Art and Visual Perception: Rudolf Arnheim
8. Film Criticism: Marie Seton
9. Their Films, My Films: Satyajit Ray
10. Cinema and I: Ritwik Ghatak

COURSE 4-3: MM890403 - DESIGN FOR ADVERTISING
(PROJECT)

Total Credits: 3   **Total hours per month: 16**

OBJECTIVE

The objective of this course is to understand the process to develop a brand and the different brand promotion methods, recent promotional trends through various advertising designs.

UNIT 1
A short brief about branding. Recent branding aspects. Different type of papers. Cool and warm paper, Quality and GSM of printing papers-. Different types of print forms and Binding. How to choose appropriate papers for different print purposes.

UNIT 2
The visual tool of brand is a unique logo. Different type of logos, Brain storming, mind mappings, mood board. Logo design tips. Logo design process. Essentials of Logo. Identity manual Variations and evolution of a logo corporate colours.

UNIT 3
Brand promotional designs. Spot colours, dominant visual colours in design, Stationary (business card, Letter head, Envelope) brochure and it's different folding methods. News advertisement, poster, Hording, Big standee. Table standee, pamphlet, flyer, etc.

UNIT 4
Visualization of design, Prototype (Handmade rough designs) Importance of negative space. Dummy designs for branding. Ethics of Branding.

UNIT 5
Create different promotional elements for a selected Brand and submit it for assessment. Promotional aids must include Logo, stationary, Boucher, News advertisement, poster, Hording, Big standee, Table standee, pamphlet, flyer, etc.

Student Learning Outcomes
- Students will learn about different promotional aids, their role and importance in promoting a brand.
- This course will help the students to identify the aesthetical and ethical perspectives of promotional designs.

REFERENCE BOOKS

1. Designing Brand Identity: An Essential Guide for the Whole Branding Team: Alina Wheeler
2. Branding: In Five and a Half Steps: Michael Johnson
3. The Definitive book of Branding: Kartikeya Kompella
4. Brands and Branding: John Simmons
5. Designing Brand Identity: Alina Wheeler
6. LOGO: The reference guide to Symbols & Logotypes: Michael Evamy
7. What is Branding: Matthew Healey

COURSE 4-4: MM050401 - INTERNSHIP

(ON-JOB TRAINING)

Total Credits: 2   **Total duration: One month**

OBJECTIVE

To acquire industry based practical experience. Internships offer students a period of practical experience in the industry relating to their field of study.

Internship

Internship is on the job training to assimilate professionalism in one's career. The students will have to undergo an internship at a T V Studio/Channel/Animation Studio/Ad Agency/Media Management Firm for a month (30 days) after the third semester and during the fourth semester according to their aptitude and interest to the relevant field. 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 should guide and monitor the students during the internship.

Student Learning Outcomes

Upon successful completion of this Internship, the student will be able to:
- Understand the actual working environment in a media firm
- Identify the different needs of the industry and get themselves industry ready
- Understand how to manage a media team in a creative, effective and productive manner

Total Credits: 5   **Total hours per month: 40**

OBJECTIVE

This project gives the student an opportunity to fulfill his/her creativity through a final project of minimum 2 minutes' duration.

Final Project

The final project of M.A Multimedia is the creation of an ad film or a promotional video of not less than 2 minutes' duration. Students have to work individually on an idea approved by the concerned faculty and should bring out detailed screenplay for an ad film/promotional video of minimum 2 minutes' duration. While planning this project student should try to apply all the media-creation talents, tools and techniques that he/she had experienced and gained through the entire curriculum of M.A Multimedia program.

Students should give priority to (should consider and include) the use of the elements like, Animation (Stopmotion/Digital 2D), Motion Graphics etc. in their project.

The final project can be a work comprised of: Live Action + Motion Graphics/Vfx OR Animation + Motion Graphics/Vfx OR Live Action + Animation + Motion Graphics/Vfx.

The pre-production, production and post-production works should be under the guidance of a faculty member. The final work should be accompanied by all the paper works, promotional design materials and a detailed report of the work done. The student will get a maximum of 6 weeks for the pre-shooting, shooting and post-shooting stages.

Final project comprises of following components:

1. Concept to Script to Shooting Script
2. Visual Development & Storyboard
3. Details of Budgeting and Production Plan
4. Shooting Schedules & Call Sheets
5. Production Reports, Log Sheets & EDL
6. Promotional Materials
7. Detailed Report of the work
8. Final Film

Student Learning Outcomes

Upon successful completion of this course, the student will be able to
- Develop and execute a creative idea in the form of a structured film
- Systematically arrange all the necessary elements to showcase his/her creativity
- Get hands on experience on all aspects of film making, especially in promotional film making and media content production and management

COURSE 4-6: MM050403 - COMPREHENSIVE VIVA

Total Credits: 2   **Total duration: N.A**

OBJECTIVE

The main aim of comprehensive viva voce is to test the knowledge in concepts and understanding of the subject and also test the ability of the student in verbal communication.

Guidelines for Comprehensive Viva
- Comprehensive Viva is a part of the MA Multimedia program and it is an oral examination conducted by the university appointed examiners and will cover all the courses of study undergone by the student during the program.
- Comprehensive Viva will have both internal and external levels of evaluation.
- The Internal Evaluation shall be done by the concerned faculty and shall cover courses of all semesters. The schedule of internal viva shall be announced sufficiently earlier and shall be concluded before the commencement of end semester examinations of fourth semester.
- The External Evaluation will be held at the end of the fourth semester by a team of internal and external examiners appointed by the university. The viva shall cover all courses including electives chosen.
- The grades shall be awarded based on the answers, communication skills and presentation skills.