



CURRICULUM AND SYLLABI

CHOICE BASED CREDIT SYSTEM

(CBCS-PG)

MA MULTIMEDIA PROGRAMME

INTRODUCED FROM 2015 ADMISSION ONWARDS

BOARD OF STUDIES IN MULTIMEDIA

**SACRED HEART COLLEGE, (AUTONOMOUS) THEVARA, KOCHI,
KERALA**

OBJECTIVE

Master's level programme in Multimedia develops mature communication professionals who also have a deeper understanding of aesthetic aspects. The emphasis is on creative problem solving, using appropriate media for effective communication. Students are educated in line with the Institution's goals of bringing up experts equipped with aesthetical and technical knowledge to work for the fast growing media field. The students are given opportunities to learn new skills to advance their level of understanding. The syllabus of MA Multimedia focuses on areas of unmet demands, such as projects based on social and educational relevance, rather than purely commercial values.

INTRODUCTION

Multimedia represents the future in most industries including architecture, advertising, business, education, entertainment, research and technology. It is both sophisticated and versatile and will help humankind to develop innovative ways to deliver information in this era of global communication. It is said that if Michelangelo were alive today, he would be working in video.

The relevance of multimedia to our current society and the effect that new technology may have on future social trends cannot be underestimated. The efforts of graphics and multimedia designers largely shape much of how we perceive ourselves in our contemporary culture. As this sort of multimedia technology finds new niches in society, more skilled and talented professionals will be required to utilize this new technology. The ability to make aesthetic decision is at least as important as having facility with technical skills. In other words it is not just technical know – how, but also insight and innovation that counts in this field. As new technology is developed, the opportunities for graphics and multimedia professional will continue to fan out with more and more variations.

The Master of Multimedia aims to produce graduates with a broad range of multimedia production skills, in addition to an in-depth understanding of how multimedia is revolutionizing the current industry. Students will be taught the fundamental skills associated with production of multimedia projects in industry- standards.

COURSE DURATION

The course will be completed over a period of 2 years, as 4 semesters. Every semester will consist of 125 hours of instruction and apart from this there will be workshops, debates and exhibitions in every semester regarding relevant topics.

ELIGIBILITY

- Basic academic qualification is a graduation in any field.
(However preference will be given to the candidates with the following: -Training in Multimedia, Animation, Graphics, Videography , Film Appreciation, Journalism, Communication, Visual Arts, Painting, Theatre, Architecture and Music.)
- Candidates must clear a written test, based on aptitude and general topics related to media and English, and an interview.
- The written test and interview will have equal weightage (i.e. 50:50), based on which, a merit list will be drawn.

EVALUATION

There shall be an End Semester examination (ESE) either written or practical for each paper. A paper carries a total of 100 marks each. The distribution of marks in each paper shall be 50% for ESE and 50 % for internal evaluation. The Internship carries 50 marks. The total marks for the entire course is **1750**

EVALUATION AND GRADING

Evaluation: The evaluation scheme for this course shall contain two parts; (a) internal evaluation (ISA) and (b) external evaluation (ESA).

50 marks shall be given to internal evaluation and 50 marks to external evaluation so that the ratio between internal and external mark is 1:1. Both internal and external evaluation shall be carried out in mark system. Both internal and external marks are to be mathematically rounded to the nearest integer.

Internal evaluation: The internal evaluation shall be based on predetermined transparent system involving periodic written tests, assignments, seminars/viva/field survey and attendance in respect of theory courses and based on written tests, lab skill/records/viva and attendance in respect of practical courses. The marks assigned to various components for internal evaluation is as follows.

Components of Internal Evaluation

All the components of the internal evaluation are mandatory.

a) For Theory

	Components	Marks
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	CIA written tests (2x5)	10
v	workshops	10
	Total	50

b) For Practical

	Components	Marks
i.	Attendance	5
ii	Seminar/ exhibition/ screening	10
iii	Assignments	15
iv	Jury/ CIA written tests (2x5)	10
v	workshops	10
	Total	50

c) Guidelines for projects shall be provided with conduct of each course.

Evaluation of,

Attendance

% of attendance	Marks
Above 90%	5
Between 85 and < 90	4
Between 80 and below 85	3
Between 76 and below 80	2
75	1

Assignment

Components	Marks
Punctuality	2
Content	7
Research	3
Presentation	3
Total	15

Seminar

Components	Marks
Content	5
Presentation	2
Research	3
Total	10

To ensure transparency of the evaluation process, the internal assessment marks awarded to the students in each course in a semester shall be published on the notice board at least one week before the commencement of external examination. There shall not be any chance for improvement for internal mark.

The course teacher and the faculty advisor shall maintain the academic record of each student registered for the course which shall be forwarded to the controller of examinations through the Principal and a copy should be kept in the college for at least two years for verification.

External Evaluation: The external examination in theory courses shall be conducted by the college with question papers set by external experts/ question bank. The evaluation of the answer scripts shall be done by the examiners based on a well defined scheme of evaluation given by the question paper setters. The external evaluation shall be done immediately after the examination preferably through the centralised valuation.

The question paper should be strictly on the basis of model question paper set by BoS with due weightage for each module of the course and there shall be a combined meeting of the question paper setters and experts for scrutiny for finalisation of question paper. Each set of question should be accompanied by its scheme of valuation.

For all courses (theory & practical), Letter grades and grade point 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 (GP)
95 and above	O 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 Average	5
40 to below 45	D Pass	4
Below 40	F Fail	0
	Ab Absent	0

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

GPA	Grade
Equal to 9.5 and above	<i>O Outstanding</i>
Equal to 8.5 and below 9.5	<i>A+ Excellent</i>
Equal to 7.5 and below 8.5	<i>A Very Good</i>
Equal to 6.5 and below 7.5	<i>B+ Good</i>
Equal to 5.5 and below 6.5	<i>B Above Average</i>
Equal to 4.5 and below 5.5	<i>C Average</i>
Equal to 4.0 and below 4.5	<i>D Pass</i>
Below 4.0	<i>F Failure</i>

A **separate minimum of 40% marks** (D grade) required for a pass for both internal evaluation and external evaluation for every course. A candidate who has not secured minimum marks/credits in internal examinations can re-do the same registering along with the end semester examination for the same semester, subsequently.

A student who fails to secure a minimum marks/grade for a pass in a course will be permitted to write the examination along with the next batch.

There will be no supplementary/improvement examinations

After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester is calculated using the formula given below. For the successful completion of semester, a student should pass all courses and score a minimum SGPA of 4.0. However, a student is permitted to move to the next semester Irrespective of her/his SGPA.

Credit Point (CP) of a course is calculated using the formula

$CP = Cr \times GP$, where Cr = Credit; GP = Grade point

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

$SGPA = TCP/TCr$, where

$TCP = \text{Total Credit Point of that semester} = \sum_1^n CPI_i$;

$TCr = \text{Total Credit of that semester} = \sum_1^n Cri$

Where n is the number of courses in that semester

Cumulative Grade Point Average (CGPA) of a Programme is calculated using the formula

$CGPA = \frac{\sum(TCP \times TCr)}{\sum TCr}$ **GPA shall be round off to two decimal places**

Pattern of questions

Questions shall be set to assess knowledge acquired, standard, 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. He/ She shall also submit a detailed scheme of evaluation along with the question paper.

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

Pattern of questions for external examination for theory paper

Type of Questions	Total no. of questions	Number of questions to be answered	Marks of each question	Total marks
Section A – Short Answer	8	5	2	10
Section B- Short essay/ Problems	8	4	5	20
Section C- Long essay	3	2	10	20
	19	11		50

Pattern of questions for external examination of practical papers will be decided by Practical exam board chairman as per the guidelines of Board of Studies.

COURSE SUMMARY

Course Title	Hours Per Week	Credits
Introduction to Communication	3	4
Print and Electronic Journalism	4	4
Raster and Vector Graphics	6	4
History of Animation and Graphic Design	3	4
3D Computer Graphics	6	4
		20
Writing for fiction and non-fiction	4	4
Creating the visual structure of film and tv	3	4
Basic techniques for image and audio	4	4
Methods of shooting	5	4
3D Animation	5	4
		20
Production Techniques: Radio	3	4
Visual and audio communications	4	4
Web & interactive media	5	4
Advanced Principles of Animation	5	4
Media Ethics & Education	3	4
		20
Scripting and shooting a fiction/non-fiction		4
Viva		2
Graphic design project		4
Viva		2
Animation project		2
Viva		2
Internship		4
		20
Total Credits		80

INTERNSHIP (on the job training)

Internship is on the job training to assimilate the professionalism in a career. The students will have to undergo an Internship at a T.V. Studio/Channel for a fortnight during the fourth 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.

PASS REQUIREMENTS

- The aggregate marks (external + internal) required for a pass in each paper including Internship shall be 40%. The pass minimum for External (Written/Practical) shall be 40% and 40% for internal evaluation. All the components of the internal evaluation will be considered as a single unit.
- The candidates failing in any papers in the semester examinations will have to reappear for the same along with the junior batch. (There will be no separate supplementary examination for the failed candidates). Internal marks secured by the candidate will be carried over to the supplementary appearance. The candidates will have to re-do/re-appear only the part in which he/she has failed to secure the minimum. In case a candidate fails in the Internal evaluation he/she will have to re-do the same altogether with the subsequent batch, as a supplementary candidate.

Course Code | Subject

Semester I

15P1MLTT01: Introduction to communication

15P1MLTT02: History of Animation and Graphic Design

15P1MLTP01: Print & Electronic Journalism

15P1MLTP02: Raster and Vector graphics

15P1MLTP03:3d Computer Graphics

Semester II

15P2MLTT03: Creating the visual structure of film and TV (T)

15P2MLTP04: Writing for fiction and non-fiction

15P2MLTP05: Basic techniques for image and audio

15P2MLTP06: Methods of shooting

15P2MLTP07: 3D Animation

Semester III

15P3MLTT04: Media Ethics & Education (T)

15P3MLTP08: Production Techniques: Radio

15P3MLTP09: Visual and audio communications

15P3MLTP10: Web & interactive media

15P3MLTP11: Advanced Principles of Animation

Semester IV

15P4MLTP12: Internship

15P4MLTP13: Projects:

1. Scripting and shooting a fiction/non-fiction of 10mts duration.

OR

2. Animation project

15P4MLTP14: Project:

3. Graphic design project

SYLLABUS

15P1MLTT01 INTRODUCTION TO COMMUNICATION

Unit I Communication - Definitions, Meaning, Elements, Process, Functions, Nature, Features & Scope 7 Cs of Communication .Barriers to communication. Early Forms of Communication, Human Communication-Verbal & Non Verbal .Types of Communication. Sociological & Psychological needs & importance. Media as a social institution Media Influence and socialization.

Unit II Models of Communication - Aristotle, Claude E. Shanon & Warren Weaver, Harold D. Lasswell, Wilbur Schramm, Charles E. Osgood E. Osgood, Gerbner, New Comb, David Berlo, SMCR, Becker, Riley & Riley, De Meur, Westely & Maclean-structure, functions, applications, merits & demerits.

Unit III Emergence of Mass Media. Mass Communication- Nature, Functions, Scope. Opinion leaders, Gatekeepers, Persuaders .Present Scenario of Mass Media .Internet- Nature, Scope merits & demerits, Multi-Mediality, Blogging. Social media as a new method of communication. Demassification, Convergence, Accessibility, Reach. Global issues in Mass Communication: the Geopolitics of Information and Cultural Imperialism – Media Imperialism – Neo colonialism and Media Globalism: Indian Experience

Unit IV Mass Media effects-impacts on different groups, attitude and behavioural changes, Media Audience Analysis, typology of audience & critical consumer – Audience Construction – Social Patterns of Media Reception

Unit V Folk **Media, Culture and communication.** - Roland Barthes, Herbert Schiller, Noam Chomsky, Jacobson, Thompson. Culture as a social Institution – Value Systems: Eastern and Western Perspectives. Inter-cultural Communication: Traditional Communication Media and Modern Mass Media as vehicles of Inter-Cultural Communication, Culture and Media, Popular Culture and Indian Media.

REFERENCE

1. Richard Jackson Harris, Fred W. Sanborn (2014). *A Cognitive Psychology of Mass Communication*. London, New York: Routledge
2. Jennings Bryant, Mary Beth Oliver (2008). *Media Effects: Advances in Theory and Research*. London, New York: Routledge
3. Karl Erik Rosengren (2000). *Media Effects and Beyond: Culture, Socialization and Lifestyles*. London, New York, Oxon: Routledge
4. Stanley J. Baran, Dennis K. Davis (2011). *Mass Communication Theory: Foundations, Ferment, and Future*. Wadsworth Boston: Cengage Learning
5. Denis McQuail . *Audience Analysis*. Thousand Oaks, London, New Delhi: Sage publications
6. David Giles (2003). *Media Psychology*. Mahwah: Lawrence

Erlbaum Associates Publishers

15P1MLTT02 HISTORY OF ANIMATION AND GRAPHIC DESIGN

OBJECTIVE

To develop adequate concepts based on historical events.

Unit I **Development of Type** – Important Milestones in Typography From Renaissance to Post-modern era .Printing and Book-making – History of Organization of the Book Form and Content – From Scrolls to Modern Book Design.

Unit II **Development of the Poster** – Social Activism in posters
Influence of Avant-garde on Graphic Design – Bauhaus - Influences on Graphic Design and Typography. Swiss School of Design and its Influences on Typography and Visual Order – Post Modern Graphic Design.

Unit III Graphic Design in Asia – Indian and Japanese Influences in Pictography a – Digital Type – Impact of the Computer and Digital Type on Graphic Designers.

Unit IV Brief History on the Origin and Development of Animation
– Winsor McCay , Otto Messmer, Max Fleischer, Walt Disney, John Bray .The Disney Feature Films – Development of the Disney Style, Evolution of the Principles of Animation – Animation in Europe and Canada and Japan.

Unit V **Growth of Computer Animation** – the Pixar Movies, 3D Feature Films – Animation in India – Present State of the Animation Industry World wide.

REFERENCE

1. Leonard Maltin (1987). *Of Mice and Magic: A History of American Animated Cartoons*. New American Library
2. Stephen Cavalier (2011). *The World History of Animation*. California: University of California Press
3. Jonathan Clements, Helen McCarthy (2006). *The Anime Encyclopedia: A Guide to Japanese Animation since 1917*. CA: Stone Bridge Press
4. Debbie Millman (2008). *The Essential Principles of Graphic Design*. New York: F+W Media
5. Alex W. White (2011). *The Elements of Graphic Design*. New York: Allworth Press
6. Ellen Lupton, Jennifer Cole Phillips (2015). *Graphic Design: The New Basics: Second Edition, Revised and Expanded*. New York: Princeton Architectural Press

15P1MLTP01 PRINT & ELECTRONIC JOURNALISM

OBJECTIVE

To provide an insight into modern methods of Journalism

Unit I News: definition, concept, elements, values, sources and types, reporting: Principles, functions and responsibilities. Types of reporting, Interview: Types, techniques, purposes; Qualities of a Reporter – Pitfalls and problems in reporting.

Unit II **Structure of News:** Writing news story for News Paper, News Story: Types and Styles – development, criticism, reviews, news analysis, back grounding, Scoops, Exclusives and specialized reporting, Feature Writing, Column writing and Editorial, Writing for magazines and journals.

Unit III **News Editing:** Meaning, Purposes, nature and need for editing, Principles of editing, symbols, tools, lead, body, paragraphing– Headlines: techniques, styles and Types, Proof reading, meaning, symbols and purposes. Basics of Translation, Functions and qualifications of an editor – News desk, functions, organizational structure, news flow, copy management and organization.

Unit IV Television News – ENG – Evolution of TV News – BBC, CNN and other satellite news channels, Doordarshan and other Indian TV News Channels. Reporting and Writing for TV, News Coverage, Role of Reporter – Reporter as Producer, Presenter - Methods of TV News Presentation, Components of TV News, News Bulletin and Packages.

Unit V **Television Programmes** – News and Current Affairs Programmes – Modes of Production – Outdoor and Studio Productions, Different programme formats - TV Documentaries, Non-fiction Channels; Photo Journalism, On-line Journalism – Trends and types.

Practical

Reporting (English/Malayalam) – Writing News Stories for a Newspaper

ENG – Creating individual news stories – Covering an event and presenting a news story of 2 minutes with voiceover

REFERENCE

1. MV Kammath (2009). *Professional Journalism*. New Delhi: Vikas Publishing House Pvt Ltd
2. R Parthasarathy (1994). *Reporting for the Media*. New Delhi: Sterling
3. Charles Raiteri (2006). *Writing for Broadcast News: A Storytelling Approach to Crafting TV and Radio News Reports*. Lanham, Boulder, New York, Toronto: Rowman and Littlefield Publishers

4. Jeff Rowe (2005). *Broadcast News Writing for Professionals*.
Oak Park: Marion Street Press Frank Barnas and Ted White (2013). *Broadcast News Writing, Reporting, and Producing*. Burlington, Oxon: Focal Pres
5. Tim Harrower (2007). *The Newspaper Designer's Handbook*.
McGraw-Hill Education

15P1MLTP02 RASTER AND VECTOR GRAPHICS OBJECTIVE

This course is mentioned for digital designing of print media. Students will explore various tools for image manipulation and effective colour correction.

Unit I Introduction to Vector Design Programs – Adobe Illustrator, Corel Draw – Units and Workspace – Bezier Drawing with the Pen Tool – Pathfinder and Boolean Operations – Colouring – Colour Palettes, Gradients – Gradient Mesh.

Unit II Using Type Tools and Type Controls – Type along a Path – Using Filters and Effects – Precision drawing tools – grid, guides, snap.

Unit III Introduction to raster images – Image Resolution – RGB, CMYK Indexed Colour Modes and Their Applications – Basic Drawing in Photoshop – Using Layers, Transparency and Blending Modes.

Unit IV Channels – Using Alpha Channels to Save Selections – Colour Correction in Photoshop – Using Curves – Type Tools in Photoshop – Combining Vector and Raster Images
– Creative Illustration Techniques and Styles.

Unit V Project.

REFERENCE

1. James Craig, William Bevington (1999). *Designing with Type: A Basic Course in Typography*. Crown Publishing Group
2. David E. Carter (2001). *The Big Book of Corporate Identity Design*. HBI publishers
3. DK. Holland (2001). *Design Issues: How Graphic Design Informs Society*. New York: Allworth Press
4. Sammye Johnson, Patricia Prijatel (2013). *The Magazine from Cover to Cover*. Oxford: Oxford University Press

15P1MLTP03 3D COMPUTER GRAPHICS

OBJECTIVE

This course covers methods of **Architectural visualization**. High-end 3D tools are used to develop skills and presentation with meaningful effects.

Unit I Brief History of 3D Graphics – Various 3D Softwares – Modeling Basics – Polygon – and Sub D Modeling Techniques.

Unit II Basic modeling using- spine - modifiers – lathe – loft. create models with spline.

Unit III Polygon Modeling. Create models with polygon.

Unit IV Light Theory – Basics of Digital Lighting – Photometric Lighting.

Unit V Project- Create 2 BG (background design) with composition light up and rende
10 models using spline - modifiers – lathe – loft – Polygon modeling

REFERENCE

1. Roger Cusson, Jamie Cardoso (2010). *Realistic Architectural Visualization with 3ds Max and Mental Ray*. Burlington, Oxford: Focal Press
2. Brian L. Smith (2007). *3ds Max 2008 Architectural Visualization Beginner to Intermediate*. Sarasota: 3Dats
3. Autodesk (2010). *Learning Autodesk 3ds Max Design 2010 Essentials: the Official Autodesk 3ds Max Training Guide*. Autodesk
4. Darren Brooker (2012). *Essential CG Lighting Techniques with 3ds Max* Autodesk.
5. Kelly L Murdock (2008). *3ds Max 2009 Bible*. Wiley

15P2MLTT03 CREATING THE VISUAL STRUCTURE OF FILM AND T V

OBJECTIVE

To demonstrate an understanding of the **basic concepts of visual communication**. The focus of the course will be on understanding the effects that basic design decisions have on communication of message.

Unit I The Psychology of Visual Perception – Visual Aesthetics – Art of Film Making – Stages in Brief.

Unit II Art and Science of Imaging – Pre-visualization and Writing for Visuals; Story Development to Story Board – Imaging Techniques – Image size, Angle, Camera Movement etc.

Unit III Camera – Human eye and Camera – basic features and characteristics, Lens – types and usage – Basic lighting techniques and aesthetics – Use of different lenses.

Unit IV Basic techniques for Composition : Elements, Principles and Rules, Colour Spectrum, Psychology of Colour, Vibgyor; Colour Mixing; Depth of Field, Depth of Focus.

Unit V Simple Editing Principles – Constructive Editing (Pudovkin)
– Advanced Montage Principle of S. Eisenstein

REFERENCE

1. Myrl A. Schreibman (2006). *The Film Director Prepares: A Complete Guide to Directing for Film and Tv*. New York: Lone Eagle Publishing
2. V. I. Pudovkin (2008). *Film Technique and Film Acting - The Cinema Writings of V.I. Pudovkin*. Read Books
3. Raymond Spottiswoode (1950). *A Grammar of the Film: An Analysis of Film Technique*. University of California Press
4. Gerald Millerson (2001). *Video Production Handbook*. New York: Focal Press
5. Sergei Eisenstein (1950). *Film Form: Essays in Film Theory*. San Diego, New York: London
6. Michael Langford (2000). *Basic Photography*. Oxford, Auckland, Boston: Focal Press
7. Arthur Hope (2015). *The Amateur Photographer's Hand Book*. London: Forgotten Books
8. Alma Davenport (1991). *The History of Photography: An Overview*. Albuquerque: University of New Mexico Press

15P2MLTP04 WRITING FOR FICTION AND NON- FICTION

OBJECTIVE: To emphasize the need for structuring either a fiction or a non-fiction programme.

Unit I Source of Story – Own Experience – History, Biography – Mythology-Religion – Contemporary Events etc- . Structure of a Story – Organic Structure – Beginning, Middle and End.

Unit II Qualities of Story – Anticipation, Suspense, Surprises – Credibility– Characterization – Emotional Entertainment – Intellectual Entertainment.

Unit III Image Creation – Different Image Sizes – Framing or Various Shots – Continuity Concepts – Constructive Editing – Imaginary Line Concept.

Unit IV Sound and Image – Synchronous Sound – Dialogue, Monologue, Commentary – Mixing of Audio Tracks – Incidental Sounds, Ambience, Music, Dialogue, etc.

Unit V **Writing Process for a Short Fiction Film** – Idea, Synopsis, Treatment, Screenplay, Shooting Script. – Writing for Short Documentaries and Non – Fiction Films

Practical Project

Prepare a shooting script for a 10 minutes long fiction or non- Fiction Film

REFERENCE

1. James Monaco (2009), *How to Read a Film: Movies, Media, and Beyond*, Oxford University Press
2. Knight Arthur (1979), *The Liveliest Art*, Mass Market Paperback
3. S.M. Eisestein (1969), *Film Form and Film Sense*, Harcourt Brace Jovanovich
4. Richard MerumBarsum(1973), *Non-Fiction Film Theory*, Plume
5. Rob Hummel (2001), *American Cinematographer Manual*, ASC Press

15P2MLTP05 BASIC TECHNIQUES FOR IMAGE AND AUDIO

Unit I **Basic Techniques for Image and Audio**-Human Eye and still Camera – Ear and microphone – Image Perception – Persistence of Vision and Synthesis of Motion – Illusion of Movement.

Unit II Light and Image - Photographic Image – Creation of Negative and Positive Images – Aspect Ratio – Colour Spectrum – Visible Spectrum – Mixing Colour – Black and White and Colour Images.

Unit III Physiology of Sound – Audible Sound Spectrum - Different Methods of Recording Sound – Photographic – Magnetic – Digital – Analogue & Digital – Sync Sound.

Unit IV Evolution of Image Recording – Photographic – Magnetic – Digital – Analogue and Digital Images- Still camera practicals.

Practical Project

Prepare a story board for a five minutes story and submit as course ending project along with a slide presentation

Reference

1. Graeme Harper, Ruth Doughty, Jochen (2009). *Sound and Music in Film and Visual Media: A Critical Overview*. New York. London, New Delhi: Bloomsbury.
2. F Alton Everest, Ken Pohlmann (2009). *Master Handbook of Acoustics*. New York: McGraw-Hill Publishers
3. John J. Murphy (2016). *Production Sound Mixing: The Art and Craft of Sound Recording for the Moving image*. New York, London: Bloomsbury Publishing
4. Peter Larsen, John Irons (2005). *Film Music*. London: Reaktion Bokks

15P2MLTP06 METHODS OF SHOOTING

Objective: To provide the technical base in programme production.

Unit I Shooting Script – Cut and Shot transition – Match Cut – Jump Cut – Scene transitions.

Unit II Video Camera - Image Creation – Encoding and Decoding – Chrominance and Luminance – Primary colors – Receiver – Up linking – down linking – O B Van Components of a TV Studio – Studio Floor – Shooting with a Single Camera – Prepare a Floor Chart with Flow of Action, Movement, Camera Set Ups etc. – Multi camera shoot.

Unit III Editing Rushes – Online – Linear A B Roll – Logging – Advantages and Disadvantages –Editing Software – Non Linear Softwares.

Unit IV T V Production: Basic newsroom structure – Writing and Producing for T V Language and Grammar of writing for Television – Production of news stories – TV interviews – Various Programme formats- TV newsroom language and symbols; News reading and Announcing.

Unit V Practical Training: Voice training – Announcing and News reading for Radio and TV- Facing the camera – Gestures and speech – Facial expression, lip movement, eye movement – Stress – intonation and pauses.

Practical Project:

Shoot a seven minutes interview programme.

REFERENCE

1. Lenny Lipton (1974). *Independent Film Making*. Studio Vista
2. Frank Hoffmann (2005). *Encyclopedia of Recorded Sound*. New York. London: Routledge
3. David Morton (2014). *Sound Recording: The Life Story of a Technology*. Baltimore: Johns Hopkins University Press
4. Michael Langford (2008). *Advanced Photography*. Amsterdam, Boston: Focal Press
5. Argentum (2003). *Elements of Colour Photography: The Making of Eighty Images: a Photo Anthology*. University of Virginia
6. By Rudolf Arnheim (2004). *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley, Los Angeles, London: University of California Press

15P2MLTP07 3D ANIMATION

OBJECTIVE

The student should receive adequate **training in advanced areas of 3D Animation Production with 3D Max.**

Unit I Material Basics – Different Types of Materials – Map Types – Map Channels – and UVW Coordinates for Texturing.

Unit II Architectural Visualization with 3D – Different Types of Renders – Applying Global Illumination – Caustics, etc.

Unit III Creating Procedural Animations – Simulating Dynamics with reactor.

Unit IV Rendering in Passes – Compositing – Applying Effects in Post Processing – Combining 3D with 2D Compositing Applications.

Unit V Project: Create 3 Exterior with full light up and Properties, Create 3 interior with full light up and Background

REFERENCE

1. Jeremy Birn ,(2000)*Digital Lighting and Rendering*, New Riders Press
2. William Vaughan ,(2012) *Digital Modeling*, New Riders
3. Kelly Murdock, (2015) *Kelly L. Murdock's Autodesk 3ds Max 2016 Complete Reference Guide*, SDC Publications
4. Kelly L. Murdock, (2013) *Autodesk 3ds Max 2014 Bible*, Wiley

15P3MLTT04 MEDIA ETHICS AND EDUCATION

OBJECTIVE

To understand the positive as well as negative influence of media and the critical evaluation of media

Unit I Ethics – Branches of Ethics, Media Ethics – Mass Media and the shape of the Human Moral Environment. Applied Ethics – Ethical issues in different media professions – Journalism, Cinema, Advertising, Photography, Graphic Design, and Animation etc. - Overview of Codes and Regulations in India. Digital Media Ethics.

Unit II Media Education – Objectives and Skills – Key Concepts, Media Scenario: Present Trends – Different Starting points for Media Education – Media Impact in Society – Social and Psychological impacts

Unit III Culture and Communication – Culture as Communication – Inter-cultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethno relativism

Unit IV Mass Media: Relevance and significance. Purpose and functions of Mass Media – Mass Media, Individuals and Society – Connecting to “Reality” through Media – Media and Society: Normative theory

Unit V Media Language – Media as Art Experiences – De- Mystifying the Media – Media and Consumerism – The Philosophy commercialism – Media and De-humanization – Sex and Violence in the Media – Media and Moral Permissiveness – Media and Imperialism – Cultural Erosion and Mental Colonization – Media Control – Alternative Media

REFERENCE

1. Philip J Rossi (1994), *Mass Media and the Moral Imagination*, Sheed and Ward:
2. Clifford Christmas, (1997), *Communication Ethics and Universal Values*, Sage Publications
3. Charles Ess, (2009) *Digital Media Ethics*, Polity
4. Jacob Srampickal (1998), '*Communication and Media in India today*', Media House Delhi

15P3MLTP08 PRODUCTION TECHNIQUES: RADIO

OBJECTIVE

To emphasize the power of the word for communication.

Unit I Radio as Medium of Communication- Commercial Radio- Educational Radio
–Emerging trends.

Unit II **Basics of Programme Production.** Versatility of the Medium

Unit III **Script Writing for Radio** – Finer Aspects of Radio language- Recording and
Mixing Announcing – Programme Formats – Audience Research.

Unit IV Radio – Production Approaches – SFX, Audio Aids
(Microphones) Research and Budgeting. Production Format
– Documentaries, Interviews, Discussions, Lecture mode, Quiz-demo, Drama etc.

Unit V Story board Proposal – Visualization, AM, FM Stations, Satellite Radio, News
Casting, Community Radio.

Practical Assignment

Submission of a script for radio programme and its Production.

REFERENCE

1. Robert S. Simpson, (1996) 'Effective *Audio Visual*' – A User's Hand book, Focal Press
2. Alec Nisbett, (2003), '*The Sound Studio*', CRC Press
3. Hilary Wyatt, Tim Amyes, '*Audio Post Production for Television and Film: An Introduction to Technology*', Focal Press

15P3MLTP09 VISUAL AND AUDIO COMMUNICATION OBJECTIVE

Unit I Visual Language – Journalistic/Literary Writing – Observation & Visualization exercises. Visual Language in Literary works – Charles Dickens – Thomas Hardy – Words Worth – D H Lawrence – Changanpuzha – etc. Origin of Visual Language – Japanese Kabuki – Egyptian Hieroglyphics etc.

Unit II **Visual Communication** and still images – Rule of the third – Framing – Aspect Ratio – Composition – Line of Force – Use of light- Chiaroscuro – colour and communication – contrast and harmony in still images. Visual communication in Moving pictures – Look space – Subjects movement – Cameras Movements- emphasis – dominance – creative use of Lenses for effective communication – Light, Shade, Tone, and Colour in communication– Constructive Editing – Communication and Intellectual Montage.

Unit III **Audio For Communication** – Historical aspect – Arrival of Sound and use of Dramatic Dialogues – Dramatic Analytical Structure – Synchronous sound – Natural Dialogue – Narrative structure. Non- Synchronous sound – Dubbing methods – Post Dubbing for story films – Pre recording for songs – Advertisement Shorts and Animation Films – Methods and Purpose.

Unit IV **Technical Requirements for Audio Recording** – Acoustics for Audio Studios – Micro phones for Location Recording – Microphone for Studio Recordings – Monophonic and Stereo Recordings –Photographic to Magnetic Recording – Increasing Size of Cinema Screen, Single Sound Reproduction to Multiple Sound Reproduction Systems in Theatre – D.T.S. Dolby. 5.1 Surround System – Analogue to Digital in Sound Recording and Reproduction.

Unit V **Creative use of Sound** – Aesthetic Applications – Sound Tracks in PatherPanjali, 2001. Space Odyssey, Spielberg's Duel.Kurasovas Dreams, Ghalak's, MegheDakaThara, SuvarnaRekha etc. Recognizing Realistic sound for artistic fulfillment.

Project: Practical Written Paper on a topic given by the Faculty

REFERENCE

1. Lee R. Bobker, (1979) *Elements of film*, HarcourtBrace Jovanovich
2. Raymond Spottiswoode. (1970) '*Film and its Technique*', University of California
3. E r n e s t Lindgren, (1970), '*Art of the Film*', Allen and Unwind

4. Alec Nisbett, (2003), '*The Sound Studio*', CRC Press

15P3MLTP10 WEB AND INTERACTIVE MEDIA

OBJECTIVE

To impart adequate knowledge for **creating web pages using contemporary tools**

Unit I Introduction to HTML, Dreamweaver. Basic HTML tags, creating a Basic Web Page.

Unit II Attributes, Lists and Tables, Links and Images, Cascading Style Sheets Introduction

Unit III CSS - Selector Type, Values, Common Properties, Web Page Layout Techniques, Introduction to Dreamweaver, CSS Improvement - Type, Imagery

Unit IV JavaScript Introduction, Creating web sites using Dreamweaver, Organization and workflow

Unit V Introduction to Flash, Flash Editor, Panels, Timeline, Graphic Symbols, Alignment, Libraries, Layers, Key frames, Motion Tweening, Shape Tweening.

Project

Full fledge website with Minimum 5 active links

REFERENCE

1. Glenn Kirkpatrick (2003), *Flash Cartoon Animation: Learn from the Pros*, friends of ED
2. Daniel Gray, (2001) *The Art of Cartooning with Flash*, Sybex
3. Nick Iuppa, (2001) *Interactive Design for New Media and the Web*, Focal Press
4. Lisa Graham, (1998), *Principles of Interactive Design*, Delmar Cengage Learning

15P3MLTP11 ADVANCED PRINCIPLES OF ANIMATION

OBJECTIVE: To examine the Principles of Animation in an advanced level.

Unit I Principles of 2D Animation Applied to 3d Computer Animation (John Lasseter): Squash & Stretch – Timing & Spacing – Anticipation – Slow-In & Slow-Out – Follow-through & Overlapping Action.

Unit II Basics of 3D animation based on the principles of animation. Walk, run, jump. (Using rigged animation) Motion graphics intro, Titling.

Unit III Principles (continued): Arcs – Weight – Silhouette – Line of Action – Solid Drawing – Contrast – Pose to Pose & Straight Ahead Action – Balance – Staging etc.

Unit IV Working with curves & Key Frames – Blocking Animation and working in passes – Camera movements – Path Animation – Animation constrains – Pipe lines of 2D and 3D production from Initial Sketches to Final Rendering.

REFERENCE

1. Matt Chandler , Pawel Podwojewski, Jahirul Amin , Fernando Herrera , (2014) *3ds Max Projects: A Detailed Guide to Modeling, Texturing, Rigging, Animation and lighting* , 3DTotal Publishing
2. George Maestri ,(1999),*Digital Character Animation 2, Essential Techniques*, New Riders Press
3. Jason Osipa,(2010), *Stop Staring: Facial Modeling and Animation Done Right*, Sybex
4. Yancey Clinton, (2007), *Game Character Modeling and Animation with 3ds Max*, Focal Press

15P4MLTP12 INTERNSHIP of 2 months

Objective: To acquire practical industry based experience

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 for a fortnight during the fourth 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.

15P4MLTP13 FINAL THESIS PROJECTS

Any of the Two Projects have to be completed during the semester.

Fiction/Non Fiction- Duration 10 mts Film

Idea to screenplay may be worked out after the approval of the faculty on the topic for project.

Viva

OR

Project in Animation- 3D Animation or Motion Graphics

- **Should** complete an animation production of minimum 30 second duration combining 3D or Motion Graphics techniques. Project should be worked out through various production stages after the final approval by the supervising faculty

This guided project culminates in a final presentation along with a written component.

Viva

15P4MLTP14 FINAL THESIS PROJECT

Project in Graphic Design- A design project

- Students should develop an innovative and theoretically informed body of work which proves their creativity, aesthetic sense and technical skill.
- Students should submit the design along with the comprehensive report to the head of the department.

Viva