MA
Multimedia

SH School of Communication

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.

ELIGIBILTY

- 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.**

INTERNAL EVALUATION

Following is the pattern of division of marks for internal evaluation

05%- Attendance
10%- Internal Examination (continuous assessment tests)
15%- Assignments
10%- Dissemination (Exhibitions/ Screenings of work generated)
10%- Workshops

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		4
Viva		2
Internship		4
		22
Total Credits		**82**

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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 35% 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.

GRADING OF RESULTS

A candidate must secure 40% in each paper in all six semesters in order to get a pass.

The index for classification will be as follows:

40% and above but below 50%	:	Third Class
50% and above but below 60%	:	Second Class
60% and above	:	First Class

Course Code| Subject

Semester I

P1MLTT01: Introduction to communication

P1MLTP01: Print & Electronic Journalism

P1MLTP02: Raster and Vector graphics

P1MLTT02: History of Animation and Graphic Design

P1MLTP03:3d Computer Graphics

Semester II

P2MLTP04: Writing for fiction and non–fiction

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

P2MLTP05: Basic techniques for image and audio

P2MLTP06: Methods of shooting

P2MLTP07: 3D Animation

Semester III

P3MLTP08: Production Techniques: Radio

P3MLTP09: Visual and audio communications

P3MLTP10: Web & interactive media

P3MLTP11: Advanced Principles of Animation

P3MLTT04: Media Ethics & Education (T)

Semester IV

P4MLTP12: Internship

P4MLTP13: Projects:

1. Scripting and shooting a fiction/non-fiction of 10mts duration.
2. Graphic design project
3. Animation project

P1MLTT01

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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

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1. A Cognitive Psychology of Mass Communication: Richard Jackson Harris
2. Media Effects: Advances in Theory and Research:Jennings Bryant
3. Media Effects and Beyond : Culture, Socialization and Lifestyles : Karl Erik Rosengren
4. Mass Communication Theory : Foundations, Ferment and Future : Stanley J Baran and Dennis K Davis
5. Audience Analysis : Dennis Mc Quail
6. Media Psychology : David Giles

P1MLTP01
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 o f 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, Proofreading, 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; Photojournalism, On-line Journalism – Trends and types.

Practicals

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 voice over

REFERENCE

1. Professional Journalism – M V Kamath
2. Basic Journalism – R Parthasarathy
3. News Writing and Reporting – James M Neal &Suzane
4. Newspaper Design – Harold Evans

P1MLTP02
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.

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Unit V   Project.

REFERENCE

1. Designing with Type: A Basic   :   James   Craig,   William
   Bevington
   Course in Typography
2. Corporate Identity Design   :   Veronica Napoles
3. Design Issues: How Graphics   :   D.K. Holland
   Design Informs Society
4. The Magazine From Cover to   :   Sammye Johnson, Patricia
   Prijatel
5. Cover Inside a Dynamic Industry

P1MLTT02
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 Postmodern 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
               – Postmodern 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
               – WinsorMcCay, 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.

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

REFERENCE

1.	Of Mice and Magic	:	Leonard Maltin
2.	The History of Animation	:	Charles Solomon
3.	The Anime Encyclopedia: A Guide to Japanese Animation Since 1917	:	Lowry
4.	The Essential Principles Of Graphic Design	:	Debbie Millman
5.	The elements of Graphic Design	:	Alexander W. White
6.	Graphic Design Manual: Principles and Practice	:	Armin Hofman

P1MLTP03
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   <mark>Brief History of 3D Graphics – Various 3D Softwares– Modeling Basics – Polygon – and Sub D Modeling Techniques.</mark>

Unit II   <mark>Basic modeling using- spline - modifiers – lathe – loft. create models with spline.</mark>

Unit III   <mark>Polygon Modeling.</mark> create models with polygon.

Unit IV   <mark>Light Theory – Basics of Digital Lighting – Photometric Lighting.</mark>

Unit V   Project- Create 2 BG(background design) with composition light up and render

10 models using spline - modifiers – lathe – loft – Polygon modelling

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REFERENCE

Realistic Architectural Visualization
with 3ds Max and Mental ray: Roger   Cusson   and
                                Jamie Cardoso

Foundation 3ds Max 8
Architectural Visualization   : Brain L Smith

Learning Autodesk 3ds Max Design
Essentials: the Official Autodesk
3ds Max Training Guide   : Autodesk

3ds Max 2009 Architectural –
Visualization Intermediate
to Advanced   : Brain L Smith

Essential CG Lighting Techniques
with 3ds Max   : Darren Brooker

3ds Max 2009 Bible   : Kelly L Murdock

P2MLTP04
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   <mark>Writing Process for a Short Fiction Film – Idea, Synopsis, Treatment, Screenplay, Shooting Script. – Writing for Short Documentaries and Non – Fiction Films</mark>

Practical Project

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

REFERENCE

1. How to Read a Film   : James Monaco
2. Liveliest Art   : Arthur Knight
3. Indian Cinema   : S. Krishnaswamy
4. Film Form and Film Sense   : S.M. Eisestein
5. Signs and Meanings in Cinema   :   Peter Wollen
6. Film Culture   : Adam Sitney
7. Cinema As A Graphic Art   : V. Nilsen
8. Non-Fiction Film   : Richard MerumBarsum
9. Short Fiction scenario   : S. Eisenstein
10. Techniques of Screenplay Writing :   Eugene Vale
11. Theories of Film   : Andrew Tudor
12. Film Theory and Criticism   : Gerald Marst and Cohen
13. American Cinematographer's Manual   :   A.S.D.

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P2MLTT03
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 StoryBoard – 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

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REFERENCE

1. Film and the Director : Don Livingston
2. Film Technique and Film Acting : V.I. Pudovkin
3. Technique of Film : SpottisWoode
4. Video Camera Techniques : Gerald Millerson
5. Film Form : S.Eisenstein
6. Basic Photography : M.J. Langford
7. Amateur Photographer's Hand Book :Sussman
8. Art of Pictorial Composition : Wolohomok
9. History of Photograhy : Beaumont Neewhall
10. Cinema as a Graphic Art : V. Nilsen

P2MLTP05
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

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Reference

1. Sound   :   Efron
2. Acoustics   :   Mackenzie
3. Background Music   :   Lowry
4. From Microphone to Ear   :   G. Slot
5. The Tape Recorder   :   Nijsen
6. Techniques of Film Music   :   JohnHunttey

P2MLTP06
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 – Announcement and News reading for Radio and TV- Facing the camera – Gestures and speech – Facial expression, lip movement, eye movement – Stress – intonation and pauses.

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Practical Project:

Shoot a seven minutes interview programme.

REFERENCE

1. Independent Film Making   : Lenny Lipton
2. Audio Encyclopedia   : Tremaine Howard
3. Background Music   : Lowry H
4. Digital Principle &Application : Malvino Leech
5. Sound Recording   : John Eargle
6. Advanced Photography   : M.T. Lang Ford
7. Basic Motion Picture Technology : Happe
8. ColorPhotography   : Spencer
9. Video Camera Technique   : Gerald Millers
10. Professional Lighting Hand Book : Carlson
11. Art and Visual Perception   : Rudolf Arnheim
12. Documentary   : Eric Barnou

P2MLTP07
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 reactors.

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

Mastering Autodesk 3ds Max Design	:MarkGehard, Jeffrey harper, and Jon McFarland
3ds Max Animation with Biped	:MicheleBousquet and Michel McCarthy
Inspired 3D Character Animation	:Kyle Clark and Tom Sito
Character Animation;	
2D Skills for Better 3D	:Steve Roberts
3ds Max at a Glance	: George Maestri

P3MLTP08
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.

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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   Storyboard 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. Simpson, 'Effective Audio Visual' – A User's Hand book.
2. Nisbett, 'The Sound Studio'
3. Time Amyes, 'The Techniques of Audio Post Production in Video Film

P3MLTP09
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 – Changampuzha – etc. Origin of Visual Language – Japanese Kabuki – Egyption 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

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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 – Microphones 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.Kurosawa 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. Elements of film   : Lee R. Bobker
2. Technique of film   : Raymond Spottiswoode
3. Film as Art   : Ernest Lindgren
4. Video Camera Techniques   : Gerald Millerson
5. Single camera Video production:RobertMusbergeer
6. Elements of Sound Recording   :Frayne and Wolfe
7. The Technique of Sound Studio   :Nisbett
8. Technique of Film Music   : John Hunttey
9. The Tape Recorder   : Nijsen
10. Film and Its Technique   :Spottiswoode
11. Background Music   : Lowry

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P3MLTP10
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 websites using Dreamweaver, Organization and workflow

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

Project

Full fledged website with Minimum 5 active links.

REFERENCE

Flash Cartoon Animation :
Learn from the Pros   :Glenn Kirkpatrick, et al

Hollywood 2 D Digital Animation:
The new Flash
Production Revolution   :SandroCorsaro, Clifford j

The Art of Cartooning
with Flash   :Daniel Gray, et al

Interactive Design for
New Media and the Web   :Nicholas V. Iuppa

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Principles of Interactive Design :Lisa Graham

The Design of Everyday Things :Donald A. Norman

P3MLTP11
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 constraints – Pipe lines of 2D and 3D production from Initial Sketches to Final Rendering.

REFERENCE

Of Mice and Magic:A History of
American Animated Cartoons :Leonard Maltin

The History of Animation :Charles Solomon

The Anime Encyclopedia: A Guide
to Japanese
Animation Since 1917 :Jonathan Clements, Helen McCarthy

Digital Character Animation :GeorgMestri

Disney Animation :Thomas, Frank and Johnson Ollie

P3MLTT04
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, 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 – Intercultural Communication – Values, World view and Perception – Values in Culture – Values and Communication – From Ethnocentrism to Ethnorelativism

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

Mass Media and the Moral Imagination :   Philip J Rossi
Media Education in India   : Jacob Srambickal
Media Ethics   : Bart Pattyn
Communication Ethics and Universal : Clifford Christmas

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Values

Digital Media Ethics   : Charles Ess

P4MLTP12

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.

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P4MLTP13
FINAL THESIS PROJECTS

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

Fiction/Non Fiction- P2MLTP16 **– Duration 10 mts Film**

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

Viva

Project in Graphic Design- P2MLTP17-**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

Project in Animation- P2MLTP18- **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