UNIVERSITY OF CALICUT

Abstract

General and Academic- Faculty of Journalism- Syllabus of MA Multimedia Programme under CBCSS PG Regulations 2019 with effect from 2019 Admission onwards - Implemented- Orders Issued

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G & A - IV - B

U.O.No. 10823/2019/Admn   Dated, Calicut University.P.O, 16.08.2019

Read:-1. U.O.No. 4487/2019/Admn Dated 26.03.2019
2. Minutes of the meeting of the Board of Studies in Multimedia held on 10.06.2019 (Item No.3)
3. Minutes of the meeting of the Faculty of Journalism held on 18.06.2019 (item No.5)

ORDER

The Regulations for Choice Based Credit and Semester System for Post Graduate (PG) Curriculum 2019 (CBCSS PG Regulations 2019) for all PG Programmes under CBCSS-Regular and SDE/Private Registration with effect from 2019 Admission onwards has been implemented vide paper read first above.

The meeting of the Board of Studies in Multimedia held on 10.06.2019 has resolved to recommend to approve the syllabus MA Multimedia Programme , under CBCSS PG Regulations 2019 with effect from 2019 Admission onwards vide paper read second above.

The meeting of the Faculty of Journalism held on 18.06.2019 has approved the minutes of the meeting of the Board of Studies in Multimedia held on 10.06.2019, vide paper read third above.

Under these circumstances, considering the urgency, the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of MA Multimedia Programme under CBCSS PG Regulations 2019 in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

The Scheme and Syllabus of MA Multimedia Programme for affiliated Colleges in accordance with CBCSS PG Regulations 2019, is therefore implemented in the University with effect from 2019 Admission onwards.

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To
         Principals of all Affiliated Colleges
         Copy to: PS to VC/PA to R/PA to CE/JCE I/JCE V/DoA/GA I F/CHMK Library/SF/DF/FC

Forwarded / By Order

Section Officer

SYLLABUS 2019 ADMISSION ONWARDS

BY UNIVERSITY OF CALICUT

FOR

MA MULTIMEDIA

UNDER THE FACULTY OF JOURNALISM

BOARD OF STUDIES IN MULTIMEDIA

(UNIVERSITY OF CALICUT)

Thenhipalam, Calicut University P.O.

KERALA, 673 635

INDIA.

MAY 2019

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M.A.MULTIMEDIA
REGULATIONS AND SYLLABI
CHOICE BASED CREDIT SEMESTER SYSTEM-PG (CBCSS PG – 2019)

Introduction

The Postgraduate Program in Multimedia (MA Multimedia) is designed with a view to imparting to students an advanced knowledge in Multimedia, TV and Film Studies. The MA Multimedia programme will enhance the theoretical and practical skills, and help the students to equip themselves to meet the requirements for a career in multimedia. The objective of the MA Multimedia program is to give students the education and skills necessary to handle various media tools like multimedia applications, video and still cameras, internet applications, etc. This is a two year program which focuses on the usage and principles of production and multimedia design for many clients. The course include television and film studies, camera operations, shooting techniques, editing and studio operations, design for multimedia, multimedia authoring, media publishing, advertising, electronic journalism, new media development etc.

Pattern of the Programme

a) The name of the programme shall be MA Multimedia under CBCSSpattern.
b) The programme shall be offered in four semesters within a period of two academicyears.
c) Details of the programme offered are given in the Table below. The programme shall be conducted in accordance with the programme pattern, scheme of examination and syllabus prescribed.

AdmissionCriteria

Admission to the Programme shall be based on the performance of students in an aptitude test conducted by the College. Candidates who have studied Multimedia/ engineering / computer/ IT related subjects or fine arts subject in their degree courses and those who have secured diploma / certificate in computer/ IT related subjects / fine arts will be given weightage as indicated below.

1	BMMC/ BA Multimedia/BVoC Multimedia	15 Marks
2	B.Tech/ B.E. or any degree in computer/ IT related subjects/ BFA	10 marks
3	Diploma in Computer/ IT subjects of 10 months duration or more	5 marks
4	Certificate/ short term courses in IT / Computer subjects	3 marks

Candidates will be given weightage in only one of the categories, whichever is highest. To earn weightage, candidates should produce relevant degree/ diploma/ certificates

Theory Courses

In the first three semesters there will be four theory courses each including three core theory courses and one elective course. But in the fourth semester there will be only three theory courses comprising two core theory courses and one elective course. Students can choose any one of the elective courses from the available options given.

Practicals

In each semester there will be two core practical courses. However practical examination with external examiner from the university will be conducted only at the end of the second and fourth semesters.

Project and Viva Voce

In each semester there will be one project and Viva Voce. In the first three semesters students will have to do project works in group under the guidance of a faculty member of the college and in the last semester the project should be done individually. There will be a comprehensive viva voce in each semester. The viva voce will be based on the theory and practical courses and the project work. However project and Viva Voce evaluation will be conducted only at the end of the second and fourthsemesters.

Internship

Students have to do internship in any recognized Newspaper, TV Channel, New media, Ad agency, or any other media organization for a six-week period after the M.A. Multimedia final semester exam. If any student fails to fulfil this requirement, his/her result will be withheld until the internship requirement ismet.

Pass minimum

Each student shall secure a minimum D grade in university examination for each course and D grade in internal assessment for each course and an aggregate C grade in each course (that is, putting together the grades of internal assessment and external examination for each course) for a pass in thatcourse

Grading System

Direct Grading System on a 5-point scale is used to evaluate the performance (External and Internal Examination of students)

3.1 '**Academic Committee'** means the Committee constituted by the Vice-Chancellor under this regulation to manage and monitor the running of the Post Graduate programmes, under CBCSSPG-2019.

3.2 **'Programme'** means the entire course of study and Examinations (traditionally referred to as course).

3.3 '**Duration of Programme'** means the period of time required for the conduct of the programme. The duration of post-graduate programme shall be foursemesters.

3.4 **'Semester'** means a term consisting of a minimum of 90 working days including examination days distributed over a minimum of 18 weeks each of 5 workingdays.

3.5 **'Course'** means a segment of the subject matter to be covered in a semester (traditionally referred to as paper). All the courses need not carry the same weightage. The courses should define their learning objectives and learning outcomes. A course may be designed in such a way that it consists of lectures/ tutorials/laboratory work/ field work/ outreach activities/ project work/ vocational training/viva/ seminars/ term papers/assignments/ presentations/ self-study etc. or a combination of some ofthese.

3.6 **'Core course'** means a compulsory course in a subject related to a particular PG Programme, which shall be successfully completed by a student to receive thedegree.

3.7 '**Elective course'** means a course, which can be substituted, by equivalent course from the same subject and a minimum number of courses are required to complete theprogramme.

3.8 **Audit Course** :These courses are mandatory for which the student can register without earning credits.

3.9 **Ability Enhancement Course** : This is one among the Audit courses which is mandatory for all programmes but not counted for the calculation of SGPA or CGPA. The object is to enhance the ability and skill in the concerned corearea.

3.10 **Professional competency Course** :This is one among the Audit courses which is mandatory for a programme but not counted for the calculation of SGPA or CGPA. The object is to get professional competency and exposure in the concerned corearea.

3.11 '**Readmission**' is the act of admitting a student again after leaving theinstitution.

3.12 '**Improvement course'** is a course registered by a student for improving his/her performance in that particularcourse.

3.13 '**Department'** means any teaching Department offering a course of study approved by the University in a college or SDE/Private Registration as per the Statute and Act of theUniversity.

3.14 **'Parent Department'** means the Department (or SDE/Private Registration) which offers a particular postgraduateprogramme.

3.15 **'Department Council'** means the body of all teachers of a Department in aCollege.

3.16 '**Department Coordinator'** is a teacher nominated by Department Council to coordinate the continuous evaluation undertaken in thatDepartment.

3.17 '**Student Advisor'** means a teacher/coordinator from the college nominated by the College Council / to look into the matters relating toCBSSPG-2019.

3.18 '**Credit'** (C) of a course is a measure of the weekly unit of work assigned for thatcourse.

3.19 '**Letter Grade'** or simply 'Grade' in a course is a letter symbol (e.g., A+,A,B+,B, etc (as mentioned in Clause 20.2 of this Regulation) which indicates a particular range of grade points which indicates the broad level performance of astudent.

3.20 **GradePoint(G)**:ItisanumericalweightageallottedtoeachlettergradeonaGradingScale.

3.21 '**Credit point' (P**) of a course is the value obtained by multiplying the grade point (G) by the Credit (C) of the course P=G xC.

3.22 **'Semester Grade point average' (SGPA**) is the value obtained by dividing the sum of credit points obtained by a student in various courses taken in a semester by the total number of credits taken by him/her in that semester. The grade points shall be rounded off to two decimalplaces.

3.23 '**Cumulative Grade point average' (CGPA)** It is a measure of overall cumulative performance of a student over all semesters. The CGPA is the ratio of total credit points secured by a student in various courses in all semesters and the sum of the total credits of all courses in all the semesters. It is expressed up to two decimalplaces.

3.24 SDE means School of DistanceEducation.

3.25 Words and expressions used and not defined in these regulations but defined in the Calicut University Act and Statutes shall have the meaning assigned to them in the Act andStatute.

4.1 The minimum duration for completion of a four semester PG Programme is two years. The maximum period for completion is 4years.

4.2 The duration of each semester shall be 90 working days, inclusive of examinations, spread over five months.

4.3 Odd semesters shall be held from June to October and even semesters from November to March subject the academic calendar of theUniversity.

6.1 Students shall be admitted to post graduate programme offered under any of the faculties of the University.

6.2 The programme shall include three types of courses : Core courses, Elective courses and Audit Courses.

6.3 Comprehensive Viva-voce and Project Work / Dissertation shall be treated as Core Courses. Project Work is mandatory for all regular programmes and Comprehensive Viva-voce is optional andtheseshallbedoneintheendsemester.ForSDE/PrivateRegistrationstudentsboththe

Project Work and Comprehensive Viva-voce is optional instead they can have two additional theory courses as per the stipulations of the concerned BoS.

6.4 Total credit for the programme shall be 80 (eighty), this describes the weightage of the course concerned and the pattern of distribution is as detailed below:

i) TotalCreditforCoreCoursesshallnotbelessthan60(sixty)andnotmorethan68(sixtyeight).

ii) Total Credit for Elective Course shall not be less than 12 (twelve) and not more than 20 (Twenty).

iii) Total Credits for Comprehensive Viva-voce and Project Work combined together shall be 8 (eight) subject to a minimum of 4 (four) credit for ProjectWork.

iv) Total credit in each semester shall vary between 18 to22.

v) No course shall have less than 2 credits and more than 5 credits. 6.5 Elective courses shall be spread over either in the Third & Fourth Semesters combined or in any one of these Semesters (III/ IV) only subject to the stipulations of the BoS concerned.

6.6 Study Tour / Field visit / Industrial visit / Trip for specimen collection may be conducted as a part of the Programme as per the stipulations of the BoSconcerned.

6.7 Audit Courses : In addition to the above courses there will be two Audit Courses(Ability Enhancement Course & Professional Competency Course) with 4 credits each. These have to be done one each in the first two semesters. The credits will not be counted for evaluating the overall SGPA & CGPA. The colleges shall conduct examination for these courses and have tointimate

/upload the results of the same to the University on the stipulated date during the III Semester. Students have to obtain only minimum pass requirements in the Audit Courses. The details of Audit courses are given below.

Semester	Course Title	Suggested Area	Details
I	Ability Enhancement Course (AEC)	Internship / Seminar presentation / Publications / Case study analysis / Industrial or Practical Training /Community linkage programme /Book reviews etc.	Concerned BoS can design appropriate AEC & PCC and evaluation criteria by considering the relevant aspects in the core area of the faculty understudy
II	Professional Competency Course (PCC)	To test the skill level of students like testing the application level of different softwares such as SPSS/R/ Econometrics / Pythan/Any software relevant to the programme of study/ Translations etc.	

6.8 The required number of credits as specified in the syllabus/regulations must be acquired by the student to qualify for the degree. A student shall accumulate a minimum of 80 credits for the successful completion of theprogrammes.

I Semester	Audit Course I : Ability Enhancement Course (AEC)	Not coming in the normal workload	4 (Not added for SGPA / CGPA)	4
II Semester	Audit Course II : Professional Competency Course (PCC)		4 (Not added for SGPA / CGPA)	4

PROJECT WORK / DISSERTATION & COMPREHENSIVE VIVA-VOCE

There shall be a Project work with dissertation and Comprehensive Viva-voce as separate courses relating to the core area under study in the end Semester and included in the Core Courses.

For Regular students, Project work is mandatory for all faculties but Comprehensive Viva-voce is optional. Viva-voce related to Project work shall be one of the criteria for Project Work evaluation provided as per 18.6 of this regulation.

SDE/Private Registration students can opt for either Project Work or one Theory Course. Comprehensive Viva-voce is optional. These shall be in accordance with the decisions and stipulations of the concerned BoS.

If the SDE/Private registration students opt Project Work, it can be done only under the supervision of a working /retired teacher from a Govt /Aided College or a University teacher and prior approval/sanction from the SDE has to be obtained as per the stipulations of the concerned programmecurriculum.

The combined Credit for the Project Work and Comprehensive Viva-voce shall not be more than 8 (eight) credits subject to a minimum of 4 (four) credit for Project Work.

All students have to submit a Project Report/Dissertation in the prescribed structure and format as a part of the Project Work undertaken as per the stipulations of the concerned BoS.

There shall be External and Internal evaluation for Project Work and these shall be combined in the proportion of 4:1. In the case of Comprehensive Viva-voce, the conduct of External Viva-voce is mandatory but internal is optional, subject to the decision and stipulations of the BoS concerned.

Detailed course structure on Project work to be done, Viva-voce and Project Report preparation can be designed by integrating relevant aspects by the concerned Board of Studies of the Programme.

Details of evaluation of Project Work/Dissertation and Comprehensive Viva-voce are given under clause 18 of this regulation.

ATTENDANCE

The students admitted in the PG programmes in affiliated colleges shall be required to attend at least 75 percent of the total number of classes (theory/practical) held during each semester. The students having less than prescribed percentage of attendance shall not be allowed to appear for the University examination.

For SDE / Private Registration students, minimum 75% of attendance is required for the courses having mandatory Contact classes insisted by the Programme.

Condonation of shortage of attendance for a maximum of 9 days (10% of the working days in a semester) in the case of single condonation and 18 days (20% of the working days in a semester) in the case of double condonation in a semester subject to a maximum of two times (for single condonation only) during the whole period of Post Graduate programme may be granted by the University as per the existing procedures. In the case of double condonation, only one condonation shall be allowed during the entire programme.

Benefit of condonation of attendance will be granted to the students on health grounds, for participating in University Union activities, meeting of the University bodies /Govt. bodies and participation in other extracurricular activities on production of genuine supporting documents, with the recommendation of the Head of the Department concerned. A student who is not eligible for such condonation shall be observed the provisions as per clause 11.4 of this regulation. The principal should intimate the details of these candidates at the commencement of the next semester.

 Women students can avail maternity leave as per the existing university rules.

EXAMINATION

There shall be University examination at the end of each semester.

Practical examinations shall be conducted by the University at the end of each semester or at the end of even semesters as prescribed in the curriculum of the particular Programme.

The number of examiners and other aspects of the practical examination shall be prescribed by the concerned Boards of Studies of theprogrammes.

Project Work / Dissertation shall be evaluated at the end of the programme only. There shall be both Internal and External evaluation for the Project Work. The details of internal evaluation shall be framed by the concerned Boards of Studies.

Comprehensive Viva–Voce shall be conducted at the end of the programme only. There shall be only External Comprehensive Viva–Voce conducted by the examiners appointed by the University. The details of evaluation shall be framed by the concerned Boards of Studies.

There shall be one end-semester examination of 3 hours duration for each theory course and the duration of practical course can be decided by the concerned BoS.

EVALUATION AND GRADING

Evaluation: The evaluation scheme for each course shall contain two parts; (a) Internal / Continuous Assessment (CA) and (b) External / End Semester Evaluation (ESE).

Of the total, 20% weightage shall be given to Internal evaluation / Continuous assessment and the remaining 80% to External/ESE and the ratio and weightage between Internal and External is 1:4.

Primary evaluation for Internal and External shall be based on 6 letter grades (A+, A, B, C, D and E) with numerical values (Grade Points) of 5, 4, 3, 2, 1 & 0 respectively.

Grade Point Average: Internal and External components are separately graded and the combined grade point with weightage 1 for Internal and 4 for external shall be applied to calculate the Grade Point Average (GPA) of each course. Letter grade shall be assigned to each course based on the categorization based on Ten point Scale provided in clause 20.2 of this regulation.

Evaluation of Audit Courses: The examination and evaluation shall be conducted by the college itself either in the normal structure or MCQ model from the Question Bank and other guidelines provided by the University/BoS. The Question paper shall be for minimum 20 weightage and a minimum of 2 hour duration for the examination. The result has to be intimated / uploaded to the University during the Third Semester as per the notification of the University

INTERNAL EVALUATION / CONTINUOUS ASSESSMENT (CA)

This assessment shall be based on a predetermined transparent system involving periodic written tests, assignments, seminars and viva-voce in respect of theory courses and based on tests, lab skill and records/viva in respect of practical courses. 16.2 The criteria and percentage of weightage assigned to various components for internal evaluation are as follows :

(a) Theory :			
Sl.No	Component	Percentage	Weightage
	Examination /Test	40%	2
	Seminars / Presentation	20%	1
	Assignment	20%	1
	Attendance	20%	1
(b) Practical :			
	Lab Skill	40%	4
	Records/viva	30%	3
	Practical Test	30%	3

(The components and the weightage of the components of the practical (Internal) can be modified by the concerned BOS without changing the total weightage 10.)

Grades shall be given for the internal evaluation are based on the grades A+,A,B,C,D&E with grade points 5,4,3,2, 1 &0 respectively. The overall grades shall be as per the Ten Point scale provided in clause 20.2 of thisregulation.

There shall be no separate minimum Grade Point for internal evaluation.

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 before 5 days of commencement of external examination.

There shall not be any chance for improvement of internal marks.

The course teacher shall maintain the academic record of each student registered for the course, which shall be forwarded to the University, through the college Principal, after being endorsed by the Head of the Department.

For each course there shall be class test/s during a semester. Grades should be displayed on the notice board. Valued answer scripts shall be made available to the students for perusal.

Each student shall be required to do assignment/s for each course. Assignments after valuation must be returned to the students. The teacher shall define the expected quality of the above in terms of structure, content, presentation etc. and inform the same to the students. Punctuality in submission is to be considered.

Every student shall deliver Seminar / Presentation as an internal component for every course and must be evaluated by the respective course teacher in terms of structure, content, presentation and interaction. The soft and hard copies of the seminar report are to be submitted to the course teacher.

All the records of Continuous Assessment (CA) must be kept in the college and must be made available for verification by university, if asked for.

There shall be an objective test in the nature of Fill in the blanks / Multiple Choice Questions (MCQ) for awarding internal assessment marks for SDE/Private Registration students.

EXTERNAL / END SEMESTER EVALUATION (ESE)

The semester-end examinations in theory courses shall be conducted by the University with question papers set by external experts. The evaluation of the answer scripts shall be done by examiners based on a well-defined scheme ofvaluation.

After the external evaluation, only Grades are to be entered in the space provided in the answer script for individual questions and calculations need to be done only up to the Cumulative Grade Point (CGP) and all other calculations including grades are to be done by the University.

Students shall have the right to apply for revaluation or scrutiny as per rules within the time permitted for it.

Photocopies of the answer scripts of the external examination shall be made available to the students for scrutiny on request by them as perrules.

The external evaluation shall be done immediately after the examination preferably in a Centralized Valuation Camp.

The language of writing the examination shall be specified in the separate regulations for the programme by the concerned BoS.

PATTERN OF QUESTIONS FOR EXTERNAL/ESE

Questions shall be set to assess the 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 eachmodule.

It has to be ensured that questions covering all skills are set. The setter shall also submit a detailed scheme of evaluation along with the question paper.

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

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

Weightage: Different types of questions shall be given different weightages to quantify their range given in the followingmodel:

Sl. No.	Type of Questions	Individual weightage	Total Weightage	Number of questions tobe answered
1	Short Answer type questions	2	2 x 4 = 8	4 out of 7
2	Short essay/ problem solving type	3	3 x 4 = 12	4 out of 7
3	Long Essay type questions	5	5 x 2 = 10	2 out of 4
Total			**30**	**18**

Questions should be asked as far as possible from all modules following a uniform distribution. However concerned BoS can change the pattern and type of questions subject to the condition that total weightage should be 30.

End Semester Evaluation in Practical Courses shall be conducted and evaluated by both Internal and External Examiners as per the stipulations of the concerned BoS. Duration and other aspects of practical external examinations shall be decided by the Boards of Studies concerned.

EVALUATION OF PROJECT WORK / DISSERTATION

There shall be External and Internal evaluation with the same criteria for Project Work done and the grading system shall be followed as per the specific guidelines and stipulations of the concerned BoS.

One component among the Project Work evaluation criteria shall be Viva-voce (Project Work related) and the respective weightage shall be 40%.

Consolidated Grade for Project Work is calculated by combining both the External and Internal in the Ratio of 4:1 (80% & 20%).

Details regarding the conduct of external and internal evaluation, criteria for evaluation and other aspects relating to the same can be taken by the concerned Boards of Studies and shall be specified in the Programme curriculum.

For a pass in Project Work, a student has to secure a minimum of P Grade in External and Internal examination combined. If the students could not secure minimum P Grade in the Project work, they will be treated as failed in that attempt and the students may be allowed to rework and resubmit the same in accordance with the University exam stipulations. There shall be no improvement chance for Project Work.

The External and Internal evaluation of the Project Work shall be done based on the following criteria and weightages as detailed below :

Sl. No	Criteria	% of wightage	Weightage External	Weightage Internal	Remarks
1	Relevance of the topic and Statement of problem	60%	8	4	Concerned Boards of Studies may conveniently divide this criteria in to various relevant categories and can assign suitable titles provided that the total weightage shouldbe 24 and 6 forExternal and Internal.
2	Methodology & Analysis		8	4	
3	Quality of Report & Presentation		8	4	
4	Viva-voce		16	10	Mandatory criteria
Total Weightage		100%	40	10	

CONDUCT OF COMPREHENSIVE VIVA-VOCE

There shall be External and Internal Comprehensive Viva-voce; while the External Conduct of the Viva-voce is mandatory and the Internal conduct of the viva-voce will be optional subject to the decision and stipulation of the concerned BoS.

The concerned Boards of Studies shall design the structure, criteria, details of appointment of Board of examiners (both external and internal) and other relevant aspects of its evaluation.

There shall not be any Comprehensive viva-voce for SDE students.

For a pass in Comprehensive viva-voce, a student has to secure a minimum of D Grade in External and Internal examination combined. If the students could not secure minimum D Grade in the Project work, they will be treated as failed in that attempt and the student may re appear for the same next time in accordance with the University exam stipulations. There shall be no improvement chance for Comprehensiveviva-voce.

DIRECT GRADING SYSTEM

Direct Grading System based on a 10 – Point scale is used to evaluate the performance (External and Internal Examination ofstudents)

For all courses (Theory & Practical)/Semester/Overall Programme, Letter grades and GPA/SGPA/CGPA are given on the following way : a) First Stage Evaluation for both

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

Semester I						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MMM1C01	VISUAL COMMUNICATION	4	-	4	3	1
MMM1C02	WRITING FOR THE MEDIA	4	-	4	3	1
MMM1C03	DIGITAL ILLUSTRATION & TYPOGRAPHY	4		4	3	1
MMM1L01	PRACTICAL: GRAPHIC JOURNALISM	-	5	2	3	1
MMM1L02	PRACTICAL: INTRODUCTION TO UX/UI DESIGNING	-	4	2	3	1
MMM1L03	PRACTICAL: DIGITAL ILLUSTRATION & TYPOGRAPHY	-	4	2	3	1
	Total	**25**		**18**		
Ability Enhancement Course (AEC) (The credits will not be counted for evaluating the overall SGPA & CGPA)						
MMM1A01	BEHIND AND BEFORE THE CAMERA	-	-	4	-	-
Semester II						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MMM2L01	PRACTICAL: WRITING FOR FICTION AND NON- FICTION	-	4	4	3	1
MMM2C01	PRODUCTION TECHNIQUES	4	-	4	3	1
MMM2C02	SOUND RECORDING, EDITING & MASTERING	4	-	3	3	1
MMM2L02	PRACTICAL-STILL PHOTOGRAPHY	-	4	2	3	1

MMM2L03	PRACTICAL-VIDEO RECORDING & EDITING	-	5	3	3	1
MMM2P01	PROJECT(GROUP): PUBLISHING A PRINT MAGAZINE	-	4	4	3	1
	Total	**25**		**20**		

Professional Competency Course (PCC) (The credits will not be counted for evaluating the overall SGPA & CGPA)

MMM2A02	DESIGN INDUSTRY CONVERGENCE	-	-	4	-	-

Semester III

Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MMM3C01	NEW MEDIA	4	-	4	3	1
MMM3C02	MODELLING & CHARACTER DESIGNING	4	-	4	3	1
MMM3L01	PRACTICAL-WEB DESIGNING	-	4	2	3	1
MMM3L02	PRACTICAL-ADVANCED 3D ANIMATION & VFX	-	4	2	3	1
MMM3L03	PRACTICAL-SOUND RECORDING & EDITING	-	3	2	3	1
Electives						
MMM3E01	BRIEF HITORY OF CINEMA			3	3	1
MMM3E02	DIGITAL MEDIA STUDIES			3	3	1
MMM3E03	MEDIA RESEARCH		-	3	3	1
MMM3E04	CORPORATIVE COMMUNICATION & PR		-	3	3	1
	Total	**25**		**20**		
** Select any two electives from the list (3 Hours & 3 credits for each course)						

Semester IV						
Course Code	Title of the course	Class Hours HRS/ WK		CREDIT	SCHEME OF EVALUATION	
		Theory	Practical		External Weightage (75%)	Internal Weightage (25%)
MMM4C01	MEDIA ETHICS AND LAW	4	-	4	3	1
MMM4L01	PRACTICAL-ADVERTISING DESIGNING AND PRODUCTION	-	4	4	3	1
MMM4L02	PRACTICAL-MOTION GRAPHICS	-	5	4	3	1
MMM4P01	PROJECT (Individual): 20 MINUTES DOCUMENTARY AND INTERNSHIP OR 5 MINUTES ANIMATION FILM PRODUCTION AND INTERNSHIP	-	4	4	3	1
Electives						
MMM4E01	DIRECTORIAL PRACTICE		-	3	3	1
MMM4E02	MULTIMEDIA AUTHORING TOOLS		-	3	3	1
MMM4E03	MULTIMEDIA DISSERTATION & VIVA VOCE (INDIVIDUAL)		-	3	3	1
MMM4E04	DIGITAL MEDIA PRODUCTION		-	3	3	1
** Select any two electives from the list (4 Hours & 3 credits for each course)						
Total		25		22		

Detailed Syllabus of
MA Multimedia

SEMESTER –I

Course Code: MMM1C01

VISUAL COMMUNICATION

UNIT 1 : Visual literacy, development of visual media communication, verbal and non-verbal communications.

UNIT 2 : Visual language: reading pictures, light, shade and colour in communication, expressions, costumes, symbols and signs, bodylanguage.

UNIT 3 : Complementary media- sound, visual effects and BGM, structure of human eye and human ear, structure of still camera andmicrophones.

UNIT 4 : Designing concepts, vocabulary of visual elements, visual perception, basic designing principles, Language of pictures, nature of graphics, factors shaping the effectiveness of graphics, functions of graphics, functions of visuals, communication functions, and physiological functions of visual communication.

UNIT 5 : Language of film, development of film communication, scene and short break down, 180 degree rule, film as language.

Reference:

1. *Arun Bhatia, Visual Communication, RajatPublications,2005*
2. *G. Slot,* **Microphone to Ear,** *Macmillan Co,Ny,1960*
3. *Jonathan Baldwin and Lucienne Roberts ,* **Visual Communication: From Theory to Practice,** *AVA Publishing, 2006*
4. *Jean Westcott and Jennifer Hammond Landau,* **A Picture's Worth 1000 Words: A Workbook forVisual Communications ,***Pfeiffer, 1996*

SEMESTER –I

Course Code: MMM1C02

WRITING FOR THE MEDIA

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, Doordarshanand 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.

Refeference:

1. *Martin L. Greenwald and John C. Luttropp,* **Designing for Print Production: Essential Concepts,** *Delmar Cengage Learning, 2008*

2. *Daryl R. Moen ,* **News Paper Layout & Designing ,** *Iowa StatePress,2000*

3. *Charles Conover ,* **Designing for Print ,** *Wiley,2011*

4. *Nick Paparone, Jamie Dillon and Luren Jenison ,* **Print Liberation: The Screen Printing Primer ,** *North Light Books, 2008*

SEMESTER –I

Course Code: MMM1C03

DIGITAL ILLUSTRATION & TYPOGRAPHY

Unit 1. Features and application of Photoshop, image sizes and resolutions; creating new images; placing images; file browser; tool selections; Colour models and modes; adjustingColour display for cross platform variations. Working with layers; featuresof
layer masks and clipping path; blending modes; adjustment layers; 3D editor; Skin editor.

Unit 2. Features and applications of illustrator, vector and raster images, resolution in images: illustrator environment; documents; working withColours.

Unit 3. Features and applications of drawing software; Interface and toolbox; common tasks; creating basic shapes:reshapingobjects;   applyingColourfills   and outlines. Text tools; text formatting; embedding objects into text; text wraps; text objectlinks.

Unit4.   Applying effects – Scripts, Additional Plugin, distortions effects, contour effects, transparency and lens effects; depth effects; working with bitmaps; editing and applying bitmaps. Collage Poster Design Rules in poster design Poster LayoutDesignTyping   the Text In Poster Layout Add TitleCreateMatte   painting   in   Photoshop(Sketch   Masking - Adjustments and paintingtools)

Reference:

1. *James Craig,* **Designing with Type: A Basic Course in Typography,** *Crown PublishingGroup,1992*
2. *Steven Withrow and Jack Harris ,* **Vector Graphics and Illustration: A Master Class in Digital Image-making,** *RotoVision,2008*
3. *Robert Bringhurst,* **The Elements of Typographic Style,** *Hartley & Marks, Publishers,2004*

SEMESTER –I

Course Code:MMM1L01

<div align="center">

GRAPHIC JOURNALISM
(Practical)

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

Editing (English/Malayalam) – Editing and re-writing of news stories

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

Course Code: MMM1L02

<div align="center">

Introduction to UX/UI Designing
(Practical)

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UNIT 1: UX Introduction User Interaction with the products, applications and services – Cognitive Model/Mental Model Why User Experience Design What is User Experience (UX) Design? Elements of UX Design: Core elements of User Experience. How these elements work together. UX Design Process: Defining the UX Design Process and Methodology UX Design Process: RESEARCH & DEFINE Why Research is critical? Research methods and tools. Understanding the User Needs and Goals Understanding the Business Goals Deliverables of the Research & Define phase Insight on User Goals and Business Goals Hands-on assignments andQuiz

UNIT 2: UX Design Process: IDEATE/DESIGN Visual Design Principles Information Design and Data Visualizatiion Interaction Design Information Architecture Wireframing&StorybardingUIElements and Widgets Screen Design and Layouts

UNIT 3 :UX Design Process: PROTOTYPE & TEST Why Test your Design? What is Usability Testing? Types of Usability Testing Usability Testing Process How to prepare and plan for the Usability Tests? Prototype your Design to Test? Introduction of prototying tools How to conduct Usability Test? How to communicate Usability Test Results? Hands-on Assignments andQuiz

UNIT 4: UX Design Process: ITERATE/ IMPROVE Understanding the Usability Test

findings Applying the Usability Test feedback in improving thedesign

UX Design Process: DELIVER Communication with implementation team UX Deliverables to be given to implementation team

UX Quiz UX Quiz to test the learning

 Software: Adobe Illustrator, Adobe XD

Course Code: MMM1L03

PRACTICAL: DIGITAL ILLUSTRATION & TYPOGRAPHY

Software: Adobe Photoshop, Adobe Illustrator (Digital drawing, different types of designing, web lay outing)

ABILITY ENHANCEMENT COURSE
MMM1A01 BEHIND AND BEFORE THE CAMERA (Semester I Contact Hours 0 Credits 4)
The credits will not be counted for evaluating the overall SGPA & CGPA

Module I: Film and TV Production Crew (16 Hours) Audio-Visual Productions as essentially team-based projects. Producer, Production Control team, Direction crew, Camera and Lighting crew, Art Direction team, Costume and Make up, Editor, Sound Designer and other Postproduction crew, Artistes and Dubbing artistes.

Module II: Working behind the Scenes- On Set and On Location (16 Hours) Duties and responsibilities of producer/ director, budget, proposal, treatment, planning shoot, fixing the crew, different stages of production: preproduction, production and post-production, persons involved in these three stages; scope and challenges.

Module III: Production Management (16 Hours) Production planning, Pre-Production: budgeting, location/set/art, cast, crew, rehearsals. Production: Schedule and Production Execution. Studio Production: Floor plan, floor manager, cues of floor manager, floor plan and coordination, set designs, props etc. Post production: editing, dubbing, mixing and final output.

Module IV: Acting (16 Hours) Facing the Camera, body language, voice culture, diction and language,voicemodulation,gestures,articulation,sensememory,facialexpressions,posture,

dubbing; Actor training: improvisations and camera facingexercises

SEMESTER –2

Course Code: MMM2L01

WRITING FOR FICTION AND NON- FICTION (Practical)

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 – FictionFilms.

Practical Project

Prepare a shooting script for a 10mts fiction or non- Fiction Film.

Reference:
1.   How to Reada Film   : JamesMonaco

2.   LiveliestArt   : ArthurKnight

3.   IndianCinema   : S.Krishnaswamy

4.   Film Form andFilm Sense   : S.M.Eisestein

5.   Signs and MeaningsinCinema   : PeterWollen

6.   FilmCulture   : AdamSitney

7.   Cinema As AGraphic Art   : V.Nilsen

8.   Non-FictionFilm   : Richard MerumBarsum

9.   ShortFictionscenario   : S.Eisenstein

10. Techniques ofScreenplayWriting   : EugeneVale

11. TheoriesofFilm   : AndrewTudor

12. Film TheoryandCriticism   : Gerald Marst andCohen

13. AmericanCinematographer'sManual   :A.S.D.

SEMESTER – 2

Course Code: MMM2C01

PRODUCTION TECHNIQUES

UNIT 1: Define production stages-Pre production, Production, Post production, discussions, production designing and duty assign, production executive manager, visual media production management and floor manager.

UNIT 2: Visualization and creative thinking, creative and technical side of production, shooting, screen play and scene arrangements, shooting chart-artist by charting, location by charting etc. shooting script, continuity problems-action continuity, costume continuity, material continuity, shot continuity etc.

UNIT 3 : Technical side of camera, functions of camera, lens and filters. Creative side of camera, shots and shot movements.Trolley, dolly, crane movements, lights and mood creations, angles and viewpoints. Developing a crew, location sounds, directing actors and crew, monitoring process.

UNIT 4:   Lighting: natural light and created light; Basic light sources: key light, fill light and back light. Shading devices; Filters: Reflectors; Diffusers; Umbrellas; Lightmeters; Matchingoutdoor   and indoor-light. Lighting techniques to create mood, time period and special effects.

Reference:

1. Ernest Walter, **Technique of the film Cutting Room, Communication ArtsBooks,1973**

2. Roy Thomson, **Grammar of the Edit, FocalPress,2009**

3. Karl Reiz, **The Technique of Film Editing, Focal Press,1989**

SEMESTER-2

Course Code: MMM2C02

SOUND RECORDING, EDITING & MASTERING

Unit I: History of Sound- Analogue & Digital Sound, Perception of sound, hearing sensitivity, frequency, range-sound wave length-measuring sound-basic setup of recording system-analogue/digital cables, connecters, analogue to digital conversion. Microphone types unidirectional, bidirectional, Omni directional, cardioids-direction and pickup pattern, noise, choosing the right mike, technique-sound reproduction devices, input devices, various sound file extensions.

Unit II: Audio studio fundamentals: introduction to Pro Tools, installing Pro Tools and the textbooks, DVD contents, the Pro Tools interface, signal flow, gain stages, I/O setup, types of tracks, creating a new session in Pro Tools, keyboardshortcuts.

Unit III: Pro Tools recording techniques: setting recording levels, sample rate and bit depth, sound wave fundamentals, deeper into sampling, sampling and anti-aliasing, quantizing and coding, hard drive space requirements, disk allocation, session parameters, buffer settings and latency times, the basics of microphones and microphone techniques, Pro Tools preferences, importing audio and session data, keyboard shortcuts, assignment: the ultimaterecording.

Unit IV: Recording: busses, playlists, use of sound fx, dialogue, music. Equalization. Balancing of levels- panning, mixing, creative use of sound track, the art of producing and recording Your Own Music, memory locations and markers, window configurations and arrangements, using inserts, the basics of effects loops, headphones and headphonemixers.

SEMESTER –2

Course Code: MMM2L02

Practical-Still Photography

Holding the camera; using tripods and monopods; tricks and tips;whitebalance;   shift; bracketing; choosing; Colour temperature; white balance preset; light; shutter speed; aperture; ISO, ASA, DIN; the relationship between light, shutter speed,aperture
and ISO; mobile camera; point and shoot; SLR, built in digital and digital backs. Understandingthe   camera; types of cameras–analog   and digital; lenses, films and filters; Focusing, shutter speed, aperture, depth of field; Rules ofcomposition.
Lighting sources – ambient/natural light; hard and soft lights; light fixtures and
reflectors; indoor lights; functions of lighting. Available light; artificial light; hard and soft light; definition of subject detail and shape; choosing the right Colour; moving camera and subject; high shutter speed and low shutter speed; frozenpicture; movement in picture; control of lighting conditions; Colour difference in relation to shutter speed; shallow depth of field and increased depth of field; varying ISO for getting more depth; speed andlight

Course Code: MMM2L03

Practical-Video Recording & Editing

Fundamentals of handling video camera systems – lenses, recorders, tripods/pedestals,
dollies,   cranes,   cables;   camera   mounting   and   balance;   Balancing camera in hands and on shoulders; Shallow focus and deep focus; cameramovements–   pan;   tilt; zoom;   track;   crab;   Safety   measures   in   handling   equipment.   Shot types, Shot composition;Proportion;Rule   of thirds; Framing; Pictorial balance; Continuity; Light positions; Taking differentshotsto   convey idea(s), meaning and relationships; Master shots/establishing shot; Point of view shots; Cutaway shots; Retakes; Introduction Final Cut Pro features and characteristics; importing and organizing video clips; timeline   tools;   clips   trimming;   batch   capturing;   capturing   with and without device controls. timing; ordering of shots; manipulating time through editing continuity; structuring a scene; structuring a film/programme; mixing under tracks; editing and   organizing   audio   effects;   monitoring   and   adjusting audio levels; applying transitions to fade volume; setting key frames to change volume; using the audio mixer; recording a   narration track; applying filters; viewing and   modifying   filter   parameters; applying audio filters; using a Colour correction filter; animatingfilters.

Course Code: MMM2P01

Project (Group): Publishing a Print Magazine

The students should submit a Print Magazine (Group) at the end of First semester. They have to do a project work in a group under the guidance of a faculty member ofthe   Department. Maximum number of students in a group is four. Each of the group should conceive and execute a Print Magazine of at least 20 pages on any topic/theme. The Magazine must   encompass   all building   blocks   (text,   pictures   and graphics) and these should be assembled using appropriatepage   designing   software. The project should be submittedinPrinted   format. A project record should be submitted along withtheprinted   magazine.   It is a group project and all students in the group must have a role in the project. The project work will be evaluated by an external exam iner.

Professional Competency Course (PCC)

MMM2 A02 DESIGN INDUSTRYCONVERGENCE
(Semester II Contact Hours 0 Credits 4)
The credits will not be counted for evaluating the overall SGPA & CGPA

Learning Objective: To familiarize with the concepts and applications of interior design, industrial design, and product design.
Learning Outcome: Students shall be able to apply different skills of set design, industrial design, and product design.

Module I: Linkages to Diverse Design Avenues Conventional and contemporary design industry avenues for 'Visual Communication' graduates: interior design, industrial design, product design (Textile design, Fashion design etc.)), production design (for stage and screen), event design (and management), graphics, animation and video gaming industry.

 Module II: Interior Design, Industrial Design and Product Design Overview of interior design, industrial design, product design, textile design, fashion design etc. Interior design: the art and science of enhancing the interiors and/or exteriors of a space or building to achieve a healthier and pleasing environment. Industrial design: the process of design applied to industrial products that are to be manufactured through techniques of mass production (automobiles, furniture, housewareetc). Product design: working to improve the function, value and aesthetics of any product. Textile design: designing yarn, fabric, machinery, carpet, and garments. Fashion design: refers to style, variety, colours, comfort and other aspects of the apparel.

Module III; Production Design and Event Design Work of a production designer (PD) used

as synonymous with `art direction' or `scenic design' or `set design' for stage and screen.

Immense scope of digital technologies and increased importance of 33 production design in film, television, ad films, theatre and all audiovisual media. PD: 'master plan' for art direction, costumes, make up, graphics, animation and all visual elements. Scenic design for stage also includes installations, multiple screens/stages, video projections etc. 'Event designer': designing and `stage managing' any kind of social or performance events.

Module IV: Graphics, Animation and Video Gaming Increased role and scope of CGI in diverse media industries and other avenues. Rapid advancement in graphics and animation software, hardware and techniques.Careers in video game designing (concept artist). Same tools and principles apply to movie animation and video gaming, but processes and techniques differ. Camera angles and lighting in movie animation; multiple angles, audience's control and body mechanics of characters in video gaming. Skills to be mastered for pursuing careers in graphics, movie animation and video gaming.

Module V: Convergence of New Design Technologies Convergence and consolidation of design technologies. Need of the hour: versatility of a designer/ visual communication practitioner (multi-tasking with multi-design skills).

SEMESTER-3

Course Code:MMM3C01

NEW MEDIA

UNIT 1: Introduction to new media, definition and applications, characteristics of new media.

UNIT 2: HTML basics, CSS layout, using images, text, animation, video etc. Interface designing in Adobe Photoshop, creating web animations and intros using Adobe Flash, designing web pages with Adobe Dreamweaver, table layout vsDiv layouts, AP elements, interactive CD creation methods.

UNIT 3 : Writing for the web, blogs, social networking, classified web sites, news portals, online magazines.

UNIT 4 : Domain name registration, web hosting, contend updating, trouble shooting, password protection

Reference:

1. *Clint Eccher, Eric Hunley, Erik D. Simmons,* **Professional Web Design: Techniques and Templates,** *Cengage Learning, 2005*
2. *Nicholas Negroponte,* **Being Digital,** *Vintage Books, 1996*
3. *Hillman Curtis,* **Flash Web Design,** *NewRiders,2000*
4. *Lynda Felder,* **Writing for the Web: Creating Compelling Web Content Using Words, Pictures, andSound,** *Que Publishing,2011*
5. *Lev Manovich,* **The Language of New Media** *(Leonardo Books) , MITPress,2002*

Course Code: MMM3C02

MODELLING & CHARACTER DESIGNING

Unit 1: Introduction to 3D Modeling History of 3D Animation Introduction to Autodesk Maya Concept of dimensionally of objects/images: Learning 3D Graphic software's; basics of modeling.   Polygons: use of primitives. Curves and surfaces; Basics of surface modeling, 3D object creation; Booleanoperation.

Unit 2: Creating/editing Spline shapes; Nurbs modeling; 3D transformation and projection; rendering. Basics of Texturing.Props Modeling –Interior Modelingweapon modeling –Basics of CharacterModeling.

Unit 3: Polygon Modeling –I ObjectsDifferentobjects   created using polygon tools, tips and tricks Space ship Tap Sword What is Unwrapping concepts purpose of unwrapping Maps available in maya, application of maps, how to create and layoutUVs for objects using different projection methods & its attributes Utilizing the UV texture editor & interactive editing its positions in view port & its main attributes to control mapping areas overobjects.

Unit 4: How to generate UV map in UV Texture using UVlayout tools like unfold for flattening UV's over mesh to create flat 2dimensional map using commands, tools available in uv editor like sew for merging 2 or more edge's into single, relax for maintaining uniformity between uv's, cut for detaching uv map, Stretching UVs to fit in grid, aligning uv's ingrid.

Reference:

1. Of Mice and Magic:AHistoryof   : Leonard Maltin
    American AnimatedCartoons

2. The HistoryofAnimation   : CharlesSolomon
3. The Anime Encyclopedia:AGuide   :   Jonathan Clements, Helen McCarthy
    to Japanese Animation Since1917

4. DigitalCharacterAnimation   : GeorgMestri
5. DisneyAnimation   : Thomas, Frank and JohnsonOllie
6. *Preston Blair,*CartoonAnimation   : *Walter Foster,1994*

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Course Code: MMM3L01

PRACTICAL-WEB DESIGNING

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Introduction to HTML.HTML Tags and their applications.Commonly used HTML Commands Structure of an HTML program.Document Body.Lists Types of Lists (Unordered   List (Bullets). Ordered   Lists   (Numbering),   Definition Lists). Adding Graphics to HTML Documents.Basics of Java script. Features and characteristics of web authoring   tools;   interfaces;   images;   website   creation   process;   workingwith textformatting, importing, editing text; linksadding; modifying, layers, forms; working with templates, shockwaves.User   interface design with Adobe Photoshop Webpage layout-Headerbanner   Design–Design   aesthetics layouts Poster LayoutDesign–   collage - inputtingText   Adding Title Matte painting for webpage – creating WebPages to suit clientneeds. Java Programming: Constants,   Variables   and Data   Types   –   Operators   and   Expressions – Decision Making and Branching – Decision Making andLooping.Classes,   Objects and Methods – Arrays, Strings and Vectors – Interfaces: MultipleInheritances.
Adobe Dreamweaver with CSS features and Usage, Creating and Managing CSS,
Site and Manage Site, Meta Tags, Tag inspector, behaviors, Creating Lists, Tables, Tags,
Links, (External Document References, Internal Document References); Images as
Hyperlinks (Image Maps), Hyperlinks, Frames and their usage, Spry Frame Work,
Dynamic Data, Forms, CSS Styles, Div Tags,Edittag   andQuick Tag   editor, Creating
Pages withCSS,Importing   from Photoshop (Slicing), Dynamic Pages, Adding external
content to the page Flash Sound ContentsVisuals. Multimedia for www; web servers,
browsers; web page markers andeditors.

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Course Code: MMM3L02

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PRACTICAL-ADVANCED 3D ANIMATION & VFX

Principles of animation – Types ofanimation: stopmotion   2D   3D Clay animation Cutout animation   cell animation. Animation production terminology Light box. Animation techniques – Key frame animation; editing key frames; track Views animating   modifiers;   hierarchies;   animation   helps   and   controls;   forward kinematics andinversekinematics.   Camera Animation – Attaching Camera – rendering differentcameras.Animating   texts. Path Animation – Motion Capturing- morphing and wrapping. Use ofGraphEditor   –Basics of rigging Facial Animation – Character animation walk cycle runcycle–cycle   animation with animals. What is light & its theory, Maya lights, attributes & shadows. Maya spot lights on stage in motion   pictures   Directional   lights   Ambient   lights   Point   lights   Area   lights – application, characteristics, properties and palettes for the above 3pointlighting concepts, Threepoint lighting in visual media such as video, film, still photography and computergenerated imagery effective use of key light fill light back light. Special effects – Types of Effects their applications and advantages; Smoke effects–fire effects etc. Particle Systems introducingtheparticle   emitter   introducing particle interactor& deflectors Configuring a particleemitter- creating particle collisionusinginteractors to make particles track an object.

MMM3L03

PRACTICAL-SOUND RECORDING & EDITING

Sound recording and mixing for Radio production, Cinema, Music, television programmes, documentary etc… Software: Nunedo

SEMESTER-IV

MMM4C01

MEDIA ETHICS ANDLAW

UNIT I

Introduction to Indian laws, fundamental duties – directive principles of state policy – the union and state- governments – the union and state- governments - power and functions of president, vice president, speakers, and governors; parliament - loksabha and rajyasabha; statelegislature

UNIT II

Freedom of expression, reasonable restrictions, freedom of press, Universal Declaration of Human Rights, laws of defamation - definition and explanation., plea of exception - burden of proof, defence, Libel and press, relevant provisions of Indian Penal Code with reference to sedition - right to privacy

UNIT III

Introduction to IPC, sections related to press activity, punishment for the violation of law, The Contempt of Court Act, 1971 - Drugs and Magic Remedies (Objectionable advertisements) Act 1954 - Official Secrets Act, 1923 - Right To Information Act, 2005 - Protection of Civil Rights Act, 1955 - Intellectual Property Right - Information Technology Act, 2000 - crime against women and children - laws dealing with obscenity - Public InterestLitigation

UNIT IV

Media laws - constitutional provisions for freedom of media - press council - press and registration of books act 1867 - the copyright act, 1957 - the press and registration of book act - working journalist act, 1955 - working journalists (fixation of rates and wages) act, 1958 – wage board - young persons (harmful publication) act 1964 – parliamentary proceedings act, 1971 - indecent representation of women (prohibition) act, 1986

UNIT V

Morality of the press, social responsibility, sensationalism in vernacular press, code of ethics in cinema, codes for radio and TV, government control, communal harmony and

press,   limitation of freedom of press, MRTP act, ethics- investigative journalism, advertisement, circulation, poster, painting onwall,

Reference:

1. Andrew Belsey, Ethical Issues in Journalism and the Media,Routledge,1994

2. Bart Pattyn, Media Ethics: Opening Social Dialogue, PeetersPublishers,2000

3. Clifford Christians, Communication Ethics and Universal Values, SagePublications,1997

4. Philip J. Rossi, Mass Media and the Moral Imagination, Sheed&Ward,1994

SEMESTER –4

Course Code: MMM4L01

Practical-Advertising Designing and Production

Types of print radio, TV and web Ads; outdooradshoardings,billboards,posters,   digital displays and Pop ads; Basic elements of ads Headlines/slogans, copy, illustrations/pictures, logo, brand names, agency signature. Advertising skills; principles, concepts and functions of advertising; types of advertising; advertising media and their effectsout door, print; radio, TV and Web; elements of advertisement – copy, slogans, illustrations, brand names, trade names, jingles; designing ofads.

Course Code: MMM4L02

Practical- MOTION GRAPHICS

Introduction to Adobe After effects Layers Compositions Video standards camera movements titling Particle emitters Advanced Colour corrections importvideo and PSD files Masking Motion Tracking Advanced transformation 3D Layer Key frame assistant Effects Third Party Plugin Use Clone Stamp Tool Advanced Animation – Null Object Rendering (RAM).Building and Animating a 3DObjectUsing   3D Features-Distorting objects with the puppet tools stopmotionanimationcinematic   terminology-Utilizethree   kinds   of interpolation:linear,Bezier,   and   holdto   define the relationships betweenkeyframes.   Introduction to Colour Correction; Colour Correction Features and applications ,Colour Correction with FC P; Colour Correction Filters; Colour Correction Examples; RT Extreme; Rendering and Vide o Processing; Mixed Format Sequences; Backing UpandRestoring,   Advanced   Colour correction with Adobe After effects.Introduction to DI colouringTechnology.

MMM4P01

PROJECT (Individual) & INTERNSHIP
20 MINUTES DOCUMENTARY FILM

The students should submit a Project (individual) at the end of Fourth semester. They have to do a project work under the guidance of a faculty member of the Department. Each of the students should conceive and execute a multimedia project of at least 10-20 minutes duration on any topic/theme. The project must encompass all building blocks (text, pictures, graphics,

video, sound) and these should be assembled using appropriate authoring software. The project should be submittedin DVD   format. A project record should be submitted along with the DVD. The project work will be evaluated by an externalexaminer.

INTERNSHIP

The students are expected to undergo an internship of six weeks either in a media organization or with governmental or non-governmental organization at the beginning/ end of the fourth semester. On the first day of work, a joining day report has to be sent to the respective guide. The students are expected to submit weekly reports to their respective guides through e-mail at the end of every week. The entire set of activities undertaken during the internship should be documented for final submission. At the end of the internship the students will be dually evaluated by the departmental faculty based on specific evaluation criteria and an internship report should be submitted at the end of the internship period.

Evaluation Pattern:

Internal Components	External Components
Joining Day Report (10 weight/marks)	PPT presentation (20 weight/marks)
Weekly Reports (10 weight/marks)	Viva Voce (40 weight/marks)
Project Report (20 weight/marks)	

SYLLABUS FOR ELECTIVE COURSES

SEMESTER –III

Course Code: MMM3E01
Breif History of Cinema

This paper is intended to Introduce 'Film' to students as a subject of study and reflection. Apart from dealing with various film movements and established theories, it aims to develop analytical and critical skills so that they can appreciate film as an audio visual medium. It also briefly deals with the history and development of film and the significance of film in social political and economic context in India.

UNIT 1 : Historical aspects of cinema, concept, formation and ideology, Lumiere Brothers , Era of silent movies, evolution of sound films, Major cinema movements, German Expressionism, Soviet montage, Italian neo- realism, French New wave, Latin American cinema, Hollywood Cinema, Iranian Cinema and Indian Cinema

UNIT 2 :Introduction to Film Theories; SergieEisenstiene, Andre Brazin, auteur Theory, Christian Metz and Laura Melvy.Film Semiotics, Narrative and Narratology.

UNIT 3: Indian Cinema, Historical and cultural aspect. Pioneers of Indian cinema, The talkies, Golden age, Indian New wave, Parallel, Middle cinema, Second New wave, Bolly wood cinema, Bengali cinema and south Indian cinema .History of Malayalam Cinema, Critical study of art and commercial Categorization of Malayalamcinema

UNIT 4: Film Terminology and language, shot, scene, sequence, screen play, cut ,transition, mise-en –scene and montage. major Genres, feature film, documentaries, short film, animation, thriller, melo drama, musical, horror-fantasy, historical, war, methological, road movies,

UNIT 5: Pre- Production, idea, treatment, script, story board, Schedule, budget, crew, location, art direction, casting, rehearsal, Production- Indoor- Out door, set, art and cast. Basics of cinematography- camera movements, camera view points, and camera distance, lighting, Production-logging, shot assembly, dubbing, editing, marketing and distribution.

Suggested Readings

1. Kristin Thompson and David Bordwell, Film History: an Introduction McGraw-Hill2009
2. Louis Giannetti and Scott Eyman, Flash Back: A brief film History, Pearson education/Allyn& Bacon2..9
3. Nichols, Bill Movies and Methods, Seagull Books Culcutta1993
4. Andrew, DudlyJ.The Major Film Theories, An Introduction OUP2008
5. Geoffrey Nowell-Smith, The Oxford History of World Cinema,Oxford university press UK 1996
6. Richard Dyer,E Ann Kaplan, Paul Willemen and John Hill, World cinema: Critical Approaches, Oxford University Press USA2000

Reference:

1.   **Kristin Thompson & David Bordwell, Film History: An Introduction, McGraw-Hill, 2009**
2. **Louis Giannetti and Scott Eyman , Flashback: A BriefFilm History,   Pearson Edcuation/Allyn& Bacon,2009**
3. **Geoffrey Nowell-Smith, The Oxford History of World Cinema, Oxford University Press, UK,1996**
4. **Richard Dyer, E. Ann Kaplan, Paul Willemen and John Hill, World Cinema: Critical Approaches, Oxford University Press, USA,2000**

Course Code: MMM3E02

DIGITAL MEDIA STUDIES

Module I: Introduction to Media Studies and Communication

Media and Communication – media and audience – media and society - communication theories – magic bullet theory, agenda setting theory, cultivation theory, spiral of silence, media dependency theory, social learning theory, users and gratification theory, individual difference theory, normativetheories-authoritarian,libertarian,sovietcommunistandsocialresponsibilitytheories.

Module II: Introduction to Digital Media

Digitization of media - Digital media and information society - ICT and media - global digital divide - bridging the digital divide - information society to knowledge society - information and communication technology in development - E governance for development - media convergence

and its importance in the modern society - media conglomerates and monopolies - transnational media cross media ownership - media imperialism - media diversity and pluralism

Module III: Popular Culture and Mass Media

Culture - understanding culture studies – core ideas in cultural studies - cultural implications of mass media - culture and development - social life and cultural studies - ideology and hegemony – subculture – popular culture and mass media - Media and Culture in the age of Globalization - commodification of culture – multiculturalism - cultural identity theory - concepts of semiotics, psychoanalytic theory, social constructionism, deconstruction, cultural imperialism, framing and frame analysis - cultural theorist - Marshall Mcluhan, Laura Mulvey, Karl Marx, Antonio Gramsci, Judith Butler etc.

Module IV: Social Media Networks

Social Media - a new paradigm - challenges, opportunities, and pitfalls in online social networks - technology and literacy redefined - the user & the fourth screen - trust, credibility, and reputations in social systems - information privacy disclosure, revelation and its effects in social media and online social networks - phishing in online social media - identifying fraudulent entities in online social networks - changing character of communication - ethical issues in usage of socialmedia

Module V: Mass Media and Representations

Media representation - representation of gender and sexuality - issues of representation – discourse of marginalization – construction of representation– representations in various medium – representation of ethnic, national and regional identity – minorities and media – objectivity in representation – audience positioning – audiences as the meaning makers – problematizing the audience

Recommended Readings

Stanley J. Baran& Dennis K. Davis: Mass Communication Theory: Foundations, Ferment, and Future (2000)

Arthur Berger: Media Analysis Techniques (1982)

Daniel Arijon: Film History: Grammar of the Film Language (1991)

James Monaco: How to Read a Film: Movies, Media, and Beyond (2009)

Annabelle Sreberny: Society, culture, and media: Thinking comparatively (2004).

Course Code: MMM3E03
MEDIA RESEARCH

MM3C03: MEDIA RESEARCH & RESEARCH METHODOLOGY

UNIT I :Definition – significance, need, and characteristics of research; motivation and objectives of research, research problem - formulating and stating research problem - sources of the problem, theory building – nature and scope of communication - research - evaluation of communication research in India

UNIT II : Review of literature - primary and secondary sources – identifying research gap; theoretical framework- research design - types of research design - variables and constants - type of variables - reliability and validity in research; sampling design – Definition of universe, population and sample; importance and size of a sample; census method and sample survey; probability and non-probability sampling; merits and demerits of sampling - sampling error.

UNIT III : Types of research – fundamental, applied, action, conceptual, empirical, experimental, descriptive, analytical, longitudinal, ethnography, quantitative and qualitative; methods and techniques of data collection – primary and secondary data, field observations; tools of data collection – interviews, questionnaire, focus group, case studies and surveys - descriptive and analytical surveys, advantages and disadvantages of surveys, questionnaire design, constructing questions, pilot studies and pre-tests.

UNIT IV : Tabulation and analysis of data – use of statistical software packages for quantitative data analysis - software packages for qualitative data analysis - data processing - interpretation of data – data coding - data analysis – univariate and bivariate analysis of data; parametric and non-parametric tests for hypothesis testing.

UNIT V : Research reports – different types of reports – different formats of research reports – format and style of presenting research findings – chapterization - footnotes and bibliography -referencing styles in research - ethics in research - ethical issues related to publishing -plagiarism

Reference
1. Roger. D. Wimmer& Joseph. R Domminick, Mass Media Research :An
Introduction, Boston,2006
2. Arthur Asa Berger, Media and Communication Research Methods: AnIntroduction
to
Qualitative and Quantitative Approaches, San Francisco, 2000

Course Code: MMM3E04

CORPORATIVE COMMUNICATION & PR

Unit1: Fundamentals of PR-Concepts and scope of PR and modern corporate image building practices; planning and creativity in PR; writing for PR; delivering events and PR campaigns; stake holders relations; inrester relations; Govt Relations, media relations ,lobbying and advocacy, community relations.

Unit 2: Corporate Communication strategy- Corporate communications theory; business, organizational and management communication; corporate strategy, planning implementation and evaluation.

Unit 3: Crisis management in PR ;the stages of crisis and how to use PR effectively in a crisis situation, case studies of crisis management; formulating a crisis plan; protection of brand identity ,reputation and trust.

Unit 4: Brand management and corporate identity- brand and the concept of added value ; tangible dimensions of brands ; brand identity versus brand image ; brand and customer interface; concept of brand associations, product brand versus corporate brand; corporate identity development; corporate social responsibility

Unit 5: Corporate communication in integrated marketing- Role of corporate communication in marketing and social responsibility; role of corporate communication in investment relations ,employee relation and consumer relations; technological advances and their use in internal and external communications and change strategies.

Books :

1- Corporate communications; A 21 ST century primer , Fernandes J.(2004), New Delhi; Sage
2- Public Relations in Practice , Gregary A(200), London ,IPR

3- Public relations and communication management; Current Trends and emerging topics , Sriram Ramesh, Zerfass and J.Kim(2003), New York ,Routledge
4- Public Relation strategy, S oliver 2010,London
5- Marketing Public Relations , Rene Merril and A.Henry (Eds) (2001), New Delhi;Oup

Semester IV
Course Code: MMM4E01
DIRECTORIAL PRACTICE

UNIT 1 : Role of director, film theories, developing stories and ideas, screen writing concepts, screen writing exercise, developing talents,casting.

UNIT 2 : Learning about acting, directing talents and crew, production planning, production design, pre production.

UNIT 3 :Mise en scene, camera direction, location sound, continuity, expression and body language

UNIT 4 : Importance of sound, editing principles, analysis and feedback, editing from fine cut to sound mix, title.

Practical and assignment (One assignment in each unit)

Course Code: MMM4E02
MULTIMEDIA AUTHORING TOOLS

UNIT 1 : Objectives, multimedia authoring with digital animation, video, audio, graphics and text, interface designing using Adobe Photoshop.

UNIT 2 : Animation over view, 2D animation with interactive control, ease-in, ease-out, timing and motion, importance of timing.

UNIT 3 : Adobe Flash-tools and applications, importing text, sound, video, introduction to Adobe After Effects(particle animation only).

UNIT 4 : OOPs concept and Flash action scripting, Creating CD presentation.

Practical and assignment (One assignment in each unit)

Reference:

 1.   **Nicholas Negroponte, Being Digital, Vintage Books,1996**
2.   **Jenifer Tidwell, Designing Interfaces , O'Reilly Media, Inc,2010**
3.   **Scott Fisher, Multimedia Authoring: Building and Developing Documents, AP Professional,,1994**
4.   **Tony Droar, Computer Controlled Interactive Video: Multimedia Authoring Systems, The Technical Press in association with Unicom SeminarsLtd.,1987**

Course Code: MMM4E03
MULTIMEDIA DISSERTATION & VIVA VOCE (INDIVIDUAL)

At the end of the fourth semester each student has to submit a multimedia dissertation. There shall be a viva voce examination with an external examiner, the guide and HOD.

The final submission after approval will be followed by a defence session wherein the students will defend their dissertations in front of an eminent panel of subject experts.

Course Code: MMM4E04

DIGITAL MEDIA PRODUCTION

Unit 1. Concepts creation; Program me selection; Program me formats documentaries, docu-drama; fiction; sit cams; soap opera; quiz; news and news based program me, program me treatment; program me briefs objectives, content, duration, selection ofcrew, cast and properties; floor management.

Unit 2.Media Research; Importance of research; types of research qualitative, quantitative, kinds of researchhistorical, expostfacto, survey, content analysis; program me research literature/document research, interviews; collection of material, authenticating information; statistical data analysis andinterpretation.

Unit 3.Production planning, preproduction planning duties and responsibilities of producer/director.Production techniques Camera for TV, Single camera and Multicameraproductions,treatment,screenplay,shoot,script,storyboard;documentary,serial , talk show, interview, demonstration, discussion, profiles, commercials. Set designing and make up – visualization and composition aesthetics directing the actors directing the crew. Planning and Production of indoor and outdoor shootings, planning and management of live shows. Multicamera productions – live telecast –switchers

Unit 4. Anchoring and safety measures: role and responsibilities of anchor person; qualities and qualification of an anchor; anchoring techniques and styles; safetymeasures in production in indoors and outdoor locations. Postproduction editing for commercials; for news reporting; for live programmes. Narrative editing and non narrative editing, sound for television, digital audio workstation. Effective shots, File shots, Footages, Special effects. graphics and animation, Chroma key usage and Economy shootingmethods.