

# **B.A MULTIMEDIA**

(Detailed semesterised syllabus for the Programme in B.A Multimedia  
under the Choice Based Credit System (CBCSS - Model III))



**Mahatma Gandhi University, Kottayam**  
2017

Prepared by

**Board of Studies / Expert Committee (UG)  
in Multimedia**



**Mahatma Gandhi University, Kottayam**

**May 2017**

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## 1. List of Expert Committee in Multimedia (UG)

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## ACKNOWLEDGEMENTS

The B.A Programme in *Multimedia* is branded for its creative approach and distinctive topics discussed. This curriculum is inspired by the stupendous world of art and new creative techniques. This syllabus tries to transmit most essential and updated information to students. The programme gives an opportunity for the students to develop the basic skills in Multimedia, Journalism, Television Production, Design, Animation and Publications along with Interactive Applications.

We are grateful to all of those with whom we have had the pleasure to work during the restructuring of the syllabus and curriculum of *B.A Multimedia (CBCSS) Programme 2017* of Mahatma Gandhi University. There are many personalities whose support and guidance made this restructured syllabus a reality.

We express our profound gratitude to the Honorable Vice Chancellor, Pro-Vice Chancellor, Members of the Syndicate and the Academic Council for their leadership and guidance for making this endeavor a great success.

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

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

For the Expert Committee in Multimedia,

Leenus L.K  
(Convenor)  
Expert Committee in  
Multimedia,  
M.G University, Kottayam.

Priyadarsini Hills,  
Kottayam  
May 2017

## 1. INTRODUCTION

**Mahatma Gandhi University** introduced choice based credit and semester and Grading System in colleges affiliated to the University from the Academic year 2009-2010, under **Direct Grading System**. Subsequently, the Kerala State Higher Education Council constituted a committee of experts headed by Prof. B. Hridayakumari, to study and make recommendations for the improvement of the working of the Choice Based Credit and Semester System (CBCSS) in Colleges affiliated to the Universities in the State. The State Government accepted the recommendations of the Committee and the Syndicate and the Academic Council of the Mahatma Gandhi University have resolved to reform the existing CBCSS regulations. Accordingly, **Regulations For Under Graduate Programmes Under Choice Based Course-Credit- Semester System And Grading, 2013** was introduced in the University from the Academic year 2013-14 onwards, under **Indirect Grading System**. The University Grants Commission, in order to facilitate student mobility across institutions within and across countries and also to enable potential employers to assess the performance of students, insisted to introduce uniform grading system in the Universities. The Academic Council of the Mahatma Gandhi University at its meeting held on 23rd May 2015 resolved to introduce the UGC Guidelines for Choice Based Credit Semester System from the Academic year 2016-17 onwards and the syndicate of the University at its meeting held on 1st August 2015 approved the resolution of the Academic Council. Meanwhile, the Hon'ble Supreme Court of India has issued orders to include core courses on Environmental Studies and Human Rights in the syllabi and curricula of all UG Programmes of universities all over India. In continuation to this the University Grants Commission has issued circulars regarding the implementation of the above said changes by accepting the directions of the Hon'ble Supreme Court as a National Policy. Hence, the Syndicate of Mahatma Gandhi University has decided to modify the syllabi and curricula of all UG programmes in accordance with the directions of the Hon'ble Supreme Court and the UGC. Further, the Syndicate has decided to implement the new regulations and syllabi with effect from the academic year 2017-2018. In view of this, the BOS / Expert Committee in Animation and Graphic Design of MG University have prepared the following syllabus for UG programmes in **Multimedia**.

## 2. TITLE

**B.A MULTIMEDIA - Graduate Programme under Choice Based Credit System, 2017**" (UGCBCSS 2017).

## 3. SCOPE

- 3.1 Applicable to all regular Under Graduate Programmes conducted by the University with effect from 2017 admissions, except for Professional and B.Voc programmes. Also, applicable to Distance/Private Undergraduate Programmes with suitable modifications. Under Graduate Programmes in Management Studies are included as non-professional programmes. Provided that the existing CBCSS Regulations 2013 shall be applicable to students who were admitted prior to the commencement of these Regulations and who are continuing their studies.
- 3.2 Examinations of the courses being run under the Distance/Private registration scheme shall be conducted annually.
- 3.3 The provisions herein supersede all the existing regulations for the Regular / Distance / Private Undergraduate programmes to the extent herein prescribed.

## 4. AIMS AND OBJECTIVES OF THE PROGRAMME

A basic programme in Multimedia is the initial step towards a formal and graded approach for a satisfying profession in various Media like Videography, Animation, Journalism, Advertising, Electronic Editing and ultimately in the Cinema Industry. A plus two student, who is a complete stranger to the above professions, should at the Degree level itself undertake a voyage of discovery, so that he/she

would be able to assess his/her own potential for the above mentioned professions. He/she will manifest his/her highest talent after mooring himself/herself at the level of the Degree Examination. The following Syllabus for the B.A Multimedia makes a genuine effort to invest the students with the multifaceted aspects of multimedia.

## 5. B.A PROGRAMME IN ANIMATION AND GRAPHIC DESIGN

### 5.1. PROGRAMME STRUCTURE FOR MODEL III - B.A/ B.Sc /B.COM

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

## 6. DURATION OF COURSE

- The duration of U.G. Programmes shall be **6 semesters**.
- A student may be permitted to complete the programme, on valid reasons, within a period of 12 continuous semesters from the date of commencement of the first semester of the programme.
- Attendance: Students having a minimum of 75% average attendance for all the courses only, can register for the examination.

## 7. MARKS DISTRIBUTION FOR EXTERNAL EXAMINATION AND INTERNAL EVALUATION

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

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

### 7.1 FOR ALL PRACTICAL PAPERS:

**(a) Marks of external Examination : 40**

**(b) Marks of internal evaluation : 10**

Components of Practical-internal evaluation	Marks
Attendance	3
Record*	5
Lab involvement	2
<b>Total</b>	<b>10</b>

\*Marks awarded for Record should be related to number of experiments recorded.

All the three components of the internal assessment are mandatory.

### 7.2 FOR PROJECTS, INDUSTRIAL VISIT AND COMPREHENSIVE VIVAVOCE\*:

**(a) Marks of external Examination : 80**

**(b) Marks of internal evaluation : 20**

<b>Components of Project I.V. and Viva – Evaluation External</b>	<b>Marks</b>
Dissertation and I.V. report (External)	50
Comprehensive Viva-voce Viva-Voce (External)	30
<b>Total</b>	<b>80</b>

\* Bonafide reports of the project work and Industrial Visit (I.V) conducted shall be submitted at the time of examination.

All the four components of the internal assessment are mandatory.

<b>Components of Project &amp; I.V. - Internal Evaluation</b>	<b>Marks</b>
Punctuality	5
Experimentation / Data Collection	5
Knowledge	5
Report	5
<b>Total</b>	<b>20</b>

### 7.3 OJT EVALUATION

For On the Job Training (OJT) there is only internal evaluation.

### 7.4 ASSIGNMENTS

Assignments are to be done from 1st to 4th Semesters. At least one assignment should be done in each semester for all papers.

### 7.5 SEMINAR / VIVA

A student shall present a seminar in the 5<sup>th</sup> semester and appear for Viva- voce in the 6<sup>th</sup> semester for all papers.



## 8. CONSOLIDATED SCHEME FOR B.A MULTIMEDIA

S e m.	Course Code	Course Title	Course Type	Course Category	Cred it	Hours Per Week
I	EN1CC01	1-1 Fine-tune your English #	Theory	Common	4	5
	MM1CRT01	1-2 Art and Visual Perception I*	Theory	Core	4	5
	MM1CRT02	1-3 Introduction to communication	Theory	Core	4	5
	MM1CRP03	1-4 Still Photography***	Practical	Core	4	5
	MM1CMP04	1-5 Basic Drawing Techniques	Practical	Complim.	4	5
					<b>20</b>	<b>25</b>
II	EN2CC03	2-1 Issues that Matter #	Theory	Common	4	5
	MM2CRT05	2-2 Art and Visual Perception II*	Theory	Core	4	5
	MM2CRP06	2-3 Advanced Photography	Practical	Core	4	5
	MM2CMP07	2-4 Media and Actor	Practical	Complim.	4	5
	MM2CRT08	2-5 Study of Fiction	Theory	Core	4	5
					<b>20</b>	<b>25</b>
III	MM3PRP01	3-1 Videography	Project	Core	4	5
	MM3CRT09	3-2 Audiography I	Theory	Core	4	5
	MM3CMP10	3-3 Introduction to Graphic Design I	Practical	Complim.	4	5
	MM3PRP02	3-4 Script Writing	Project	Complim.	4	5
	MM3PRP03	3-5 Elements of Direction**	Project	Complim.	4	5
					<b>20</b>	<b>25</b>
IV	MM4CRP11	4-1 Editing Principles	Practical	Core	4	5
	MM4CRP12	4-2 Audiography II	Practical	Core	4	5
	MM4PRP04	4-3 Art of Storyboard	Project	Core	4	5
	MM4CMT13	4-4 Media Management*	Theory	Complim.	4	5
	MM4CMP14	4-5 Introduction to Graphic Design II	Practical	Complim.	4	5
					<b>20</b>	<b>25</b>
V	AG5CRT14	5-1 Environmental studies and Human Rights #	Theory	Core	4	5
	MM5CMP15	5-2 3D Studio	Practical	Complim.	4	5
	MM5CMT16	5-3 Scenic Design I	Theory	Complim.	4	5
	MM5PRP05	5-4 Electronic Journalism	Project	Core	4	6
		5-5 Open Course		Open	3	4
	MM5OPP1.1	A. Print Journalism**	Project			
	MM5OPP1.2	B. Creative Painting**	Practical			
MM5OPP1.3	C. Designing For Web**	Practical				
					<b>19</b>	<b>25</b>
VI	MM6OJP01	6-1 Internship	OJT		2	
	MM6PRP06	6-2 Scenic Design II	Project	Core	4	5
	MM6PRP07	6-3 ENG Production**	Project	Complim.	4	5
	MM6PRP08	6-4 3D Visualization / Design Project	Project	Complim.	4	5
		6-5 Choice Based Course (Video Project)		Core	3	5
	MM6CBP1.1	A. Fiction**	Project			
	MM6CBP1.2	B. Documentary**	Project			
	MM6CBP1.3	C. Interview**	Project			
	MM6PRP09	6-6 Analysis of a fiction / Non-fiction**	Project	Core	4	5
					<b>21</b>	<b>25</b>
					<b>120</b>	

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

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

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

Subjects denoted with # are common for Multimedia, Visual Communication, Audiography & Digital Editing, Visual Arts, Animation and Graphic Design and Animation and Visual Effects.

# SEMESTER I

## COMMON COURSE 1-1 FINE-TUNE YOUR ENGLISH (THEORY)

### OBJECTIVE

The course is intended to introduce the students to the basics of grammar, usage and effective communication.

On completion of the course, the student should be able to:

- Confidently use English in both written and spoken forms.
- Use English for formal communication effectively.

### MODULE I

The Sentence and Its Structure - How to Write Effective Sentences – Phrases -What Are They? - The Noun Clauses - The Adverb Clause - “If All the Trees Were Bread and Cheese” - The Relative Clause - How the Clauses Are Conjoined - Word-Classes and Related Topics - Understanding the Verb - Understanding the Auxiliary Verb - Understanding the Adverbs - Understanding the Pronoun - The Reflexive Pronoun - The Articles I - The Articles II - The Adjective - Phrasal Verbs - Mind Your Prepositions

### MODULE II

To Err Is Human - Concord - A Political Crisis - Errors, Common and Uncommon – False Witnesses - The Anatomy of Mistakes- A Fault-finder Speaks - A Lecture on AIDS - A Test for You, Reader - Ungrammatical Gossip - Round Circles and Equal Halves: A Look at Tautology - Comparisons are Odious - In Defence Of A Friend - An Invitation Spelling and Pronunciation - Pronunciation: Some Tips - More Tips on Pronunciation – Spelling - An Awesome Mess? - Spelling Part II

### MODULE III

Singleness of Meaning - Shades of Meaning - Confusing Pairs - What Is the Difference? - Mismatching Mars the Meaning The Tense and Related Topics - ‘Presentness’ and Present Tenses- The ‘Presentness’ of a Past Action - Futurity in English – Passivization Idiomatic Language- ‘Animal’ Expressions - Idiomatic Phrases - ‘Heady’ Expressions – Body Language

### MODULE IV

Interrogatives and Negatives - Negatives- How to Frame Questions -What’s What? The Question Tag Conversational English - Polite Expressions - Some Time Expressions - In Conversation – Is John There Please? Miscellaneous and General Topics - On Geese and Mongooses - Pluralisation - On Gender and Sexisms

### MODULE V

The world of words- have a hearty meal- word formation-Use the specific word- word games-the irreplaceable word- Let’s play games- body vocabulary Get your doubts cleared Very Good but Totally Incompetent - Long Live the Comma - The Possessive Case-Reading - Letter Writing- Academic Assignments

### Reference

Core Text: Fine-tune Your English by Dr Mathew Joseph. Orient Blackswan and Mahatma Gandhi University

## COURSE 1-2

### ART AND VISUAL PERCEPTION I (THEORY)

#### OBJECTIVE

To strengthen the artistic background of the student to a cognizable level.

- MODULE I** The nature and purpose of narrative art - Enjoyment of re-creation – Memory and imagination - Origin of Story - Verbal narration.
- MODULE II** Pre-historic attempts at re-creation - Attempts of the cave man – Pictorial origins of written language.
- MODULE III** Attempt at codification – Sagas & Epics – Mesopotamian, Indian, Roman and Greek epics
- MODULE IV** Art and Ancient civilization – Mesopotamian and Indian Civilization
- MODULE V** Art and Ancient civilization –Egyptian, Greek and Roman Civilizations

#### REFERENCE

1. Million And One Nights : Terry Ramsaye
2. NatyaSastra (Bharath Muni) : Man Mohan Ghosh
3. Necessity of Art : Ernest Fisher
4. Social history of Art : Arnold Hauser
5. Art and Visual Perception : Rudolf Arnheim
6. Encyclopedia of World Art (Vol. 1 & II) : McGraw Hill Publication
7. The Art of Pictorial Composition : Wolehonok

## COURSE 1-3

### INTRODUCTION TO COMMUNICATION (THEORY)

#### OBJECTIVES

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

- MODULE 1** Introduction to Communication / Definition and Objectives of communication /Need for communication – functions. /Types of communication. Barriers of Communication - Verbal – Non Verbal Communication/Development Communication/ Influence of media on developmental Communication/Media: culture and values.History of Communication- Early History, Ancient, Medieval, Modern and Present.
- MODULE II** Communication Models – 7cs of Communication forms of Communication – sociological Theories of mass communication western models of communication/ Mass Communication – Definition – Mass Media – Different Mass Media – Influence and Types.
- MODULE III** Communication with Groups: lectures, forum, Brain storming, Guided discussion, Case study, Role play, Demonstration.  
a. Exhibitions – how to organize  
b. Cinema, Television, Radio  
c. Print Media  
d. Theatre & Local or Folk Media  
e. Information Technology & World wide web.
- MODULE IV** Skill Training: Effective public Speaking, Meetings, Conference, Seminar, Effective Written Communication, Workshop on Theatre – Production.
- MODULE V** Media of Communication – Indian context – through different Mass Media – Print, Broadcast, Media, Multi-Media, Social Media - Issues

#### REFERENCE

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

## **COURSE 1-4**

### **STILL PHOTOGRAPHY (PRACTICAL)**

#### **OBJECTIVE**

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

- MODULE I** Introduction to photography: Brief history and development of photography. Different types of cameras and its usage.
- MODULE II** Aperture, Shutter speed, Manipulation of shutter speeds, focal length, f stop, Depth of field and depth of focus, White Balance, Exposure setting, ISO setting, Exposure compensation, Flash compensation.
- MODULE III** Lines and shapes, Observation, Textures and Patterns, DSLR camera settings, Manual mode, Aperture priority, Shutter Priority, Lenses, Block lens and Zoom lens, Angles.
- MODULE IV** Composition, Composition rules, Perspectives, Leading lines, Framing subjects, abstract, Pixel, Resolution.
- MODULE V** Visual Communication through composition, angles, tone, colour aspects etc.

#### **REFERENCE**

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

## COURSE 1-5

### BASIC DRAWING TECHNIQUES (PRACTICAL)

#### OBJECTIVE

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

**MODULE I** Introduction to drawing fundamentals - Drawing lines, curves and shapes - Basic shapes and forms - Rendering 3D forms - Shading and shadows - Types of shadows - Drawing still life.

**MODULE II** Perspective drawing - Vanishing point and orthogonal lines - Single point perspective - Overlapping and intersection - Two point perspective - Overlapping and intersection in two point perspective - Three point perspective – Foreshortening.

**MODULE III** Cartoon construction - Construction of the head - squash and stretch on heads - Character types - Cute, screwball, goofy characters - Basic features of the different character types.

**MODULE IV** Sketching basics - Drawing cartoon characters - Drawing birds - Animal characters

**MODULE V** Figure drawing - Proportions of the male and female - Human skeletal system – Skull - Hand and leg bones - Drawing a human model – Contour Drawing and Gesture Drawing.

#### REFERENCE

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

# SEMESTER II

## COMMON COURSE 2:1 ISSUES THAT MATTER (THEORY)

### OBJECTIVE

To sensitize the learners to contemporary issues of concern. By the end of the course, the learner should be able to:

- Identify the major issues of contemporary significance
- Respond rationally and positively to the issues raised
- Internalise the values imparted through the selections.

### MODULE I

Luigi Pirandello: War

Judith Wright: The Old Prison

Arundhati Roy: Public Power in the Age of Empire

### MODULE II

Bertolt Brecht: The Burning of the Books

W. H. Auden: Refugee Blues

Romila Thapar: What Secularism is and Where it Needs to be Headed

### MODULE III

Zitkala- Sa: A Westward Trip

Bandhumadhav: The Poisoned Bread

Temsula Ao: The Pot Maker

### MODULE IV

Khushwant Singh: A Hosanna to the Monsoons

Ayyappa Paniker: Where are the woods, children?

Sarah Joseph: *Gift in Green* [chapter 2] - Hagar: A Story of a Woman and Water

### MODULE V

Ghassan Kanafani: Six Eagles and a Child

Sanchari Pal: The Inspiring Story of How Sikkim Became India's Cleanest State

Indrajit Singh Rathore: Hermaphrodite

### Reference

Core Text: Issues that Matter

## COURSE 2-2

### ART AND VISUAL PERCEPTION II (THEORY)

#### OBJECTIVE

To provide the student with an opportunity of basic understanding of the growth of Art through ages.

- MODULE I** Classical Theatre forms - Greek and Sanskrit. Aristotelian concept of art - Imitation of Reality – Empathy . Indian concept on stage craft – Natyasastra.
- MODULE II** Introduction to Western Christian art – Byzantine, Gothic, Renaissance, Baroque, Rococo & Neoclassicism.
- MODULE III** Introduction to Western Art during 19<sup>th</sup> & 20<sup>th</sup> centuries - Romanticism, Impressionism ,Expressionism , Futurism , Dadaism, Surrealism, De Stijl, Pop Art, Op Art.
- MODULE IV** Introduction to Indian Art – Buddhist Art in India : Madhura, Gandhara and Buddhist architecture, Rock cut temples and structural temples in Indian.
- MODULE V** Introduction to Islamic art and Christian art in India, Kerala Mural Paintings

#### REFERENCE :

- |                                 |   |                                |
|---------------------------------|---|--------------------------------|
| 1. Poetics                      | : | Aristotle (Translated Version) |
| 2. A Concise History of art     | : | G.Buzin                        |
| 3. The art of interior design   | : | V.K. Ball                      |
| 4. Film as Art                  | : | Rudolf Armheim                 |
| 5. The Meaning of Art           | : | Herbert Read                   |
| 6. The Art of Composition       | : | Michael Jacobs                 |
| 7. The Art of Colour and Design | : | Mitland Graves                 |





## COURSE 2-4

### MEDIA AND ACTOR: TRAINING FOR ACTING (PRACTICAL)

#### OBJECTIVE

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

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

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

Breaking comfort zones and challenging the self.

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

#### MODULE II Stanislavsky System (Method Acting)

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

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

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

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

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

## **Method of Teaching**

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

## **Reference**

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

## COURSE 2-5

### STUDY OF FICTION (THEORY)

#### OBJECTIVE

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

**MODULE I** What is fiction – How to formulate – Presentation of an event – Narrations Suspense – Surprise – Poetry – Prose – Story – Novel – Drama

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

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

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

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

#### REFERENCE

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

# **SEMESTER III**

## **COURSE 3-1**

### **VIDEOGRAPHY (PROJECT)**

#### **OBJECTIVE**

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

**MODULE I** Early attempts to capture/perceive motion - Lumiere brothers , Basics of exposure - White Balance - Video camera operation, Basic features of a Video camera

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

**MODULE III** Image Composition - types and varieties of shots - Camera movements - Pan, Tilt, Zoom - Introduction to the concept of 180° - Matching of action

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

**MODULE V** Making of 2 minute continuous sequence.

#### **REFERENCE**

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

## **COURSE 3-2**

### **AUDIOGRAPHY I (THEORY)**

#### **OBJECTIVE**

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

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

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

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

**MODULE IV** Audio recording: A short history of analogue recording - Digital recording - Decibel - Recording chain  
Surround sound: Multi-channel surround sound - Surround sound formats

**MODULE V** An introduction to radio production: FM and AM broadcast - internet radio broadcast - Public and community radio broadcast

#### **REFERENCE**

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

## COURSE 3-3

### INTRODUCTION TO GRAPHIC DESIGN-I (PRACTICAL)

#### OBJECTIVE

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

**MODULE I** Basic elements and concepts of visual design - Line, texture, colour, form - Composing an image.

Introduction to colour - Colour classification - Additive and subtractive - Dimensions of colour like hue, Value - Meaning of colour - Psychological use of colours.

Introduction to typography - History of type - Type classification - Designing with type - Legibility and readability.

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

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

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

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

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

#### REFERENCE

1. Adobe Photoshop  
Classroom in a Book : Adobe Creative Team
2. Stop Stealing Sheep

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



## **COURSE 3-4**

### **SCRIPT WRITING (PROJECT)**

#### **OBJECTIVE**

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

- MODULE I** Story Sources - Visual writing - Structure of a story - Characteristics of a good motion picture story - Plot line – Protagonist – Antagonist – Characterisation – Anticipation – Suspense – Surprise. From Idea to Synopsis
- MODULE II** Dialogue writing - Differences with a theatre play and film
- MODULE III** Transforming a Synopsis to a Screenplay - Image components of a screen play - Sound components of a screen play - Method and format for writing a short screenplay.
- MODULE IV** Factors for writing a shooting script- Image formulations, image size, movement etc. – Sound formulations for a shooting script.
- MODULE V** Introduction to storyboarding and the process of visual storytelling - Concept and Function of Storyboard – Use of storyboard – Fragmenting Action - Components of a Storyboard – Moving action characters – Perspective Drawing - Designing and composing the frame

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

#### **REFERENCE**

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

## **COURSE 3-5**

### **ELEMENTS OF DIRECTION (PROJECT)**

#### **OBJECTIVE**

To create awareness to students about film Direction.

- MODULE I** The lines –Relationship with the Camera and Object - Imaginary line 30° Rule, 180° Rule Continuity(Physical – Psychological), Concept of time and space, Concept of Mis – en – Scene – Real time and Reel time – Practical applications
- MODULE II** Creative use of sound – Synchronized Sound & A synchronized Sound – the meaning of off screen Sound perspective – Meaning of visuals with sound
- MODULE III** Scene Construction –Recreation of reality – Elements of reality – Handling of Actors – Casting and Performance – Settings and location, Preparing a budget.
- MODULE IV** Documentary Film Making – different genres of documentary, Docu-fiction, Travelogue
- MODULE V** Writing for a documentary

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

#### **REFERENCE**

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

# SEMESTER IV

## COURSE 4-1

### EDITING PRINCIPLES (PRACTICAL)

#### OBJECTIVE

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

- MODULE I** Editing- Need of editing- Role of editor- Linear editing, Non linear editing- Stages of Editing process. Factors for good edit-understanding the footage, Matching eye line. Continuity in Cinema- Physical continuity & Emotional Continuity-plot line- Story structure- sound.
- MODULE II** Time concept – Real time and Filmic time- Cut and editing principles- Jump cut, match cut, cross cut, reverse cut, cut away, cut in. Constructive editing- meaning and emotion in juxtaposing fragments of action, Concept of unity of time and unity of actions.
- MODULE III** Different Types of cables and connectors- Fire wire, HDMI, SDI, AV, Thunderbolts. Different Media formats- Film, VHS, DV, HD DVD, CD Blue Ray.
- MODULE IV** Introducing a Non Linear Editing Software- Project setting- Introducing interface, Continuity Editing-Match cut, cross cut, jump cut, Dialogue overlapping, L-Cut, J-Cut, Slow motion Fast motion, Synchronizing and mixing Video and Audio
- MODULE V** Working with effects, Adding different transitions and effects to Video- Working with Key frames, Compositing, Colour Correction, Titling, Exporting to different Video formats

#### REFERENCE

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

## **COURSE 4-2**

### **AUDIOGRAPHY II (PRACTICAL)**

#### **OBJECTIVE**

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

- MODULE I** Sound recording: Analogue Recording, Digital Recording, Single track Recording, Multi track recording. Recording on location. Sync sound Recording. Advantages and disadvantages of sync sound recording.
- MODULE II** Sound Studio. Features of an audio Studio. Console, Control room, isolation booth. Different types of audio Cables & Connecters- Characteristics of Cables- Types of Connecters. XLR –TRS- TS- RCA-DIN  
Positioning of Studio monitors, Placement of microphones- Placement of microphones for Vocalists and different musical instruments.
- MODULE III** Equipment Operation Techniques  
Basic Operations of Mixer, Faders, Gain Control, Grouping, Sends, Inserts, Equalization, Operations of Digital Mixers, Phantom Power
- MODULE IV** Introduction to sound editing software. How to open a session, Different tools, importing audio files, Introductions to Basic Editing and mixing. Editing Practicals.
- MODULE V** Recording Sound in Studio.: Music recording, Voice over recording, Dubbing. Synchronization of video and audio

#### **REFERENCE**

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

**COURSE 4-3**  
**ART OF STORYBOARDING (PROJECT)**

**OBJECTIVE**

An introduction to the principles and practices of storyboarding

- MODULE I** Introduction to storyboarding and the process of visual storytelling - Different shot types, Continuity, Pacing, Transitions, Sequencing into visual narrative - Introduction to Cinematic vocabulary.
- MODULE II** Image Composition - types and varieties of shots - Camera movements - Pan, Tilt, Zoom - Camera operation practicals.
- MODULE III** Components of a Storyboard – Moving action characters – Perspective – Drawing, Designing and composing the frame
- MODULE IV** From Idea to Storyboard – Process and execution of Storyboard from idea through Script to Storyboard.
- MODULE V** Making a Storyboard Sequence and Submitting to the faculty.

**REFERENCE**

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

**COURSE 4- 4**  
**MEDIA MANAGEMENT (THEORY)**

**OBJECTIVE**

The course provides a basic know-how in modern management concepts and it further moves on to the managerial aspects of mass media. Those who are seeking a career in the management structure of mass media may get a good opportunity to expose themselves to this emerging field.

**MODULE I** Management: Concept and scope; Principles of management; Theories of management; Human resource of management; Finance management; New trends in management.

**MODULE II** Media Management: Concept, Need and scope; Principles of Media management; Media as an industry and profession; New trends and legal issues in media management.

**MODULE III** Media Organization: Organizational Structure; Function of various departments; Personnel Management; Financial Management; Audience Research; Media legislation, regulation and governance.

**MODULE IV** Print & Electronic media management: News management; Editorial Management; Programme planning and Production; Resource planning and resource structure; Branding & Marketing; Public relations & Advertisement.

**MODULE V** Research Methodology: Definition and Objectives, Research Process, Tools and methods of Data Collection, Types of research in Print, Electronic and New Media, Writing Thesis and Dissertation.

**REFERENCE**

1. Laws of Press in India : DurgadasBasu
2. Managing in the Media : Block et al
3. Law Relating to Publishers and Printers : P.C Sarkar
4. Newspaper organisation and management : L. W. Ruckerr and Williams
5. Newspaper Management in India : Gulab Kothari
6. Managing Electronic Media : Czech Beckerman
7. Media and Communication Management : C R Rayudu

## COURSE 4-5

### INTRODUCTION TO GRAPHIC DESIGN-II (PRACTICAL)

#### OBJECTIVE

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

- MODULE I** What is vector -advantages-work area - tools, Rulers, grids and guides, settings, preferences, customizing the workspace etc
- MODULE II** Drawing basics, Pen, Pencil, and brushes, Editing paths, Tracing artwork, Color, using and creating swatches, swatch library, web safe colors, type tools, wrap, crop, blend, gradient and mesh tool.Appearance palette, pathfinder effects, transform, 3D effects
- MODULE III** **Corporate Identity Design:** Symbols - Logotypes/Logos - Corporate Typefaces – Mascots/Promotional Characters – Concept of style guides.
- MODULE IV** **Information Design:** Basics of information visualization–translating data into visuals – statistical information graphics - Recreating events in space and time. semiotics- selection, application etc. **Digital Illustration:** Digital illustration methods – Character creation – Human – Animals – Birds – objects -Story illustration – Poem illustrations etc.
- MODULE V** **Design for publication:** Concept of page layout- grid system, Colum, gutter space, margins etc. Design of, Newsletters - Journals - Pamphlets – Brochures etc.

#### EXERCISES:

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

#### REFERENCE

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

# SEMESTER V

## COURSE 5-1

### ENVIRONMENTAL STUDIES AND HUMAN RIGHTS (THEORY)

#### OBJECTIVE

Environmental Education helps students to understand how their decisions and actions affect the environment, builds knowledge and skills necessary to address complex environmental issues, as well as ways we can take action to keep our environment healthy and sustainable for the future. It encourages character building, and develop positive attitudes and values.

#### MODULE 1

**Multidisciplinary nature of environmental studies:** Definition, scope and importance - Need for public awareness.

**Natural Resources:** Renewable and non-renewable resources: Natural resources and associated problems. **a) Forest resources:** Use and over-exploitation, deforestation, case studies, Timber extraction, mining, dams and their effects on forest and tribal people. **b) Water resources:** Use and over-utilization of surface and ground water, floods, drought, conflicts over water, dams-benefits and problems. **c) Mineral resources:** Use and exploitation, environmental effects of extracting and using mineral resources, case studies. **d) Food resources:** World food problems, changes caused by agriculture and overgrazing, effects of modern agriculture, fertilizer-pesticide problems, water logging, salinity, case studies. **e) Energy resources:** Growing energy needs, renewable and non-renewable energy sources, use of alternate energy sources, Case studies. **f) Land resources:** Land as a resource, land degradation, man induced landslides, soil erosion and desertification - Role of individual in conservation of natural resources - Equitable use of resources for sustainable life styles.

**Ecosystems: Concept of an ecosystem** - Structure and function of an ecosystem - Producers, consumers and decomposers - Energy flow in the ecosystem - Ecological succession - Food chains, food webs and ecological pyramids - **Introduction, types, characteristic features, structure and function of the given ecosystem:** - Forest ecosystem

#### MODULE 2

**Biodiversity and its conservation:** Introduction – Bio-geographical classification of India - Value of biodiversity: consumptive use, productive use, social, ethical, aesthetic and option values -India as a mega-diversity nation - Hot-spots of biodiversity - Threats to biodiversity: habitat loss, poaching of wildlife, man-wildlife conflicts - Endangered and endemic species of India

**Environmental Pollution:** Definition - Causes, effects and control measures of: - (Air pollution, Water pollution, Soil pollution, Marine pollution, Noise pollution, Thermal pollution) - Nuclear hazards - Solid Waste Management: (Causes, effects and control measures of urban and industrial wastes) - Role of an individual in prevention of pollution - Pollution case studies - Disaster management: floods, earthquake, cyclone and landslides.

**Social Issues and the Environment :** Urban problems related to energy - Water conservation, rain water harvesting, watershed management - Resettlement and rehabilitation of people: its problems and concerns, Case studies - Environmental ethics: Issues and possible solutions - Climate change, global warming, acid rain, ozone layer depletion , nuclear accidents and holocaust, Case studies -



Consumerism and waste products - Environment Protection Act -Air (Prevention and Control of Pollution) Act - Water (Prevention and control of Pollution) Act - Wildlife Protection Act -Forest Conservation Act -Issues involved in enforcement of environmental legislation - Public awareness

### MODULE 3

**Sound Pollution:** Dynamic range of hearing– Amplitude, frequency, Threshold of hearing, threshold of pain. Causes of Sound pollution – Industrialization, poor urban planning, social events, Transportation, Construction activities, Household chores, Effect of Sound pollution - Hearing problem, Health issue, Sleeping disorder, Cardiovascular issues, Trouble communicating, Effect on wild life. Prevention of Sound pollution

### MODULE 4

**Media and environment:** Media coverage of environmental issues; Agenda setting of environmental risks and its presentation, Role of various media in establishing and maintaining perspectives on environment; tendencies and limitations of green journalism; Media as bridge between science and public.

### MODULE 5

**Human Rights**– An Introduction to Human Rights, Meaning, concept and development, Three Generations of Human Rights (Civil and Political Rights; Economic, Social and Cultural Rights).

**Human Rights and United Nations** – contributions, main human rights related organs UNESCO, UNICEF, WHO, ILO, Declarations for women and children, Universal Declaration of Human Rights.

**Human Rights in India** – Fundamental rights and Indian Constitution, Rights for children and women, Scheduled Castes, Scheduled Tribes, Other Backward Castes and Minorities

**Environment and Human Rights** - Right to Clean Environment and Public Safety: Issues of Industrial Pollution, Prevention, Rehabilitation and Safety Aspect of New Technologies such as Chemical and Nuclear Technologies, Issues of Waste Disposal, Protection of Environment

**Conservation of natural resources and human rights:** Reports, Case studies and policy formulation. Conservation issues of western ghats- mention Gadgil committee report, Kasthuriengan report. Over exploitation of ground water resources, marine fisheries, sand mining etc.

### Internal: Field study

- Visit to a local area to document environmental grassland/ hill /mountain
- Visit a local polluted site – Urban/Rural/Industrial/Agricultural Study of common plants, insects, birds etc
- Study of simple ecosystem-pond, river, hill slopes, etc

### Reference

1. Bharucha Erach, Text Book of Environmental Studies for undergraduate Courses. University Press, IInd Edition 2013 (TB)
2. Clark.R.S., Marine Pollution, Clarendon Press Oxford (Ref)
3. Cunningham, W.P.Cooper, T.H.Gorhani, E & Hepworth, M.T.2001 Environmental Encyclopedia, Jaico Publ. House. Mumbai. 1196p .(Ref)
4. Dc A.K.Environmental Chemistry, Wiley Eastern Ltd.(Ref)
5. Down to Earth, Centre for Science and Environment (Ref)

6. Heywood, V.H & Watson, R.T. 1995. Global Biodiversity Assessment, Cambridge University Press 1140pb (Ref)
7. Jadhav.H & Bhosale.V.M. 1995. Environmental Protection and Laws. Himalaya Pub. House, Delhi 284p (Ref)
8. Mekinney, M.L & Schock.R.M. 1996 Environmental Science Systems & Solutions. Web enhanced edition 639p (Ref)
9. Miller T.G. Jr., Environmental Science, Wadsworth Publishing Co. (TB)
10. Odum.E.P 1971. Fundamentals of Ecology. W.B. Saunders Co. USA 574p (Ref)
11. Rao.M.N & Datta.A.K. 1987 Waste Water treatment Oxford & IBII Publication Co.Pvt.Ltd.345p (Ref)
12. Rajagopalan. R, Environmental Studies from crisis and cure, Oxford University Press, Published: 2016 (TB)
13. Sharma B.K., 2001. Environmental Chemistry. Geol Publ. House, Meerut (Ref)
14. Townsend C., Harper J, and Michael Begon, Essentials of Ecology, Blackwell
15. Science (Ref)
16. Trivedi R.K., Handbook of Environmental Laws, Rules Guidelines, Compliances and Stadards, Vol I and II, Enviro Media (Ref)
17. Trivedi R. K. and P.K. Goel, Introduction to air pollution, Techno-Science Publication (Ref)
18. Wanger K.D., 1998 Environmental Management. W.B. Saunders Co. Philadelphia, USA 499p (Ref)
19. (M) Magazine (R) Reference (TB) Textbook

#### *Human Rights*

1. Amartya Sen, The Idea Justice, New Delhi: Penguin Books, 2009.
2. Chatrath, K. J.S., (ed.), Education for Human Rights and Democracy (Shimla: Indian Institute of Advanced Studies, 1998)
3. Law Relating to Human Rights, Asia Law House,2001.
4. Shireesh Pal Singh, Human Rights Education in 21<sup>st</sup> Century, Discovery Publishing House Pvt.Ltd, New Delhi,
5. S.K.Khanna, Children And The Human Rights, Common Wealth Publishers,1998. 2011.
6. Sudhir Kapoor, Human Rights in 21<sup>st</sup> Century,Mangal Deep Publications, Jaipur,2001.
7. United Nations Development Programme, Human Development Report 2004: Cultural Liberty in Today's Diverse World, New Delhi: Oxford University Press, 2004.

## **COURSE 5-2**

### **3D STUDIO (PRACTICAL)**

#### **OBJECTIVE**

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

- MODULE I** Introduction to 3d software. Software Interface. Basic modeling tools – Polygon geometry – Edges, Faces, Vertices, etc...
- MODULE II** Mesh, Edit Mesh & Mesh tools (Create Polygon Tool – Insert Edge loop tool – Multi Cut tool, etc.) Modeling simple models/objects. Use of Reference Images. X-Ray mode.
- MODULE III** Assign Materials, Coloring tools (Paint polygon tools, etc...) Texturing – Standard Shaders – U.V Texture Layout, Create U.V's, Unfolding U.V's, Mirroring U.V, Arranging U.V shells, U.V snap shot.
- MODULE IV** Texturing – Import U.V Snapshot to image editing software. Creating layers, Apply colour to U.V Snapshot. Apply texture to the 3d model.
- MODULE V** Modelling Simple Backgrounds with Reference Layouts.

#### **REFERENCE**

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

## **COURSE 5- 3**

### **SCENIC DESIGN I (THEORY)**

#### **OBJECTIVE**

To introduce the subject of Scenic Design in the context of the related Arts, so that the students achieve a proper perspective of this subject.

- MODULE I** Purpose and process of Set Designing – Identifying the type of set needed, developing the idea of set from a script.
- MODULE II** Basic outline to the history of art and with special reference to Architecture and elements denoting the period of history.
- MODULE III** Set Designing – Set for Theatre – elements used to set a theatre stage.
- MODULE IV** Set for Cinema and Television – Set and Costumes – Realism and Costumes – set designing for period cinema
- MODULE V** Floor Plan – Concept, Practical aspect– Perspective drawing based on the plan.

#### **REFERENCE**

1. Cinema As A Graphic Art : Vladimir Nilsen
2. The Visual Arts : W.S. Baldinger
3. The Art of Pictorial Composition : Wolchonok

## **COURSE 5-4**

### **ELECTRONIC JOURNALISM (PROJECT)**

#### **OBJECTIVE**

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

- MODULE I** Fundamentals of Radio and TV as a Communication mediums - Cable, Satellite and terrestrial broadcasting - Educational TV.
- MODULE II** Medium and features of Radio & TV - Types of programmes - Writing for print, Radio, TV and web.
- MODULE III** Radio Production: Writing and production for radio – Community radios & FM stations.
- MODULE IV** TV Production: Writing and Producing for TV Handling ENG equipment.
- MODULE V** Editing of news and news related programs. Ethics in news casting.

#### **REFERENCE**

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

## **COURSE 5- 5**

### **PRINT JOURNALISM / CREATIVE PAINTING / DESIGNING FOR WEB**

#### **COURSE 5- 5 A**

#### **PRINT JOURNALISM (PROJECT)**

#### **OBJECTIVE**

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

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

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

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

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

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

#### **REFERENCE**

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

## **COURSE 5- 5 B**

### **CREATIVE PAINTING (PRACTICAL)**

#### **OBJECTIVE**

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

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

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

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

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

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

#### **REFERENCE:**

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

## **COURSE 5- 5 C**

### **DESIGNING FOR WEB (PRACTICAL)**

#### **OBJECTIVE**

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

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

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

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

**MODULE IV** Page Structure & Layout. Styling Pages with CSS

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

#### **REFERENCE**

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



# **SEMESTER VI**

## **COURSE 6-1**

### **INTERNSHIP**

#### **OBJECTIVE**

To acquire practical industry based experience

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

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

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

## COURSE 6- 2

### SCENIC DESIGN II (PROJECT)

#### OBJECTIVE

To provide the students with sufficient input to integrate set design with costume design, set decoration, and make-up to provide an artistic fusion for Scenic Design.

- MODULE I** Carpentry work – Familiarisation with different tools – Equipments – Types of Wood – Plywood – Different types of joints – Frame making – Wood moulding – Turning etc.
- MODULE II** Painting – Use of different Colours – Enamel – Matt – Oil Colours – Water Colours – Painting techniques – Making new backgrounds – Landscape Painting – Scenery Work etc.
- MODULE III** Set and Costumes – Colour – Texture – Design – Colour Contrast – Costumes for Mythological, Historical and Contemporary Realism – Realism and Costumes.
- MODULE IV** Make-up – Theatre and Film/TV Make-up – Materials – Application – Natural Make-up – Glamour Make-up – Character Make-up – Special Make-up – Horror Make-up – Use of Colour.
- MODULE V** Special Effects – Glass Painting – Blasting – Chroma Key – Flood Effects – Fire Effects – Miniature Table Top Models – Designing and exposing for Special Effects like Fire, Earthquake, Floods, Blast etc.

#### REFERENCE

1. Design Fundamentals : Scott
2. Art and Visual Perception : Rudolf Arnheim
3. Encyclopedia of World Art : Vol.II Article on Cinematography
4. Meaning of Art : Herbert Read
5. Film As Art : Rudolf Arnheim

## **COURSE 6- 3**

### **ENG PRODUCTION (PROJECT)**

#### **OBJECTIVE**

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

- MODULE I** TV Production: Writing and Producing for TV
- MODULE II** Handling ENG equipments - Camera, Recording and editing. Adding basic graphics and information graphics, scrolls and other on screen objects.
- MODULE III** Production of news stories – Reporting - TV Interviews - Various Programme formats - News reading and Announcing
- MODULE IV** Practical Training: Voice training – Announcing and News reading for TV, using teleprompter.
- MODULE V** Facing the camera - Gestures and speech - Facial expression, lip movement, eye movement - Stress, intonation and pauses.

#### **REFERENCE**

1. Broadcast Journalism: Technique of TV & Radio News : Andrew Boyd
2. News Interview : Akiba A. Cohen
3. The technique of TV Production : G Millerson
4. Television Production of Hand Book : Herbert Zettl

## COURSE 6- 4

### 3D VISUALIZATION / DESIGN PROJECT

#### OBJECTIVE

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

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

The project work is carried out under close guidance of a faculty member.

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

#### For Animation Projects

Final project outcome should contain basic inorganic models and architectural visualisations.

#### For Design Projects

Final design outcomes may range from small or large scale printed artefacts to electronic, time-based and/or interactive applications.

#### REFERENCE

1. Stop Stealing Sheep and Find Out How Type Works : Erik Spiekermann, EM Ginger
2. Designing with Type: A Basic Course in Typography : James Craig, William Bevington, Susan E. Meyer
3. The elements of Graphic design : Alex W. White
4. Mastering Autodesk Maya 2015 : Todd Palamar
5. Stop Staring: Facial Modeling & Animation Done Right : Jason Osipa
6. Maya Studio Projects Texturing and Lighting : Lee Lanier

## **COURSE 6- 5**

### **CHOICE BASED COURSE (VIDEO PROJECT)**

#### **OBJECTIVE**

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

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

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

**MODULE III** Budgeting for a film. Preparing Production schedule.

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

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

**Project:** Prepare a ten minute video program on any one of the following choices

#### **Choices**

- 1) Fiction
- 2) Documentary Film
- 3) Interview

#### **REFERENCE**

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

## **COURSE 6- 6**

### **ANALYSIS OF A FICTION / NON FICTION FILM (PROJECT)**

#### **OBJECTIVE**

Each student will individually select a Film classic of his/her choice under guidance from the teacher and give a detailed analysis of the Film.

The analysis will be based on the following: -

1. Story structure
2. Use of technology for artistic purpose
3. Use of Audio
4. Contribution of Director, Editor, Art Director, Music Director, Special Effects

A Viva Voce will be held based on the report.

#### **REFERENCE**

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